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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
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5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
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70	Tanglewood	1940-1944
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72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
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75	BSO	
	Pops	
	Tanglewood	1945-1946
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78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
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82	BSO	
	Pops	1951-1952
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87	Tanglewood	1954-1955
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	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
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96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
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100	BSO	
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103	BSO	
	Pops	1960-1961
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	Pops	1963-1964
110	Tanglewood	1963-1964
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113	BSO 85th Anniversary	1965
114	BSO	
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116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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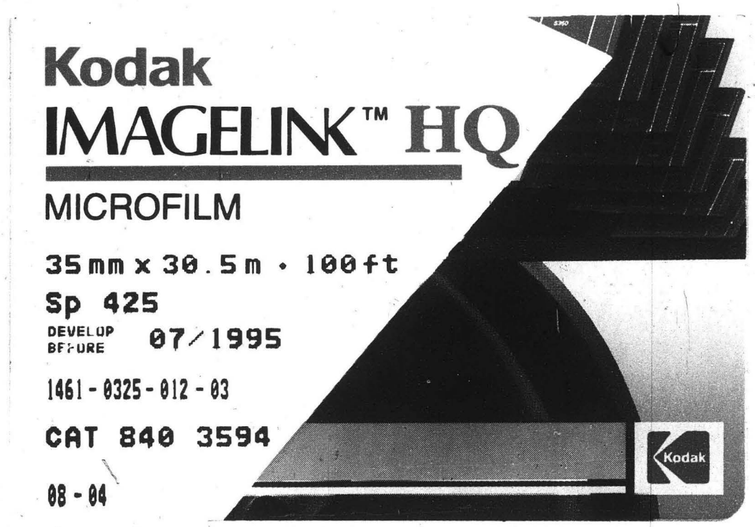

REEL 18

Volume 37-38

KARL MUCK
1918
to
BSO-POPS
1918-1919

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100 mm

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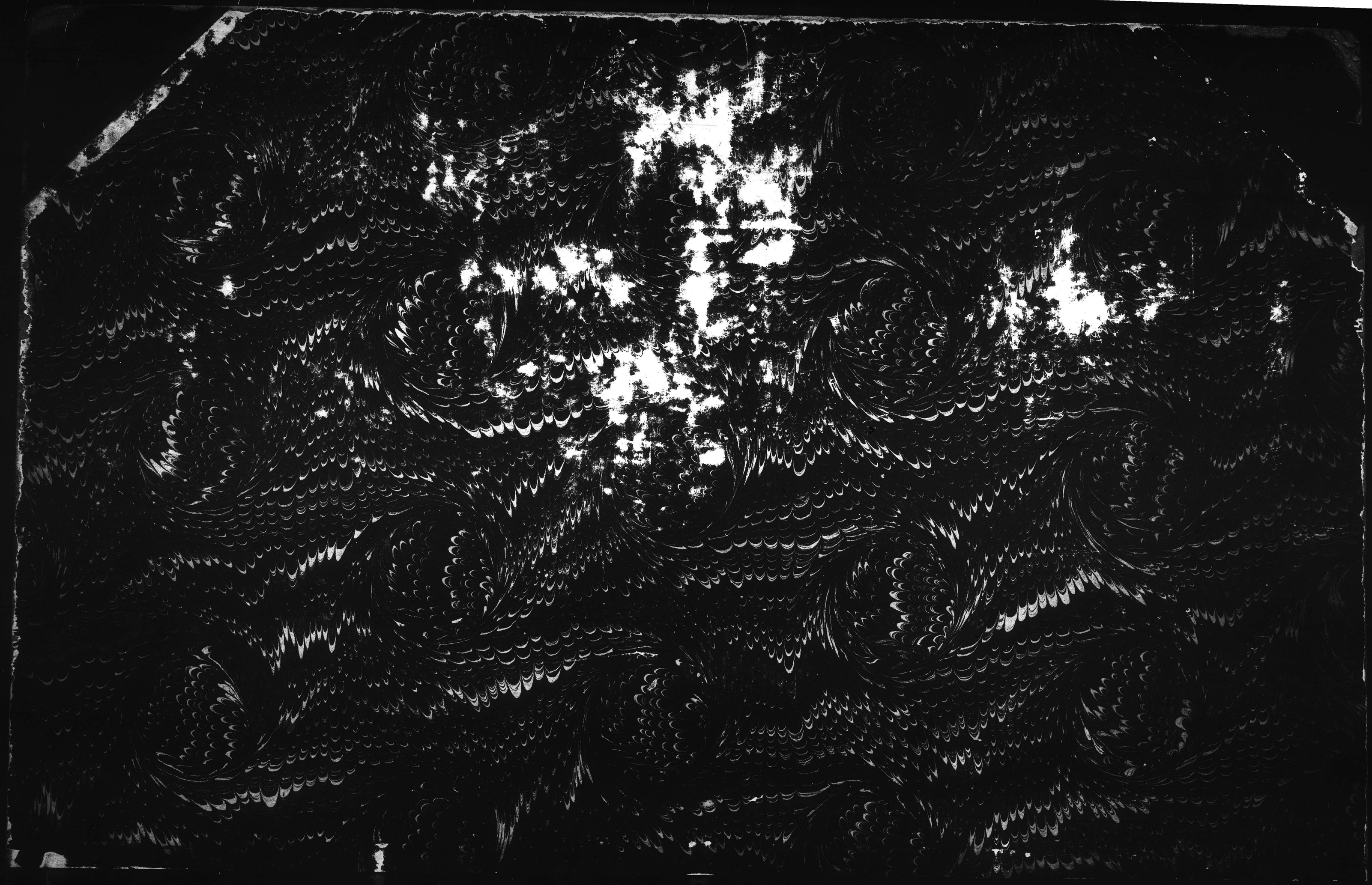
VOLUME 37

Karl Muck

1918



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THE
BOSTON SYMPHONY
ORCHESTRA

BSO

BALTIMORE, MD.

SOON TO A

KEEN INTEREST IN MAHLER SYMPHONY

Interest is keen in the second and last performance of Mahler's "Resurrection" Symphony, which will be given in Symphony Hall next Sunday afternoon.

Items and Announcements

At the Symphony Concerts of Feb. 22 and 23, Mme. Leginska, the pianist, will play for the first times in Boston with Dr. Muck's orchestra, though elsewhere she has more than once assisted it. She brings to a concerto no less ardor of technique, tone and temperament than she has been wont to display in recitals here.

No Symphony This Week

There will be no Symphony concerts this week, Feb 1 and 2. The following week the soloist will be Anton Witek, the concert master of the orchestra. He will play the Bruch Concerto in G minor. The orchestral numbers will be the fine symphonic poem of the English composer, Wallace, "Villon," which was played here with much success in 1912, and Alfven's Symphony No. 3 in E major. This symphony will be heard in Boston for the first time. It is said to be melodious, bright and very pleasing.

THOUSANDS OF MUCKS

Get Rid of Aliens Who Are Against Us, Says Fitzgerald in Liberty Loan Speech—Find Out Who Are Loyal

"The present Liberty Loan drive furnishes a good opportunity to find out who are Americans and who are not," former Mayor Fitzgerald told an audience at the Weymouth Catholic Club last night.

"There are thousands of Dr. Mucks in our midst," continued Dr. Fitzgerald, "and every citizen should co-operate with the government in finding them out and bringing them to justice. We have been altogether too lenient toward those who were born in the countries that are fighting us.

"There are more than 100,000 Germans, Austrians and Turks in Massachusetts today. Many of them are undoubtedly loyal, but let us find out whether they are or not.

"Failure to act may cost the lives of many an American soldier. There are hundreds of thousands of other foreigners who are exempt from war duty, but who should be liberal buyers of bonds. Let us put them to the test. They are getting the highest wages, and their money, if we waged this war on correct principals, should be conscripted just as our boys are being conscripted. America has been altogether too lenient with the alient immigrant.

"Men who come here and get the protection of our flag should be willing to fight for that flag, but thousands of them show themselves unwilling and hide behind the colors of their native land, though that same land is being bled to death by German bullets.

"Let us get them on the Liberty Loan. Search every house, get into every tenement, interview every single one of them, and if they refuse to fight and will not buy a Liberty bond, let us organize a band of liberty men and get rid of them. If they are not with us they are against us. 'America for those who are with America in this fight' should be our slogan."

PENSION FUND

An unusually interesting program with unusually interesting artists as soloists has been prepared for the second concert of the season in aid of the pension fund o fthe Boston Symphony Orchestra which will be given in Symphony Hall this afternoon at 3:30. The soloists will be Miss Sophie Braslau, contralto of the Metropolitan Opera Company, and Ossip Gabrilowitsch, pianist, who have generously given their services. Miss Braslau has appeared in Boston several times. The beauty of her voice, which is a true and genuine contralto, has won for her many admirers. Her success is all the more noteworthy in that her training and her career has been entirely in this country. As for Mr. Gabrilowitsch there is little to be said at this late date about his very fine art.

Miss Braslau will sing an aria and a group of three songs with piano. Mr. Gabrilowitsch, urged by a number of his friends in Boston, will play the two pieces with which he had such success with the orchestra three years ago.

Overture, "Roman Carnival".....Berlioz
Concerto for piano and orchestra in D minor ..... Mozart
Mr. Gabrilowitsch.
Aria, "Mon coeur s'ouvre a ta voix," from Samson et Dalila.....Saint-Saens
Miss Braslau.
Symphonic poem No. 3, "Danse Macabre." Saint-Saens
Songs with piano:
Do Not Sing, Oh Maiden....Rachmaninoff
The Classicist.....Moussorgsky
Eili, Eili.....Schalitt
Miss Braslau.
Concertstueck for pianoforte in F minor, Op. 79.....Weber
Mr. Gabrilowitsch.
Suite for full orchestra taken from the ballet, "Nutcracker".....Tschaikowsky

tions for themselves. Despite the opposition of Councils, the hampering of their work by lack of funds, the refusal to acquiesce in their carefully planned economies, these men accomplished the apparently impossible; and they did it not only because they were inspired by the sturdy optimism and patriotism of the mayor, but because they managed their departments without regard to politics, as if they were engaged in some business enterprise and were responsible solely to a board of directors. His preëlection promises of efficiency, despite all the gangsters could do to hamper him, Mayor Blankenburg more than carried out.

The Police Out of Politics

He took a police force which for forty years had been the plaything and the club of politicians, and because none could doubt his purpose transformed it in a few months into one of the most efficient instruments of its kind to be found in America. "It cannot be done," his advisers told him.

American
Apr 14

Pension Fund Concert Today

AN unusually interesting program has been prepared for the second pension fund concert, of the Boston Symphony Orchestra, which will be given in Symphony Hall this afternoon. The soloists will be Miss Sophie Braslau, contralto, of the Metropolitan Opera Company, and Ossip Gabrilowitsch, pianist, both of whom have generously given their services. The program is as follows:

Overture, "Roman Carnival".....Berlioz
Concerto for Piano and Orchestra in D minor .....Mozart
Mr. Gabrilowitsch.
Aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila".....Saint-Saens
Miss Braslau.
Symphonic Poem, "Danse Macabre"..... Saint-Saens
Songs with Piano:
(a) Do Not Sing, Oh Maiden....Rachmaninoff
(b) The Classicist .....Moussorgsky
(c) Eili, Eili .....Schalitt
Miss Braslau.
Concertstuck for Pianoforte in F minor. Weber
Mr. Gabrilowitsch.
Suite from the Ballet, "Nutcracker"..... Tschaikowsky

22D SYMPHONY CONCERTS

The feature of the 22d Symphony concerts to be given next Friday afternoon and Saturday evening will be the first performances in Boston of the "First Symphony," by John Alden Carpenter, who seems, generally speaking, to be quite the most talented of the younger generation of American composers.

Mr. Carpenter is more than pleasantly remembered from the great pleasure he gave with his unusual suite, "Adventures in a Perambulator," which appeared on two different programmes of the Symphony Orchestra two years ago. In that music he betrayed uncommon skill as a musician, a very pretty sense of humor, and a gift for characterization in music which are decidedly unusual.

The symphony which is to be played the coming week had its first performance last spring at the Norfolk music revival. It is a work of serious purpose, of great difficulty from a technical point of view, and altogether promises to be one of the most important contributions to American music that has been made in many years. It is possible that Mr. Carpenter had a programme in mind when he wrote it, for on the title page is the motto, "Sermons in Stones," taken, of course, from the well-known speech of the duke in "As You Like It."

Another pleasant feature of this programme will be one of the all too rare appearances of that admirable artist, Mr. Emile Ferir, first viola of the orchestra. Mr. Ferir stands quite alone in this country, at any rate, as a master of his peculiarly appealing instrument, and he is one of the men who have done so much to make the Boston Symphony Orchestra famous. He will play two short pieces, a lied by d'Indy, and Gustav Strube's "Fantastic Dance," which was written by Mr. Strube for Mr. Ferir several years ago.

Other pieces on the programme will be Svensden's legende, "Zorahayda" and Goldmark's overture, "Sappho."

THE POPS

But three more pairs of Symphony concerts are to be given, and then the memorable season of 1917-1918, the 37th of the Symphony Orchestra, will be ended. Following immediately on the Symphony concerts will come a nine weeks' season of Pops. The Pops will begin Monday evening, May 6, and close Saturday evening, July 6. It is planned to revert to the original character that made the Pops, so to say, so popular for many years. In other words, soloists will not be employed, at least to any ex-

tion which the next Liberty Loan faces—serious in the sense that the business world has been antagonized by legislative and administrative crudities and will not render the double service of production and contribution because its capacity for production and for corresponding profit has been materially reduced by lack of official vision. One of the most practical of American senators proposes a cure for the admitted defects of the tax system and the Administration turns its back on the proposal because it comes from a Republican. The Government takes over the railroads purely as a war measure and the director general of railroads, who happens also to be Secretary of the Treasury, disturbs the fundamentals of railway invest-

BOSTON EVENING TRANSCRIPT
PUBLISHED DAILY

METAL AND MINING

Bar silver in London is quoted at 45¼d; in New York, at 91⅝c.

Nipissing Mines, Ltd., produced in March silver valued at $308,000. Total shipments of bullion, including custom metal, were valued at $526,000. Silver produced in February was valued at $295,546, and total bullion shipments at $197,232. Bullion shipments in February were below the average owing to annual mill clean-up.

At the annual meeting of the Allouez Mining Company retiring directors were re-elected, with exception of Benjamin Joy, who is succeeded by Earnest B. Dane.

The Texas Pacific Coal Company, which discovered and developed the new

as there should have been, to the west and in the suburbs there are only forty-five. Sir Christopher Wren made a comprehensive plan for rebuilding London after the great fire, but the citizens were in too great a hurry and recent attempts to rectify the great blunder of overcrowding have been both unsatisfactory and enormously costly. This story is everywhere repeated both

22D SYMPHONY

The feature of the 22d Symphony concerts to be given next Friday afternoon and Saturday evening will be the first performances in Boston of the First Symphony by John Alden Carpenter of Chicago, who is pleasantly remembered by his suite, "Adventures in a Perambulator," which was played by the Symphony Orchestra two years ago. The symphony had its first performance last spring at the Norfolk music festival. It is a work of serious purpose, of great difficulty from a technical point of view. It promises to be an important contribution to American music. It is possible that Mr. Carpenter had a program in his mind when he wrote it, for on the title page is the motto, "Sermons in Stones," taken from the well-known speech of the duke in "As You Like It."

Another pleasant feature of this program will be one of the all too rare appearances of Emile Ferir, first viola of the orchestra, one of the men who have done so much to make the Boston Symphony Orchestra famous. He will play two short pieces, a Lied by d'Indy and Gustav Strube's "Fantastic Dance," written by Mr. Strube for Mr. Ferir several years ago.

Other pieces on the program will be Svendsen's Legende, "Zorahayda," and Goldmark's overture, "Sappho."

THE PASSION MUSIC

The performance of Bach's Passion music in Symphony Hall Tuesday afternoon, March 26, will begin at 4 o'clock. At this first session the first part of the work will be given and will last between an hour and a half and an hour and three-quarters, so that the first session will be over at the very latest, counting all delays, by six o'clock. Then there will be an intermission until 8 o'clock, when the second part will be given. This lasts about an hour and a half, and the entire concert will be over by 9:30. Naturally, the same tickets will be used for both sessions. The soloists so far engaged are Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Reinald Werrenrath, bass. These singers have had much experience with Bach's music, the "Passion Music" in particular. The name of the bass will be announced later.

SYMPHONY HALL
SUNDAY AFTERNOON, APRIL 14, AT 3.30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
ERNST SCHMIDT, Conductor
Assisting Artists
SOPHIE BRASLAU CONTRALTO Met. Opera Co.
OSSIP GABRILOWITSCH
Tickets $2.00, $1.50 and $1.00.
4t(A)

SYMPHONY CONCERTS

Joseph Malkin, who shares the first desk of the 'cellos with Heinrich Warnke, will be the soloist at the Symphony concerts next Friday afternoon and Saturday evening. He will play the concerto in D minor, by Edouard Lalo. The first number will be "Sakuntala," overture of Goldmark.

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
ERNST SCHMIDT, Cond
GUIOMAR NOVAES, Soloist
TICKETS AT BOX OFFICE
4t(A)
ap 10

THE POPS

Only three more pairs of Symphony concerts are to be given. Following immediately on the Symphony concerts will come a nine weeks' season of Pops. The Pops will begin Monday evening, May 6, and close Saturday evening, July 6. It is planned to revert to the original character that made the Pops so popular for many years. In other words, soloists will not be employed, at least to any extent. It seemed to be the general opinion of the patrons last year that they preferred straight programs of popular music to programs broken by singers. Plans are making which should result in the Pops being particularly attractive and interesting. Full announcement will be made shortly.

Herald

4/17

the F. M. C. A. work.

Arlington Woman's Club

Children's day will be observed at the next meeting of the Arlington Woman's Club in Robbins Memorial town hall on April 18 at 2:45 o'clock P. M., when Thornton Burgess will tell original stories to the children, who will be the guests of the club, and Mabel Greeley will sing songs especially adapted to them. The afternoon is in charge of the home committee, Mrs. Charles A. Alden, chairman.

The regular monthly luncheon of the Professional Women's Club will take place next Tuesday at 12:30 o'clock at the Copley-Plaza. Marie Dewing Faelten will preside in the absence of Mrs. Barbara Galpin, club president, who is still confined under home through illness. A musical program consisting of piano solos by Frank H. Luker, songs by Arthur Meyers, tenor, accompanied by Miss Elsie Luker, will be given. The guests of honor who have accepted invitations are: Col. H. R. Perry of Camp Devens Mme. Szumowska-Adamowska, who will speak on conditions in Poland and the Polish army; Mrs. C. A. Porter, acting chairman of the N. E. surgical dressings committee; Miss Edith Parkman, who has recently returned from France, and Miss St. John. Mrs. May Fiske Hoffman, chairman of the hospitality committee, will be assisted by Mrs. Elmer A. Stevens at this luncheon.

On Saturday evening, May 4, in the Copley-Plaza ballroom at 8 o'clock, a dance and entertainment will be given in honor of the enlisted men of the U. S. army and navy. The proceeds are for the surgical dressing fund.

Boston Teachers' Club

EXTRA—SYMPHONY HALL
SECOND and LAST PERFORMANCE
SUNDAY AFTERNOON FEB. 3, at 3:30
Mahler's Stupendous
Resurrection Symphony
"A Masterpiece by Bohemia's lamented Genius."
CHORUS AND ORCHESTRA OF 500
MAY PETERSON (Met.Op.Co.) SOPRANO
MERLE ALCOCK, CONTRALTO
DR. KARL MUCK, CONDUCTOR
TICKETS $2.50, $2.00, $1.50, $1.00, 50c.

SYMPHONY HALL
SUNDAY AFTERNOON, APRIL 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
ERNST SCHMIDT, Conductor
Assisting Artists
SOPHIE BRASLAU CONTRALTO Met. Opera Co.
OSSIP GABRILOWITSCH
Tickets $2.00, $1.50 and $1.00.
Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30 Saturday Evening at 8. ERNST SCHMIDT, Conductor.
GUIOMAR NOVAES, Soloist
TICKETS AT BOX OFFICE

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8.
ERNST SCHMIDT, Cond.
EMIL FERIR, Soloist
TICKETS AT BOX OFFICE
ap 17
4t(A)

"The Great War and Its Fruits," and is open to members of the club and their guests, who may secure tickets at the club office.

On Wednesday, April 24, a special luncheon is to be given in honor of Miss Helen Holmes of Kingston, the president of the New England branch of the Woman's National Farm and Garden Association. Miss Holmes, who after many years of experience, is a practical and successful farmer, will speak on "Women's Work in Food Production." Mrs. William A. Copeland, secretary of the Farm and Garden Association, will also be a guest of honor and will answer questions regarding the work of the association. Miss Edith N. Burleigh, chairman of the community service committee, will preside. Tickets may be secured on application to the club office.

Club members are given the opportunity to buy Liberty bonds, and thereby have their subscriptions credited to the total sales of the club, through a special representative who is at the clubhouse daily from 12 to 2:30 o'clock to sell the bonds.

Business Women's Club

Tuesday evening at 7:45 o'clock, Charles T. Carruth, the well-known lecturer on art, is to give an illustrated talk at the Business Woman's Club on "A Story of Florence, as Told on Its Churches and Palaces."

While the members sew for the war

classes in that school for radio telegraphic work, and is considering other fields that may be met by the use of the radio.

Placed on file.

EVENING CLASSES IN TELEGRAPHY AND RADIO OPERATION, BOSTON TRADE SCHOOL.

A communication was received from

their edges. It is not lines which interest him, but planes—planes often put in with a single brush stroke. Indeed, so great is his knowledge of all the things he represents. This accuracy of brush work is the result of a lifelong habit of mechanical and tiring energy.

"Our two greatest American artists are

Tuesday, Wednesday

son's activities begin to broaden with

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Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
ERNST SCHMIDT, Conductor
Assisting Artists
SOPHIE BRASLAU CONTRALTO Met. Opera Co.
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York. One simply considers them as artists. Yet here is one presumably responsible critic writing that Mr. Tarbell is "the very heart of Boston—there is so much snobbery and shuttlness in his painting," and that he "probably belongs to the Back Bay section," and "puts the family above the person."

"The astonishing thing is that a person whose business it is to know about American art and artists—who is paid a salary or space by a metropolitan newspaper for knowing such things—should not carry enough of a "Who's Who" in his head not to hazard an ignoramus's probably" as to what a man of Tarbell's national reputation is or is not; ignoring the easily ascertained truth that this artist is not in any way a product of the Back Bay (whether that would be for him or against him); that he fought his way to an American recognition, which came through Philadelphia and Cincinnati, not New York, before he was appreciated in his home

his introduction to Hegel's "Philosophy of Mind," gives similar reasons for rendering the word "Geist" as mind and not spirit. A reading of Croce himself would go far to show that what is denoted

more correctly as Croce's thoughts upon art and history. To the Italian philosopher, indeed, philosophy is nothing but of such a conception of history. The importance of such a conception becomes all the more striking to the light of Croce's views upon history,

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COLONIAL—"The Rainbow" musical the new Klaw and Erlanger musical comedy production, has all the earmarks of a popular entertainer, the cast, itself is a powerful one, and music is snappy and tuneful. Nancy Lenny and Billy B. Vann could hardly be excelled, which is headed by Patricia Lenny and the settings and costumes are extremely beautiful.

which the author devotes one of the most illuminating chapters of his exposition. I recommend the reading and digesting respectfully the thorough reading of history of this chapter by the writer of a few grammar and high schools, everything for them, without assenting to everything, could profit by his vivid conception of history as the past acting in Croce says, an easily derived corollary

Says a glass of phosphate befo keeps illne

Physicians the world ove claiming this is of vastly more i liness, because the skin pores do blood, causing ill health, while bowels do.

Men and women are urged breakfast, a glass of hot water w phosphate in it, as a harmless m the stomach, liver, kidneys and digestible material, poisons, sou ing, sweetening and purifying th fore putting more food into the

Those who wake up with nasty taste or have a dull, achi acid stomach; others who are constipation, should obtain a qua phate at the drug store. This ficient to demonstrate the value

VICHY

To the genuine Vichy out the world and gua Government, has been a

Transcript 4/18

Opera Hous

OPERA AND CONCERTS

THE PROSPECTS FOR "THE GOLDEN COCKEREL"

Increasing Likelihood That the Metropolitan Company Will Undertake It in Boston Along with Mr. Gilbert's Ballet —Debussy and Audiences of 1918—Mme. Matzenauer as Notable Singer of Old Airs and Songs—A New Overture by Dr. Davison

DECISION as to a "special performance" in Boston by the Metropolitan Company of Rimsky-Korsakov's opera-pantomime, "The Golden Cockerel," still hangs fire, with the odds for the moment favoring such a matinée. If it is finally undertaken, it will fall on the afternoon of Friday, April 26, while with the Russian piece will be coupled Mr. Gilbert's applauded ballet, "The Dance in Place Congo," in agreeable compliment to the Bostonian composer and to the public interested in such progress and prowess. The management of the Metropolitan is now more inclined to the venture because the response of Boston to the opera and the singers, proposed for the week here, has so far been highly encouraging. Subscriptions to the whole series of eight performances, or to the half-series of four each, have been unexpectedly numerous, while the orders at hand by mail for single evenings or matinées are similarly promising. The inference is that Bostonians are keen for such opera as the Metropolitan Company—and only the Metropolitan Company—can afford them. The more, then, is Mr. Gatti, with Mr. Kahn behind him, on his mettle to maintain the prestige that has given his forces and his performances such rank and to clinch the good will of the public so responding to them.

Now an appreciable part of that public craves a hearing of "The Golden Cockerel" more than it desires aught else that the Metropolitan might bring hither; while it will also hear and see with pleasure Mr. Gilbert's ballet. It may not be a sufficiently large public to flood the box-office, but it is one that the Metropolitan should win and hold, if it is to establish itself in annual and profitable visit to Boston. It is also a public exactly akin with that in New York to which Mr. Gatti and Mr. Kahn annually address some production or revival of a novel opera that shall prove the capabilities and the standards of the Metropolitan in high and fine artistic accomplishment. Of such, by common consent, and of unique quality and pleasure besides, is "The Golden Cockerel" as it is now ripened in both the music and the miming on the Metropolitan stage. Moreover, as has often happened with these exercises in novel artistry for its own sake, the general public in New York has responded no less than the specialized. Communication between both in

ThSM(A) ap 4

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WEM(A) ap 3

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Interest is keen in the second and last performance of Mahler's "Resurrection" symphony, which will be given in Symphony Hall next Sunday afternoon, Feb. 3, at 3:30. The number of mail orders from out of town is large, showing what an impression the orchestra and the chorus have made on the musical public of Boston and vicinity. **Merle Alcock and May Peterson will again be the soloists.**

Herald

PENSION FUND CONCERT

An unusually interesting programme with unusually interesting artists as soloists has been prepared for the second concert of the season in aid of the Pension Fund of the Boston Symphony Orchestra which will be given in Symphony Hall this afternoon at 3:30. The soloist will be Miss Sophie Braslau, the distinguished contralto of the Metropolitan Opera Company, and Mr. Gabrilowitsch, pianist, both of whom have generously given their services.

Miss Braslau has appeared in Boston several times both in concert and in opera and the beauty of her voice which is a true and genuine contralto—a rarity nowadays—has won for her many admirers. Moreover, Miss Braslau is a musician of very uncommon gifts and altogether she is one of the finest of the younger generation of singers that this country has produced. Her success is all the more notable in that her training and her career has been entirely in this country, Miss Braslau being a native of New York and having done all her study there.

As for Mr. Gabrilowitsch there is little to be said at this late date about his very fine art. He is a pianist of most unusual gifts and one who has grown steadily since the time he first appeared in America as a slip of a boy.

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Mr. Gabrilowitsch, urged by a number of his friends here in Boston, will play the two pieces with which he had such remarkable success with the orchestra just three years ago, Mozart's Concerto for piano and orchestra in D-minor and Weber's Concert-Piece for piano in F-minor. There is no pianist in the world that plays Mozart more finely than Mr. Gabrilowitsch and the brilliancy of his performance of Weber's piece is well remembered by all who heard him play it in 1915.

The orchestral numbers will be Berlioz's "Roman Carnival." Overture, Saint-Saens' "Dance Macabre" and Tschaikowsky's "Nut-Cracker" suite. The programme in its entirety is as follows:

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Mr. Gabrilowitsch.
Aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila".....Saint-Saens
Miss Braslau.
Symphonic poem No. 3, "Danse Macabre," after a poem by Henri Cazalis, op. 40..
Saint-Saens
Songs with piano:
Do Not Sing, O Maiden.....Rachmaninoff
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Concertstuck for pianoforte in F minor, op. 79 .....Weber
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Suite for full orchestra, taken from the score of the ballet, "Nutcracker," op. 71a .....Tschaikowsky
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Post 4/14

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NEWS OF MUSIC

The Attack Upon Dr. Muck in New York Ends in Almost Comical Fiasco—More Light on His Swiss Citizenship—Mr. Kreisler and Privacy—Savonov in America—Mr. Gilbert's Ballet at Hand

As it was easy to foresee the loud but hollow outcry raised for three or four days past over Dr. Muck as the conductor of the concerts of the Symphony Orchestra in New York resulted in nothing but fresh evidence of the regard in which the four or five thousand subscribers to them hold him and of the support that they are prepared to give in a trying time alike to him and to Mr. Higginson. As a matter of fact, the hullaballoo was largely fomented by a few women who actually subscribe to the concerts and by a larger group of outsiders who are wholly uninterested in them. As the event proved, Dr. Muck and the orchestra have very seldom appeared in New York before a more numerous or a more eager audience, and have hardly ever been more heartily applauded. Nay: the applause twice included Mr. Higginson himself, when he left the seat reserved for him and when he returned to it. The Sun chronicles the occasion with signal effort to be fair and accurate; the account in The Tribune tallies in all essentials with it; and The Sun's story follows herewith:

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To this account The Times adds a copy of the official documents establishing Dr. Muck's Swiss citizenship from 1881 onwards and the formal validation of the certificate by the Swiss Legation at Washington as recently as 1917. Then, the queer provinciality which made that newspaper so amusing in its "discovery" of Mme. Galli-Curci, besets it and it solemnly declares that the fate of the Symphony Orchestra rested largely upon the temper of New York toward it last evening. If New York was cold, it was to be disbanded; if New York was warm, it was to be continued. None the less, it is not difficult to believe that Boston, where the orchestra was founded, where it is still maintained and where it happens to give fifty concerts annually to a numerous and contented public, may have something to say in so momentous a decision. The fact is, if we are not mistaken, that there is every intention to continue it as usual next year, and with Dr. Muck as conductor, unless he himself should insist upon retirement.

Transcript 4/8

Opera Hous

OPERA AND CONCERTS

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WFM(A) ap 3

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The programme comprised Brahms's symphony in F major; by Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," and the prelude to Wagner's "Tristan and Isolde." The orchestra gave a splendid performance of the Brahms symphony, the master's third. Dr. Muck is in his own kingdom when he interprets the music of Brahms. Last evening his reading was significant for rare tonal clarity, a marvellous treatment of dynamics and beauty and depth of style. The andante especially gave a rare display in delicacy of nuance and fine phrasing. At the end of the whole performance the approval shown by the audience was very warm. Dr. Muck had the orchestra stand and share in it and again he himself received several recalls.

To this account The Times adds a copy of the official documents establishing Dr. Muck's Swiss citizenship from 1881 onwards and the formal validation of the certificate by the Swiss Legation at Washington as recently as 1917. Then, the queer provinciality which made that newspaper so amusing in its "discovery" of Mme. Galli-Curci, besets it and it solemnly declares that the fate of the Symphony Orchestra rested largely upon the temper of New York toward it last evening. If New York was cold, it was to be disbanded; if New York was warm, it was to be continued. None the less, it is not difficult to believe that Boston, where the orchestra was founded, where it is still maintained and where it happens to give fifty concerts annually to a numerous and contented public, may have something to say in so momentous a decision. The fact is, if we are not mistaken, that there is every intention to continue it as usual next year, and with Dr. Muck as conductor, unless he himself should insist upon retirement.

December. Miss Cleveland went abro in June of last year to engage in war r lief work and was assigned as a nur to St Dunstan's Home for Blinded Soldie in London. William Sydney Bence Bosa quet was born in 1893. His father ha been common serjeant of London sin 1903.

NEW HONOR FOR MADAME MELBA

Distinguished Opera Singer Now a Dam Commander of Order of British Empire

A new honor has been bestowed upo Madame Melba, the opera singer, who ha been made a Dame Commander of th Order of the British Empire, as was an nounced in the Colonial Honor List pub lished today in London.

GEORGE ARLISS A SPEAKER

English Player, His Wife and Mrs. Fiske Guests of Honor at Reception at Mr. Charles H. Bond's Residence

At the residence of Mrs. Charles H Bond, 128 Commonwealth avenue, o Thursday afternoon, Mr. and Mrs. Georg Arliss and Mrs. Minnie Maddern Fisk were guests of honor at a reception give by the board of directors of the New Eng land Antivivisection Society. Edward H Clement, president of the Massachusett branch of the society, presided and was i the receiving line with Mrs. Bond, Mr Fiske, Mr. and Mrs. Arliss and the officer of the society. A musical entertainmen was given by Miss Lillia Snelling, mezzo soprano, and Miss H. Saunders, pianis Mr. Arliss, who is the national presiden of the Antivivisection Society, spoke o "Antivivisection." Mr. Clement also mad an address.

Engaged to a Tech '13 Man

Mr. and Mrs. Charles L. Nichols of 3 Bowker street, Brookline, announce the en gagement of Mrs. Nichols's daughter, Mis Etta May Fowler, to William Allen Bryan son of Mr. and Mrs. Henry F. Bryant o 61 Clark road, Brookline. Mr. Bryant is graduate of Technology, class of 1913.

Miss Torrey Still Critically Ill

From Millbury, it is announced that th condition of Miss Delia C. Torrey, ag ninety-two years, an aunt of former Pres dent William Howard Taft, is unchange Miss Torrey is critically ill at the Torr mansion on Elm street.

Engagement of College Interest

Mr. and Mrs. Herbert Haddock of 5 West 123d street, New York, announce t engagement of their daughter, Miss Eth Haddock, to Lieutenant Guy E. Fuller Springfield, a son of Mr. and Mrs. Frank Fuller. Lieutenant Fuller was graduat from Dartmouth College in the class of ' and went back to be a member of the Da mouth class for army training. He ca from there to Boston, after enlisting in t Quartermaster's Department as assista to the depot quartermaster in Boston. date had been mentioned for the marria

Founded Wesleyan College in Nebrask

Rev. Charles F. Creighton, founder Nebraskan-Wesleyan College, a noted Met odist minister and former pastor of leadi churches in Cleveland, Buffalo and oth cities, died on Thursday in Columbus, O following a stroke of apoplexy on Monda A son, Lieutenant Colonel Samuel Creighton of the Medical Corps, Regul Army, survives him.

An Old-Time Telephone Employee

Edward Everett Lillie, who died at h home, 56 Charles street, Dorchester, Thursday, was one of the oldest employe of the telephone company in years of se vice, having entered the employ of Edw T. Holmes, manager of the Telephone D spatch Company in 1879. This company 1883 became a part of the present Ne England Telephone & Telegraph Compan Mr. Lillie was for fifteen years assista superintendent of the supply departmen Since May, 1908, he had been connect with the office of supervisor of supplie He was born at the North End of Bost on May 27, 1863.

Mr. and Mrs. Charles Earnshaw o Brooline are at The Greenbrier at Whit Sulphur Springs, W. Va., where are als William R. Hedge and James Millar o Boston.

The negagement of Miss Gladys G. Hunt daughter of Mr. and Mrs. John F. Hun of Quincy, to John H. Dialogue, Jr., o Portsmouth, N. H., has been announced.

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the two cities is close—as witnesses the present Bostonian eagerness to hear "The Prophet," the other notable artistic achievement of the year—and it seems valid expectation that "The Golden Cockerel" would fare as well, proportionately, here as it has at home.

As the End Leaves Debussy

The playing of Debussy's Nocturne, "Clouds," at the Symphony Concert of Saturday, in tribute to the dead composer, brought to mind at least one great regret. Gone is our period of hoping for another opera from him, or for another important piece of chamber music among the sonatas in various forms, whose writing his death interrupted. If there is any consolation, it lies in the fact that he had not composed anything momentous since the "Images" of 1909.

By the current status of music, Debussy the individual far overtops Debussy the "influence." Fame and appreciation have rapidly and steadily grown with the century. People once sceptical of what they called "the Debussy cult" and impatient of his style are fast recognizing the sincerity of the one, and fast discovering new beauties in the other. They had first to become accustomed to his distinctly mannered and deliberately imposed idiom, which in range, emotion, and procedure is and always will be a speech apart.

Once acclimated and adjusted to the new and strange surroundings, these people begin to look about them with an awakening enthusiasm, and a realization that their uncomplimentary remarks were misplaced. They had accused Debussy of being vague, haphazard and formless, of lacking that logical clarity, accounted the first virtue to be expected from a Frenchman. Then, they gradually find that Debussy is particularly French in just these respects. No Frenchman has taken a more definite stand, more clearly realized his aim, and kept to his point with more clean and scrupulous consistency. Debussy set his dreams in a narrow and rigidly imposed scope—hence, he never flounders, but knows precisely what he is doing. He will not admit orthodox form, but his own species of shape and mass, and unity can be felt. His voices move with utter freedom, but the ensemble is crystalline. These qualities and all his qualities were guided by an ultra-refined taste, a super-sense of fitness and measure. The doubters further accused Debussy of being repetitious. That fallacy arose from the fixed and limited style which he cut out for himself. But within those bounds is the greatest range of color. He was indeed a composer of endless variety, but since that variety lay in subtle and minute gradations, it was not immediately appreciated, and can only be perceived by the highly developed musical ear. Debussy's variety became apparent simultaneously with his genius of faultless workmanship, the superbly fresh and tingling newness of his ideas. Never did a composer so combine a marvellous spontaneity with artificial restrictions of his own choosing; never did a composer set out more definitely to be vague; never was a composer more various within stricter confines, or "formless" under a more punctilious formality of procedure.

Items and Announcements

At the Symphony Concerts of April 25 in Cambridge and of April 26 and 27 in Boston, Mr. Schmidt and the orchestra are to play, for the first times, a "Tragic Overture," written by Dr. Archibald T. Davison of the Division of Music at Harvard. On the same programme for Boston stands also Berlioz's "Fantastic Symphony," long unheard here and well deserving revival.

Before the season ends, Miss Raisa of the Chicago Opera Company purposes to repeat in Boston the concert of songs and operatic airs in which she has recently fared well in New York and Philadelphia. The probable date is Sunday afternoon, May 4, at the Opera House.

THE THEATRES

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Symphony Concert

THE SYMPHONY CONCERT

MISS NOVAES AND UNFAMILIAR PIECES

A Signal Pianist as Chopin Disclosed Her and She Disclosed Chopin—Dittersdorf Interestingly Unearthed—The Comparisons of Imitative Grieg and the Contrasts of Sturdy, Honest Smetana

BY token of the programme at the Symphony Concert of yesterday afternoon, by similar sign on two programmes to come, Mr. Schmidt is delving into the innermost recesses of the orchestral library and drawing from them pieces unheard for years. One such on Friday was Dittersdorf's Symphony in C major, last played by the orchestra in the winter of 1897; another was Grieg's Suite for strings, "From Holberg's Time," still longer voiceless at the Symphony Concerts; while for next week Svendsen's "Legend of Zorahayda" has been similarly unearthed with Berlioz's Fantastic Symphony and Wolf's Italian Serenade in like resurrection for the week to come. When there are no novel pieces at hand unless some American composer like Mr. Carpenter next Friday or Dr. Davison on the Friday thereafter, is ready with a manuscript, how else in these days shall a conductor freshen his lists? Mr. Schmidt is by no means without grace as a programme-maker and already his hand is beginning to recall the like accomplishment in Mr. Fiedler. If no piece upon his list of yesterday, which also included Smetana's tone-poem of Bohemian river, "The Moldau" and Chopin's Concerto in E minor for Miss Novaes, was exactly impressive, the sum of it clearly pleased and held his audience. Once more, from parquet upward through the balconies, it was of normal numbers and quick with applause for both conductor and, when it had discovered her merit, pianist. The orchestra, in turn, answered well to the leader from its own ranks. Thus, by every present indication the concerts of Friday afternoons bid fair to go well until the end of the season.

Doubtless, one of that series of symphonies, noted in his time, that Dittersdorf wrote on various tales in Ovid—of Phaëton, of Artemis and Actaeon, of Midas as judge between the singing voices of Apollo and Pan—would have been more amusing (as the French use the word) than the plain symphony in C-major actually played? The naiveté of eighteenth century "tone-painting" has piquant quaintness to twentieth-century ears, and Ovidian symphonies are rare birds in any place and time. Moreover, if we are to believe some of the learned commentators who have scrutinized them Dittersdorf was capable of true tonal delineation in which the music as music and the suggestion of mood or scene went hand in hand. Unfortunate y none of these Ovidian pages lie in the library of Symphony Hall and none knows where to seek them. It was the symphony in C-major, if we were to have Dittersdorf at all, and so Mr. Schmidt played it.

Most of us tacitly infer that the last quarter of the eighteenth century listened only to the symphonic music of Mozart and Haydn, because we of the twentieth hear no other of that time. Yet as a matter of fact, it heard—and heard gladly—countless Symphonies, Suites, Serenades and Divertimenti from composers as dead and forgotten as those of the harpsichord pieces that Mr. Bauer once drew from yellowed manuscripts in library tombs. There were formulas for eighteenth-century music, even as in these days of ours, there are formulas for music in the manner of Strauss or Debussy; and many neatly and plentifully applied them. It is even doubtful whether the general average of musical composition was as high then as it is now. The recent [illegible] the relics of Dittersdorf suggest that he was well above the mean; yet it was easy to listen to his symphony yesterday as typical of the pieces to which Prince-Bishopsmith a fondness for the arts and Fermiers Généraux with a purse for them usually listened. Not that it was without interest and even individuality. Like his fellows, Dittersdorf knew the manifold voices to be drawn and interwoven among the string choir. His Allegro is sturdy, almost strident with them, while it runs with a hint of Händelian energy of progress. His slow movement is indeed far from Mozartean grace and tenderness, from Haydnish fancy and felicity, but the flowing variations are not dull to hear, even if the reflection would come that sometimes a figure was what our youth call a "life-saver" to these eighteenth-century composers. Give them so much as one and what inexhaustible play they make with it. From the Minuets the impression rose that Dittersdorf reached for the convenient stencil, and rubbed in a ready but still pleasantly formal pattern. As for the Finale, it had the running grace and lightness, if not always the instant and gleaming invention, that again is ear-mark and distinction to these eighteenth-century symphonies and that contemporary composers with all their artful suspensions and intricate fleetness, somehow miss. By token of this symphony in C major, Dittersdorf's Prince-Bishops, who were many, had reason to enjoy him.

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Perhaps this music of ancient pattern and voice is quite as agreeable to hear in itself, though only a Dittersdorf write it, as modern imitation even from so eminent a hand as Grieg's. With plays of Holberg, some of which are still amusing to read, the Suite has nothing to do; he flourished in the Copenhagen of the eighteenth century; Grieg was minded, in the nineteenth, to write in the eighteenth-century manner; hence a fanciful, but somewhat misleading title. Grieg is skilful and imaginative with his string choir which he divides and doubles after the sophisticated fashion of his own time with curious outcome in suggestion of the music of Holberg's. The Norwegian sets the pattern of an ancient Prelude better than he designs contour and course of a pseudo-eighteenth-century air. His rigadoon at the end does not lack sprightly rhythms and lively play of the blended or contrasted violin and viola; his other dances suggest willed more than kindled imagination. Yet somehow until the gay rigadoon begins, the Suite seems from moment to moment to drop out of assumed character. Try as he may, Grieg cannot help being plaintive; and to be plaintive is not a vein that the eighteenth-century, a sturdy or a dry-polished time, much cultivated. As well imagine a gentleman of Versailles whining on his way to execution as the music of his day running to Grieg's murmurous moan. He must get to his rigadoon, which is the glorified folk-dance he loved, before he can quite stay within his ancient pattern and mood.

Wise, then, was Mr. Schmidt to follow these rather finicking pieces—as so much of Grieg's music seems—with Smetana's study measures in picture and pean of the great river of his beloved Bohemia. In these days, it is hard to conceive a simpler, franker music—from the tinkle and shimmer in which "The Moldau" as river and tone-poem begins its course, through the broadening stream of melody, past huntsmen and dancers, under softening, glamoring moonlight, across the tossing rapids, into the climacteric sweep of the end in mighty stream. "Old Hat" to be torn and trodden is simple, songful, transparent Smetana to our young lions who suspect Stravinsky of ageing; but somehow the honest earnestness and candor of mind and heart when he sets to music-making still conquer for him.

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Yet the crown of a steadily interesting concert was Chopin's Concerto or, more truly, Miss Novaes's playing of it. Agreed that outside the slow movement, the piece is a thin-bodied, somewhat faded, gradually withering music in which the composer strives to fill and manipulate an uncongenial form. Agreed also that seldom has an "assisting artist" of Miss Novaes's established reputation been so coolly received at a Symphony Concert. Almost for nothing, so far as her present hearers were concerned and as appeared in the tepid and scattered applause ushering her upon the stage, had she been gaining rank as signal pianist, these two years and up and down "this broad land." Miss Novaes, with all the quaintness that her square-cut, singular little figure lends her, seems an exceedingly well poised young person. Not a hint in her demeanor or her playing reflected this chilliness; but she must have heard with inner and just elation the plaudits mounting and spreading at every pause and at the end once, twice and thrice recalling her triumphantly. It was her day for Cæsar's laconic words and amply she deserved her victory.

From end to end of the Concerto out of Miss Novaes's playing shone the radiance which is the pure lustre of Chopin's music. Light were the rhythms to which she sped the mazurka-like Finale, with sensitive pliancy and variation but never with distorting emphasis. Broad, full, clear, almost stately, always earnest, sounded from her hands the ample periods of the beginning. Steadily Miss Novaes diversified the body of her tone with equal sensibility of fancy and finger, yet always she was luminous with the music as one who played it out of clear comprehension, warm sympathy, and, occasionally, winging intuition. About it, in finely imaginative skill with pedal and touch, she wove that endless iridescence which is the coloring of Chopin's tones even when a Concerto cribs or strains them.

In particular Miss Novaes's playing of the Larghetto summed her distinctions. It came from her fingers in exceeding clearness of outline and course: the pervading melody hung glowing upon air and ear; about it she spun the diaphanous web of Chopin's harmonies; the answering declamatory measures she sounded with grave intensity; deep emotion rose, then fell to a gentle tenderness; as music in itself, as a poetry of tonal vision, the Larghetto so played, stirred the mind, touched the heart. Through Miss Novaes Chopin indeed spoke nobly. Through his music, as virtuoso in rare command and feeling with her instrument, as musician of fine intelligence, delicate sensibilities, euphonious ear and supple self-mastery, as woman of imagination who can feel and transmit the [illegible] of tones without hint of womanish [illegible] stood revealed.

CONCERTS NEXT WEEK

Mr. Carpenter's Symphony for the First Times — Mr. Gabrilowitsch and Miss Braslau for the Pension Fund of the Symphony Orchestra — "The Children's Crusade" from the Cecilia — Mr. de Gogorza and Miss Komenarski in Song Recitals—More Honor for Debussy

THE conspicuous item on the programme for the Symphony Concerts of next Friday afternoon and Saturday evening is the Symphony in C major, written by Mr. John Alden Carpenter of Chicago, and to be played for the first times in the East outside the original performance at the music festival at Norfolk last June. The piece, free of form and divided into many sections, somewhat in the manner of the symphonic poems of Liszt, runs without pause for half an hour. It is written in a ultra-modern idiom, and the harmonic and instrumental detail lays incessant exaction upon the orchestra, with outcome in exceeding richness and variety of coloring, especially in the glowing progress of the Finale. At every turn the music is the fruit of the individual imagination and the thorough mastery of means that have already set Mr. Carpenter high among American composers. To the poetic content of the symphony he gives no more hint than the quoted lines from Shakspeare: "Sermons in stones and good in everything." For three weeks the orchestra has been working at the music; the composer will share in the final rehearsals, and there is every reason to expect revealing performance. As the programme now stands Mr. Carpenter's symphony will begin the concerts. Thereafter will follow Goldmark's warm-blooded and ornately colored overture, "Sapphe"; Svendsen's "legend" for orchestra of the Moorish Zorahayda, and two numbers for Mr. Ferir, first viola player of the orchestra and past master of his instrument. They are a Chanson by d'Indy—the first piece of his music to be heard at the Symphony Concerts since the war began—and a Fantastic Dance by Mr. Strube.

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For the Pension Fund

The second of the two concerts that the men of the Symphony Orchestra annually undertake for the increase of their Pension Fund befalls on Sunday afternoon at Symphony Hall with a programme in wide departure from precedent. No symphony, however well-liked, stands upon it, and fragments of the operas and the music-dramas of Wagner do not fill it. Instead, the orchestra, with Mr. Schmidt conducting, will be heard in three brightly rhythmed and brilliant-colored miscellaneous pieces; the overture of Berlioz, "Roman Carnival"; the tone-poem of Saint-Saëns "Danse Macabre"; and the long Suite of dances that Chaikovsky drew from his ballet, "The Nut-Cracker." A distinguished pianist high in public favor and a rising young singer will assist the band—Mr. Gabrilowitsch and Miss Braslau of the Metropolitan Opera House. He will play a Concerto by Mozart and the "Concert-Piece" by Weber—seldom heard pieces in which he has been already applauded in Boston. She, in the full flower of the young talent that has advanced her fast in opera house and concert-hall, will sing the familiar air of Delilah in Saint-Saëns's opera of Samson and the Philistine woman; the old Hebrew chant of "Eili, Eili," and songs by Musorgsky and Rakhmaninov.

CONCERT CALENDAR

Mr. Schmidt's Final Programmes—Mr. McCormack and Mme. Galli-Curci for the Last Times This Season

SUNDAY afternoon, April 21, in Symphony Hall, Mr. McCormack, the tenor, for his final concert of the year in Boston. An old air or two; classic and semi-classic songs; Irish folk-pieces and American ballads will as usual make his programme. As familiar will be the qualities of his voice and song and the satisfaction therein of his hearers.

Thursday evening, April 25, in Sanders Theatre at Cambridge, the eighth and last of the series of concerts by the Symphony Orchestra with Mr. Schmidt conducting and Mr. Thibaud for assisting violinist.

Friday afternoon, April 26, in Symphony Hall, the twenty-third of the afternoon concerts of the Symphony Orchestra under Mr. Schmidt with Berlioz's Fantastic Symphony and a Tragic Overture by Dr. Davison for the chief items of the programme.

Saturday evening, April 27, in Symphony Hall, the twenty-third of the evening concerts of the Symphony Orchestra under Mr. Schmidt with the two pieces just noted.

Sunday afternoon, April 28, in Symphony Hall, the final Sunday Concert of the season at which Mme. Galli-Curci will sing her usual array of old airs, operatic pieces, French and Italian songs and "bergerettes" of the eighteenth century in France. It were a late day to signal the rare distinctions of voice, the rare qualities of artistry that, whatever the limitations, have made her reigning favorite with the miscellaneous public of opera house and concert hall.

Sunday evening, April 28, in Symphony Hall, the second public concert of the year by the eager and eloquent chorus of the People's Choral Union. The chosen oratorio is Mendelssohn's "Elijah"; the solo singers, Mmes. Littlefield and Foote and Messrs. Gunster and Whipp; the conductor, Mr. Wodell; and the band, a contingent of the Symphony Orchestra.

Thursday evening, May 2, in Steinert Hall, a concert of operatic numbers by Mme. Lucia Hoagland, soprano, and Miss Celinia Fortini, mezzo-soprano.

Friday afternoon, May 3, in Symphony Hall, the twenty-fourth and final afternoon concert of the season by the Symphony Orchestra under Mr. Schmidt, with Chaikovsky's third Suite—the Suite of the final Polacca—and Beethoven's "Eroica" symphony dividing the programme.

Saturday evening, May 4, in Symphony Hall, the twenty-fourth and final evening concert of the season by the Symphony Orchestra under Mr. Schmidt, with the two numbers above noted.

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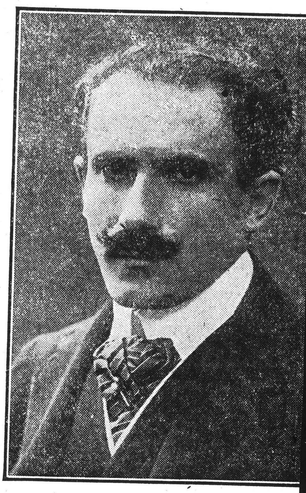

Arturo Toscanini

Henry Wood

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before the beginning of the war he preferred to dwell at Dresden, and that fervent nationalistic spirits in Petrograd and Moscow then spoke bitterly of him as "Germanized."

Similar objection, in these fervent days of our own, might be raised against Mr. Mengelberg, for long the eminent conductor of the noted Amsterdam Orchestra and known by many a visit from London and Paris almost to Tiflis and Teheran. In the years before the war, no European conductor, except Mr. Nikisch, journeyed so widely and persistently as did he. From a concert at Amsterdam or The Hague, he might pass to another, as "guest conductor," in Copenhagen, to a third in Dantzic, to a fourth at Liège, to a fifth in London and so back to Holland again. The inevitable result was the cultivation of a few displayful "specialties," like the tone-poems of Strauss, a rough-and-ready handling of successive orchestras, and a zest for performances that were more effective in bold and ardent outline than in careful adjustment of detail. Among the past conductors of the Symphony Orchestra, the nearest analogue in many respects to Mr. Mengelberg is Mr. Paur. However Bostonian audiences may have received Mr. Paur in the nineties—some would say now "bore with him"—it is doubtful whether in these later days, they would be so complacent through fifty concerts a season toward Mr. Mengelberg. Yet he is known to cherish American ambitions; while, after his incessant journeys in Europe, the routine of the Symphony Orchestra might seem to him almost as relaxation.

Wood and Toscanini

Not so long ago in London, Sir Thomas Beecham likewise cast ambitious eyes toward America, though oftener upon opera houses than upon concert-halls. Then, however, Sir Thomas was struggling to make his way with the public of London as conductor, operatic manager, entrepreneur in general of the performance of music. Now, however, Manchester—mounting rival to London as seat of British interest, intelligence and taste in the arts—regards him as little less than saviour in

exceed his competences as conductor. Moreover, in Boston and elsewhere, the Symphony Concerts have long been quite as much organized as is for their good.

On the other hand, it is within possibility that Sir Henry Wood could be persuaded to forsake London for a few years in Boston; while of available European conductors only he and Mr. Toscanini are of the tested ability and the established reputation that the Symphony Orchestra seems to demand. Sir Henry's years are still a little short of fifty; in mind, body, executive powers, capacity for work and vigor of ambition he is still in his prime. Outside a few excursions into the opera house in his earlier days, he has been through all his career a conductor of symphony and choral concerts. Through many vicissitudes he has developed the Queen's Hall Orchestra until it is without peer in England. He has conducted at festivals in the Provinces and at choral concerts in London in a fashion to make him worthy of the Boston Symphony Chorus, as it has proved itself to be, as it bids fair to continue. No conductor could be more catholic in his programmes—a high tradition of our Symphony Concerts—though he has clear and unashamed predilection for modern and ultra-modern music, for the innovators of Paris, Vienna, Petrograd and Moscow. In such music, from Wagner and Strauss, through Chaikovsky and Rimsky-Korsakov, to Mahler and Skriabin, d'Indy and Ravel, he most excels; but he is eloquent, no less, with Beethoven and Brahms, with Schumann, Liszt, Franck—the "romanticists" generally. His audiences have been faithful and expansive; his men work readily and loyally for him; his diligence and ambition are tireless. To symphony concerts in London he has added concerts on Sunday afternoons, and the long series of Promenade Concerts in August, September and October that have opened the books of music of many degrees to a public to which they would otherwise be sealed. As the most distinguished conductor in Britain by title of long and full achievement, Sir Henry might readily pass to high place among conductors in America. Once, indeed, he visited it, when the Philharmonic Society summoned him to New York for two concerts as guest.

Yet with all this British and European reputation, Sir Henry would hardly bring to the Symphony Concests the prestige that would surely attend Mr. Toscanini. In his years at the Metropolitan, the Italian proved himself beyond question an operatic conductor of the first rank, while far and wide in America went his fame. He was in full command of his orchestra; he was master of the music before him or rather stored in his memory; in the hollow of his hand he held stage, pit, au-

The American Field

So much for the European field of choice. From the American, a summary but inevitable elimination quickly rejects the Hadleys, the Rothwells, the generally undistinguished abilities whose partisans fondly believe, or profess to believe, that nationality, through the sifting of a hundred concerts in a season, will somehow continue to hide mediocrity. A like inevitable but gentler elimination puts aside established conductors, like Mr. Damrosch, bound by every obligation and opportunity to his generous "sustainer," Mr. Flagler, and also Mr. Stock, seemingly and deservedly "fixture," as the phrase of sport goes, with the Chicago Orchestra. Mr. Stransky, in turn, were he not an "enemy alien," is, in many judgments, unthinkable as conductor of an orchestra of the first rank. There remains, then, only Mr. Stokowski, reputed to dream of ultimate ascent to the Boston Orchestra, warmly commended to it by not a few ardent spirits, yet by much agreeing report in letter and in honor bound to continue for some years in Philadelphia.

Of the younger conductors now working in America, Mr. Stokowski is unquestionably the best equipped, the fullest tested, to succeed to the Symphony Concerts. Surface shortcomings he has in a certain displayful attitude toward audiences, which he may easily outgrow; in a certain inclination toward social prestige—and, as

broke out and liberated, among many other things, the boy's social emotions.

"Day after day, on his way to and from the Conservatory, he saw the street fighting that reigned, would rush into the narrow alleys between the houses when the cry of 'Cosaki, Cosaki'! rose, and the wild horsemen charged down the avenues, shooting and sabering indiscriminately all who came in their way, whether revolters who had been singing the Internationale, or innocent passersby. He saw the slaughter on the Admiralty Square, and on one occasion, when a Cossack charge went thundering down the street as he was hastening to the Conservatory with his roll of music, was thrust into a dry-goods shop in the nick of time, and had to remain there fourteen hours before it was safe to venture forth."

No psychologist has yet proved that such experiences affect the trend of a youngster's artistic activity, but it is difficult to escape the suspicion that a connection exists. Berlioz and Wagner are distinguished examples of artists who became "musical anarchs" after living for a space in the midst of political anarchy. At least it is a safe guess that one's emotions get thoroughly stirred when there is a band of Cossacks sabering people just around the corner, and that one becomes a little anarchic in soul when one is forced to leave Petrograd and later Russia itself because of the anti-Jewish pogroms of the "black hundred."

Spiritual turmoil, however, is temporarily put to sleep when one, having come to America, falls under the musical tutelage of such conservative persons as Dr. Percy Goetschius, Mr. R. Huntington Woodman and Mrs. Thomas Tapper. Ornstein heard little modern music in these years, even in a trip to Europe with Mrs. Tapper in 1915. It was in the spring of 1913 that he experienced his conversation, saw his vision, and "hit the trail" for musical "futurism." It came suddenly, in the middle of the night, as Ornstein has elsewhere described. It came in the form of a burning desire to play certain outlandish chords on the piano, developing them into what seemed to the musician a complete and well rounded composition. This "Funeral March of the Dwarfs" was later written down exactly as it had flashed before his mind, and many more pieces of the same kind came presently from the same mysterious source.

This "conversion" is the most interesting item in Ornstein's biography. One may question its utility to the world of music, but one hardly questions its genuineness. It may be assumed that Ornstein's new system is related to that

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CONCERTS NEXT WEEK

Dvorak and Debussy on Mr. Schmidt's Programme—A Repetition of Bach's "Matthew-Passion"—Mr. Heifetz and Mr. Gabrilowitsch in Recitals—"The Redemption" Anew—The Italian Tenor, Ciccolini

As for the rest of the season, Mr. Schmidt, eager to do his task to the utmost, will conduct at the Symphony Concerts of next Friday afternoon and Saturday evening. For them he has set on the programme Dvorak's familiar, transparent and melodious symphony, "From the New World," unabating favorite with nine-tenths of a given audience; the first of Debussy's Nocturnes, music that would translate into tones the motion and the illusion of passing clouds, to be played, for the first times in some years, in memory of the composer recently dead; and Charpentier's full-bodied and warmly colored Suite, "Impressions of Italy."

On Thursday evening, in Sanders Theatre at Harvard, again with Mr. Schmidt conductin[illegible] the Symphony Orchestra will [illegible] eries of concerts at Cam- [illegible] gramme traverses Mozart's [illegible] at major; Chopin's Con- [illegible] piano and orchestra; [illegible] Vallace's pictorial [illegible] m, "Villon," [illegible] vaga- [illegible] of [illegible] st, [illegible] t.

Tuesday afternoon and evening, March 26, in Symphony Hall, a performance in "two sessions" and in entirety of Bach's "Passion Music according to Matthew," with the orchestral accompaniment that the composer set down, or with Dr. Muck's loyal approximations. He will conduct; the Symphony Orchestra will provide the band; the chorus will be his own and Mr. Townsend's, already noted for its work in Beethoven's and Mahler's music; while among the solo singers will be Mmes. Hinkle and Alcock and Messrs. Murphy, Witherspoon and Werrenrath. By every token a unique occasion.

OLOISTS OF TH

phony Hall, Wednesday Afternoon: Alice Allen Pi

BACH'S PASSION MUSIC

An important event in the season of music will be the performance in Symphony Hall next Tuesday, March 26, of Bach's "Matthew Passion." The management announces thus early that owing to the very large demand for tickets the performance will be repeated under exactly the same conditions and with the same soloists the following week, on Tuesday, April 2. For the vast majority of persons interested in music the performances next Wednesday and the following Tuesday will be their first opportunities to hear the "Matthew Passion" in its entirety, and it will be their first opportunities to hear it sung and played in practically the manner in which Bach intended.

The adult chorus will number about 400 voices. There will also be a choir of 80 voices from Trinity and Emmanuel churches and the Church of the Advent. For nearly two months past Stephen Townsend, the chorus-master, has been holding two rehearsals a week with many special rehearsals of smaller choruses. In all the choral concerts given this year C. A. Ellis, manager of the Boston Symphony Orchestra, has endeavored to secure soloists peculiarly well fitted for the work to be performed. For both of the performances of the "Passion" he has engaged Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Herbert Witherspoon, bass.

As the work is divided into two parts it has been decided to give both concerts in two sessions: The first will begin at 4 P. M., and will run about an hour and three-quarters. The second session, beginning at 8 o'clock, will run about an hour and a half. The intermission of at least two hours will give the audience ample time for dinner. It is understood that various hotels in the Back Bay are making special preparation to accommodate those who do not care to go home. At the concert on next Tuesday, and at the concert on Tuesday, April 2, one ticket will admit to both sessions.

WEEK-END CONCERTS

As to Concertos for Clarinet—"The Redemption" Well Sung and Well Applauded—The Uneven Ciccolini and a Promising Pianist

ONCE in a generation, and at the Symphony Concerts of Friday and Saturday last, an audience will listen with pleasure to a Concerto for clarinet. Except for an aged few, it will never have heard such a piece; hence its curiosity is mingled with a friendly interest in the first clarinetist and a certain civic pride in his notable adornment of the orchestra. The event is genial and agreeable and Mozart wrote correspondingly genial and agreeable music for a corresponding occasion. With such music, moreover, Mozart was never at a loss in abundant provision for the virtuoso and spirited invention for the ensemble. Under the incessant pressure or contract, obligation and livelihood, his compositions were ever as lively and sociable as they were fertile. To be sure, the utmost of the clarinet's range and shading, runs and shakes were quickly used up, and its fixity of tone is not of the most eloquent in a slow movement. But Mr. Sand outcountenanced such inherent deficiencies with point and dexterity, a true eighteenth-century balance and finesse. Withal, it is not the music for the habitual courtesy of every spring, or every other spring. Even the Concertos by the violinists and 'cellists of the orchestra might be more enjoyable if farther between. As for clarinet Concertos—Boston may be eagerly curious for another in the year 1950.

Gounod After Bach

An animated performance of Gounod's "Redemption" served for the evening of Easter Sunday in Symphony Hall. Not only were choral standards exactingly maintained, but the Händel and Haydn Society was fortunate in its six soloists. The voice of Mr. Lambert Murphy, the most distinguished of them, was suitably softened and religious; Miss Komenarski's had a more earthly charm; Mme. Hudson-Alexander was at least enjoyed and applauded; Mr. Cartwright gave a quiet and becoming interpretation of the part of Jesus, and Mr. Martin provided a solid and sustaining bass. But most important was the enthusiasm of the chorus and the audience, and the evident fondness of both for the music. To an outsider, attending the concert to scoff at the homely, commonplace, sentimental, Victorian religious music of Gounod, that enthusiasm came as a sort of reproach. There is certainly a genius, a greatness in such a far-reaching popular appeal. Indeed, the total enjoyment of "The Redemption" in Anglo-Saxon countries would measure to mountainous proportions, and in that light the composer is to be envied and esteemed. Only the most sincerely and devoutly felt music could gain the hearts of the "middle class" millions as "The Redemption" has done. You will meet many people who are snobbish about it. For music of Holy Week, they will protest their preference for Bach's Matthew-Passion of last Tuesday and next, more than often because that is the correct stand of the "musically educated." As a matter of fact, some of these people do not enjoy their Bach half so genuinely as the Händel and Haydn Society and its audience, frankly slighting Bach, enjoy their Gounod.

And yet, how can the puny theatricalities of Gounod stand for a single moment beside the fine exaltation of Bach's religious music? Only consider Gounod's orchestral episodes — the none too impressive "Creation," the "dress parade" march to Calvary, which is all of Cæsar and none of Christ, the devices of the earthquake and Pentecost. Gounod's narrative of the martyrdom of Jesus is characterless and empty beside Bach's poignant and indelibly engraved recitatives. "Unfold, ye portals everlasting" must be admitted as thrilling and uplifting, with its crowning trumpet calls at right and left. But Bach's music of the Passion, knowing no triumph, has incomparably finer scope in anguish and grief, in final sorrow and expectancy. Le

Spanish Dance .....Granados
Allegro Appassionata .....Saint-Saens

Bach's Passion Music

J. S. Bach's "Passion According to St. Matthew" will be given in Symphony Hall next Tuesday, March 26, by the Boston Symphony Orchestra and a large chorus under the direction of Dr Muck. The management announces thus early that, owing to the very large demand for tickets, the performance will be repeated under exactly the same conditions and with the same soloists the following week, on Tuesday April 2. For the vast majority of persons interested in music in general, and choral music in particular, the performances next Wednesday and the following Tuesday will be their first opportunities to hear the St. Matthew Passion in its entirety, and it will be decidedly their first opportunities to hear it sung and played in practically the manner in which Bach intended. Certain changes have been made necessary by modern conditions, but Dr. Muck, who has spent a vast amount of time preparing the score, has elided practically all the modernisms found in the Franz version. The Muck version will follow closely the original, which was first performed in St. Thomas' Church, Leipsic, on Good Friday, 1729.

The chorus will be larger than either of those which sung with success in Beethoven's Ninth and Mahler's Second symphonies. The adult chorus will number about 400 voices, while to this will be added a choir of 80 voices drawn from Trinity and Emanuel churches and the Church of the Advent. For nearly two months past Stephen Townsend, the chorus master, has been holding two rehearsals a week, with many special rehearsals of smaller choruses, and there is no question that the chorus is well prepared for this exacting composition.

The soloists will be Florence Hinkle, soprano; Merle Alcock, the contralto who made such a deep impression at the performance of the Mahler Symphony; Lambert Murphy, tenor; Reinald Werrenrath, baritone, and Herbert Witherspoon, bass.

To listen to this music without a break would be too great a strain on any audience and, as the work is divid- into two parts, it has been decided to give both concerts in two sessions. The first session will begin at 4 o'clock in the afternoon and, with the delays that always occur, will run about an hour and three-quarters. Then will come an intermission until 8 o'clock when the second session will be given which will run about an hour and a half. There will, therefore, be an intermission of at least two hours which will give the audience ample time for dinner. One ticket will admit to both sessions.

A decided novelty in the nineteenth Symphony programme to be played next Friday afternoon, March 29, and Saturday evening, March 30, will be Mozart's Concerto in A-major for clarinet. Only once in the history of the orchestra has a clarinetist appeared as soloist and then in 1884. The Mozart Concerto will be played by Albert Sand, first clarinet of the orchestra. Not a small part of the fame of Boston's Symphony Orchestra is due to the beauty of its wood-wind section and the appearance of one of its principals as soloist will be welcomed by all.

The programme includes Cherubini's Overture, "The Abencerrages"; the Mozart Concerto; a suite of ballet music by Rameau which Dr. Muck played last season; and Schumann's "Spring" Symphony.

Post 3/22/

Transcript
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CONCERTS AND OPERA

A SEASON WAXING RATHER THAN WANING

The Return of Mr. Casals and the Coming of Miss Novaes—A Second Performance of "The Passion Music"—The Public and the Repertory for the Visit of the Metropolitan Company—Testing the Berkshire Quartet—Items and Incidents

BY exception the musical year in Boston is flowering late and now, when it should normally wane in interest and promise, it rather waxes. Not only is the town to hear next Tuesday what is likely to prove the best rounded and the most eloquent singing of Bach's "Matthew Passion Music" that it has ever known, but on Sunday also Miss Novaes comes to it for the first time in her young prime as pianist; while on Monday, Mr. Casals, as many believe the most remarkable musician who now draws bow, will venture, again for the first time in Boston, a concert of his own. It were a late day to sound his praises anew as the master-violoncellist above all his compeers. With the Symphony Orchestra, with Mr. Bauer, with Miss Deyo, he has thrice and four times proved title to such distinction. It were almost as superfluous to recall also those qualities of mind and spirit, those habits of study and life, which have made him a man and a musician of keen intelligence, warm imagination, fine sensibilities, poised powers, whose mastery of technique and tone are but the means by which he communicates himself—and through himself his music and his instrument—to those that hear engrossed, stirred, illuded as by hardly another virtuoso of our time. To sit before Mr. Casals is not merely to listen to music in perfection but to receive clear impression of a personality like no other within our concert-halls. It is the custom to disparage the violoncello; but it is the wont of Mr. Casals to transfigure it with himself. For in that self lies the quality that differentiates his playing of the instrument from all other that our generation has heard. "It is not merely the exquisite quality of the tone with its almost infinite variety of colors," writes an amateur who has lately heard him, "but the spirit back of it that animates his every phrase. It seems like hearing the very creation of music from the void, as though the thing itself but came into being at the moment. This is not an art, much less a skill; it is pure force of a spirit.

Once before in Miss Novaes's earliest days in the United States, a scanty Bostonian audience heard her on the testing-ground of Steinert Hall. Since, she has ripened the qualities of which she then gave proof or promise until she sits high among the younger generation of pianists. By clear title she is of it in that she respects the limitations of her instrument, treats it in no wise like a pseudo-orchestra, yet draws from it full and supple range of delicate or sonorous tone. Her technical mastery is altogether unobtrusive, conquering exaction and intricacy yet never signalling them, capable equally of astute shadings and large emphases. And her command is a tone that can carve music upon air and ear clear, soft, cameo-like, that can rise no sparkle lightly bejewelled, that can less into glowing splendors. Her playing of pieces by Chopin has been plausibly likened in finesse to that of the departed Pachmann; yet she can spread and fill the larger canvases of Beethoven himself. For Miss Novaes is more than pianist of technique and tone, of contrasting finesse and force. She was born with the musical mind that understands and discriminates, and with the musical temperament that projects and transfigures what intelligence has discovered and imagination divined. Coming late to Boston in her Am progress, she comes the riper.

...wegian, French and Italian.

PASSION MUSIC

Few choral concerts have left such a deep impression as the performance of Bach's St. Matthew Passion, which was given in Symphony Hall last Tuesday afternoon and evening. Mr. Schmidt, assistant conductor of the Symphony Orchestra, who conducted on short notice, won the highest praise from all. The repetition of the Passion music will be given next Tuesday, April 2, and will employ the same forces as those used in the first concert. As at the first performance, the work will be given in two sessions, the first at 4 o'clock in the afternoon and the second at 8 o'clock in the evening.

SYMPHONY PROGRAM

The twentieth Symphony program, for next Friday afternoon and Saturday evening, with Ernst Schmidt as conductor, will present three works of unusual attractiveness. As a tribute to the memory of Claude Debussy, the opening number of the second part will be his nocturne, "Nuages." The first number will be Dvorak's symphony, "From the New World," while the closing number will be Gustave Charpentier's charming suite, "Impressions of Italy."

committee was assisted by Mrs. Emmons Whitcomb, Mrs. Roy Davis, Mrs. C. L. Speyers, Mrs. R. G. Page.

Arlington Woman's Club

"Fashion, Taste, Style and Art in Dress," was the subject of the lecture which Fred H. Daniels, director of drawing in the public schools of Newton, gave at the Thursday meeting. He illustrated his talk by crayon sketches in colored chalk, and by witty comments he gave much artistic and valuable advice. The afternoon was in charge of the home committee, Mrs. Charles A. Alden, chair-

has recommended that local laws restric
ing commercial fishing be suspended durin
the war. The Bureau of Fisheries has bee
active and has done admirable work i
bringing the attention of the fishermen a
well as the consumer to the value of fis
as food, especially to the neglected fis
such as the tilefish, grayfish, whiting, skat
and goosefish of the Atlantic, the sablefis
of the Pacific, the turbot of the Grea
Lakes and the bowfish of the interior wa
ters. The hatcheries of the Bureau hav
yielded an enormous crop."

The upward trend of prices, ex-vessel, o
from first hands, during the past two years
is shown by the following tables:

	1916.	1917.
Fresh haddock, per lb	[illegible]c	3–16½
Large fresh cod, per lb	2½–13c	3–13½c
Small fresh cod, per lb	[illegible]c	2¾–13½c
Swordfish, per lb	11–20c	10½–37c
Shore salt mackerel, bbl	$14.25–19.25	$14.50–33.
N. S. salt mackerel, bbl	[illegible].00–25.00	$15.00–36.
Irish salt mackerel, bbl	$13.00–23.00	$21.00–30.
Large shore salt cod, qtl	$6.75–8.00	$7.75–11.0
Med. shore salt cod, qtl	$5.50–7.25	$7.00–10.0
Boneless cod, per lb	11–14c	13–19c
Salt hake, per qtl	$3.50–5.00	$5.00–7.50
N. S. large split herring, per bbl	$6.00–7.00	$7.00–12.5
N. S. medium large split herring, per bbl	$5.00–6.50	$6.00–9.00
Sardines, per case	$2.40–4.25	$4.00–7.00
Live lobsters, per crate	$16.00–75	[illegible]

Eighteen steam trawlers
sels and 200 smaller
fresh fish fleet during
forty-five vessels
March and
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o

is iridescent rather than radiant. In a few moments, however, the vision becomes attuned and one sees how consistent and well ordered many of the most violent combinations are. No artist, it may be said, is happier in the truthfulness of his exaggerations. None has more successfully achieved the incredible.

Motivating Old Glory has been the painter's graceful task in a series of four New York street scenes, enlivened with flags, the quartet appearing in the catalogue with the title "Breathes There a Man with Soul So Dead—" Hardly anyone else has ever played up so successfully with stains of wine color and orange to the intensity of the Red, White and Blue; though one has somewhere seen a silvery background used with at least equal artistry. The total result is a vinous gayety of tone that hardly comports with the actual light grayness that is so typical of sunlit days in New York. But this presumably is not meant to be realistic painting. It is doubtless decoration, and patriotic propaganda.

For a quite different kind of thrill follow Mr. MacKnight into the snow covered land of the recreant and disloyal —into the non-English section of lower Canada where he likes to study the color of cast shadows on the universal whiteness.

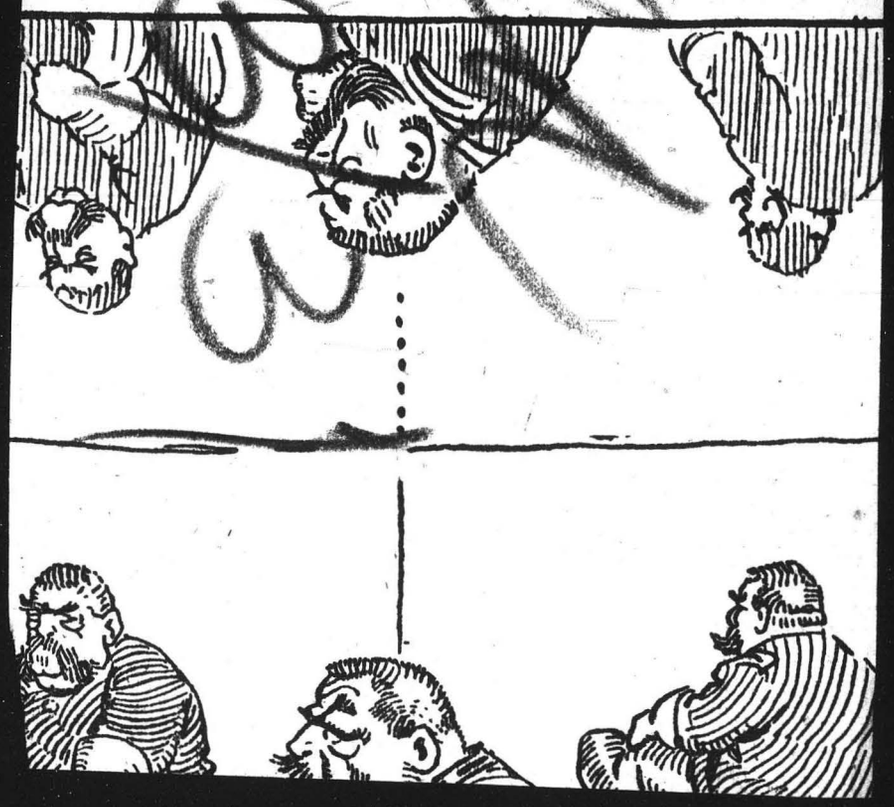
With a brilliantly effective outcome, too. It is literally true that everything comes out in the "French Canadian Wash." Into the reddest of red houses, past the most multi-colored of unmentionables strung on a clotheline, strides Louis, loyal at least to Yvonne. Elsewhere are the red little Canadian sleighs, just made and painted to be Dodge-MacKnighted.

Of Newfoundland, Spain, Mexico, Cape Cod are the other motives, some as startling as ever fell from this brush; others of a quiescent glory. Whoever else has so compellingly painted the flaming forth of "Huckleberry Bushes in Autumn?" Whoever else has so utterly removed all that is dun and wan out of "Dunes and Swamps"?

This year's display as a whole is one that may well inspire several new

s to JOHN KEND

d worry," said Shakes- the author of his own g
e fact is it has galled me wasn't like you, who
kens to have them class have been heard of h
German product, anyway, translators."
arch me, Walt, and if you "That's it," cried
vords made in Germany coming valiantly to Ho
where on my person, I'll always owe our
ase it with blue vitriol, somebody else. A ma
n't take any ether while pulls off an immortal s
ng it. I don't mind then finds he didn't do it at
t Adam was a Prussian, the whole thing was
can have Ananias and some retiring molly-co
they want 'em, but not ever heard of before. B



satisfaction of knowing that she has dured all, suffered all, and yet is dragged back from the grave—to witness the final triumph of right. So mote it be.

A CENSOR FOR THE CENSORATE

[From the New York Herald]

As the result of the investigation conducted by a committee of the United States Senate, the Committee on Public Informatio has had to admit itself to be a committe of misinformation. Is it going to b necessary to establish a censorship ove the censorate?

WHAT WE SHOULD DO

[From the Kansas City Star]

The only safe way for America t proceed is on the assumption that th war is just beginning. We ought t plan exactly as though we were goin to fight Germany alone. We have n artillery in France and no airplanes Our expeditionary force has not reache numbers to constitute more than a mere reserve in such a battle as is now raging. We cannot, according to General Wood, expect to make our weight felt for another year. These facts must be met squarely. If they are appreciated by the American people there will be instant public demand for a broader foundation for our whole military structure, so that when it does come to completion it will be adequate to the task to which it will be applied.

An army of four or five million men ships to transport and maintain them an air fleet to give that Army supremacy overhead, cannon to give it a clear path across any terrain, machine guns in limitless number—these are the things America must set itself to if i is to meet what is ahead. America ha its warning in the guns of Hindenbur now roaring, in the British front fall ing back. It has it in the grave word of General Wood, who has seen an studied the situation. Will it regar that warning and act now before it i too late?

CALLING ON SLAVES

[From the Baltimore Star]

The fact that Austrians and Bulgarian are fighting on the western front ind cates that the Teuton man power must b waning.

A PRECIOUS HOUR

[From the New York Evening Post]

Philosophers, connoisseurs of huma nature, and those historians who ascrib the fall of Rome to a malarial mosqui will be heard to remark that no perma nent change in mankind's inevitab trend toward night-life can be accom plished by mere legislation. They wi point out that the shortening of daylig and the lengthening of illuminated hou have coincided almost exactly with th improvement of lighting and the growt of material prosperity. Daylight has al ways been devoted to work; artificia light to amusement. Hence, as soon a immediate pressure is removed, thes scientists would maintain, we shall sa back again into our old ways, late sup pers, theatres, and late rising. How ever that may be, for the present th new schedule will present us with a additional daylight hour, and, therefore for purposes of work, really with a entirely new resource in time. What t do with this added hour ought not to b hard to discover, under present interna tional circumstances. What not to d with it might be more difficult to determine. For one thing, a firm resolution not to talk nonsense about matters which we don't understand, such as military tactics in France and the Administration's war measures, ought to b among the first adopted.

THE VERNAL PERIL THREATENS

[From the Springfield Union]

is to sing songs in English, Russian,

he Athlan

The Reading Public, at the Business Women's Club, No. 144 Bowdoin street, Tuesday evening at 7:45 o'clock.

Wednesday evening Miss N. J. Cox and Mrs. Ethelyn J. Morris have ample work scheduled for the war relief labors, from 7 to 9 o'clock.

The bowling team, under the leadership of Mrs. Gertrude S. Cole, is eager to recruit its members to greater strength, with a view of having some interesting matches on Mondays, at 6:30.

John Orth is to present his delightful account of his acquaintance with Liszt while studying under him at Weimar, with illustrations on the

MONDAY.

Brockton Women's Club—Federation Day, Pythian Temple, 2:30 p. m., address, Mrs. Herbert L. Gurney; musical program.

Woman's Committee, National Council Defense—Meeting, Lower Auditorium, State House, 2:30 p. m., Mrs. Nathaniel Thayer, presiding.

Brightelmstone Club—Meeting, 2:30, Clubhouse, Mrs. Samuel W. McCall,

Journal

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wspaper Cutting Bureau in the World

m WORLD
dress: New York City
FEB 13 1918

WELCOME FOR DR. MUCK HELD UP IN SPRINGFIELD

SPRINGFIELD, Mass., Feb. 12.—A majority of the Council Committee in Charge of City Property is opposed to renting the Municipal Auditorium for the scheduled appearance this month of the Boston Symphony Orchestra, led by Dr. Karl Muck, and is seeking an expression of public opinion. Last year's board refused the use of the hall to Fritz Kreisler.

m AMERICAN
ress: New York City.
e FEB 1 1918

New Beauties Disclosed by Boston Orchestra

LAST night the Boston Symphony Orchestra gave its fourth evening concert in Carnegie Hall. The programme was composed of only two numbers, yet these were of such quality and interest that Dr. Muck deserves a special compliment for his choice. The selections were Mozart's Symphony in G minor and orchestral extracts from the Berlioz dramatic symphony "Romeo and Juliet." There was no soloist, but the evening lacked nothing on that account.

It seems almost impossible to discover new delights in a composition written 130 years ago, but Dr. Muck disclosed beauties in the Mozart number that won round after round of grateful applause. His method of interpretation was faultless. His reading was beautiful, convincing and marked by that euphony and balance of chordal harmony which one invariably expects and always receives from the Massachusetts musicians.

The performance of the closely interwoven minuet movement, with its elaborate counterpoint, was noteworthy for the manner in which he indicated and controlled the interweaving melodies. The musicians stood to acknowledge the applause which followed.

Notable and of a different character was the orchestra's exposition of the Berlioz idioms. The first extract, "Queen Mab," was read with a grace and delicacy that easily persuaded the auditors they were listening to fairy music. "The Garden Scene" was superbly dramatic and marked by modulations of tempo and emphasis so subtly managed that they never obtruded themselves. "The Grand Fete at Capulet's" was a riot of harmony in which were presented such variations of orchestral color as few bands can compass.

Altogether, it was an occasion that reflected credit on the conductor and his men, as well as on the taste of the big audience, which responded so spontaneously and sincerely.

m POST
lress New York City
e FEB 1 1918

Boston Symphony Orchestra.

"As beautifully as Mozart we can no longer compose, but what we can endeavor to do is this: we can try to write in a style as pure as his." This remark by Brahms was called to mind by last night's performance in Carnegie Hall of a symphony by Mozart (in C minor) by the Boston Symphony Orchestra, a performance as beautiful as the music itself. What Brahms did not dwell on, however, is that from the emotional point of view Mozart's symphonic music leaves us cold. We may enjoy it intellectually and applaud it loudly, as last night's audience did, but it does not appeal to our feelings as the symphonies of Beethoven, Schubert, Tchaikovsky, and Dvorák do. How much more musical material there is, too, in these later symphonies than in Mozart's. Style is a nice thing to have around—think of Verdi's "Falstaff"—yet how infinitely more stirring is his "Aïda," which has less style but more melody and emotion.

Dr. Muck, on the whole, favors intellectual music more than the emotional kinds. The rest of his programme last night was given over to excerpts from Berlioz's "Roméo et Juliette," which, in its own way, is charming, yet how unemotional compared with Gounod's opera!

m REPUBLICAN
Springfield, Mass.
dress
e FEB 1918

PATRIOTS PROTEST

WANT MUCK BARRED

SOME USE HEATED WORDS

AT ENEMY ALIEN MUSIC

H. H. Bowman, Frederick Harris and Others Think Property Board Should Say "No" To-night—A. W. Damon Takes Opposite View

A majority of Springfield citizens who could be reached by telephone last night were in favor of forbidding the use of the Auditorium to the Boston symphony orchestra, with Karl Muck as leader, for a concert on the 27th. The general idea seemed to be that it would be unpatriotic to let a German citizen have the use of an American public building. Others thought it unwise and hysterical to let prejudice interfere with music, something they consider entirely disconnected with war. A good many refused to take sides.

Chairman E. F. Leonard said last night that the city property committee would make a final decision to-night, and also said that Springfield was keenly interested in the Muck question, judging from the large number of telephone messages and visits made him during the day.

Bankers Against Muck

"I assume that until proved to the contrary, Muck is a German subject. As such he should not be allowed to conduct the orchestra in the Auditorium," said Frederick Harris of the Third national bank.

"Alien enemies should be kept out of the Auditorium," said Henry H. Bowman of the Springfield national bank. "Music by enemy aliens should be avoided during the war. Springfield is intensely patriotic. An American orchestra leader in Berlin would be kicked out or shot. I think Springfield sentiment is pretty unanimous against having Muck in the Auditorium."

"Dr Muck is or was a pro-German and those whose interests are not wholly American should be kept out of the public eye during the war," thinks Rev J Burford Parry. "I don't presume that Muck would be allowed in London, Liverpool or Manchester. Sousa wouldn't be allowed to lead a band in Berlin."

Rev Neil McPherson had nothing to

(Continued From First Page)

say, but didn't have much sympathy for Muck.

Labor Man "Doesn't Give a Rap"

Richard A. Hennessey, prominent in the central labor union, said he didn't give a rap what the property committee decided to do about letting Muck use the Auditorium.

Arthur H. Turner, a prominent musician, was very much opposed to letting Muck and the alien enemies come to Springfield. He is in favor of having American conductors and American musicians take the place of the foreigners. The fact that 40 members of the Boston symphony orchestra were kept out of Camp Devens was enough to convince him that they should not come to Springfield. It is his opinion that the musicians of Springfield are greatly opposed to having Muck appear, and that they would not attend.

These Defend Dr Muck

President William Allen Neilson of Smith college, in a recent address here, pooh-poohed the brand of patriotism that would put German musicians out of business. "We can't lick the Germans by stopping their music," he said.

A. W. Damon, president of the Springfield Fire and Marine insurance company, can see no reason why the Auditorium shouldn't be used by Muck and his orchestra. "I'm as anti-German as anyone," he said, "but I think antagonism should not extend to music. Muck has made a tenable defense which has been generally accepted. I've never heard of his expressing himself as pro-German. The whole question of antagonizing German musicians is superstitious. Music can stand on its own merits. We should consider the effect of such opposition to our loyal German citizens, most of whom are democratic and antimilitarists. We've got to live with them after the war in peace and amity, and it's not good policy or good sense to antagonize them so unjustly. I wouldn't hesitate to attend a concert led by Muck."

m EVENING JOURNAL
dress: New York.
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America's Greatest

FIVE SYMPHONIC CONCERTS OVER THE WEEK-END

"Stevensoniana," a New Suite by an American, Brought Forward by Walter Damrosch.

There were five orchestral concerts over the week-end, three of them morning, afternoon and night on Saturday and the other two yesterday afternoon. Large audiences attended all of them—there are always large audiences, for special or merely general reasons, at orchestral concerts. And yet there was very little of the quality of the significant to stir one amid the performance of all this music, unless the number who listened itself constituted significance.

Perhaps the nearest approach to the memorable—which is the effect of actual significance in the matter or in the manner of musical performance—was to be sensed at the concert of the Boston Orchestra in Carnegie Hall on Saturday afternoon. The matter was Haydn and the manner that of Dr. Muck, and what made for the quality of the significance was that both seemed to be the same thing. Concertgoers, led on by orchestral conductors, have fallen into a state of mind where Haydn is invariably denominated "Papa" and patronized accordingly. His minuets are teetered out so as to produce an irritatingly pat-on-the-back kind of laugh, his slow movements skeletonized and kicked about by pink satin slippers and his rondos made to sound like the bits of colored glass in a kaleidoscope look. Small wonder people smile humoredly at Haydn.

Even the newspaper reviewers—some of them—get the habit, but now and then startled, by an extraordinary performance, into considering the special work of Haydn thus played to sound quite "modern." The same experience leads to the same result with Mozart or Bach or any of the other towering figures of the eighteenth century which we are prone to view as the romantics pictured them in Sevres or Dresden, rather than through the realism of an actual perspective such as that created by Mozart's letters, or the last will and testament of Johann Sebastian, or even the multitudinous comment of Gretry upon his era. It is forgotten that it was the eighteenth century that gave Beethoven birth, even if it was the nineteenth in which he closed his eyes.

NEW YORK HERALD
s New York City
FEB 1 7 1918

BOSTON ORCHESTRA REFUSES TO PLAY WITHOUT ALIENS

SPRINGFIELD, Mass., Saturday.—Word was received here to-day from the management of the Boston Symphony Orchestra that rather than lower the standard of the orchestra's performance, as would be necessary were its concerts here to be given without the thirty German and Austro-Hungarian members who have been barred from the Auditorium, the concert has been cancelled.

Orchestra Heard in Concert Here, Giving Finished Performance.

The Boston Symphony Orchestra was heard yesterday afternoon in Carnegie Hall. Without the aid of a soloist the interest of the audience was kept at high tension. The principal orchestral number was Haydn's "Surprise" symphony. But it was in Tschaikowsky's Suite for Strings that the perfection of the ensemble was best shown. The string section of the orchestra is marvellous. The only remaining number was Goldmark's "Sakuntala" overture.

SUN
New York City.

shading were creditable.

Boston Symphony Heard.

The Boston Symphony Orchestra gave its fourth matinee yesterday afternoon at Carnegie Hall. The programme was composed of the Haydn Symphony in G major, No. 6 in the Breitkopf and Haertel catalogue (the one known as the "Surprise") Tschaikowsky's serenade in C major for strings and Goldmark's "Sappho" overture. The audience was large and gave abundant evidence of its pleasure.

SUN
: New York City.

BOSTON SYMPHONY WON'T PLAY

Concert Given Up Because Alien Musicians Are Barred.

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From TRIBUNE
Address: New York City

Springfield Denies Hall To Boston Symphony

SPRINGFIELD, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to state what course would be taken relative to the scheduled concert of the orchestra in view of the conditions attached by the City Property Board to its use of the Auditorium.

The board voted unanimously last night not to allow the use of the Auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion." It is understood the orchestra includes twenty-two Germans and eight Austrians.

The board is willing to accept the orchestra management's statement that Dr. Karl Muck is a Swiss, although he was born in Germany, and to allow him to appear.

n TRIBUNE
dress: New York City
FEB

Dr. Muck's men at Carnegie Hall in the afternoon played Haydn's "Surprise" symphony as they had played Mozart's in G minor two days before, which is to say with perfect balance and infinite finesse. The lovely, Tschaikowsky "Serenade for String Orchestra" was a little less flexible and graceful than one could have expected after hearing the "Queen Mab" movement of the earlier recital, but the orchestra won its listeners back with the much liked "Sakuntala" overture of Goldmark, which closed the programme.

WORLD
ess: New York City
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SYMPHONY ENTHUSES.

Fourth Evening Concert Heartily Received at Carnegie Hall.

The Boston Symphony Orchestra gave its fourth evening concert in New York last night before an enthusiastic audience at Carnegie Hall.

The programme comprised Mozart's G Minor Symphony and three orchestral pieces from the dramatic symphony of "Romeo and Juliet" by Berlioz.

The programme was played with fine tonal beauty and with feeling and finish.

EVENING WORLD

New York City.

FEB 15 1918

OPERAS and CONCERTS

Boston Orchestra Plays at Its Best; "Thais" and "Faust" by Rival Co.s

BY SYLVESTER RAWLING

THE Boston Symphony Orchestra at its fourth evening concert of the season in Carnegie Hall last night dispensed with a soloist. Moreover, only two numbers graced its programme. They were Mozart's second symphony in G minor and three orchestral pieces from Berlioz's dramatic symphony "Romeo and Juliet." Neither work is hackneyed, and each got such eloquent proclamation by this famous band of musicians that the crowded audience of the elite of New York's music lovers was held spellbound from the first to the last bar. If it had not been my privilege to say in this column many times in the last two decades that this orchestra is unrivalled throughout the world it must have been said now. Such fine balance of the choirs, such exquisite daintiness in the strings, such splendid wholeness of tonality as we were privileged to hear last night may not be forgotten easily. All honor to Dr. Karl Muck, who conducted, but honor, too, to a galaxy of previous conductors, especially to Mr. Gericke, who brought this orchestra to its high state of perfection.

After the third and last movements of the Mozart work and after the "Queen Mab" of the Berlioz excerpts, the whole orchestra was forced to stand in acknowledgment of the applause. At the end there was another demonstration.

EVENING SUN

New York City

Music

The Boston Symphony.

The short and unexceptional programme which Dr. Muck had chosen to be played by his Boston orchestra at its fourth evening concert gave a pleasure to its Carnegie Hall audience last night which has hardly been equalled by any of this year's symphonic music. Such playing comes to New York all too rarely, coming even when it does two blessed times a month.

The simplicity and familiarity of the selections were no possible hindrance in such a case. These were the Mozart C minor symphony and the accustomed trio of orchestral excerpts from the Berlioz "Romeo et Juliette" symphony. Their challenge, which certainly could not lie in any novelty or extraordinary largeness to the works themselves, was nevertheless one which kept the whole hall gratefully keen to listen and applaud. The orchestra had often to rise and bow its thanks in mass formation.

It is difficult to imagine the Mozart played with a more radiant care or more exquisite result. The phrasing of it flirted with, if it did not permanently wed, perfection; and the grace and sure balance with which its gentle melodies were exploited seemed to lift the whole of the first violin section into sublimated, Heifetz realms. To all of it there was a Gobelin beauty which speaks for skilled and delicate fingers at the weaving.

The "Queen Mab" of the Berlioz suite was, too, immense with lightness fancy, thistledown madness, forest fears and follies. The garden scene, in turn, beginning with the "Tristan" languor of a shimmering summer night, spoke with the eloquence of the Bard himself, almost word for note and note for word, while all Verona—and, thanks be to Gounod—crowded whispered, danced, wrangled and made love at the fine fete chez Capulet."

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The reason for this result was not difficult to find. For illustration, take the symphony. There was not a single instrumental phrase in its entire score that did not receive its proper value, no more and no less. Not one fragment of Mozart's suave melody was forced into undue prominence, and not one was in the least obscured. The performance was a beautiful exemplification of the mathematical axiom that the whole is equal to the sum of all its parts.

Such a performance betokens a most affectionate care on the part of the conductor in the preparation and a sympathetic response on the part of every man in the orchestra. The Boston Symphony Orchestra persists in giving performances of this kind and exacting from local music lovers admiration of the warmest sort. There has been much excited talk about what might be the fate of this organization before the war ended. But so long as it continues to utter such messages of beauty it is likely to endure.

POST

New York City

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EVENING JOURNAL

New York.

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Boston Orchestra Gives First of Fourth Pair of Concerts in Carnegie Hall.

Dr. Karl Muck is perhaps never more interesting as a conductor than when he plays Mozart. The intriguing wonder, accordingly, is that he does not dip into the Mozartean possibilities oftener. There are always the three symphonies struck off in the single Summer of 1788—an incomparable incandescence of genius—and one or another of them flows with ingratiating ebullience from the Boston Symphony band when Dr. Muck directs it. But there is more Mozart one does not often hear played and Dr. Muck might do well, in these times of paucity of new scores, to bend his talents to searching it out and revealing it. That, however, would be another story, and one would be quite ungrateful not to accept graciously and thankfully enough what is actually offered.

For the first of the fourth pair of concerts of the Boston Orchestra in Carnegie Hall last evening, Dr. Muck played the G minor symphony, the second of the wondrous triad. Given the variety, the forcefulness, the veritable surge with which Dr. Muck let the music speak, Mozart sounded as rich and full-bodied and as profound as much of Beethoven and altogether as modern as of all time. The symphony was clearly enunciated, but never touched with the academic; it was thoughtfully revealed in detail of nuance, but never over-elaborated. The orchestra played it with an exquisite fidelity to Dr. Muck's intent, and was called upon to rise in responce to applause after the andante and at the close.

Following Mozart, Dr. Muck played three portions of Berlioz's symphony, "Romeo et Juliette"—the "Queen Mab" scherzo, the "Garden Scene" adagio and the "Grand Fete at Capulet's," the symphony's third movement. Dr. Muck does much to justify those who accord Berlioz a high place as an inventive genius, and the performance of these symphonic excerps continued this justificatoin.

MORNING TELEGRAPH

New York City

FEB 15 1918

BOSTON SYMPHONY PLAYS AT CARNEGIE

Dr. Karl Muck Gives Rare Readings of Mozart Work and Three Berlioz Pieces.

The program of the Boston Symphony Orchestra at Carnegie Hall last night was shorter than ushal, including only the Mozart G minor symphony and three Berlioz pieces from "Romeo and Juliet." But Dr. Karl Muck's playing of the symphony alone was enough of a musical treat for it was presented with rare beauty. It was a polished performance which brought so much applause that Dr. Muck smiled for the first time in years.

The "Queen Nab," the only one of the Berlioz pieces which merits the distinctive playing given them by the Boston orchestra, was delicately done with great care for detail. The actual work of the players themselves was in many ways remarkable.

Monitor Oct 27, 1917

Reinald Werrenrath, baritone, appears in recital in Jordan Hall on the evening of Tuesday, Oct. 30, with Harry Spier as his accompanist. He will present the following program:

"L'agnelletta," Sari; "Deh, a me non v'ascordete," Buononcini; "Che fiero costume," Legranzi; "Du bist die Ruh'," "Der Doppelgänger," Schubert; "An den Sonnenschein," Schumann; "Liebesglück," Wolf; "Pauvre martyr obscur," Pandilhe; "Le manoir de Rosemonde," Duparc; "Chanson," Taconet; "Marins d'Islande," Fourdrain; "Chinese Mother Goose Rhymes," Crist; "A Song of France," Treharne; "The Nightingale and I," Engel; "Thus Wisdom Sings," Horsman; "A Home" and "Arab Love Song," Ferrari.

Monitor

EVENING MAIL

New York City

FEB 15 1918

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EVENING GLOBE

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COMMERCIAL ADVERTISER,

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The performance set one wondering again whether Mozart's "little" G minor symphony be not the greatest symphony ever written, not excepting the fifth, the seventh, and the ninth of Beethoven. At any rate, the performance was about the greatest any symphony ever had.

One might dwell endlessly on its super-exquisite details, but perhaps the most important single thing to say about it is that the infinitude of fascinating detail never obscured the large design of the piece. Dr. Muck grasped its pattern as a whole no less ardently than he detected its minutest particular, and in like manner and in just perspective he set it before the audience. The audience responded with an ovation for Dr. Muck and his men (the men rising to acknowledge it) after the menuetto and again after the finale.

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EVENING GLOBE

New York City

William Sumner

BAR GERMAN MUSICIANS IN SPRINGFIELD CONCERT

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EVENING SUN

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BOSTON SYMPHONY PLAYS AT CARNEGIE

Dr. Karl Muck Gives Rare Readings of Mozart Work and Three Berlioz Pieces.

The program of the Boston Symphony Orchestra at Carnegie Hall last night was shorter than ushal, including only the Mozart G minor symphony and three Berlioz pieces from "Romeo and Juliet." But Dr. Karl Muck's playing of the symphony alone was enough of a musical treat for it was presented with rare beauty. It was a polished performance which brought so much applause that Dr. Muck smiled for the first time in years.

The "Queen Nab," the only one of the Berlioz pieces which merits the distinctive playing given them by the Boston orchestra, was delicately done with great care for detail. The actual work of the players themselves was in many ways remarkable.

Monitor Oct 27, 1917

Reinald Werrenrath, baritone, appears in recital in Jordan Hall on the evening of Tuesday, Oct. 30, with Harry Spier as his accompanist. He will present the following program:

"L'agnelletta," Sari; "Deh, a me non v'ascordete," Buononcini; "Che fiero costume," Legranzi; "Du bist die Ruh'," "Der Doppelgänger," Schubert; "An den Sonnenschein," Schumann; "Liebesglück," Wolf; "Pauvre martyr obscur," Paladilhe; "Le manoir de Rosemonde," Duparc; "Chanson," Taconet; "Marins d'Islande," Fourdrain; "Chinese Mother Goose Rhymes," Crist; "A Song of France," Treharne; "The Nightingale and I," Engel; "Thus Wisdom Sings," Horsman; "A Home" and "Arab Love Song," Ferrari.

Monitor

EVENING GLOBE

ress New York City

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William ...

BAR GERMAN MUSICIANS IN SPRINGFIELD CONCERT

SPRINGFIELD, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to state what course would be taken relative to its scheduled concert in view of the city property board unanimously voting not to allow the use of the auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion." It is understood the orchestra includes twenty-two Germans and eight Austrians. The board is willing to accept the orchestra management's statement that Dr. Karl Muck, the conductor, is a Swiss and to allow him to appear.

BOSTON, Feb. 15. In connection with the barring of the Boston Symphony Orchestra from Washington some time ago because its membership included enemy aliens, representatives of the orchestra in a statement recently said that Dr. Karl Muck was a Swiss citizen. Although he was born in Germany, the statement said, his parents early removed to Switzerland and his father became a Swiss citizen. When Dr. Muck became of age, it was stated, he took out Swiss citizenship papers.

NEW YORK HERALD

New York City

FEB 15 1919

Boston Symphony Orchestra Gives Brilliant Concert

Remarkable Tone of String Section Delights Hearers Who Fill Carnegie Hall.

Coming for its next to last pair of concerts, the Boston Symphony Orchestra was heard last night in Carnegie Hall. As usual, the audience was as numerous as the size of the house would permit.

The programme was not of unusual interest. Mozart's G minor symphony was played with beautiful effect. The remarkable tone of the string section was very much in evidence. The remainder of the programme was devoted to three pieces from Berlioz's symphony, "Romeo et Juliet." The first, "Queen Mab," is one of the most effective things that Berlioz ever wrote.

The garden scene and the grand fête at Capulet's were not so interesting, but all were played brilliantly.

From TRIBUNE

Address: New York City

Date

Music

Many an established virtuoso could learn something from the first violin group of the Boston Symphony Orchestra, which played at Carnegie Hall last night under Dr. Muck's baton. For in the solo part of many a concerto which New York has heard this season there has been less careful phrasing, less tonal variety, less delicacy of expression than these sixteen amazing men showed, playing through a whole evening as though they were one.

The orchestra, which in all its choirs can play a perfectly controlled pianissimo can do anything. Dr. Muck's men can do this, with such easy mastery that all the rest seems to come without effort.

They played the Mozart "G Minor Symphony" last night as though from the inspiration of the moment, so supple, fresh and joyous did their performance sound. Dr. Muck took the minuet rather more deliberately than is usual with movements of its type and period, but he justified the innovation (as it is not justified by certain New York orchestras, though it is often attemmpted) by emphasizing the pulsating rhythm and the sombre vigor of the piece.

The three movements from Berlioz's "Romeo and Juliet" symphony, though played as admirably as the Mozart work, did not please the audience so much as might have been expected.

TIMES

New York City

THE BOSTON ORCHESTRA.

Mozart-Berlioz Program Earns a Double Ovation.

The Boston Symphony Orchestra began the last but one of its visits to New York this season before the usual sold-out subscription in Carnegie Hall last night, and, like the blessings that brighten as they take their flight, it earned in a program of two composers a double ovation. An insert in the printed program book noted a change in tomorrow's matinée bill, when Goldmark's overture, "Sakuntala," will be the final number, instead of his "Sappho." The matinée symphony will be Haydn's so-called "Surprise," while last night's opening work was Mozart's genial symphony in G minor, No. 550 in the Koechel catalogue. In Boston recently, Dr. Muck gave both of these in a single evening, and added for good measure the first symphony of Beethoven.

How much warmth of fancy and charm of phrase Dr. Muck and his players brought out of Mozart's music was evident when the audience called the leader back, half way in last evening's performance, and he signaled his men to join him in a rising recall. The same happened after a later group of pieces from Berlioz's dramatic symphony, "Romeo and Juliet," where from the mad pace of the "Queen Mab" episode to the sonorous, golden brass of the "Grand Fête at Capulet's," the virtuoso orchestra met the test of its powers on a wholly different order.

Tonight's program in Brooklyn, not previously announced, will include more of the moderns, Tschaikowsky's Fourth Symphony, Liszt's E flat concerto for pianoforte, with Winifred Christie, and the "Death and Transfiguration" of Richard Strauss.

From NORTH AMERICAN

Address Philadelphia, Pa.

Date

CONNIE MACK ANNOUNCES that he will not permit Doctor Muck's orchestra to play at the Shibe Park opening next season. This is final.

1884

From JOURNAL

Address Providence, R. I.

Date FEB 10

Loyal citizens here will be interested in the following extract from "Mephisto's Musings" in Musical America, which seem to require little comment:

"Dr. Muck's troubles seem to be by no means over. The concerts that he was to have given with the Boston Symphony in Providence have been cancelled owing, as the official announcement says, to the hostility of the press and the people there.

"It will be remembered that the first clash with regard to the good doctor's refusal to play 'The Star Spangled Banner' occurred in Providence, and from there spread through the country. The trouble was increased by the unfortunate declaration made by his manager, Mr. C. A. Ellis, of Boston, to the effect that the request to play 'The Star Spangled Banner' had not come from their subscribers but from 'some women' in the town.

"Mr. Ellis's faux pas lay in this, that the women who made the request were the presidents and representatives of the various women's music clubs in Providence, which have a large membership among the best people in the town. Furthermore, these clubs are very active, some of them having reached a high degree of musical proficiency.

"However, if the good people of Providence will no longer support the concerts of the Boston Symphony it may induce them to give more encouragement to their own local Symphony Orchestra, which has considerable merit, but has always suffered from the competition of the great Boston organization.

"Coincident with the trouble in Providence comes the report from Philadelphia to the effect that, while Dr. Muck gave a concert there a few days ago, according to the North American 'for the first time probably in the history of the Boston Symphony's concerts in Philadelphia whole blocks of seats throughout the house remained vacant. In the lower tier boxes were without occupants. The proscenium boxes in the entire orchestra were empty. Empty, too, were the 10 boxes in the balcony.'

"The people through the country have by no means gotten over their resentment with regard to the fuss over the playing of the anthem in which the doctor was involved. Nor is it likely that the matter will soon be forgotten."

* * *

JOURNAL

Address Providence, R. I.

JAN 15 1919

THE LETTER BOX

OUR OWN SYMPHONY ORCHESTRA

To the Editor of the Journal:

Now that the Boston Symphony Orchestra have decided not to give their usual series of concerts in Providence, it would seem that the attention of those who enjoy music in its most impressive form should be directed to our own talented peformers, and further, those who have an interest in the culture of our rising generation should help to keep alive in this community an acquaintance with and appreciation of the masterpieces of the great composers.

President Faunce has well said: "No city can properly develop which is dependent mainly on outside talent. We must grow from within or we shall not grow at all."

Our own Providence Symphony Orchestra, which has been in existence since 1891, has grown in strength and ability, especially during the last six years. It has given excellent concerts and received expressions of high appreciation from the press and the musical public.

But concerts by large orchestras are expensive. There is always a deficiency. In most cities that aspire to support symphony music such deficiencies are met by one or more wealthy patrons. In Baltimore the expense is borne by the city as an educational measure.

In this great music-loving community why cannot a sufficiently large number of persons be reached who will not only enjoy the concerts but defray all expenses?

I venture to make the suggestion that those who receive back, in the next three days, the money they have paid for Boston Symphony tickets, turn that money over at once in subscriptions to a series of three concerts to be given as soon as possible by the Providence Symphony Orchestra, or pledge themselves to subscriptions of five or ten dollars toward such concerts. Such subscriptions may be handed to Mr. Seddon, at whose stand the Boston money is to be refunded, or sent to Mr. Hugh F. MacColl, Treasurer, at the Industrial Trust building.

These concerts will not be given unless advance support warrants the attempt. Any money advanced will be returned if the concerts are not given.

ROSWELL B. BURCHARD,
President Providence Symphony Orchestra Association.
Providence, Jan. 12.

To the Editor of the Journal:

Since the Boston Symphony Orchestra is not to be heard here again this season, we have no orchestral concerts to look forward to, which is most unfortunate. Now, why is this not the proper time for our Providence people to support their own local orchestra, which really has very good musicians, and does very creditable and enjoyable work?

It means a great deal musically to our city to have such an organization, and it is really worthy our most loyal support and hearty coöperation.

I trust that you will do all in your power to bring about these results.

FLORA RICHARDS ARNOLD,
Ex-President Chopin Club.
Providence, Jan. 13.

To the Editor of the Journal:

I see in to-day's paper that "the management of the Ellis concerts has decided to withdraw the remaining concerts of the series at Infantry Hall."

Is not this the psychological moment for our own Providence Symphony Orchestra to "step in?"

A goodly number of subscribers in Providence had anticipated attending these Ellis concerts. The concerts are not to be given. Now, then, comes the opportunity for these subscribers to show their independence and back up a highly worthy local organization, which only needs fostering to lift its past efforts from "better" up to "best."

Will not those subscribers allow a portion, if not all, their money to be used for several concerts by the Providence Symphony Orchestra, is the momentous question, which some musicians in this city are asking to-day.

There is no better time to demonstrate loyalty to home musicians (as well as home products, etc.) than now.

I hope you may find time and space in your paper to bring these suggestions to the public of our city.

(Mrs.) EMMA WINSLOW CHILDS,
President, Chopin Club.
Providence, Jan. 13.

To the Editor of the Journal:

I received yesterday a notice saying that owing to "the hostile feeling of a portion of the public and press of Providence towards the Boston Symphony Orchestra and its conductor," the three remaining concerts of the series would be withdrawn. The announcement was most gratifying, the only regret on our part being that Providence did not take the initiative in the matter and say they could not come. As a matter of fact, however, I doubt if they dared try it for fear of a cold reception! Be that as it may, it looks as if we would not have very much in a musical way unless we make it for ourselves, and it seems a most fitting time to bring forward the musicians we have right here in our midst and give them our encouragement and support. Our own Providence Symphony has done fine work, and now if we will help them, I feel sure they will continue.

This seems to be an opportune moment to touch the public just as their money is being refunded, and to ask them to use it in practically a like manner, not only for the benefit of an organization formed and composed of our own citizens, but also for their own profit and enjoyment. I mean to do all in my power to assist in this effort and others of the same kind. I feel assured you will give your support.

ANNE M. H. MATTHEWS,
Chairman, Music Department, Rhode Island State Federation of Women's Clubs.
Providence, Jan. 13.

A DEMOCRAT

To the Editor of the Journal:

JOURNAL

Address Providence, R. I.

JAN 15 1919

The Providence Symphony

As a number of correspondents point out elsewhere on this page, the community should rally to the support of the Providence Symphony Orchestra.

The cancellation of the Boston orchestra's dates in this city opens the way for a series of concerts by the Providence organization with a better financial outlook than ever before.

Many subscribers to the Boston Symphony concerts will have a substantial sum returned to them through the decision of the management not to continue the concerts here this season. The suggestion is made that this money can be profitably used in subscribing to three concerts by the local orchestra, which has done good work for many years and has lately increased its technical reputation.

The Providence Symphony Orchestra should receive, in view of the failure of the Boston organization to appear in this city, a heartier support than heretofore. There ought to be no doubt of the success of the plan to enable it to carry through a three-concert programme in Providence during the present winter.

Our home orchestra is no mean rival to any similar organization in the country. And it lacks both the jelly fish management and insolent Prussian leadership that has given us good riddance of the Boston Symphony.

From SUN

Address: Baltimore, Md.

The question of why Baltimore music lovers (?) fail to attend the magnificent concerts that are being given here this season by the Philadelphia Orchestra continues to remain unanswered. The Philadelphia Orchestra, an organization absolutely of the first class, now holds its place among the great orchestras of the world. It is directed by a young and magnetic conductor of the greatest distinction. Its intonation leaves little if anything, to be desired. But more than all else, it is one of the very few of the larger and important orchestras now playing in the East that comes to Baltimore. Yet the Lyric is barely half-filled when it plays here.

The Boston Symphony Orchestra has ceased to exist, as far as Baltimore is concerned. The Philharmonic, which is by no means as interesting an association as the Philadelphia one, has long since "side-tracked" the Monumental City. The number of concerts given here by orchestras of the first class, therefore, has been reduced to a minimum, Mr. Stokowsky and Mr. Damrosch holding the fort. Yet when Mr. Stokowsky brings his men here but a corporal's guard assembles to hear them. Just why is this?

The explanation offered earlier in the season (when the Philadelphia Orchestra gave a Russian program) by a correspondent who stated that no one wished to hear Slavic music is scarcely a satisfactory one! For the audience that came to enjoy the Russian program was very much larger than that assembled last Wednesday evening to hear Brahms and Beethoven. One very naturally expected that when the Boston Orchestra canceled its dates everyone would flock to hear the Philadelphia Orchestra and that the tremendous enthusiasm of the few interested patrons would immediately spread to the masses. But this has not proved to be the case at all. Why is it?

It is a discouraging commentary, but one is obliged to admit that there are very few real music-lovers in Baltimore after all, just a large group of people who crowded to hear Dr. Muck's players because their friends were going and they were ashamed to stop away. Another explanation of the Philadelphia orchestra's failure to attract more attention may be found in the question of soloists. Those appearing with the Philadelphia Orchestra are less celebrated than those which Mr. Damrosch, for instance, brings here, and this seems to prove the oft-reiterated contention that Baltimoreans care nothing for orchestra music as such, but merely for the "extra added attractions," to borrow a phrase from vaudeville. We all know that few Baltimoreans can be induced to attend the annual exhibition of contemporary art at the Peabody unless they are given a cup of tea "on the side." It now seems that no one here will listen to music unless a celebrity is produced at the same time. It is all rather disgraceful, a situation that must give Leopold Stokowsky, the man of the hour in orchestral instances, much food for sardonic reflection.

J. O. L.

m EVENING SUN
dress: Baltimore, Md.

Some of the programs that are being presented by the Boston Orchestra at their Boston concerts contain interesting features. Last Saturday the orchestra played "Villon," William Wallace's sixth symphonic poem, Mr. Walace being the son of the late Dr. James Wallace, a distinguished Scottish surgeon. He was born in 1860 and is still living. All of his early life was devoted to the study of surgery and it was not until he was graduated in this profession with honors at the Glasgow University in 1888 that he decided to make music his calling. He is the composer of two symphonies, six symphonic suites, four orchestral suites, numerous song cycles and minor works.

The same program included the third symphony, the one in E major, by Hugo Alfven, who was born in Stockholm in 1872, and who, like Mr. Wallace, is still living. Alfven has had a very interesting career. He entered the Stockholm Conservatory when he was 15 years old, and there studied the violin with L. Zitterquist, the concert master of the Royal Court Orchestra, and theory and compostiion with Adolf Lindgren. From 1896 to 1899 he received a subsidy from the Government. He also studied the violin with the famous Cesar Thomson at Brussels. During these years he was tremendously interested in painting, and in this he was encouraged by his uncle, the landscape painter, Oscar Toerna, but he finally decided to adopt music for his profession. In 1900 he was awarded the Jenny Lind pension, which gave him a sum equivalent to about $850 a year for three years. In 1904 he was appointed professor of counterpoint and composition at the Stockholm Conservatory. He conducted the symphony concerts at the Royal Opera House and in 1910 he was chosen to fill the chair of music at the University of Upsula, where there is a very famous chorus with which he gave concerts in Russia, Finland, Germany and Austria. He has also conducted orchestral concerts at Dortmund, Stuttgart and Vienna. Had it not been for the war he would have come to this country as conductor of the Upsula chorus. Many of his more important works have been played by the Minneapolis Symphony Orchestra, but I recall no presentations of them in Baltimore. At the Boston concerts (in Boston) this week Ethel Leginska will play a piano concerto in E flat minor, Opp. 4, by Liapounoff. All this is interesting music which it would be nice to hear. J. O. L.

BOSTON SYMPHONY ORCHESTRA

There has been general rejoicing among the musical public of Springfield over the news that the Boston Symphony Orchestra is to give its scheduled concert here in the Auditorium on Wednesday evening, Feb. 27. This will be the final concert of the Ellis series and will bring this notable series to a brilliant end. The Boston Symphony Orchestra, according to all newspaper accounts and to the verdict of the public before which it has appeared, has reached hights of brilliancy in its performances this season which surpass any achievements it has had in former years. More than ever it has established itself as one of the finest orchestras in the world.

A brilliant miscellaneous program will be given at this concert with Mme. Ethel Leginska, the pianist, as soloist. Mme. Leginska is an English woman, despite her Russian name, and has lived in the country for the past several years. She stands in the front rank of the woman pianists now before the public—a little woman with extraordinary strength and with remarkable powers of interpretation. Her art in many ways reminds one of the late Teresa Carreno, and in others of the day of Essipoff. In the program, further details of which will be announced later, she will play the first piano concerto by the little-heard Russian, Liapounoff.

RECORD
FEB. 3, 1918

The the Symphony Concerts, next week, the Symphony will be the third by the Scandanavian composer, Hugo Alfven. This will be its first performance in Boston. It has been played successfully in Chicago and Minneapolis. It is said to be bright, cheery and melodious.

REPUBLICAN
Springfield, Mass.
FEB 13 1918

DEFENDS DR KARL MUCK

Edward H. Marsh, Local Manager For Boston Orchestra Concert, Answers Some "Malicious Statements"

Information about Dr Karl Muck and the Boston symphony orchestra which are scheduled to give a concert in the Auditorium the 27th was given yesterday by Edward H. Marsh, local representative of the Ellis concerts. Three members of the city property committee are said to be open-minded on the question of giving the use of the Auditorium for this purpose, and two are out and out against it. Councilman William H. Grady is the only member of the committee who was on last year's committee, which refused to let Fritz Kreisler appear here.

Mr Marsh's statement follows:—

"Inasmuch as the city property committee seek an expression of opinion from the citizens of Springfield as to the propriety of allowing Dr Karl Muck to conduct the concert by the Boston symphony orchestra in the Auditorium February 27, it seems only fair, in view of the many erroneous and malicious statements which have been given wide publicity, that these facts should be made known, the truth of which is vouched for by C. A. Ellis, manager of the Boston symphony orchestra since its organization, and recognized as the head of his profession in America.

"Dr Muck is not a Prussian. He is not an official of the German government. He is not even a citizen of Germany. He was born in Hesse but he has been for many years a citizen of Switzerland, as was his father before him.

"Dr Muck has never refused to play the 'Star Spangled Banner.' In fact he played it willingly at each of the 'pop' concerts by the Boston symphony orchestra at Symphony hall all last season. After the most searching investigation the federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.

"For three years of the war Dr Muck has directed this great cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among these musicians of many nationalities. The membership of the Boston symphony orchestra comprises: 51 American citizens (17 native born), 22 Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians, two Bohemians.

"On December 16, last, the Boston symphony orchestra, Dr Muck conducting, with Fritz Kreisler and Mme Melba, gave their services in a concert in Symphony hall for the benefit of the Massachusetts Halifax relief committee and as a result Mr Ellis turned over to Robert Winsor, treasurer of the committee, a check for $10,539.26."

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Springfield music lovers should see that they are well represented at the meeting to-night of the city property committee, who will decide whether or not to grant the use of the municipal Auditorium for a concert by the Boston symphony orchestra. It is difficult to see why there should be any agitation over the matter. The Boston symphony orchestra is not a German organization and its conductor is not a citizen of Germany. It is an American institution, founded and maintained by Maj Henry L. Higginson. The orchestra continues to play in Boston, New York, Brooklyn, Philadelphia. The only legitimate disturbance occasioned by the orchestra was due to the entirely unfounded report that Dr Muck had refused to put "The Star Spangled Banner" on his programs. One cannot think that Springfield will stultify itself by refusing to hear an organization of musicians to which the great cities of the East continue to listen without tarnishing their patriotism.

m PUBLIC LEDGER
Address Philadelphia, Pa.
Date

DOCTOR MUCK with his reconstructed orchestra and the establishment of his Swiss citizenship seems to have acquired a chastened spirit, whereof the simplified version of the "Star Spangled Banner" used at last Monday's concert might be accepted as a token. It seems that the "jazz band" way of playing the national air, with the mad obbligato scurrying of the first violins, was a Victor Herbert summer garden version snatched up when the hurry call came and no orchestration was at hand. The Boston Orchestra mismanagement has proved one thing conclusively—that whether it is railway administration or coal supply or musical performance one cannot in these times adopt the "public-be-damned" attitude and expect to "get away with it," marching off like heroes triumphant to the tune of popular discontent. To dare loneliness when a great principle is at stake, and the prophet to save his soul must stand on high above the multutudes in the valley of decision, is one thing; but a mere stupid persistence in defying the public demand that one shall show his colors, whether they be those of patriotism or of treason, has naught commendable about it.

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m PRESS
dress Philadelphia, Pa.

SAYS BOSTON SYMPHONY IS GRATEFUL FOR COURTESY

Denial of statements that the Boston Symphony Orchestra believed itself "humiliated" by the obligation to report its twenty-two members of enemy alien birth to United States Marshal Noonan, is made by William E. Walters, press representative of the orchestra, who says:—

"In 'The Press' this morning the following statement is attributed to a representative of the Boston Symphony Orchestra: 'But Philadelphia is humiliating us by demanding that we register as we arrive and by requiring that none of the aliens of enemy birth visit the water front. We are lucky to be allowed to stay here over night.'

"It was I who saw your reporter and was so quoted. I beg to assure you that not only did I make no such statement as this, but nothing could be further from my thoughts than that the Boston Symphony Orchestra was humiliated in Philadelphia. On the contrary, the management is most grateful to United States Marshal Noonan for his courtesy and kindliness, in giving us the necessary permits for such of our men as needed them, and certainly that they had to report on arrival according to law was neither a hardship nor a humiliation. May I ask you to correct the wrong impression conveyed by your story?"

STANDARD UNION
ess: Brooklyn, N. Y.
FEB 14 1918

INSTITUTE LECTURES.

The programme that the Boston Symphony Orchestra will play tomorrow evening at the fourth concert in the series at the Academy of Music was considered in a lecture-recital yesterday afternoon by Prof. John C. Griggs, of Vassar College, at the Brooklyn Institute. Before taking up the programme Prof. Griggs read a paper on appreciation of music due to a knowledge of color, tone and harmony, and delight in virtuosity. Music, he insisted, is something to be appreciated by human ears and not something to be haggled about, and he expressed sympathy for those who get discouraged because they try to see in music the things they think they ought to see and do not understand.

Prof. Griggs took up the fourth symphony of Tschaikowsky, which he commented on in detail, and a young woman assistant played the principal themes. The Strauss tone poem "Death and Transfiguration," which will be the concluding number on the orchestra's programme, was similarly discussed.

Continuing the course of lecture-recitals, arranged by the Brooklyn Institute for five consecutive Monday evenings, and interrupted because of the Monday closing order of the Fuel Administration, Nicholas Douty, tenor, gave a programme of French songs last evening in the music hall of the Academy of Music. It was an interesting arrangement of the compositions by the more modern French writers, and the style of each composer was aptly represented in the selections chosen.

NORTH AMERICAN
s Philadelphia, Pa.

NEW PIANIST WITH BOSTON ORCHESTRA

Winifred Christie Will Play Liszt Concerto With Muck Band

MOZART SYMPHONY

Philadelphia Orchestra to Play Three Days With Mendelssohn Choir of Toronto

The Boston Symphony Orchestra will give a concert in the Academy of Music tomorrow evening. The soloist will be Winifred Christie, the young Scotch woman who played with some success in this country during the last three seasons.

Miss Christie is an extraordinarily well equipped pianist. She has already played with the Boston Symphony Orchestra a number of times. At the concert tomorrow evening she will play Liszt's "Concerto in E Minor." Doctor Muck has arranged a program beginning with Mozart's "Symphony in G Minor," by many considered the most beautiful of the three "big" symphonies Mozart wrote.

Immediately after intermission will come Rachmaninoff's vividly picturesque symphonic poem, "The Island of the Dead." This, of course, was inspired by the well-known picture of the Swiss artist, Arnold Boecklin. It is not new here. Then will come the Liszt Concerto and finally Beethoven's overture, "Egmont."

NEW PIANIST HERE
Winifred Christie, a new Scotch pianist, will appear with the Boston Symphony Orchestra at its concert in the Academy of Music tomorrow night.

PUBLIC LEDGER
ss Philadelphia, Pa.

The Boston Symphony Orchestra will give its regular concert in the Academy of Music tomorrow evening at 8:15. The soloist at this concert will be Winifred Christie, the young Scotchwoman who has made such a remarkable success in this country during the last three seasons. Miss Christie is an extraordinarily well-equipped pianist. She has excellent technique. She is very musical and she is able to draw a very rich, mellow tone from her instrument. She has already played with the Boston Symphony Orchestra a number of times. At the concert tomorrow (Monday) evening she will play Liszt's Concerto in E minor.

Doctor Muck has arranged a very interesting program. It begins with Mozart's Symphony in G minor, by many considered the most beautiful of the three "big" symphonies Mozart wrote.

Immediately after intermission will come Rachmaninoff's vividly picturesque symphonic poem, "The Island of the Dead." This, of course, was inspired by the well-known picture of the Swiss artist, Arnold Boecklin. It is not new to the Boston Symphony patrons in Philadelphia. Then will come the Liszt concerto and finally Beethoven's overture, "Egmont."

ENQUIRER
ess: Philadelphia, Pa.
FEB 10 1918

Boston Symphony Orchestra

The Boston Symphony Orchestra will give its regular concert in the Academy of Music tomorrow evening, Monday,

MISS WINIFRED CHRISTIE

To play with the Boston Symphony Orchestra tomorrow evening.

February 11, at 8.15. The soloist at this concert will be Winifred Christie, the young Scotch woman who has made such a remarkable success in this country during the past three seasons. Miss Christie is an extraordinarily well equipped pianist. She has excellent technique. She is very musical and she is able to draw a very rich, mellow tone from her instrument. She has already played with the Boston Symphony Orchestra a number of times. At the concert tomorrow (Monday) evening, she will play Liszt's "Concerto in E minor."

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EAGLE
ss: Brooklyn, N. Y.

BOSTON SYMPHONY; CARNEGIE.

The Boston Symphony program at Carnegie Hall, Manhattan, last evening had but two numbers. The first half of it was devoted to the Mozart G Minor Symphony; the second half to three orchestral pieces from Berlioz's stupendous dramatic symphony, "Romeo and Juliet." The numbers played were the "Queen Mab," the "Garden Scene" and the "Grand Fete at Capulet's." Dr. Muck conducted with his usual compelling manner, revealing every bit of the aristocratic beauty of the Mozart score, and finding apt expression for the programatic material of the Berlioz. Under him the band played with rare range of tonal color and dynamics and at times with a sheer virtuosity that amazed.

EAGLE
ddress: Brooklyn, N. Y.
FEB
ate

BOSTON SYMPHONY PROGRAM.

Prof. Griggs Precedes Review With Paper on Music Appreciation.

The program that the Boston Symphony Orchestra will play tomorrow evening, at the fourth concert in the series at the Academy of Music, was considered in a lecture-recital yesterday afternoon by Professor John C. Griggs of Vassar College, at the Brooklyn Institute. Before taking up the program he read a paper on appreciation of music due to a knowledge of color, tone and harmony, and delight in virtuosity music, he insisted is something to be appreciated by human ears, and not something to be haggled about, and he expressed sympathy for those who get discouraged because they try to see in music the things they think they ought to see and do not understand.

Professor Griggs then took up the Fourth Symphony of Tschaihowsky, which he commented on in detail, and a young woman assistant played the principal themes. The Strauss tone poem, "Death and Transfiguration," which will be the concluding number on the orchestra's program, was similarly discussed.

From RECORD
Address: Philadelphia, Pa.
Date

BOSTON SYMPHONY OFFERS MOZART WORK

Winifred Christie, as Soloist, Will Play the Liszt Concerto in E-Minor.

HUNTER WELSH IN RECITAL

Orpheus Club at Academy. Frances Starr to Recite "Carillon" at a Concert.

—The Boston Symphony Orchestra will give its regular concert in the Academy of Music tomorrow evening. The soloist will be Winifred Christie, a young Scotch pianist, who has made a remarkable success in this country during the past three seasons. She has already played with the Boston Symphony Orchestra a number of times. She will play Liszt's Concerto in E minor.

WINIFRED CHRISTIE

The program begins with Mozart's "Symphony in G Minor," by many considered the most beautiful of the three "big" symphonies Mozart wrote. Immediately after intermission will come Rachmaninoff's symphonic poem, "The Island of the Dead," inspired by a picture. Finally will be heard Beethoven's overture, "Egmont."

* * *

TIMES
ress: Brooklyn, N. Y.

BOSTON SYMPHONY.

Winifred Christie Soloist at the Academy of Music.

With a beauty and splendor of tone that seemed to surpass even its own high high standard, the Boston Symphony Orchestra gave the next to the last of its seasonal series of five concerts at the Academy of Music last night. Winifred Christie was the soloist.

Both the orchestral numbers on the program, the Tschaikowsy Symphony No. 4 in F minor and tone-poem of Strauss, "Death and Transfiguration," were played with the most exquisite finish. The tonal beauty of every group of instruments was conspicuous, but most of all, that of the string section. So matchlessly did the strings play that laughing, lovely pizzicato scherzo of the third movement that Dr. Karl Muck had to cause the players to rise to acknowledge the applause. It was inimitable playing even for the Boston Symphony.

The broken, fluctuating rhythms of the andate sostenuto, with its sensuous 'cello parts and its oboe melodies; the march-like motive of the andantic, and the folk-tune of the finale, ending with the fate motive blasted out double fortissimo by the wind instruments, were alike interpreted with fine discrimination and dignity.

Miss Christie played Liszt's Concerto No. 1 in E-flat major. Her tone was large and very well managed against the finely played accompaniment of the orchestra.

The clearness and delicacy of her work in the cadenzas and the really distinguished clarity and singing quality of her tone in the softer passages were noteworthy. The unusual third theme, with the rhythmic beats of the triangle, was particularly well played, both by soloist and orchestra and the final presto was a revelation.

Strauss' tone poem is based on the sad theme of a dying man and picturing alternately his delirium and his dreams and ending with his death and transfiguration. Through every phrase Dr. Muck's interpretation was distinguished for its subtlety and good taste.

om CITIZEN
dress: Brooklyn, N. Y.
e

SCOTCH PIANIST WILL PLAY HERE

Miss Christie to Appear With Boston Orchestra.

The fourth concert this season in Brooklyn by the Boston Symphony Orchestra will be given in the Academy of Music, under Institute auspices, next Friday evening, Feb. 15, at 8:15. The soloist will be Winifred Christie, that most interesting young Scotch woman, who has had such notable success as a pianist in this country during the past three seasons. Miss Christie is one of the most richly-endowed women pianists of our time. She has abundant technique, fancy and imagination, a profound musical knowledge and appreciation, and, moreover, is able to draw from her instrument a tone of unusual beauty. She has already played with the Boston Symphony Orchestra several times with much success. Here she will play Liszt's Concerto for piano and orchestra in E flat, No. 1.

The orchestra numbers are very interesting. The symphony will be Tschaikowsky's Fourth, in F minor. Generally speaking, this is the most Russian of all of Tschaikowsky's symphonies, and it is a question whether, in this, Tschaikowsky's imagination did not reach even a higher point than it did in the more popular "Pathetic." At any rate, it is far superior to all the other symphonies that the great Russian left. Moreover, it contains the fascinating Scherzo, in which the composer turns the string section of the orchestra into a huge guitar.

The final number will be the greatest of Richard Strauss' tone poems, "Death and Transfiguration."

A Beethoven-Wagner programme will be offered to Brooklyn subscribers to the concerts of the Symphony Society of New York (Walter Damrosch, conductor) on Saturday afternoon, Feb. 16, in the Academy of Music. This concert, the fourth in the series under the auspices of the Brooklyn Institute of Arts and Sciences, will afford Wagnerites the opportunity of hearing the following excerpts from Wagner's operas: Prelude to Act III., "Lohengrin"; Good Friday Spell, "Parsifal"; Sounds of the Forest, "Siegfried," and the prelude to "Die Meistersinger." Part I. of the programme consists of Beethoven's Symphony No. 3, the "Eroica," a work which has graced three programmes of the Symphony Society in New York this season. A proof that racial prejudice in art is not as marked as most people seem to believe, is evidenced by the fact that Carnegie Hall was packed on Thursday afternoon, Jan. 31, and Saturday evening, Feb. 2, when Mr. Damrosch presented the same Beethoven-Wagner programme to his New York subscribers.

The recital by Mischa Elmen, violinist, under Institute auspices, postponed from Jan. 20, will be given at the Academy of Music on the afternoon of Lincoln's Birthday, Tuesday, Feb. 12, at 3 o'clock. The full programme for the recital follows: Concerto, G minor (Vivaldi-Nachez); Symphonic Espagnole (Lalo); Sonata II., E major (Handel); Deep River (Elmen); Tango (Albaniz-Elman); Nocturnes (Chopin-Wilhelmj); Hungarian Dance, No. 7 (Brahms-Joachim); I Palpiti (Paganini). The accompanist for the afternoon will be Philip Gordon. The vast audience assembled to hear this noted violinist on the earlier date is susficient indication that Brooklyn looks upon an Elman recital as one of the musical events of the season. The manifest disappointment on the part of those present when announcement was made that the railroads had failed to bring Elman to this borough on time gave added testimony to his hold upon those who have heard him. A capacity house will no doubt greet him on Feb. 12.

A joint recital by Horatio Connell, baritone, and Hans Kindler, 'cellist, will be given at the Academy of Music, under Institute auspices, Thursday evening Feb. 21. Horatio Connell, a native American, who first made his reputation abroad, has, since his return, fully justified the warm recognition accorded him in Europe. Hans Kindler was born in Holland, but previous to the war played as 'cellist with some of the leading orchestras in Berlin. He had come to America on a visit during the tragic summer of 1914, and the outbreak of the war automatically cancelled the ten years' engagement he had with the Deutsches Oernhaus, in Berlin-Charlottenburg. His present engagement in this country is as solo 'cellist with the Philadelphia Orchestra. A recital by these artists, whose talent has been so widely appreciated in musical circles, should afford genuine satisfaction and delight to all who are privileged to hear it.

American
- Feb. 3, 1918 -

5

To Give Mahler Symphony Today

American 2/3

THE second and last performance of Gustav Mahler's stupendous "Resurrection" Symphony will be given in Symphony Hall this afternoon, February 3. There were practically no refusals to take part in this second performance, so that the forces to all intents and purposes will be the same as those which gave the very remarkable performance of the Symphony on Tuesday evening, January 22.

With Dr. Muck the performance of this Symphony is largely a labor of love. He had profound admiration and affection for Mahler, whom he knew well for twenty-five years. So these performances have a very sentimental interest for the conductor of the Boston Symphony Orchestra. The management has secured the same soloists who had such success in the first performance. Merle Alcock, the contralto, is one of the stars of the performance. May Peterson's part in the work was not so exacting, but the beauty of her voice added much to the enjoyment of the Symphony.

TRANSCRIPT
FEB. 20, 1918

NEWS OF MUSIC

WHY NOT CONCERTOS FOR THE WOOD-WINDS?

A Neglected Field at the Symphony Concerts—The Noted Auer Descends Upon New York — As Galli-Curci Describes Herself—"Puritani" Revived at the Metropolitan—Mr. Kreisler's New Commission

YEAR by year, Mr. Witek and Mr. Noack, as the first violins of the orchestra, have opportunity, as they deserve and as custom prescribes, to play a concerto at the Symphony Concerts. Year by year, Mr. Warnke and Mr. Malkin as the first violoncellists, have like privilege. Once within relatively recent recollection, Mr. Longy of the wood-wind choir played a concerto for oboe; once, likewise, Mr. Maquarre and Mr. Holy joined their voices in a piece by Mozart for flute, harp and orchestra. Never since Mr. Sand joined the band as first clarinetist, has he been heard as "soloist," except in incidental passages in symphony or tone-poem, though beyond question he is the foremost virtuoso of his instrument today in America, if not also in Europe. Since the distant years of the lamented Pourteau, no such clarinet-playing as his has been heard in Symphony Hall; while behind him sits weekly only a little less skilful and sensitive master of the English horn, Mr. Mueller.

Admittedly, concertos or other pieces with orchestral accompaniment for these wood-wind instruments are relatively few and scanty in musical or technical interest beside the abounding stuff for violins and violoncellos. Admittedly the flute fares ill as a solo instrument, while the ear wearies soon of the oboe or the English horn and endures none too patiently the wider range of the clarinet. Yet Mozart and many another composer of the eighteenth century wrote playable and by no means tedious pieces for virtuosi of the wind choir, while Beethoven himself condescended to a set of variations for English horn. Last Sunday in New York, Mr. Langenus, the first clarinet of Mr. Damrosch's orchestra, played a concerto by Mozart and charmed his hearers. Next Friday and Saturday in Chicago Mr. Barthel, the first oboe of Mr. Stock's orchestra, will be heard, likewise, in a concerto of the Parisian Guilhaud. By these precedents, as well as by intrinsic desert, why should not "our" Mr. Sand in particular, "our" Mr. Longy or "our" Mr. Mueller have their occasional turn, here in Boston, at similar concertos for their instruments? Such pieces, played not too often or for too long, would freshen the concerts and give opportunity for a familiar virtuosity that the public of Symphony Hall would gladly hear by itself. If oboe or clarinet as solo instrument risks monotony, so also does the "recognized" violoncello of many a con-

GLOBE
FEB. 4, 1918

MAHLER SYMPHONY WITH CHORUS REPEATED

Mahler's second or "Resurrection" Symphony, performed for the first time in Boston a week ago last Tuesday, was repeated at Symphony Hall yesterday afternoon. Another large audience heard an excellent performance by the same forces which gave the first; the enlarged Symphony Orchestra, the fine chorus, May Peterson and Merle Alcock, respectively solo soprano and contralto, and Dr Muck, under whose direction all was given.

TRANSCRIPT
FEB. 1, 1918

NEWS OF MUSIC

Soles and Song

A SENSITIVE listener to recent concerts of choral music in Boston—or for that matter anywhere else—sends to this department a veritable counsel of perfection. In his view the banked singers of such occasions, especially when they number two or three hundred, should be schooled not only to pianissimi in their song but also to turn the leaves of their music-books so that the sound shall not cross the hall like the rustle of a forest in a breeze. Furthermore, he would forbid such women-singers to wear skirts of any cloth that crackles; while he would compel them and the singing-men as well to set rubber heels and soles to their shoes. He is moved, it seems, to this extravagant suggestion by a disappointment recent and bitter. He is a frequent, ardent and deeply engrossed listener to music. As often as he may he hears a choral piece. Once and again, it wraps him close in illusion of the music and the text. Then, of a sudden, three hundred-odd choristers rise in their places at the conductor's signal; rise by no means noiselessly and so tramp his illusion under foot. With difficulty he regains it, only to find it threatened again, when simultaneously the three hundred-odd turn a leaf in as many music-books before them.

Being a speculative and whimsical person, our correspondent has now and then visioned idly a chorus as still in down-sittings and uprisings, in the turning of leaves, as it was sonorous in song. Ten days ago, at the first performance of Mahler's "Resurrection Symphony," he believed his vision fulfilled. For when the chorus first entered the Finale, in its chairs it sat and sang, while no contacts of foot with floor, no rustling of skirts disturbed his absorption in a truly beautiful music. But before long, when more was required of the singers than soft, sustained phrases, up they rose, and harsh and disillusioning upon his ears fell the inevitable sounds of their uprising, while once at least he heard them turn three hundred leaves. Spoiled was the fullness and the fineness of his pleasure. Wherefore he entreats Mr. Townsend and Dr. Muck to enjoin soundless skirts, slippers and boots upon their chorus and to train it so that the turning of a leaf shall be as noiseless as the fall of one in the woods. If they cannot do it with such a devoted chorus, alike to leaders and music, who, as he truly says, can? On the other hand, both those conductors have learned, out of long and hard experience, to walk warily with the limitations of human nature.

TRANSCRIPT
FEB. 2, 1918

CONCERTS NEXT WEEK

A New Symphony by the Swedish Composer, Alfven, and an Unfamiliar Tone-Poem by the Scotsman, Wallace, on Dr. Muck's Next Programme — Mahler's Choral Symphony—The Second of Mr. Kreisler's Chamber Concerts

A NEW symphony written by a composer, none of whose music has hitherto been heard in Boston, stands on Dr. Muck's programme for the Symphony Concerts of next Friday and Saturday—the symphony in E major, No. 3, of Hugo Alfvén, Swedish composer of Stockholm and Upsala. He is now a man of forty-five who made his studies in Sweden and with César Thomson, in Brussels, who began his career as a violinist, but is now pursuing it as composer and teacher. The symphony to be heard next week dates from 1905 and made its way to the United States through the Minneapolis and the Chicago Orchestras. It runs in fairly orthodox form through the appointed four movements: Allegro con Brio; Andante; Presto and Allegro con Brio, and it is written for full modern orchestra with numerous wind choir and plentiful brass. Throughout it is a warmly imagined, animated, highly colored music.

Another piece on Dr. Muck's list will sound almost as new, the tone-poem, "Villon," heard at a pair of Symphony Concerts in the spring of 1912 and thereafter left on the library shelves. The Scotsman, William Wallace, wrote it in the years when he preferred the making of music to the philosophizing about it which more recently has occupied his pen. The tone-poem, composed for full orchestra, reflects the moods of Villon's wild life as versifier and vagabond of mediæval Paris, taking as texts, so to say, lines from his more familiar pieces. For familiar music, between symphony and symphonic poem, Mr. Witek, the concert-master of the orchestra, whose quality the public of the concerts has long known and applauded, will play Bruch's songful concerto in G minor for

HERALD
FEB. 4, 1918

MAHLER SYMPHONY HEARD SECOND TIME

Large Audience Enjoys Repetition of Stupendous Composition

Gustav Mahler's mighty Symphony in C minor, No. 2, was given its second performance in Boston yesterday afternoon at Symphony Hall by a chorus of 350, trained by Stephen Townsend, the Boston Symphony orchestra; May Peterson, soprano; Merle Alcock, contralto, and Dr. Karl Muck, conductor. There was a large and appreciative audience.

A second hearing of the work deepened the impression made by the first and heightened the appreciation of a superb performance. In whatever spirit the hearer approaches the work, whether it be accepted as absolute music or according to the interpretative programs of various commentators, there is in the mind of the listener the inevitable thought of humanity's struggle with existence; man striving blindly after this or that ideal only to learn in time the futility of the struggle. Moods of doubt, bitterness, despair, anguish, irony, passion, religious contemplation and poignantly expressed. Then comes comfort and ultimate peace embracing all humanity, with the reassurances of immortality voiced in the stupendous final movement.

Mahler used every conceivable orchestral color with genius on a colossal canvas. The work is not, however, without its weak spots. There are moments of distinctive reiteration in the first movement. There are other instances when orchestral anticlimaxes disturb the continuity of thought and momentarily lessen the grandeur of the whole. Yet the main impression is dramatic, striking, overpowering.

The performance has already been justly and superlatively praised. Extraordinary orchestral eloquence rivalled the beauty of timbre and fine spirit displayed by the chorus. The controlling genius of Dr. Muck has never shone brighter. There was hearty applause for him and for orchestra, chorus and soloists.

RECORD
FEB. 1, 1918

On Sunday afternoon Dr. Muck repeats the Mahler "Resurrection" Symphony with the same large orchestra, chorus and soloists, Mae Peterson and Merle Alcock, who appeared at the first performance some time ago.

It is not generally known that Dr. Muck was constantly consulted by Mahler during the years that Mahler was at work on the Symphony. When he began to write it he was Dr. Muck's assistant at Prague, and it was largely on account of Dr. Muck's advice that it was cut from seven movements to the present five.

With Dr. Muck the performance of this Symphony is largely a labor of love. He had profound admiration and affection for Mahler, whom he knew well for 25 years. He regarded him not only as one of the greatest conductors of the world, but as one of the great composers of our time, a man of great visions, of great imagination and tremendous ability.

POST
FEB. 17, 1918

The Boston Symphony Orchestra, under Dr. Muck, will give its regular concert in Saunders Theatre, Harvard University, Cambridge, next Thursday night, Feb. 21. Here the soloist will be Ethel Leginska, who is playing in Boston on the two following days. She will play the same work she is to play in Boston, Liapounoff's Concerto in E-flat minor. The symphony will be the bright, attractive work by the Swedish composer, Alfven, which was played for the first time in Boston 10 days ago. The other number on the programme will be Richard Strauss's tone poem, "Death and Transfiguration."

POST
FEB. 17, 1918

Ethel Leginska will make her first appearance in Boston as soloist with the Symphony Orchestra at the 15th pair of concerts next Friday afternoon, Feb. 22, and Saturday evening, Feb. 23. Madame Leginska has played at one of the out-of-town concerts with the orchestra last year with much success. Here she will play a work new to Boston, the Concerto in E-flat Major by the Russian composer, Liapounoff. Fritz Delius, "In a Summer Garden," has appeared on the Symphony programme but once, at the pair of concerts April 19 and 20, 1912, Mr. Fiedler conducting. The work was composed in the spring of 1908 and had its first appearance in December of that year in London. It may be said that this music is an impressionistic landscape. The prevailing tone color is sombre and there are two principal themes, the second of which is expressive of tender yearning. The symphony will be Brahms' in F-major No. 3.

ADVERTISER
FEB. 4, 1918

MAHLER SYMPHONY IS REPEATED HERE

Symphony Hall Filled for Concert of Orchestra and Chorus

Mahler's "Resurrection" symphony, which made such a favorable impression at its first performance, January 22, was repeated yesterday afternoon before an audience that filled Symphony Hall, the work being given, as at the first concert, by the Symphony Orchestra, the Townsend Chorus. The solo artists were Miss May Peterson, soprano; Miss Merle Alcock, contralto, and Dr. Muck, conductor.

A second hearing of this composition confirms the opinion that it is a work of the most extraordinary contrasts, and of amazingly unequal merit, for the heavens are rent in twain, and the depths are broken up by cyclonic outbursts of pure, unadulterated noise, followed by passages of tender beauty and much melodic charm. The second movement would make an excellent number for a "Pop" concert; the Scherzo leaves nothing for the future to say concerning bizarre effects and unearthly combinations of orchestral sound.

The alto voice declaims a quiet passage and the orchestral forces are again let loose for a final trial of strength, when occurs the most effective point in the entire work, namely, the entrance of the chorus in a hushed and simple chorale-like strain, which is supremely beautiful and a welcome relief after the athletic contests between the brass and the kettle-drums.

The final chorus with orchestra and organ, works up to a wonderful climax, thrilling in its intensity, and an overpowering emphasis is thus placed on the closing text, "Death, oh, take me, Life restoring!"

In brief, the last ten minutes of the symphony are worth all the balance and one is reminded of Southey's famous lines:

"But what good came of it at last?"
quoth little Peterkin.
"Why, that I cannot tell," said he,
"But 'twas a famous victory."

HERALD FEB. 16, 1918

at the min.

SYMPHONY WILL NOT PLAY IN SPRINGFIELD

[Special Dispatch to the Herald.]

SPRINGFIELD, Feb. 16—Dr. Karl Muck and his musicians of the Boston Symphony Orchestra have cancelled their concert engagement in Springfield. They were to appear in the Municipal Auditorium Feb. 27.

Notice was served by the city property committee, in charge of the rental of the structure, that the orchestra and Dr. Muck would be allowed to give their concert providing all German and Austrian members were eliminated. This decision barred 22 Germans and 8 Austrians.

[illegible] this took away one-third of the orchestra membership and prevented a finished performance, the rest refused to play, fearing a poorly given program would endanger the organization's reputation. A special concert plan was refused.

TRANSCRIPT
FEB. 14, 1918

Items and Announcements

At the concert of the Symphony Orchestra in Cambridge on Thursday evening, of next week, Dr. Muck will repeat Alfvén's symphony, lately heard in Boston, for which, seemingly, the conductor has a singular affection, and Strauss's tone-poem, "Death and Transfiguration," as yet unheard this season at Symphony Hall. Between these two numbers, Mme. Leginska, the pianist, will play for the first time hereabouts, the brilliant and intricate concerto in E-flat minor of Lyapunov.

HERALD, FEB. 17, 1918

BOSTON SYMPHONY

Ethel Leginska, one of the most interesting of women pianists of our time, will make her first appearance in Boston as soloist with the Symphony Orchestra at the 15th pair of concerts next Friday afternoon and Saturday evening. Mme. Leginska has played at one of the out of town concerts with the orchestra last year with much success. Here she will play a work new to Boston, the Concerto in E flat minor by Liapounoff. Delius's symphonic poem (if such it may be called), entitled "In a Summer Garden," will be performed. It appeared on the Symphony program but once, at the pair of concerts April 19 and 20, 1912, Mr. Fiedler conducting. The work was composed in the spring of 1908 and had its first performance in December of that year in London. It may be said that the work is an impressionistic landscape, the prevailing tone color is sombre and there are two principal themes—the second of which is expressive of tender yearning. The symphony will be Brahms's in F major No. 3.

POST FEB. 1918

HEAR COPELAND IN NEW PIECES

Pianist Excels Himself in Masterly Recital

BY OLIN DOWNES

The performances given by George Copeland, pianist, last night in Jordan Hall were in certain particulars unique, even for this remarkable artist. The programme was refreshing for its balance as well as its novelty. It contained new works by modern French and Spanish composers, and it contained works of the standard repertoire, which had not been played in public by Mr. Copeland for at least many seasons. In both groups the pianist excelled himself.

The reproach of a lack of breadth or of virility in performance would have fallen flat before the playing of the Chopin Fantasie and the Schumann "Faschingschwank aus Wien," in which the composer eluded the dictum of the police of Vienna by incorporating the tune of the "Marseillaise," then forbiden public performance, in his opening movement. But why Mr. Copeland should have elected to cut the Fantasy in half is beyond us.

This was unfortunate. Otherwise, it has been seldom in the memory of the writer that Mr. Copeland has displayed so impressively the gifts which set him apart from, and in some respects beyond, any other pianist known to the American public.

It is difficult to describe the fascination of his art. To say he has exquisite rhythm, a command of tone values that is little short of miraculous, a technic which is so much a part of the musical thought that one listens, mystified, while the thing is being done which utterly eludes examination or analysis—is to define, but not to convey.

This art is felt, rather than seen, to be supremely logical, and incomparably just and subtle in its values. Also, it has a strange flavor of the antique.

Most happily was this particular quality shown in the first "Gnossienne" of that "fantasiste," Eric Satie, whose name is not Eric Satie, but who prefers that name, as he once informed the writer, because it is "more Norman, more Scandinavian." The spirit of the antique pervades this little piece, with its strange and fantastical variants on the simplest of themes. This piece Mr. Copeland had to repeat. Also the "Dance of Daphnis," presumably from Ravel's ballet, "Daphnis et Cloe," which sounded more like a zephyr than the noise of a piano. The "Bourree" of Roger-Ducasse, a gay piece, found favor. Mr. Engel's "Peau d'Espagne" is based on a cheap, inherently commonplace theme, decked out with odd and extraneous harmonies. Far better, far more of a piece, and more individual in harmony and mood, is his "Somras." De Falla's "Andalusia" is noisy and exciting, and was so performed. But Grovlez' Reverie—at least as played by Mr. Copeland—is an exquisite composition.

The audience was numerous, and tardy. So was the pianist, who did not begin playing till half-past eight. At the last Mr. Copeland played a number of encores. The audience was wildly enthusiastic, and loath to let him go.

[illegible]
continue its [illegible]
bridge. The pre[illegible]
Symphony in E-[illegible]
certo in F minor for [illegible]
and the Scotsman, W[illegible]
and well-charactered tone-po[illegible]
wherein he would recall in music th[illegible]
bond versifier of the mediæval Par[illegible]
Louis XI. In the Concerto, a new piano [illegible]
Miss Alice Allen, will play the piano par[illegible]

The Matthew-Passion Again

As originally proposed, the remarkable performance of Bach's "Passion-Music according to Matthew," achieved on Tuesday last in Symphony Hall, will be repeated on Tuesday of next week. Again the music will be sung and played without omission—no; not of a single decorative air—the first part between four and six in the afternoon; the second between eight and ten in the evening. As before, the version used will be that made by Dr. Muck which restores or approximates the orchestral accompaniments or obligati of Bach. The two bands, with Mr. de Voto as pianist and Mr. Marshall as organist, will come from the Symphony Orchestra; while the dou[illegible] chorus is the body of singe[illegible] within many years in thi[illegible] by Mr. Townsend and [illegible] Muck. The solo-singers [illegible] anew, viz., Mr. Murp[illegible] genuine "Bac[illegible] of the Evang[illegible] Mrs Hi[illegible]

GLOBE
FEB. 4, 1918

MAHLER SYMPHONY WITH CHORUS REPEATED

Mahler's second or "Resurrection" Symphony, performed for the first time in Boston a week ago last Tuesday, was repeated at Symphony Hall yesterday afternoon. Another large audience heard an excellent performance by the same forces which gave the first; the enlarged Symphony Orchestra, the fine chorus, May Peterson and Merle Alcock, respectively solo soprano and contralto, and Dr Muck, under whose direction all was given.

TRANSCRIPT
FEB. 7, 1918

NEWS OF MUSIC

Soles and Song

A SENSITIVE listener to recent concerts of choral music in Boston—or for that matter anywhere else—sends to this department a veritable counsel of perfection. In his view the banked singers of such occasions, especially when they number two or three hundred, should be schooled not only to pianissimi in their song but also to turn the leaves of their music-books so that the sound shall not cross the hall like the rustle of a forest in a breeze. Furthermore, he would forbid such women-singers to wear skirts of any cloth that crackles; while he would compel them and the singing-men as well to set rubber heels and soles to their shoes. He is moved, it seems, to this extravagant suggestion by a disappointment recent and bitter. He is a frequent, ardent and deeply engrossed listener to music. As often as he may he hears a choral piece. Once and again, it wraps him close in illusion of the music and the text. Then, of a sudden, three hundred-odd choristers rise in their places at the conductor's signal; rise by no means noiselessly and so tramp his illusion under foot. With difficulty he regains it, only to find it threatened again, when simultaneously the three hundred-odd turn a leaf in as many music-books before them.

Being a speculative and whimsical person, our correspondent has now and then visioned idly a chorus as still in down-sittings and uprisings, in the turning of leaves, as it was sonorous in song. Ten days ago, at the first performance of Mahler's "Resurrection Symphony," he believed his vision fulfilled. For when the chorus first entered the Finale, in its chairs it sat and sang, while no contacts of foot with floor, no rustling of skirts disturbed his absorption in a truly beautiful music. But before long, when more was required of the singers than soft, sustained phrases, up they rose, and harsh and disillusioning upon his ears fell the inevitable sounds of their uprising, while once at least he heard them turn three hundred leaves. Spoiled was the fullness and the fineness of his pleasure. Wherefore he entreats Mr. Townsend and Dr. Muck to enjoin soundless skirts, slippers and boots upon their chorus and to train it so that the turning of a leaf shall be as noiseless as the fall of one in the woods. If they cannot do it with such a devoted chorus, alike to leaders and music, who, as he truly says, can? On the other hand, both those conductors have learned, out of long and hard experience, to walk warily with the limitations of human nature.

TRANSCRIPT
FEB. 2, 1918

CONCERTS NEXT WEEK

A New Symphony by the Swedish Composer, Alfven, and an Unfamiliar Tone-Poem by the Scotsman, Wallace, on Dr. Muck's Next Programme — Mahler's Choral Symphony—The Second of Mr. Kreisler's Chamber Concerts

A NEW symphony written by a composer, none of whose music has hitherto been heard in Boston, stands on Dr. Muck's programme for the Symphony Concerts of next Friday and Saturday—the symphony in E major, No. 3, of Hugo Alfvén, Swedish composer of Stockholm and Upsala. He is now a man of forty-five who made his studies in Sweden and with César Thomson, in Brussels, who began his career as a violinist, but is now pursuing it as composer and teacher. The symphony to be heard next week dates from 1905 and made its way to the United States through the Minneapolis and the Chicago Orchestras. It runs in fairly orthodox form through the appointed four movements: Allegro con Brio; Andante: Presto and Allegro con Brio, and it is written for full modern orchestra with numerous wind choir and plentiful brass. Throughout it is a warmly imagined, animated, highly colored music.

Another piece on Dr. Muck's list will sound almost as new, the tone-poem, "Villon," heard at a pair of Symphony Concerts in the spring of 1912 and thereafter left on the library shelves. The Scotsman, William Wallace, wrote it in the years when he preferred the making of music to the philosophizing about it which more recently has occupied his pen. The tone-poem, composed for full orchestra, reflects the moods of Villon's wild life as versifier and vagabond of mediæval Paris, taking as texts, so to say, lines from his more familiar pieces. For familiar music, between symphony and symphonic poem, Mr. Witek, the concert-master of the orchestra, whose quality the public of the concerts has long known and applauded, will play Bruch's songful concerto in G minor for

HERALD
FEB. 4, 1918

MAHLER SYMPHONY HEARD SECOND TIME

Large Audience Enjoys Repetition of Stupendous Composition

Gustav Mahler's mighty Symphony in C minor, No. 2, was given its second performance in Boston yesterday afternoon at Symphony Hall by a chorus of 350, trained by Stephen Townsend, the Boston Symphony orchestra; May Peterson, soprano; Merle Alcock, contralto, and Dr. Karl Muck, conductor. There was a large and appreciative audience.

A second hearing of the work deepened the impression made by the first and heightened the appreciation of a superb performance. In whatever spirit the hearer approaches the work, whether it be accepted as absolute music or according to the interpretative programs of various commentators, there is in the mind of the listener the inevitable thought of humanity's struggle with existence; man striving blindly after this or that ideal only to learn in time the futility of the struggle. Moods of doubt, bitterness, despair, anguish, irony, passion, religious contemplation and poignantly expressed. Then comes comfort and ultimate peace embracing all humanity, with the reassurances of immortality voiced in the stupendous final movement.

Mahler used every conceivable orchestral color with genius on a colossal canvas. The work is not, however, without its weak spots. There are moments of distinctive reiteration in the first movement. There are other instances when orchestral anticlimaxes disturb the continuity of thought and momentarily lessen the grandeur of the whole. Yet the main impression is dramatic, striking, overpowering.

The performance has already been justly and superlatively praised. Extraordinary orchestral eloquence rivalled the beauty of timbre and fine spirit displayed by the chorus. The controlling genius of Dr. Muck has never shone brighter. There was hearty applause for him and for orchestra, chorus and soloists.

RECORD
FEB. 1, 1918

On Sunday afternoon Dr. Muck repeats the Mahler "Resurrection" Symphony with the same large orchestra, chorus and soloists, Mae Peterson and Merle Alcock, who appeared at the first performance some time ago.

It is not generally known that Dr. Muck was constantly consulted by Mahler during the years that Mahler was at work on the Symphony. When he began to write it he was Dr. Muck's assistant at Prague, and it was largely on account of Dr. Muck's advice that it was cut from seven movements to the present five.

With Dr. Muck the performance of this Symphony is largely a labor of love. He had profound admiration and affection for Mahler, whom he knew well for 25 years. He regarded him not only as one of the greatest conductors of the world, but as one of the great composers of our time, a man of great visions, of great imagination and tremendous ability.

POST
FEB. 17, 1918

The Boston Symphony Orchestra, under Dr. Muck, will give its regular concert in Saunders Theatre, Harvard University, Cambridge, next Thursday night, Feb. 21. Here the soloist will be Ethel Leginska, who is playing in Boston on the two following days. She will play the same work she is to play in Boston, Liapounoff's Concerto in E-flat minor. The symphony will be the bright, attractive work by the Swedish composer, Alfven, which was played for the first time in Boston 10 days ago. The other number on the programme will be Richard Strauss's tone poem, "Death and Transfiguration."

POST
FEB. 17, 1918

Ethel Leginska will make her first appearance in Boston as soloist with the Symphony Orchestra at the 15th pair of concerts next Friday afternoon, Feb. 22, and Saturday evening, Feb. 23. Madame Leginska has played at one of the out-of-town concerts with the orchestra last year with much success. Here she will play a work new to Boston, the Concerto in E-flat Major by the Russian composer, Liapounoff. Fritz Delius, "In a Summer Garden," has appeared on the Symphony programme but once, at the pair of concerts April 19 and 20, 1912, Mr. Fiedler conducting. The work was composed in the spring of 1908 and had its first appearance in December of that year in London. It may be said that this music is an impressionistic landscape. The prevailing tone color is sombre and there are two principal themes, the second of which is expressive of tender yearning. The symphony will be Brahms' in F-major No. 3.

ADVERTISER
FEB. 4, 1918

MAHLER SYMPHONY IS REPEATED HERE

Symphony Hall Filled for Concert of Orchestra and Chorus

Mahler's "Resurrection" symphony, which made such a favorable impression at its first performance, January 22, was repeated yesterday afternoon before an audience that filled Symphony Hall, the work being given, as at the first concert, by the Symphony Orchestra, the Townsend Chorus. The solo artists were Miss May Peterson, soprano; Miss Merle Alcock, contralto, and Dr. Muck, conductor.

A second hearing of this composition confirms the opinion that it is a work of the most extraordinary contrasts, and of amazingly unequal merit, for the heavens are rent in twain, and the depths are broken up by cyclonic outbursts of pure, unadulterated noise, followed by passages of tender beauty and much melodic charm. The second movement would make an excellent number for a "Pop" concert; the Scherzo leaves nothing for the future to say concerning bizarre effects and unearthly combinations of orchestral sound.

The alto voice declaims a quiet passage and the orchestral forces are again let loose for a final trial of strength, when occurs the most effective point in the entire work, namely, the entrance of the chorus in a hushed and simple chorale-like strain, which is supremely beautiful and a welcome relief after the athletic contests between the brass and the kettle-drums.

The final chorus with orchestra and organ, works up to a wonderful climax, thrilling in its intensity, and an overpowering emphasis is thus placed on the closing text, "Death, oh, to me, Life restoring!"

In brief, the last ten minutes of the symphony are worth all the balance and one is reminded of Southey's famous lines:

"But what good came of it all," quoth little Peterkin.
"Why, that I cannot tell," said he.
"But 'twas a famous victory."

HERALD FEB. 16, 1918

at the mill

SYMPHONY WILL NOT PLAY IN SPRINGFIELD

[Special Dispatch to the Herald.]

SPRINGFIELD, Feb. 16—Dr. Karl Muck and his musicians of the Boston Symphony Orchestra have cancelled their concert engagement in Springfield. They were to appear in the Municipal Auditorium Feb. 27.

Notice was served by the city property committee, in charge of the rental of the structure, that the orchestra and Dr. Muck would be allowed to give their concert providing all German and Austrian members were eliminated. This decision barred 22 Germans and 8 Austrians.

Since this took away one-third of the orchestra membership and prevented a finished performance, the rest refused to play, fearing a poorly given program would endanger the organization's reputation. A special concert plan was refused.

TRANSCRIPT
FEB. 14, 1918

Items and Announcements

At the concert of the Symphony Orchestra in Cambridge on Thursday evening, of next week, Dr. Muck will repeat Alfvén's symphony, lately heard in Boston, for which, seemingly, the conductor has a singular affection, and Strauss's tone-poem, "Death and Transfiguration," as yet unheard this season at Symphony Hall. Between these two numbers, Mme. Leginska, the pianist, will play for the first time hereabouts, the brilliant and intricate concerto in E-flat minor of Lyapunov.

HERALD, FEB. 17, 1918

BOSTON SYMPHONY

Ethel Leginska, one of the most interesting of women pianists of our time, will make her first appearance in Boston as soloist with the Symphony Orchestra at the 15th pair of concerts next Friday afternoon and Saturday evening. Mme. Leginska has played at one of the out of town concerts with the orchestra last year with much success. Here she will play a work new to Boston, the Concerto in E flat minor by Liapounoff. Delius's symphonic poem (if such it may be called), entitled "In a Summer Garden," will be performed. It appeared on the Symphony program but once, at the pair of concerts April 19 and 20, 1912, Mr. Fiedler conducting. The work was composed in the spring of 1908 and had its first performance in December of that year in London. It may be said that the work is an impressionistic landscape, the prevailing tone color is sombre and there are two principal themes—the second of which is expressive of tender yearning. The symphony will be Brahms's in F major No. 3.

POST FEB 1918

HEAR COPELAND IN NEW PIECES

Pianist Excels Himself in Masterly Recital

BY OLIN DOWNES

The performances given by George Copeland, pianist, last night in Jordan Hall were in certain particulars unique, even for this remarkable artist. The programme was refreshing for its balance as well as its novelty. It contained new works by modern French and Spanish composers, and it contained works of the standard repertoire, which had not been played in public by Mr. Copeland for at least many seasons. In both groups the pianist excelled himself.

The reproach of a lack of breadth or of virility in performance would have fallen flat before the playing of the Chopin Fantasie and the Schumann "Faschingschwank aus Wien," in which the composer eluded the dictum of the police of Vienna by incorporating the tune of the "Marseillaise," then forbiden public performance, in his opening movement. But why Mr. Copeland should have elected to cut the Fantasy in half is beyond us.

This was unfortunate. Otherwise, it has been seldom in the memory of the writer that Mr. Copeland has displayed so impressively the gifts which set him apart from, and in some respects beyond, any other pianist known to the American public.

It is difficult to describe the fascination of his art. To say he has exquisite rhythm, a command of tone values that is little short of miraculous, a technic which is so much a part of the musical thought that one listens, mystified, while the thing is being done which utterly eludes examination or analysis—is to define, but not to convey.

This art is felt, rather than seen, to be supremely logical, and incomparably just and subtle in its values. Also, it has a strange flavor of the antique.

Most happily was this particular quality shown in the first "Gnossienne" of that "fantasiste," Eric Satie, whose name is not Eric Satie, but who prefers that name, as he once informed the writer, because it is "more Norman, more Scandinavian." The spirit of the antique pervades this little piece, with its strange and fantastical variants on the simplest of themes. This piece Mr. Copeland had to repeat. Also the "Dance of Daphnis," presumably from Ravel's ballet, "Daphnis et Cloe," which sounded more like a zephyr than the noise of a piano. The "Bourree" of Roger-Ducasse, a gay piece, found favor. Mr. Engel's "Peau d'Espagne" is based on a cheap, inherently commonplace theme, decked out with odd and extraneous harmonies. Far better, far more of a piece, and more individual in harmony and mood, is his "Somras." De Falla's "Andalusia" is noisy and exciting, and was so performed. But Grovlez' Reverie—at least as played by Mr. Copeland—is an exquisite composition.

The audience was numerous, and tardy. So was the pianist, who did not begin playing till half-past eight. At the last Mr. Copeland played a number of encores. The audience was wildly enthusiastic, and loath to let him go.

TRANSCRIPT, FEB. 9, 1918 -

THE SYMPHONY CONCERT

THREE PIECES, TWO NOVEL AND ONE TRANSFIGURED

A Swedish Symphony of Alfven with Little to Commend It Except a Timely Cheerfulness and Energy—The Scotsman's, Wallace, Excellent Tone-Poem of Vagabond Villon—For Wonder of the Day, a Concerto of Bruch, Played by Mr. Witek and Transfigured

WHATEVER the intrinsic merit of Hugo Alfvén's symphony in E major—and even Dr. Muck and his orchestra could not make it seem large or individual—the music was good to hear in Symphony Hall yesterday afternoon. It sounded cheerful and so small a part of this town as was shut within the walls of that auditorium needed, like the rest of it, such a tonic. It sounded energetic, which virtue was antidote to a sort of lethargic discomfort also discoverable without these walls. It even sounded youthful and gay, which qualities are excellent medicine for perceptible moods of the present hereabouts; while, best of all, it was the music of a man doing the job he had set for himself and letting no circumstance check his zest for it. So did the chances—and perhaps the fancies—of the day favor Hugo Alfvén, composer of Stockholm and Upsala, when for the first time one, and presumably the best-liked, of his symphonies was heard in Boston. He wrote it twelve years ago when he was a relatively young man in his early thirties, doubtless without the remotest notion that it would ever be played four thousand mlies away and at a moment when it would sound twenty times more likable than it really is--so high-spirited and pleasure-giving in fact that one cynic of the lobby was sure that the Storrovian bureaucracy would promptly "close it up."

The shortcoming of the symphony is the lack in the music of much that even those high spirits do not offset. The motives from which Alfvén expands and upbuilds it are conventionally songful—quick-paced and stoutly rhythmed in the first Allegro; thick-voiced and vanilla-flavored in the Andante; brisk and perky in the Scherzo; full-mouthed and ardent in the Finale. They are serviceable motives; they give a short and surface-pleasure to the ear; but they yield little trace of individual and fertile imagination. So, equally, with the invention and the handling Alfvén exercises upon them. He is ready enough; he is energetic almost to a fault; he surrenders himself wholly to the conventional mood of the movement—vigorous in the two Allegros, pensive in the Andante, fanciful in the Presto, he has besides a quick sense of ways and means.

For outcome the music flows forward in commonplace period upon commonplace period with little but sheer exuberance in such process to commend it. Alfven is not imaginative with harmonic backgrounds or play of instrumental voices; he is no more than an expert artisan in the manipulation of his themes; he is prone to energetic repetitions which are seldom Beethovenish; his prompting moods are not elastic or enkindling; he has a retentive memory for the operas—say of Wagner and Bizet—that he has heard; sometimes even, he pads until he can discover the next thing to do with his materia musica; self-criticism he knows not.

Occasionally, as at the end of the first movement and in the return of the fanfare of trumpets in the Finale, there are signs of individual imagination and procedure; but elsewhere the symphony indicates in him no other distinguishing trait than an unquenchable exuberance in music-making. The piece is not in the least Swedish, as much of Alfvén's other music is reported to be; any composer like-minded and like-talented with him might have written it anywhere. Yet beside the inert and groping self-consciousness of many a young composer, that exuberance yields a momentary pleasure—especially when conductor and orchestra take such an Alfvén at his word and rattle off a symphony, as they did yesterday, as though the playing was as much fun to them as the writing was to him. Whether the audience had quite so good a time in the listening was somewhat doubtful. There has been warmer applause in Symphony Hall for a new piece.

Vitality, indeed, was the order of the day with the orchestra not only in the performance of Alfven's symphony, but also in that of Bruch's concerto in G Minor, with Mr. Witek rising from his place as concert-master and returning to it (as his good custom is) to play the part for "solo violin." The piece is sixty years old now; and though the composer still drags out a senile existence in the suburbs of Berlin, he and his music seem to belong to another tonal generation than ours. Yet, if ever "Be thou perpetual" was writen over violin pieces, it stands above Bruch's two concertos—there is a third which Mr. Heifetz lately played—and his "Scottish Fantasia," because, as the virtuoso-dialect puts it, they are so "violinistic." Being interpreted the word signifies that they invite the songful voice of the violin, give the violinist opportunity for displayful "passage-work," "lie well" for bow and strings; and on the instant, if the player half improves his opportunity, please the average hearer. Whether they, and this first concerto in particular, are anything more is dubious, especially when incessant repetition by the half-trained or the irredeemably mediocre has made them sound hackneyed even from an Ysaye or a Kreisler. Of course they outshine in uality of invention and interest of procedure the merely virtuoso concertos that Wieniawski, Vieuxtemps, Ernst and other illustrious fiddlers wrote out of the technique of the violin in that same vanished day; but they remain none the less of the music for violin that depends for interest chiefly upon the playing.

With one mind, yesterday, Mr. Witek, Dr. Muck and the orchestra with them, seemed resolved to make Bruch's concerto "sound"—with tonal life, color, imagination, even ardor. They gave to the prelude the voice of stirred, expectant declamation; the nicely calculated "passage-work" of the succeeding movement came from Mr. Witek like spirited improvisation in which the orchestra eagerly joined; warm and rich ran the passages of instrumental song. Akin was the Adagio, sustained in flawless flow by both violinist and orchestra, expanding into more and more ardent melody, phrased and paragraphed as though it were of Mozartean aptness of division and loveliness of progress, touched with quick, sincere sentiment but never droned into sentimentality, luminous against the finely shaded background of the assisting choirs. It was indeed Bruch transfigured above his usual commonplace by sheer intensive beauty of voice and handling. Yet again with the Finale. Not in long recollection has it moved with such snap of rhythm, zest of progress, with such return of the solo voice, each time in more fiery accent If the slow movement were Bruch transfigured, the Finale was Bruch revivified Hardly before in his eight years in Boston has Mr. Witek played with so large, lustrous tone, with Elman-like and communicating zest in measures of violinistic skill and ornament, with Ysaye-like richness of voice and intensity of curve in sustained song, with Kreisler-like alertness to rhythm and return. For once Mr. Witek struck technical, musical, emotional fire. The Czech blood in him seemed to tell in spite of long years in Berlin; the American air he has breathed since 1910 may have lent stirring aid. The freedom, the ardor that he has been gaining for long in his work as leader of the strings, now spoke clear and bright out of the concerto. Though he sits within an orchestra, he is an eminent violinist. With reason a friendly and familiar audience applauded him.

For preface to concerto and symphony stood the tone-poem, "Villon" by the Scotsman, William Wallace, who long since forsook the composition of music for the writing of philosophic treatises about it, perhaps believing with reason that meditation and research would carry him farther on the printed page than would imagination and handiwork in tones upon ruled and lithographed staves. Those that have heard other music by Mr. Wallace report him limited and mannered in melodic thought, rhythmic range, harmonic diversity. He has but one voice, they say, yet that voice heard in an isolated piece, like the tone-poem of yesterday, both serves the composer's purpose and interests his hearers. After the fashion of our musical time he has tried to characterize Villon in his measures, bidding us hear with the ear of the imagination, the vagabond poet roistering among the taverns of mediæval Paris, singing the praises of the trulls and thieves who are his companions, or else mournfully meditating over their vanished ghosts, hymning Our Lady for his poor old mother, vanishing finally into the mists of poetry and romance. Wherefore Mr. Wallace has set appropriate fragments of Villon's verses over the divisions of his music.

With this stimulating hint, the piece speaks readily for itself. It does suggest in tones the Villon who loved his vagabondage, who had his zest for tavern bouts and routs, who being poet, idealized his fellow-roisterers, who could turn mystic and pitiful, and who comes and goes in our latter-day imagination, with his troop of youth, through the lights and shadows of the Paris of Louis XI., to the rhythms and the echoes of romance. Mr. Wallace has been happy musically in the expression of these things; he has been truly poetic in the suggestion, at the end, of the final vision of Villon. He has written music that develops and unites itself symphonically and yet bears his imaginings of Villon upon its course. He is apt with the characterizing and intensive phrase, with the heightening touch of instrumental color. He is not so individual in his broader melody; it moves too steadily in large progressions to square-toed rhythms. It suggests the fulness of body, the amplitude of march that are already among the conventions, from Strauss downward, of much contemporary music. This melody is almost too amply, too securely songful, too "effective" for such a reckless and moody figure as Villon. Yet for most ears, that do not hear it too often, there is no resisting its largeness.

H. T. P.

-HERALD, FEB. 23, 1918-

SYMPHONY GIVES 15TH CONCERT

Mme. Leginska, Pianiste, Makes First Appearance with Orchestra

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 15th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 3; Liapounoff, Concerto for piano, No. 1, op. 4; Delius, "In a Summer Garden."

Dr. Muck and the orchestra gave a very fine performance of the symphony, which some justly prefer to the other three. It has no pages equal in imagination to the wonderful introduction to the finale of the first; it has nothing in it like the architectural grandeur of the fourth's finale; but as a whole, it is the most poetic of the four. Brahms wrote nothing more commanding than the opening of the first movement. Page after page thereafter might be cited in praise. And in this symphony the natural austerity of the composer is mellowed, his melancholy, as in the third movement, is tender, wistful, not pessimistic.

Mme. Leginska, favorably known here through her recitals, played in Boston for the first time with the orchestra. Liapounoff's concerto was heard here for the first time, although it is nearly 30 years old. It is a singular composition, first of all a parade piece for a pianist, without impressive or emotional contents. No one, hearing it, would at once name the composer a Russian. The influence of Liszt is observable. Liapounoff must have had the Hungarian abbe's concerto in E flat major in mind, but his own is far inferior to that dazzling composition. The most noticeable feature of Liapounoff's is the use of stormy brass as a background for solo bravura. The mild episodes in the concerto are a diluted blend of Liszt and Chopin.

Mme. Leginska, to use an expression of the street, played the concerto "like a house a-fire." Her performance was forcible and brilliant, but she also displayed delicacy and refinement and gave some soul to the pages of thin sentiment. The notes were on the rack, and this surprised those who were unaware of causes for her nervousness. She evidently did not need the engraved assurance. Vladimir de Pachmann and Raoul Pugno were at ease with a concerto only when the piano part was on the rack. We remember hearing Clara Schumann play in like manner.

The music of Frederick Delius is still comparatively unknown in Boston. "Paris" and "Brigg Fair" have been played at Symphony concerts but Mr. Fiedler was not the man to interpret them. He acquainted us with the piece played yesterday. Until yesterday the peculiar idiom of Delius was foreign to us. Surely there are beautiful things in this "Summer Garden"—witness the pages beginning with the cantilena for the violas; the pages of the approach to the emotional climax; the subtle charm of the ending. It has been said that Delius is strongly influenced by Brahms. We believe the accusation to be unjust. By this "Summer Garden" Delius is allied to the modern French, Debussy and the others, although his "impressionism" has substance as well as poetic finesse.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Dukas, Symphony in Three Parts (first time); Saint-Saens, Concerto for violin No. 3 (Irma Seydel, violinist); Sibelius, "Pojhola's Daughter" and "Nightride and Sunrise."

American
- Feb. 23, 1918 -

IRMA SEYDEL SOLOIST WITH SYMPHONY ORCHESTRA

Irma Seydel, the much admired violinist of this city, will make her first appearance as soloist with the Symphony Orchestra at its Boston concerts next Friday afternoon, March 1, and Saturday evening, March 2. She will play Saint-Saens' concerto in B minor, No. 3.

Dr. Muck has placed on this program one of the important novelties of the season, the symphony of the Frenchman, Dukas, which is entitled "Symphonie en trois partes."

Transcript
Nov. 19, 1917

Globe
FEB. 23, 1918

LEGINSKA SOLOIST AT SYMPHONY CONCERT

Mme Ethel Leginska, the English pianist, appeared yesterday for the first time in Boston as soloist with the Symphony Orchestra, playing Liapounoff's fourth piano concerto, its first performance in this city. Dr Muck's program opened with the third Symphony by Brahms, the closing number being "In a Summer Garden," the seldom-played composition by Frederick Delius.

The concerto by the Russian Liapounoff is in one movement, the various moods being frequently contrasted by bizarre orchestration, which, of course, is considered typical of the Slav style of writing. Some of the thematic material, that in the gentler mood, is expressed in charming bits of melody, and there is a rushing finale in fortissimo that taxes the pianist heavily.

Mme Leginska, who has established an excellent reputation by her artistry shown in some half-dozen recitals here, performed her task as soloist with commendable zeal. Her technical competency was again in pleasing evidence, her runs in chord passages were brilliant and very rapid and her performance was one of well-sustained merit. She was quite equal to sustaining the piano part in the thunderous finale. The artist was recalled many times.

The Brahms Symphony and the somewhat somber "In a Summer Garden" were given the effective interpretations expected of the orchestra.

The young Boston violinist, Irma Seydel, will be the soloist next week.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 25th, at 3.30
Mme. SCHUMANN - HEINK
ONLY RECITAL THIS SEASON
Tickets $2.00, $1.50, $1.00, 50c.
ThFM(A) n 15

JORDAN HALL
MONDAY EVENING, NOV. 19th, at 8.15
PERCY GRAINGER
The Australian Pianist in Recital
BENEFIT BOSTON MET. CHAPTER RED CROSS
Tickets 50c to $2.00, Symphony Hall.
FM(A) n 16

JORDAN HALL
WEDNESDAY EVENING, NOV. 21, at 8.15
GEORGE
COPELAND
THE EMINENT PIANIST
Tickets $1.50, $1.00, 50c, Symphony Hall.
ThFM(A) n 15

JORDAN HALL
NEXT THURSDAY EVE., NOV. 22, at 8.15
First Concert
THE FLONZALEY QUARTET
Program—Quartet A major (Kochel 464). Mozart; Quartet D-flat major, op. 15, Dohnanyi; Quartet D major No. 4, Haydn.
Tickets $1.50, $1.00, 75c, at Symphony Hall.

JORDAN HALL
SATURDAY AFTERNOON, NOV. 24, at 3
HELEN ALLEN HUNT
MEZZO-CONTRALTO
ISIDORE LUCKSTONE, Pianist.
Tickets $1.50, $1.00, 50c, Symphony Hall.
FM(A) n 16

JORDAN HALL
MONDAY AFTERNOON, NOV. 26, AT 3
SOCIETE DES INSTRUMENTS ANCIENS
AND
MME. GABRIELLE GILLS
The Brilliant French Soprano
Tickets $1.50, $1.00, 50c, Symphony Hall.

TRANSCRIPT, FEB. 9, 1918 -

THE SYMPHONY CONCERT

THREE PIECES, TWO NOVEL AND ONE TRANSFIGURED

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The shortcoming of the symphony is the lack in the music of much that even those high spirits do not offset. The motives from which Alfvén expands and upbuilds it are conventionally songful—quick-paced and stoutly rhythmed in the first Allegro; thick-voiced and vanilla-flavored in the Andante; brisk and perky in the Scherzo; full-mouthed and ardent in the Finale. They are serviceable motives; they give a short and surface-pleasure to the ear; but they yield little trace of individual and fertile imagination. So, equally, with the invention and the handling Alfvén exercises upon them. He is ready enough; he is energetic almost to a fault; he surrenders himself wholly to the conventional mood of the movement—vigorous in the two Allegros, pensive in the Andante, fanciful in the Presto, he has besides a quick sense of ways and means.

For outcome the music flows forward in commonplace period upon commonplace period with little but sheer exuberance in such process to commend it. Alfven is not imaginative with harmonic backgrounds or play of instrumental voices; he is no more than an expert artisan in the manipulation of his themes; he is prone to energetic repetitions which are seldom Beethovenish; his prompting moods are not elastic or enkindling; he has a retentive memory for the operas—say of Wagner and Bizet—that he has heard; sometimes even, he pads until he can discover the next thing to do with his materia musica; self-criticism he knows not.

Occasionally, as at the end of the first movement and in the return of the fanfare of trumpets in the Finale, there are signs of individual imagination and procedure; but elsewhere the symphony indicates in him no other distinguishing trait than an unquenchable exuberance in music-making. The piece is not in the least Swedish, as much of Alfvén's other music is reported to be; any composer like-minded and like-talented with him might have written it anywhere. Yet beside the inert and groping self-consciousness of many a young composer, that exuberance yields a momentary pleasure—especially when conductor and orchestra take such an Alfvén at his word and rattle off a symphony, as they did yesterday, as though the playing was as much fun to them as the writing was to him. Whether the audience had quite so good a time in the listening was somewhat doubtful. There has been warmer applause in Symphony Hall for a new piece.

Vitality, indeed, was the order of the day with the orchestra not only in the performance of Alfven's symphony, but also in that of Bruch's concerto in G Minor, with Mr. Witek rising from his place as concert-master and returning to it (as his good custom is) to play the part for "solo violin." The piece is sixty years old now; and though the composer still drags out a senile existence in the suburbs of Berlin, he and his music seem to belong to another tonal generation than ours. Yet, if ever "Be thou perpetual" was writen over violin pieces, it stands above Bruch's two concertos—there is a third which Mr. Heifetz lately played—and his "Scottish Fantasia," because, as the virtuoso-dialect puts it, they are so "violinistic." Being interpreted the word signifies that they invite the songful voice of the violin, give the violinist opportunity for displayful "passage-work," "lie well" for bow and strings; and on the instant, if the player half improves his opportunity, please the average hearer. Whether they, and this first concerto in particular, are anything more is dubious, especially when incessant repetition by the half-trained or the irredeemably mediocre has made them sound hackneyed even from an Ysaye or a Kreisler. Of course they outshire in uality of invention and interest of procedure the merely virtuoso concertos that Wieniawski, Vieuxtemps, Ernst and other illustrious fiddlers wrote out of the technique of the violin in that same vanished day; but they remain none the less of the music for violin that depends for interest chiefly upon the playing.

With one mind, yesterday, Mr. Witek, Dr. Muck and the orchestra with them, seemed resolved to make Bruch's concerto "sound"—with tonal life, color, imagination, even ardor. They gave to the prelude the voice of stirred, expectant declamation; the nicely calculated "passage-work" of the succeeding movement came from Mr. Witek like spirited improvisation in which the orchestra eagerly joined; warm and rich ran the passages of instrumental song. Akin was the Adagio, sustained in flawless flow by both violinist and orchestra, expanding into more and more ardent melody, phrased and paragraphed as though it were of Mozartean aptness of division and loveliness of progress, touched with quick, sincere sentiment but never droned into sentimentality, luminous against the finely shaded background of the assisting choirs. It was indeed Bruch transfigured above his usual commonplace by sheer intensive beauty of voice and handling. Yet again with the Finale. Not in long recollection has it moved with such snap of rhythm, zest of progress, with such return of the solo voice, each time in more fiery accent. If the slow movement were Bruch transfigured, the Finale was Bruch revivified. Hardly before in his eight years in Boston has Mr. Witek played with so large, lustrous tone, with Elman-like and communicating zest in measures of violinistic skill and ornament, with Ysaye-like richness of voice and intensity of curve in sustained song, with Kreisler-like alertness to rhythm and return. For once Mr. Witek struck technical, musical, emotional fire. The Czech blood in him seemed to tell in spite of long years in Berlin; the American air he has breathed since 1910 may have lent stirring aid. The freedom, the ardor that he has been gaining for long in his work as leader of the strings, now spoke clear and bright out of the concerto. Though he sits within an orchestra, he is an eminent violinist. With reason a friendly and familiar audience applauded him.

For preface to concerto and symphony stood the tone-poem, "Villon" by the Scotsman, William Wallace, who long since forsook the composition of music for the writing of philosophic treatises about it, perhaps believing with reason that meditation and research would carry him farther on the printed page than would imagination and handiwork in tones upon ruled and lithographed staves. Those that have heard other music by Mr. Wallace report him limited and mannered in melodic thought, rhythmic range, harmonic diversity. He has but one voice, they say, yet that voice heard in an isolated piece, like the tone-poem of yesterday, both serves the composer's purpose and interests his hearers. After the fashion of our musical time he has tried to characterize Villon in his measures, bidding us hear with the ear of the imagination, the vagabond poet roistering among the taverns of mediæval Paris, singing the praises of the trulls and thieves who are his companions, or else mournfully meditating over their vanished ghosts, hymning Our Lady for his poor old mother, vanishing finally into the mists of poetry and romance. Wherefore Mr. Wallace has set appropriate fragments of Villon's verses over the divisions of his music.

With this stimulating hint, the piece speaks readily for itself. It does suggest in tones the Villon who loved his vagabondage, who had his zest for tavern bouts and routs, who being poet, idealized his fellow-roisterers, who could turn mystic and pitiful, and who comes and goes in our latter-day imagination, with his troop of youth, through the lights and shadows of the Paris of Louis XI., to the rhythms and the echoes of romance. Mr. Wallace has been happy musically in the expression of these things; he has been truly poetic in the suggestion, at the end, of the final vision of Villon. He has written music that develops and unites itself symphonically and yet bears his imaginings of Villon upon its course. He is apt with the characterizing and intensive phrase, with the heightening touch of instrumental color. He is not so individual in his broader melody; it moves too steadily in large progressions to square-toed rhythms. It suggests the fulness of body, the amplitude of march that are already among the conventions, from Strauss downward, of much contemporary music. This melody is almost too amply, too securely songful, too "effective" for such a reckless and moody figure as Villon. Yet for most ears, that do not hear it too often, there is no resisting its largeness.

H. T. P.

HERALD, FEB. 23, 1918 -

SYMPHONY GIVES 15TH CONCERT

Mme. Leginska, Pianiste, Makes First Appearance with Orchestra

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 15th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 3; Liapounoff, Concerto for piano, No. 1, op. 4; Delius, "In a Summer Garden."

Dr. Muck and the orchestra gave a very fine performance of the symphony, which some justly prefer to the other three. It has no pages equal in imagination to the wonderful introduction to the finale of the first; it has nothing in it like the architectural grandeur of the fourth's finale; but as a whole, it is the most poetic of the four. Brahms wrote nothing more commanding than the opening of the first movement. Page after page thereafter might be cited in praise. And in this symphony the natural austerity of the composer is mellowed, his melancholy, as in the third movement, is tender, wistful, not pessimistic.

Mme. Leginska, favorably known here through her recitals, played in Boston for the first time with the orchestra. Liapounoff's concerto was heard here for the first time, although it is nearly 30 years old. It is a singular composition, first of all a parade piece for a pianist, without impressive or emotional contents. No one, hearing it, would at once name the composer a Russian. The influence of Liszt is observable. Liapounoff must have had the Hungarian abbe's concerto in E flat major in mind, but his own is far inferior to that dazzling composition. The most noticeable feature of Liapounoff's is the use of stormy brass as a background for solo bravura. The mild episodes in the concerto are a diluted blend of Liszt and Chopin.

Mme. Leginska, to use an expression of the street, played the concerto "like a house a-fire." Her performance was forcible and brilliant, but she also displayed delicacy and refinement and gave some soul to the pages of thin sentiment. The notes were on the rack, and this surprised those who were unaware of causes for her nervousness. She evidently did not need the engraved assurance. Vladimir de Pachmann and Raoul Pugno were at ease with a concerto only when the piano part was on the rack. We remember hearing Clara Schumann play in like manner.

The music of Frederick Delius is still comparatively unknown in Boston. "Paris" and "Brigg Fair" have been played at Symphony concerts but Mr. Fiedler was not the man to interpret them. He acquainted us with the piece played yesterday. Until yesterday the peculiar idiom of Delius was foreign to us. Surely there are beautiful things in this "Summer Garden"—witness the pages beginning with the cantilena for the violas; the pages of the approach to the emotional climax; the subtle charm of the ending. It has been said that Delius is strongly influenced by Brahms. We believe the accusation to be unjust. By this "Summer Garden" Delius is allied to the modern French, Debussy and the others, although his "impressionism" has substance as well as poetic finesse.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Dukas, Symphony in Three Parts (first time); Saint-Saens, Concerto for violin No. 3 (Irma Seydel, violinist); Sibelius, "Pojhola's Daughter" and "Nightride and Sunrise."

American - Feb. 23, 1918 -

IRMA SEYDEL SOLOIST WITH SYMPHONY ORCHESTRA

Irma Seydel, the much admired violinist of this city, will make her first appearance as soloist with the Symphony Orchestra at its Boston concerts next Friday afternoon, March 1, and Saturday evening, March 2. She will play Saint-Saens' concerto in B minor, No. 3.

Dr. Muck has placed on this program one of the important novelties of the season, the symphony of the Frenchman, Dukas, which is entitled "Symphonie en trois partes."

Transcript Nov. 19, 1917

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 25th, at 3.30
Mme. SCHUMANN - HEINK
ONLY RECITAL THIS SEASON
Tickets $2.00, $1.50, $1.00, 50c.
ThFM(A) n 15

JORDAN HALL
MONDAY EVENING, NOV. 19th, at 8.15
PERCY GRAINGER
The Australian Pianist in Recital
BENEFIT BOSTON MET. CHAPTER RED CROSS
Tickets 50c to $2.00, Symphony Hall.
FM(A) n 16

JORDAN HALL
WEDNESDAY EVENING, NOV. 21, at 8.15
GEORGE COPELAND
THE EMINENT PIANIST
Tickets $1.50, $1.00, 50c, Symphony Hall.
ThFM(A) n 15

JORDAN HALL
NEXT THURSDAY EVE., NOV. 22, at 8.15
First Concert
THE FLONZALEY QUARTET
Program—Quartet A major (Kochel 464), Mozart; Quartet D-flat major, op. 15, Dohnanyi; Quartet D major No. 4, Haydn.
Tickets $1.50, $1.00, 75c, at Symphony Hall.

JORDAN HALL
SATURDAY AFTERNOON, NOV. 24, at 3
HELEN ALLEN HUNT
MEZZO-CONTRALTO
ISIDORE LUCKSTONE, Pianist.
Tickets $1.50, $1.00, 50c, Symphony Hall.
FM(A) n 16

JORDAN HALL
MONDAY AFTERNOON, NOV. 26, AT 3
SOCIETE DES INSTRUMENTS ANCIENS
AND
MME. GABRIELLE GILLS
The Brilliant French Soprano
Tickets $1.50, $1.00, 50c, Symphony Hall.

Globe FEB. 23, 1918

LEGINSKA SOLOIST AT SYMPHONY CONCERT

Mme Ethel Leginska, the English pianist, appeared yesterday for the first time in Boston as soloist with the Symphony Orchestra, playing Liapounoff's fourth piano concerto, its first performance in this city. Dr Muck's program opened with the third Symphony by Brahms, the closing number being "In a Summer Garden," the seldom-played composition by Frederick Delius.

The concerto by the Russian Liapounoff is in one movement, the various moods being frequently contrasted by bizarre orchestration, which, of course, is considered typical of the Slav style of writing. Some of the thematic material, that in the gentler mood, is expressed in charming bits of melody, and there is a rushing finale in fortissimo that taxes the pianist heavily.

Mme Leginska, who has established an excellent reputation by her artistry shown in some half-dozen recitals here, performed her task as soloist with commendable zeal. Her technical competency was again in pleasing evidence, her runs in chord passages were brilliant and very rapid and her performance was one of well-sustained merit. She was quite equal to sustaining the piano part in the thunderous finale. The artist was recalled many times.

The Brahms Symphony and the somewhat somber "In a Summer Garden" were given the effective interpretations expected of the orchestra.

The young Boston violinist, Irma Seydel, will be the soloist next week.

FEB. 22, 1918
TRANSCRIPT

A CHILLED CONCERT

None Too Interesting a Programme, a Cool Audience and a Colder Auditorium for the Symphony Orchestra at Cambridge—Alfven Again, a Russian Concerto with Mme. Leginska and the Triumphant Strauss of "Death and Transfiguration"

A CHOICE soloist and a choice programme will be greeted by the Cambridge public of the Symphony Orchestra almost as vociferously as any audience you might name. But last evening marked an "off night" at Sanders Theatre; Mme. Leginska was not at her best, and the Cambridgites who look for solid fare were ill-pleased at the superficialties of Lyapunov and Alfvén That species of Scandinavian music may delight Chicago; Boston may mildly tolerate it for a passing trial and taste, but, probing further to Cambridge, it met with boredom, and the merest ripple of applause. Mme. Leginska, feeling that she had not done herself or her music justice, was reluctant to bow, so again applause was curtailed. Having arrived at the more uplifting "Death and Transfiguration" of Strauss, the audience was definitely out of the mood, and at the close, was too busy with wraps.

The exceedingly low temperature of the auditorium may have had something to do with it, for it takes only a little physical discomfort to mar musical enjoyment. Certainly cold keys were a partial cause of Mme. Leginska's rather nervous and faltering start. At any rate, the clean and sharp-set accuracy and the tonal vividness which usually underlie and heighten Mme. Leginska's fiery style were notably lacking. The much needed confidence and poise of the virtuoso gave way to the anxieties of the performer. Then again, as an "early work" by a third-rate composer, the music in itself was often more brilliant in intention than in effect. Lyapunov undoubtedly understood the piano, but he was as undoubtedly a novice with the orchestra. As a result, the reverberating and impressive sounds which Mme. Leginska powerfully made with galloping octaves and thunderous runs were despoiled acoustically by the "tutti." The would-be glamorous tone of the melodic portions, in the typical romantic manner, evaporated by the same fault. In theme and episode the piece was equally undistinguished; the orchestral writing commonplace and coarse-fibred.

In this respect, Alfvén was, by comparison, well informed, apt, lucid, clever. The whimsical tricks were well conceive and well placed. What is more, no conductor can have given the symphony a more vivacious, deft and agile performance. Dr. Muck allows no frigidity of atmosphere to alter the slightest inflection of his hand, or the scrupulous alertness of his attention. Despite the lightness and commonness of the music, the rhythmic incision, the swift contrapuntal play of parts in the first and third movements, befell with as delicate exactitude as if Mozart himself were under way. The fanfares of brass were in the Finale engaging and decidedly above the ordinary; in many incidents of the symphony there was matter for genuine pleasure. But the sugar-coating quickly wore off with every repetition, the Andante was too trivial to merit the time and effort of a large orchestra, while the horse that galloped through the last movement has too often galloped before. Strauss's tone-poem rose mighty and majestic out of mediocrity; seldom has it sounded more important. Where the other two composers came almost immediately to the end of their tether in orchestral variety, Strauss drew richly and deeply from untrammeled sources. Never did the sonorities of his brass sound more stirring, the swift ascending figures of the 'cellos more terrifying, the great orchestral convulsions more huge and more appalling. It is indeed time that the more magnificent orchestral forces of Strauss were presented to Boston in a season so far barren of them. J. N. B.

TRANSCRIPT
FEB. 23, 1918

CONCERTS NEXT WEEK

A Symphony of Dukas, for the First Times in Boston, on Dr. Muck's Programme—Miss Hempel in Ornate Operatic Airs and Light Songs—A New String Quartet—Miss Wyman at Harvard

FOR once, next Friday afternoon and Saturday evening, the name of the Parisian, Dukas, will stand on the programme of a pair of Symphony Concerts and not appended to the rather hackneyed "Sorcerer's Apprentice." For on those days Dr. Muck and the orchestra purpose to play the symphony in C major and three parts that Dukas wrote in the nineties and that has already been played in the United States at Philadelphia and Chicago. It runs in three movements: an opening Allegro, which a biographer of Dukas judges rich of musical substance, ingenious of workmanship and vigorous of march; an intermediate Andante that now charms and again stirs the hearer; and an "impetuous, firm-footed and highly colored" Finale. At the other end of Dr. Muck's list are the two tone-poems of Sibelius that the conductor added to the repertory of the orchestra last year—"Pohjola's Daughter," the icy wanton of the moon who ensnared wayfarers with the fascination of winter-light, and "Night-Ride and Sunrise," graphic exercise in the contrasts of figures, melodies and moods. Between Dukas and Sibelius, Miss Seydel, the young violinist, to whom for long the orchestra has been a kind of foster-father, will play with it in Boston. Her piece is Saint-Saëns's neat concerto in B minor.

FEB. 23, 1918
Advertiser

RUSSIAN CONCERTO SYMPHONY FEATURE

Mme. Leginska, the Pianist, Gives Splendid Entertainment in Holiday Concert

By LOUIS C. ELSON.

PROGRAM.
Brahms. Symphony No. 3. F major.
Liapounoff. Piano Concerto. E flat minor.
Delius. "In a Summer Garden."

After a succession of outside banquets one is always glad to return to the home table. We have been dining out with the Chicagoans, on opera, for nearly a week; yesterday afternoon we were glad to return to the symphonic feast. We are gradually coming to believe in Rubinstein's opinion that symphony is a finer musical form than opera.

There is a stronger appeal to the intellect in Brahms' symphony than in a combination of dramatic action, scenic display and other adjuncts, and this was thoroughly borne home in the excellent performance of yesterday afternoon.

MOVEMENT CONSERVATIVE.

Brahms' third symphony is not an abstruse work. Richter once called it the "Heroic," but its second and third movements are the reverse of this, only the first and last presenting strife in abundance. Once upon a time this first movement was considered boldly dissonant, but today it seems conservative enough, although the struggle between major and minor is as effective as ever.

Dr. Muck made an excellent contrast between the turbulence of the chief theme and the idyllic, pastoral character of the second theme, and horns and contra-bassoon did good work in the return of the chief theme.

In the second movement the antiphonal effect between wind instruments and deep strings was well brought out. The allegretto, which here takes the place of a Scherzo showed what beauty a good composer can draw from very limited scoring, for its orchestration is very meagre compared with most modern symphonies. Here and in the Finale there was some exquisite horn-playing.

The Finale is, as is usual with Brahms, the great movement, and it was given a great reading. The playing of muted violins and violas in the ending, and the return of the opening theme of the symphony here, were beautiful points to note. At the end Peace comes, the storm is over and the stars are shining, and the symphony closes in the opposite vein from the usual grand climax of symphonic form; but it makes a most impressive ending nevertheless, a vein which Tschaikowsky followed in his Pathetic Symphony. The work was deeply appreciated by the audience, which showed considerable enthusiasm, recalling Dr. Muck twice.

Mme. Ethel Leginska won an emphatic success with Liapounoff's Piano Concerto in E flat minor. Liapounoff is not one of the greatest upon the Russian list, but he belongs to that estimable Muscovite school which builds on native themes and which does not disdain melody and intelligibility. His concerto in rhapsodical, a la Liszt, and tremendously virile, and Mme. Leginska played it with leonine power.

It is in one movement, but the essence and contrast of the regular three movements is preserved.

SCORING IS BRILLIANT.

The scoring is spicy and brilliant even to cymbols and triangle, and the work plunges into "medias res" even in the opening orchestral section (Tutti) which is sensibly brief, after which the piano enters with fortissimo work.

Mme. Leginska played from notes, which is not often done in these concerts; yet it is a sensible proceeding, for it is surely better to have the music than the pianist on the rack. She won an absolute triumph for the work, and for her own interpretation of it. Her chord and octave playing was as brilliant as that of a d'Albert or Rosenthal, and the coda was a perfect whirlwind of bravura.

It was no wonder that there was a frenzy of enthusiasm at the end; Mme. Leginska deserved it, and the concerto deserved it, and we thank Liapounoff for avoiding the vagaries of Stravinsky or Seriabine and writing comprehensible music. Fritz Delius, a mixture of Englishman and German, a man who studied almost alone on a Florida orange plantation (helped by a New York organist), who went to the Leipsic Conservatory, rather to meet musicians than to study, has all the merits and defects of the self-made composer.

He does not always express himself clearly, nor choose the best possible scoring for his ideas, but the ideas themselves are generally very striking and original, filled with virility and native power. His "In a Summer Garden," played yesterday, is a companion piece to his "Brigg Fair," performed at these concerts seven years ago.

It is, of course, much less vivacious than that composition. We thought highly of "Brigg Fair," and we think that "In a Summer Garden" is also a worthy addition to the modern repertoire. It made a better impression than when given by Fiedler a few years ago.

TRANSCRIPT, FEB. 23, 1918

THE SYMPHONY CONCERT

BRAHMS, MME. LEGINSKA AND TWO OTHERS

The Contrasts of a Familiar Music Called Again to Characteristic Life—Lyapunov's Showy Concerto as "Vehicle" for a Fervid and Applauded Pianist—The Labors of Delius in a Summer Garden

THE programme of yesterday's Symphony Concert was mapped upon an entirely orthodox plan: a "classic" symphony to begin, a concerto, and to close, a tone poem of our own century. After the F major Symphony of Brahms, in fine and flawless performance, the best and the most was over—Lyapunov proved typical of a very large number of uniformly minor composers in Russia, Delius of a group almost as numerous in Great Britain. It would be difficult to say whether Delius's "In a Summer Garden" or Lyapunov's Concerto was the more mediocre; Mme. Ethel Leginska was the saving grace of the latter as well as its cause. But many are the Bostonians whose presence may be counted on with a symphony of Brahms in hand, and many are those who delight in the playing of Mme. Leginska. For one or the other, there were virtually none of the empty seats which sometimes mark a lagging of the season, and both brought vociferous applause.

It is to be wondered whether the sharp division of opinion over the music of Brahms will ever cease; whether the Latin peoples will always contemn its placid control and deliberate will power, whether the more self-continent peoples of the north will always over-esteem it. In Boston there are two pretty distinct kinds; those who feel their ancestry and love their Brahms, and those who are reacting against moribund puritanism and impatient of all Brahms. But the Brahmsians comprise the majority of the subscribers—there is little doubt of that. Dr. Muck, sometimes giving his audiences what they seem to need rather than what they seek, is yet lavish with his Brahms. Turning once more to the third, the least played of the four symphonies, one is inclined to surprise at its comparative neglect, for it so intimately and finely reflects its composer's nature and personality. As such, it must have been dearly loved by Brahms's friends. Its more reposeful depths seem to breathe the tender and staunch friendship of Brahms for Clara Schumann which she so dearly prized, which was her solace and support in the grief over her husband's illness. And then the sudden stern repression of sentiment which hurt her and brought her quiet reproach: that is in the music too. Music indeed worked a miracle when it made this rigorous disciplinarian lay bare his inmost heart almost in spite of himself. Two distinct traits are ingrafted into the Symphony: the energetic Brahms, his once boyish, ruddy, frank overflow of spirits tempered, modified, and enriched in maturity; and the affectionate Brahms, contemplative, shut up within himself.

The first trait pervades the two outer movements, brave, noble, heroic, in the chaste chivalric sense of Walter Scott, the very antithesis of the shouting, exulting and superlative Siegfried, stamped with graceful and contained curves of melody, and a golden effulgence of harmony, proud in progression, but innocuous, without a dissonant sting. And the two inner movements commemorate the inner Brahms, subdued, delicate, lovely in the reedy eloquence of the wood-wind variously intertwined. Dr. Muck spread a hushed pianissimo through the Andante—the strings giving whispered answer to the woodwind at its opening were hushed, scarcely audible, like a far-off religious choir. And the simple melody of the Allegretto, the rare sort which two geniuses in a century can conceive and which Brahms never exceeded, was taken up successively by the virtuosi of the orchestra with the finest subtlety of poetic inflection against the faultlessly shaped pianissimo of the accompaniment. Over the whole, Dr. Muck succeeded remarkably in infusing the restful placidity, the sustained illusion, the sense of reticence, moderation, mental and formal equipoise, which is the heart and soul of the symphony. Such music temporarily excludes all thought of the heroic or the amorous Wagner. It appeals to an entirely different side of human nature, if a side with generally less artistic propensity. Not to enjoy it is beyond doubt a limitation. But to exalt it above its generation—that is also a limitation.

The admirers of Mme. Leginska know her as a fiery tornado who can assault the piano with a vim to take one's breath away, who understands her acoustics, can pile up tone in most glorious fashion, and, making a virtue of extravagance, take her audience by storm. Those of her admirers who followed her to Symphony Hall yesterday must have been disappointed to find their hitherto uncontrolled steed decidedly restive and nervous under the stern, disciplinary baton of Dr. Muck; to find her former self-sufficiency and dominating assertion ill-suited to the reins of outer exaction and coöperation. Her remarkable strength was there, her vivid chords, excitingly pounced upon, but, not to mince matters, she failed of Dr. Muck's speed, could not under it maintain clarity of detail and unanimity of statement. Again, Lyapunov's Concerto was against her. If was of the brilliant and dashing sort she must inevitably have chosen—an accommodating vehicle for stupendous "octave-work," for large-voiced sweeping of the keyboard, with a relieving middle section of rhapsodic melody. All that was provided conveniently enough. But the Concerto was a lesser edition of a dozen more finely wrought pieces gone before—a Lisztian work to the core by an ardent disciple of Liszt, yet with none of his master's individual power and heightening genius. Mme. Leginska might have done far better with the Liszt which she plays so magnificently, with music to lift her on its current and carry her to its close by its very impetus, less mindful of anxieties—but the other choice has been made and played. Lyapunov's themes were worthy of a student's exercise, his orchestral writing was entirely commonplace, no slightest trace of his nationality was observable beyond the name of the composer. It was obviously unfair to set the pianist's utmost against an imposing row of strong-lunged trombones. But against even these odds Mme. Leginska may be said to have triumphed—in a sense. Are musicians ever judged by purely musical standards? If the same performance had come from a massive and unprepossessing man from a strange city, in the usual uninteresting cutaway, instead of a slim-fingered young woman in a velvet costume, with an impulsive manner, violently expressive gestures, and a "following," the resultant prolonged applause and the six or seven acknowledgments would be decidedly doubtful. But Mme. Leginska's applause is her own personal triumph, and not to be begrudged.

The London reviewers of 1905 called Delius's "In a Summer Garden" in first performance "unusual," "formless," "surprising without reason." Comments such as might be expected to usher a masterpiece into the world. To revert to it in 1918 is to realize that no such expectations are justified. It has the quality of a "local" work to be performed by courtesy in its immediate district—surely not one that you would expect to cross the Atlantic. If it once surprised, it does not surprise now. It bespeaks the musician who has no daring in his soul; the musician who desires sincerely to be up with the times, to "evolve," but who chews his pen in vain for that rarest of treasures, a new music idea, who tries to be strange and is muddy instead, while inevitably echoing Wagner. For this work repeatedly recalls Wagner's summer nights, his forests and his birds, and trying to be a little "queer," Delius was visitated by the ghost of Beckmesser. The general impression is a rather conglomerate orchestral body with incessant bird-pipings from the wood-wind, a surging but undistinguished melody for the 'cellos, and a climax towards the end, not too new. The course of it is limp and monotonous, the close, lame. It is conspicuous neither for poetic eloquence, nor the painter's skill. It does not mark the technically equipped experimentalist; there is nothing of the fresh, tingling wonder of new vistas opened up. For it takes an orchestral creator to do that—a composer with a fine appreciation of the latent possibilities in new instruments and new groupings, a composer who can manipulate their newly improved mechanisms to eloquent and colorful advantage. And Delius could not do this because he had not the creative orchestral sense. Consequently, he more than once loses himself among his instruments, and the elaborate additional ones of his full modern orchestra go for naught.

J. N. B.

Post, FEB. 23, 1918

LEGINSKA SURPRISES SYMPHONY

Pianiste Gives Sensational Performance of Concerto

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HERALD FEB. 17, 1918

MUSICAL COURIER FEB, 21, 1918

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"As to comparisons, I do not agree with the time worn adage. On the contrary, I find comparisons very interesting and they certainly are the best means of building up standards of excellence. At any rate I formed my estimate of this great American orchestra at Carnegie Hall by comparisons with the best that Europe has to offer.

"I frankly confess that the palm must be awarded to Boston. Taken all in all this is the world's premier symphony orchestra. I do not say this from patriotic motives but from sincere artistic convictions. I will not attempt to make detailed comparisons with the great European orchestras as that would lead too far. Suffice it to say that in beauty of tone production, perfection of ensemble, balance of tone volume, blending of tone colors among the various groups of instruments, and in general finish of execution the Boston Symphony Orchestra is just a little better than the best of Europe. True, some of the orchestras on the other side play with more warmth, more passion, more glowing colors; they produce a greater thrill in the listener, but none has such a remarkable combination of superqualities, none, wonderful though some of them are in parts, form such a perfect whole. The playing of the Boston Symphony is like the playing of Jascha Heifetz on the violin—it is perfection.

"What seemed to me particularly noteworthy was the wonderful adjustment in tonal balance, not only between the different groups of instruments but within the groups themselves. For instance, the strings blend so admirably that there is perfect harmony between the violins, violas, celli and basses, i. e., no one group of strings in any way predominates, and the result is an extraordinary string ensemble. One rarely finds this in even the best of orchestras. Often the second violins or the violas are weaker than the rest.

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"And the same can be said in praise of the wind players. The woodwind of the Boston band, in particular, was a source of sheer delight true throughout the evening. The oboe always has had a special fascination for me, and never have I heard such a ravishing tone, such satisfying cantabile, such beauty of phrasing on the oboe as in Mr. Longy's solo, in the "Romeo and Juliet" symphony. Not even M. Guidé in his palmy days with the Ysaye Orchestra in Brussels ever played quite like that. "But the woodwind ensemble was no less remarkable than that of the strings. The tones of the oboe, flute, clarinet and bassoon blended so exquisitely that it seemed as if the performers had been born for each other. Their absolute fidelity to the pitch was another striking feature of their playing—and this is a weak spot in most orchestras.

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"In short, the orchestra is a wonder. And its present high standards must be due in large part to Dr. Muck's régime, for when I last heard it in 1903 it was not the organization it is today. Far from it. Gericke was then the conductor, that being the close of his second period.

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PUBLIC LEDGER
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The concert was the third given here this year by Doctor Muck's men. The two predecessors had revealed elements or ennobling beauty, but somehow last night's performance surpassed them, and not so much in impeccable interpretative precision—for that feature is always present in the orchestra—as in depth of feeling and proper adjustment of musical mood to each composer's intent.

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H. T. C.

MARCH 2, 1918

9

— Post, FEB. 23, 1918 —

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H. T. C.

INFORMATION OBSCURED

10

WEEK-END CONCERTS

Times and Fashions in a Symphony and a Tone-Poem—Mr. McCormack, Bach and Classical Lieder—Mr. Kreisler and His Companions Rise High in Chamber Music

Transcript 11/11

ALFVEN'S symphony was played for the second time in Boston at the Symphony Concert on Saturday evening and Wallace's tone-poem, "Villon," for the second time in six years. They were both "novelties," according to the formula and the dialect of the concert-room, yet each in a sense sounded old-fashioned. The Swede's symphony dates from 1905; the Scotsman's tone-poem from 1905; which is to say that both were written at a time when the younger composers of Scandinavia and of Britain both kept eyes firmly fixed on the Straussian model. Accordingly they court large progressions and swelling climaxes; ample harmonies, rich play of instrumental voices; full-throated melodies; the power or the incisiveness of the orchestra. Plainly, they are seeking to do a big thing in a big way to big impression upon hearers.

Now, in February of 1918, the goal and the procedure alike seem somewhat old-fashioned. The Straussian model is no longer the model à la mode with either composers or audiences. Newer fashions, half Parisian and half Russian, now bid both to a more transparent and pliant tonal web, to more vivid but less lush harmonies, to more open and subtle instrumental coloring, to less obvious melodies, sonorous march and strepitous climax. Symphonic music, alike in symphony and tone-poem, has become less stout-bodied and heavy-handed. It seeks now less to sway the hearer by power and a large and emphatic beauty than to persuade him by felicity of invention, process and detail, by a fine aptness of imagination with ends and means. Thus, Alfven's symphony, in spite of its exuberant energy seems to belong to a vanished musical day; while Wallace's tone-poem, in spite of deference to an outmoded model, bridges its way into other times and other fashions by a recurring finesse and fancy in harmonic and instrumental stroke.

Transcript Nov 3, 1917

CONCERT CALENDAR

Dr. Muck's First Choral Concert with Beethoven's Ninth Symphony—Mme. Guilbert Once Only—Mr. Elman and Mr. Kreisler for Violinists—The Return of "The Flonzaleys"—Mr. Grainger, Mr. Copeland and Other Pianists—Mr. Fox's Notable Programme—Chamber Music

SUNDAY afternoon, Nov. 11, in Symphony Hall, a concert by Mr. Elman, the notable violinist of opulent technique, breadth and warmth of tone, propulsive power and songfully sentimental feeling. He will play a concerto by Vivaldi; a sonata by Händel; three movements of Lalo's "Spanish Symphony"; and sundry songful or bravura pieces.

Advertiser Dec 16, 1917

* * *

The story of the "Messiah" will again be told in music by chorus, soloists and orchestra, Sunday evening, December 23, and Monday evening, December 24, at Symphony Hall, when the Handel and Hayden Society, Emil Mollenhauer conductor, will give its oratorio. The soloists are Marie Stoddart, soprano; Alma Beck, alto; Reed Miller, tenor, and Henri Scott, bass, the Boston Festival Orchestra assisting.

* * *

HERALD FEB. 3, 1918

THE "RESURRECTION" SYMPHONY

The second and last performance of Gustav Mahler's stupendous "Resurrection" symphony will be given in Symphony Hall this afternoon, Feb. 3, at 3:30. In order to make this second performance possible, it was necessary to put Mr. Elman's violin recital on last Thursday evening. This appeared to be warranted by the many requests received by the management of the Symphony orchestra to have the "Resurrection" symphony repeated. It speaks loudly for the enthusiasm of the chorus that there were practically no refusals to take part in this second performance, so that the forces to all intents and purposes, will be the same as those that gave the remarkable performance of the symphony on Tuesday evening, Jan. 22.

It is not generally known that Dr. Muck was constantly consulted by Mahler during the years that Mahler was at work on the symphony. It was largely on account of Dr. Muck's advice that seven movements were reduced to five. The performances in Boston have had, in a sense, a sentimental interest for Dr. Muck.

The management has secured the soloists that were successful in the first performance. No contralto singer in many years has revealed to Boston a voice of such beauty as that of Merle Alcock, an accomplished musician. Miss Peterson's part in the work was not so exacting, but the beauty of her voice added much to the enjoyment of the symphony. The performance of the symphony requires about an hour and a half, so that the concert will be over about 5 o'clock.

SYMPHONY CONCERTS

The regular course of Symphony concerts will be resumed next Friday afternoon and Saturday evening. Anton Witek, concertmaster, will make his annual appearance as soloist and will play Bruch's First Concerto in G minor. There will be two orchestral numbers; one a semi-novelty, the other entirely new to Boston. The first is the symphonic poem, "Villon," by the English composer, William Wallace. It was played in the season of 1911-12 by Mr. Fiedler and made a decided sensation. Previous to that performance Wallace's name was unknown to Symphony audiences. A rehearing of the work will be welcomed. The symphony will be the third in E major by the Swedish composer, Hugo Alfven. This will have its first hearing in Boston. It was first played in this country in Minneapolis in 1914. Since then it has become a regular repertoire piece of the Chicago orchestra, and a great favorite in that city. It is said to be bright, cheerful and melodious.

Globe Feb 13

BOSTON SYMPHONY CONCERT OPPOSED IN SPRINGFIELD

SPRINGFIELD, Feb 12—A majority of the City Council committee that has charge of city property, it was announced today, is opposed to renting the Municipal Auditorium for the scheduled appearance this month of the Boston Symphony Orchestra, led by Dr Karl Muck.

The board is seeking an expression of public opinion in reaching a decision.

Last year's board refused the use of the hall to Fritz Kreisler.

Amusements

Boston Symphony Orchestra

SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE
f28mh2

Record Feb 28, 1918

Post. Nov 4, 1917

Thursday evening in Jordan Hall a song recital by Rosamond Young, soprano. Programme:

"My Heart Ever Faithful" ..... Bach
"La Partenza" ..... Beethoven
"Come Raggio di Sol" ..... Caldara
"Che Fiero Costume" ..... Legrenzi
"La Procession" ..... Franck
"Clair de Lune" ..... Saint-Saens
"L'Amour" ..... Godard
"Bergere Legere" .. Old French: arr. Weckerlin
"L'Inutile Defence" . Old French: arr. Ferrari
"Maman, dites-moi" . Old French: arr. Weckerlin
"Immer leiser wird mein Schlummer" . Brahms
"Waldeinsamkeit" ..... Reger
"Mausfallensprüchlein" ..... Wolf
"Erstes Begegnen" ..... Grieg
"Zur Johannesnacht" ..... Grieg
"The Rock" ..... Hunt
"Cherry Ripe" ..... Horn
"Japanese Death Song" ..... Sharp
"Deserted" ..... MacDowell
"The Blue Bell" ..... MacDowell

Herbert Ringwall, accompanist.

Next Saturday afternoon in Jordan Hall a piano recital will be given by Mischa Levitzki: Programme:

Variations, C minor ..... Beethoven
Andante, F major ..... Beethoven
Ecossaises, E flat major ..... Beethoven
Sonata, op. 57, F minor (apassionata) .... Beethoven
Impromptu, B flat major ..... Schubert
Erlking ..... Schubert-Liszt
Two Moments Musicals ..... Schubert
Soirees de Vienne, No. 4 (valses-caprices) Schubert-Liszt
March-gallop (Reitermarsch) .. Schubert-Liszt

Record Dec 20, 1917

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WITEK SYMPHONY CHARMS AUDIENCE

Genius of Violinist Ably Supported by Boston Orchestra

By LOUIS C. ELSON.

PROGRAMME.

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Bruch, violin concerto, G minor.
Soloist, Anton Witek.
Alfven, Third Symphony, E major.

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Record Nov 9, 1917

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MAIL CLERKS TO

INFORMATION OBSCURED

10

WEEK-END CONCERTS

Times and Fashions in a Symphony and a Tone-Poem—Mr. McCormack, Bach and Classical Lieder—Mr. Kreisler and His Companions Rise High in Chamber Music

Transcript 2/11

ALFVEN'S symphony was played for the second time in Boston at the Symphony Concert on Saturday evening and Wallace's tone-poem, "Villon," for the second time in six years. They were both "novelties," according to the formula and the dialect of the concert-room, yet each in a sense sounded old-fashioned. The Swede's symphony dates from 1905; the Scotsman's tone-poem from 1905; which is to say that both were written at a time when the younger composers of Scandinavia and of Britain both kept eyes firmly fixed on the Straussian model. Accordingly they court large progressions and swelling climaxes; ample harmonies, rich play of instrumental voices; full-throated melodies; the power or the incisiveness of the orchestra. Plainly, they are seeking to do a big thing in a big way to big impression upon hearers.

Now, in February of 1918, the goal and the procedure alike seem somewhat old-fashioned. The Straussian model is no longer the model à la mode with either composers or audiences. Newer fashions, half Parisian and half Russian, now bid both to a more transparent and pliant tonal web, to more vivid but less lush harmonies, to more open and subtle instrumental coloring, to less obvious melodies, sonorous march and strepitous climax. Symphonic music, alike in symphony and tone-poem, has become less stout-bodied and heavy-handed. It seeks now less to sway the hearer by power and a large and emphatic beauty than to persuade him by felicity of invention, process and detail, by a fine aptness of imagination with ends and means. Thus, Alfven's symphony, in spite of its exuberant energy seems to belong to a vanished musical day; while Wallace's tone-poem, in spite of deference to an outmoded model, bridges its way into other times and other fashions by a recurring finesse and fancy in harmonic and instrumental stroke.

Transcript Nov 3, 1917

CONCERT CALENDAR

Dr. Muck's First Choral Concert with Beethoven's Ninth Symphony—Mme. Guilbert Once Only—Mr. Elman and Mr. Kreisler for Violinists—The Return of "The Flonzaleys"—Mr. Grainger, Mr. Copeland and Other Pianists—Mr. Fox's Notable Programme—Chamber Music

SUNDAY afternoon, Nov. 11, in Symphony Hall, a concert by Mr. Elman, the notable violinist of opulent technique, breadth and warmth of tone, propulsive power and songfully sentimental feeling. He will play a concerto by Vivaldi; a sonata by Händel; three movements of Lalo's "Spanish Symphony"; and sundry songful or bravura pieces.

Advertiser Dec 16, 1917

* * *

The story of the "Messiah" will again be told in music by chorus, soloists and orchestra, Sunday evening, December 23, and Monday evening, December 24, at Symphony Hall, when the Handel and Hayden Society, Emil Mollenhauer conductor, will give its oratorio. The soloists are Marie Stoddart, soprano; Alma Beck, alto; Reed Miller, tenor, and Henri Scott, bass, the Boston Festival Orchestra assisting. Advertiser 12/16

* * *

HERALD FEB. 3, 1918

THE "RESURRECTION" SYMPHONY

The second and last performance of Gustav Mahler's stupendous "Resurrection" symphony will be given in Symphony Hall this afternoon, Feb. 3, at 3:30. In order to make this second performance possible, it was necessary to put Mr. Elman's violin recital on last Thursday evening. This appeared to be warranted by the many requests received by the management of the Symphony orchestra to have the "Resurrection" symphony repeated. It speaks loudly for the enthusiasm of the chorus that there were practically no refusals to take part in this second performance, so that the forces to all intents and purposes, will be the same as those that gave the remarkable performance of the symphony on Tuesday evening, Jan. 22.

It is not generally known that Dr. Muck was constantly consulted by Mahler during the years that Mahler was at work on the symphony. It was largely on account of Dr. Muck's advice that seven movements were reduced to five. The performances in Boston have had, in a sense, a sentimental interest for Dr. Muck.

The management has secured the soloists that were successful in the first performance. No contralto singer in many years has revealed to Boston a voice of such beauty as that of Merle Alcock, an accomplished musician. Miss Peterson's part in the work was not so exacting, but the beauty of her voice added much to the enjoyment of the symphony. The performance of the symphony requires about an hour and a half, so that the concert will be over about 5 o'clock.

SYMPHONY CONCERTS

The regular course of Symphony concerts will be resumed next Friday afternoon and Saturday evening. Anton Witek, concertmaster, will make his annual appearance as soloist and will play Bruch's First Concerto in G minor. There will be two orchestral numbers; one a semi-novelty, the other entirely new to Boston. The first is the symphonic poem, "Villon," by the English composer, William Wallace. It was played in the season of 1911-12 by Mr. Fiedler and made a decided sensation. Previous to that performance Wallace's name was unknown to Symphony audiences. A rehearing of the work will be welcomed. The symphony will be the third in E major by the Swedish composer, Hugo Alfven. This will have its first hearing in Boston. It was first played in this country in Minneapolis in 1914. Since then it has become a regular repertoire piece of the Chicago orchestra, and a great favorite in that city. It is said to be bright, cheerful and melodious.

Globe Feb 13

Post. Dec 4, 1917

Thursday evening in Jordan Hall a song recital by Rosamond Young, soprano. Programme:

"My Heart Ever Faithful" ..... Bach
"La Partenza" ..... Beethoven
"Come Raggio di Sol" ..... Caldara
"Che Fiero Costume" ..... Legrenzi
"La Procession" ..... Franck
"Clair de Lune" ..... Saint-Saens
"L'Amour" ..... Godard
"Bergere Legere" .. Old French: arr. Weckerlin
"L'Inutile Defence" . Old French: arr. Ferrari
"Maman, dites-moi" . Old French: arr. Weckerlin
"Immer leiser wird mein Schlummer" . Brahms
"Waldeinsamkeit" ..... Reger
"Mausfallensprüchlein" ..... Wolf
"Erstes Begegnen" ..... Grieg
"Zur Johannesnacht" ..... Griez
"The Rock" ..... Hunt
"Cherry Ripe" ..... Horn
"Japanese Death Song" ..... Sharp
"Deserted" ..... MacDowel
"The Blue Bell" ..... MacDowell

Herbert Ringwall, accompanist.

Next Saturday afternoon in Jordan Hall a piano recital will be given by Mischa Levitzki: Programme:

Variations, C minor ..... Beethoven
Andante, F major ..... Beethoven
Ecossaises, E flat major ..... Beethoven
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Impromptu, B flat major ..... Schubert
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March-gallop (Reitermarsch) .. Schubert-Liszt

...TON SYMPHONY CON... ...OPPOSED IN SPRINGF...

SPRINGFIELD, Feb 12—A majo... the City Council committee tha... charge of city property, it wa... nounced today, is opposed to rentin... Municipal Auditorium for the sche... appearance this month of the B... Symphony Orchestra, led by Dr... Muck.

The board is seeking an expressio... ...blic opinion in reaching a decision. ...st year's board refused the use ...ll to Fritz Kreisler.

DIIV

Amusements

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE
f28mh2

Record Feb 28, 1918

Record Dec 20, 1917

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Record 12/20

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Record Nov 9, 1917

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MAIL CLERKS TO

EAGLE

Brooklyn, N. Y.

, 1918.

Boston Symphony Gives Brilliant Performance

The Boston Symphony Orchestra gave its fourth concert of the present season in the Academy of Music last evening. Apparently the opposition to Dr. Muck which was so perplexing a problem in the beginning of the year has died down altogether, for last evening the house was full even to a great number of standees. There were some empty seats but they were subscribers, and of course could not be resold. And as long as Dr. Muck and his men continue to furnish us with such music as they did last evening there will be few among the music lovers who will allow their patriotism to be charged with chauvinism.

The program as arranged by Dr. Muck contained nothing that was novel or apt to destroy the calm demeanor of those who love the accepted forms of music. He began with the Fourth Symphony of Tschaikowsky, that musical message of gratitude on the composer's part to his benefactor, Nadejda von Meck. While classical in its outline, the conductor's reading of the work was surcharged with emotional vigor. As ever, the Scherzo was a "tour de force" on the band's part and given with a virtuosity and unanimity of pizzicato utterance that revealed above all the amazing technical skill of these players. But more than that, it was an admirable revelation of the spirit of gayety that must have been in the composer's mind at the time of its composition.

In the final number Dr. Muck turned to the modern Strauss, that same Richard whose works aroused so much discussion at the time of their birth but which are now accepted classics. One never thinks of Strauss today as a revolutionist; for his successors have moved so far beyond him that the extravagances of his youth have become the conventions of his age. Of all the tone-poems the "Tod und Verklaerung" is probably the most popular, and indeed as a musical composition it is more closely knit and has less extraneous matter than any of the others. Furthermore, its thematic material is every apt, does not cloy with the passing years, and in the finale the composer has risen to his greatest heights. Last evening Dr. Muck probed deep into its emotional depths and revealed through the all-powerful revealing force at his command the work's every beauty. So stirring a performance of this extraordinarily beautiful composition has been vouchsafed us but few times.

Between the two purely orchestral numbers the band played, with the assistance of the pianist, Winifred Christie, the First Piano Concerto of Liszt, that in E-flat major. Miss Christie has long been recognized as a pianist of excellent attainments, but unfortunately the public has been slow to realize the talent of this young Scotch girl. Last evening she gave a stirring performance of the Liszt composition. There is no lack of technical difficulties, but Miss Christie met them all with a sureness and facility that would have done credit to many an older artist. Unfortunately, in the composition is no great wealth of poetic content. Whatever there is, however, found revealment in the happy co-ordination of soloist and orchestra.

EAGLE

Brooklyn, N. Y.

BOSTON ORCHESTRA PLAYS BRILLIANTLY

Dr. Muck and Band Gives Memorable Reading of Haydn's "Surprise" Symphony.

For the fourth of the Saturday matinee series of the Boston Symphony Orchestra in Carnegie Hall, Dr. Muck again followed the procedure he has gloried in this year and gave only old and popular numbers. The first half was devoted to a masterly interpretation of the Haydn Symphony in G major, more familiarly known as the "Surprise." The performance was remarkable for its clarity and delicacy. Haydn scored this work for the small orchestra of his own generation and frequently when played by the modern orchestra it is heavy and without the lightness so necessary for the full manifestation of its aristocratic beauty. Yesterday afternoon although he made use of the enlarged band, Dr. Muck was careful to tone down the ensemble until he was able to keep all the delicacy and lightness the composition requires.

For the second part of the program the compositions were the Tschaikowsky serenade for strings and the Goldmark overture "Sakuntala." If ever the virtuosity of the string section of the Boston band was revealed to the full it was in yesterday afternoon's performance of the serenade. The various divisions played as one man and with an orchestral color and texture of velvet, with a unanimity of utterance supreme in its excellence.

Herald Dec 9 1917

REPUBLICAN

Springfield, Mass.

FEB 17 1918

SYMPHONY ORCHESTRA'S CASE

Mistake Made in the City's Treatment of It

To the Editor of The Republican:—

I think the time will come when Springfield will be thoroughly ashamed of the action taken in regard to the Boston symphony orchestra. The argument that American musicians would not be allowed to appear in Germany is entirely beside the mark.

No gentleman will regulate his conduct by that of a ruffian, and I don't think this nation needs to govern its action by that of the one which murdered Belgium and sunk the Lusitania.

Such actions as this will play directly into the hands of our enemies as it will tend to embitter thousands of Germans who have very little sympathy with the present course of the German government, and will make the words of the president that we have no quarrel with the German people, but only with their military rulers, sound very hollow indeed.

It should be remembered that the man who is responsible for the orchestra is Maj Higginson, who has proved his patriotism beyond all question, and I don't believe any one will think he would allow any man to remain with the orchestra at this time whose actions were at all questionable.

This war will be over some time and then will come the work of reconstruction, and we should be very careful now about adopting any course which will tend to make that work more difficult. XXX.

Springfield, February 15, 1918.

n RECORD

ress: Philadelphia, Pa.

BOSTON ORCHESTRA

Winifred Christie, Pianist, Heard as Soloist at Concert.

The last concert but one of the Boston Orchestra series for this season was heard in the Academy of Music last night by an audience that filled every available seat and that included the proscenium boxes with boys attired in khaki.

Dr. Muck's program was varied and enjoyable, comprising the Mozart G minor symphony, Rachmaninoff's highly picturesque symphonic poem, "The Island of the Dead," the Liszt E flat major concerto for piano and orchestra, in which Winfred Christie was the soloist, and the Beethoven "Egmont" overture.

The Mozart work had an especially happy reading, the strength and vitality of the music being wonderfully brought out, while the many delicate phases were equally well presented.

The Rachmaninoff poem, if not enjoyable as a painting of a definite object, is nevertheless, fascinating as an orchestral medium of display. The rhythmic possibilities of the various instruments is a constant study and the tone and power of the orchestra find continual employment in unusual and diverse combinations.

Miss Christie, an English pianist, was shown overwhelming appreciation of her performance of the thread-bare Liszt Concerto, being recalled many times. Miss Christie played with fluent technique but the effort she labored under was so distressing that it destroyed much of the really good work she accomplished. She would be more enjoyable if she would cultivate a measure of repose. Another very serious fault lay in her wretched pedalling, the reverberation frequently blurring all tone. Her tone was constantly reinforced by the pedal, which formed anything but an artistic or satisfying combination. The Beethoven Overture completed the program.

REPUBLICAN

Springfield, Mass

FEB 17 1918

NO CONCERT HERE BY BOSTON SYMPHONY

C. A. Ellis Cancels Engagement Owing to City Property Committee's Action

The Boston symphony orchestra will not play in this city on the 27th. C. A. Ellis, under whose management the orchestra was to have appeared, yesterday canceled the engagement through his local representative, Edward H. Marsh. Mr Ellis's action was due to the decision of the city property committee to wthhold the use of the Auditorium unless the orchestra eliminated those members who are enemy aliens. As there are 30 Germans and Austrians playing in the Boston symphony, it was thought that this diminution would seriously handicap its performance, a condition that Mr Ell's refused to tolerate. The Auditorium is the only place in the city adapted to the holding of the concert.

PUBLIC LEDGER

ress Philadelphia, Pa.

WINIFRED CHRISTIE WITH ORCHESTRA

English Pianist Performs at Excellent Concert of the Boston Symphony

PROGRAM

Mozart.....G Minor Symphony
Rachmaninoff.....Symphonic Poem "Island of the Dead"
Liszt.....Concerto No. 1, E flat For piano and orchestra
Beethoven.....'Egmont" Overture

Miss Winifred Christie, the English pianist, played Liszt's E-flat piano concerto at the concert of the Boston Symphony Orchestra under Doctor Muck in the Academy last evening. There were a few vacant seats; the enthusiasm for the soloist and for the orchestra itself was considerable.

Miss Christie, whose stage presence is prepossessing, played in a strong, large way, sometimes blurring the technique a little, sometimes lifting the piano a little too far out of its refined and sophisticated environment with a prodigality of motion on the part of head and arms.

An earnestness of personality, a glowing and vivid womanliness shone in and from her playing, and while there have been many pianists heard who were more subtle or more profound or more polished, comparatively few are humanly more appealing. Often a lucid and beautiful tone issued from the instrument; frequently the rippling rills of the notes fell on the ear most agreeably, and if the pace at first seemed deliberate and at last a trifle hurried, one was always spared a sense of stilted and metronomic rigidity. The audience liked the player and the playing well and the recalls were numerous.

The Mozart Symphony was a purely delightful offering, immortal emanation of "a mind forever voyaging through strange seas of thought" far above the power of mean and narrow contemporaries to navigate. One was led to muse on the sheer cruelty of fate to such a bringer of light and joy to the uses of mankind. The French horns found their repeated ordeal in the trio a little too much for them. Rachmaninoff's symphonic poem was grandly done, and the sea round desolate promontories rose and fell in a slow processional magnificence of melancholy. The double basses, divided in four parts, distinguished themselves; into the opulence and the organic fullness of the corporate tone the golden voices of the strings and woodwind and brasses poured themselves as in blended pipes of the same instrument. The majestic finale was Beethoven's Overture to Egmont and the preface was an indifferent delivery of the national anthem.

F. L. W.

REPUBLICAN

ress Springfield, Mass.

FEB 17 1918

The decision of the city property committee to debar from the Auditorium those members of the Boston symphony orchestra who are of enemy nationality was tantamount to an order forbidding the concert. This may not have been the intention of the city property committee, but any one who is at all familiar with the artistic standards of the Boston symphony orchestra would not expect that organization to perform with one-third of its instruments played by substitutes. Perfection of orchestral performance depends upon the long and arduous rehearsal of men under a conductor who is able to impose his will upon the organization, so that its many voices are blended as in a single instrument possessing at once great delicacy and great power. The tone quality of the Boston symphony orchestra, while possibly not quite on the same plane of superlative perfection that it attained under Mr Gericke, has not been achieved in a single season, but in many. Whatever one may think of the decision of the city property committee—and to The Republican it seems to have been without sufficient justification—all must regret that the opposition to the orchestra covered a certain hostility in some quarters to foreign musicians, not at all on the ground that they happen to be enemy aliens, but on the quite different ground that they are foreigners. The theory that American musicians would find more lucrative employment if they did not suffer from foreign competition may be entirely true, but it has nothing to do with patriotism.

EAGLE

ess: Brooklyn, N. Y.

NO HUNS—NO SYMPHONY

Springfield, Mass., February 16—Word was received here today from the management of the Boston Symphony Orchestra that rather than lower the standard of the orchestra's performances, as would be necessary were the scheduled concert to be given here without the thirty German and Austro-Hungarian members who have been barred from the auditorium, the concert has been canceled.

HANDEL AND HAYDN

The Handel and Haydn Society, Emil Mollenhauer, conductor, will give performances of "The Messiah" on Sunday, Dec. 23, at 7:30 P. M., an on Monday, Dec. 23, at 7:30 P. M., and on Monday, on Sunday night will be Marie Stoddart, Alma Beck, Reed Miller and Henri Scott. On Monday night they will be Marie de Kyzer, Merle Alcock and Messrs. Miller and Scott. Mr. Tucker will be the organist.

The society will perform "Hora Novissima" on Sunday, Feb. 17 (Mmes. Hudson-Alexander and Alcock; Lambert Murphy and F. Martin). Mabel W. Daniels's choral work "Peace with the Sword" will then be sung for the first time in public. The entire profit from this concert will be given to the fund to aid the war hut work of the Y. M. C. A.

On Easter Sunday, March 31, "The Redemption" (Mmes. Hudson-Alexander and Hemenway; Lambert Murphy, Earle Cartwright, F. Martin).

The sale of season tickets to the public will be open during the week beginning tomorrow at 8:30 A. M. at Symphony Hall. The season tickets include the choice of one performance of "The Messiah" and carry the right of renewal for another season to the same seats.

The sale of single tickets for "The Messiah" concerts, at $1, $1.50 and $2, will open Monday, Dec. 17, at 8:30 A. M.

Patrons can secure their seats by sending checks or money orders with return directed-postpaid envelopes to the box office, Symphony Hall. Be careful to state which "Messiah" date is desired. The best seats unsold—as near the desired location as possible—will be sent.

JOHN McCORMACK

It became evident early last week that the song recital by John McCormack at the Boston Opera House this afternoon at 3 o'clock would surpass all records in point of attendance. The only question was whether there would be sufficient accommodation.

For assisting artists he will have Andre Polah, violinist, and Edwin Schneider, pianist.

The program is as follows:

Recit and Air from "Joseph".....Mehul
Mr. McCormack.
Larghetto.....Weber
Theme et Variations.....Corelli-Tartini
Mr. Polah.
J'ai pleure en reve.....Hue
Autumn.....Feure
O cease thy singing.....Rachmaninoff
Fear not my love.....Rachmaninoff
Mr. McCormack.
Concerto.....Mendelssohn
Mr. Polah.
Irish folk songs:
Ah! pity boy sad am I.....Arr. Hardebeck
The Next Market Day.....Arr. Hughes
The song of the Rose.....Arr. Stanford
Men of Connaught (from the Gaelic)
Arr. Milligan-Fox
Mr. McCormack.
Rondino.....Vieuxtemps
Mr. Polah.
Till I wake.....H. T. Burleigh
The Littlest of All.....Frank Tours
Unmindful of the Roses..Edwin Schneider
The Lord is my Light (by request)
Frances Allitsen
Mr. McCormack.

THIBAUD-NOVAES CONCERT

There will be no concert in Symphony Hall this afternoon, but a week from Sunday Jacques Thibaud, violinist, and Guiomar Novaes, pianist, will give a concert. Mr. Thibaud ranks among the very foremost violinists of our time. Miss Novaes has fully justified the profound impression she made at her first appearances in America two years ago. She is a pianist of great gifts.

CONCERT NOTES

At Laura Littlefield's postponed recital in Jordan Hall Tuesday evening, Dec. 18, the program will remain the same.

Yolande Mero, pianist, will give a recital on Tuesday afternoon, Dec. 18, in Steinert Hall. Mme. Mero's program will open with Bach's "Concerto for the Organ," arranged by Aug. Stradal, and it will include pieces by Schumann, Debussy, Rachmaninoff, Dohnanyi, Liszt and Merkler.

On Saturday evening, Dec. 29, a concert for a Russian relief benefit will be given in Steinert hall.

The first of the two chamber music concerts by Fritz Kreisler and Messrs. Letz, Svencenski and Willike will take place in Jordan Hall Thursday afternoon, Dec. 20. Three quartets comprise the program: Mozart's in C major; Beethoven's in E major, op. 59, No. 1; and Schubert's in A minor, op. 29. Mr. Kreisler's appearance is in accordance with his recent decision not to appear this season in any but charity concerts, as he had already pledged himself to give his share in these chamber music concerts to the Musicians' Foundation, established by the "Bohemians."

TRANSCRIPT FEB. 2, 1918 –

THE SYMPHONY CONCERT

SIBELIUS BY THE SIDE OF TWO PARISIANS

Tone-Poems, "Pohjola's Daughter" and "Night Ride and Sunset," Still Relatively Unfamiliar, in Which He Far Outshone Dukas in a Labored and Hollow Symphony and Saint-Saens in a Neat Concerto—Miss Seydel as Violinist

IN disparagement of the proposition that Boston audiences take the learned attitude toward their music, the Friday subscribers, at least, met the rather light-charactered and superficial French music at yesterday's concert with many rounds of applause, whereas the more deep-currented and nobly conceived "Pohjola's Daughter," and the "Night Ride and Sunrise" of Sibelius found no stronger acknowledgment than perfunctory politeness. A part explanation is obvious: the Symphony of Dukas and the violin concerto of Saint-Säens in B minor indulge in the usual orchestral excitements and convolutions, while Sibelius here set himself soberly to his particular task, avoiding superlatives. The Frenchmen courted the applause of habit with the usual ascendant endings, while Sibelius was prompted solely by his art and his subject, in the first case drab, in the second dreamy, in each, innocent of physiological reaction.

Take them in what light you may, the two tone-poems, repeated from last season, still overtopped in interest the symphony newly introduced to Boston. The music of Sibelius persists strange in our ears, while more than one work labelled "First time in Boston" presents aspects by no means unfamiliar. And therefore Sibelius, however distinct and unmistakable his style, necessitates frequent returns from year to year. Such opportunity Dr. Muck abundantly provides. No living composer, not even Debussy and Strauss, does he favor more, while conductors the country over merely chance upon "Finlandia" or the like now and then, steering wide and wary of the Fourth Symphony. Yet Boston, even its once doubting part, is being converted to Sibelius "en bloc," to the point of taking him for granted. Let us avoid that pitfall, while welcoming the repetition of the First, Second and Fourth Symphonies, the "Swan of Tuonela," "Finlandia," the "Oceanides," and the two supremely beautiful pieces of yesterday. The "King Christian" Suite should give way permanently to its betters, and the "Valse Triste" will do for scandalous dancers on Broadway. If Dr. Muck belonged to New York, he would undoubtedly reiterate the Fourth Symphony, until he had compelled and driven his auidences from reluctance into enthusiasm.

Like the rest, "Pohjola's Daughter" and the "Night Ride and Sunrise," with repetition grow in the estimation of the hearer. Dr. Muck interprets them with a remarkable lucidity and sympathy, avoiding haste and the continental, un-Sibelian mannerisms into which another conductor would lapse from the thoughtless custom of his beat, cherishing every atom of the eloquence in the individual voices. In listening to them, a strong effort of receptivity is necessary, and it is well to leave both musical and literary orthodoxy behind. Commentators are prone to become too wordy over Sibelius's nationality, his landscape, his "Kalevala." These things are implicated, but they are not inexplicable. To much preoccupation with runs and phrases, too much thinking in the terms of poetry and prose, tends to divert people from the impassioned directness and simplicity of Sibelius's purely musical genius. Suffice it that the two pieces in question describe what their names imply. Sibelius is a highly imaginative, but not a graphic worker; with him, as with every important composer, moods are paramount, specific deeds, negligible. He feels a deep kinship for his people and their folk-lores—that feeling finds natural and concentrated expression in his music. And the inner emotion is more indescribable than the external signs. It is music of the heart. knowing no rhetoric but that of the heart, knowing no rhetoric but that of the overloaded with pretension, finery and brain-spun elaboration.

Indeed, the economy of Sibelius's materials and design is never more apparent than in these pieces. In "Pohjola's Daughter," particularly, there is intensive and creative search of the latent melodic possibilities of the various instruments. The songful result, finely and freshly wrought. often follows a single line, blending from instrument to instrument, and enhanced by a weird and shimmering background. It is the very opposite of a multiplex score, intricately contrived, and breathlessly eventful. The subject is laid out simply, clearly, deliberately. But it never sounds "thin," or more than intentionally monotonous, for it is replete with the subtlest touches and changes. So also with the music of the night ride. Strauss might have launched a huge orchestra upon a stupendous race, exceeding Liszt's "Mazeppa." But the loping, rhythmic figure of Sibelius in the strings, with just the right touch of sleighbells, tries not once to be "clever," and becomes far the apter sensation. More than one celebrity has missed the kernel of an every-day matter, in his too prodigious efforts to be ingenious. But it is always mood rather than imitation, and the sunrise is full of mood. To a person who has never heard it, it is as indescribable as color to a blind man.

Beside Sibelius, the orchestral manipulations of Dukas, brass fanfares, flute runs and the rest of it, sounded perhaps more conventional than they really were. The Symphony was naturally chosen as the only alternative to the "Sorcerer's Apprentice," which is in pressing need of rest. And now, it is not hard to understand why the Scherzo is the more used. That Scherzo is more than a serviceable tour de force, to enliven and fill out a programme. Its maker has never before or since hit upon its felicitous twist of theme or struck the mark of orchestral brilliance more cleanly, or lived up to its conciseness and its sparkling wit. Surely, not in his symphony. Accustomed to the lone flash of humor, one looked yesterday for the more serious Dukas, for whatever aims and aspirations his more largely drawn music might reveal. Glimpses of personality, of genuine intimate beauty, shone from many pages of the slow movement, but the first and last seemed mostly a compilation of "influences" and contemporary usages, disparate music of a composer conversant in the "grand manner" more proficient in gesture than moved by inspiration. Dukas stands forth in his symphony as a skilled orchestrator, with a long eye for proportion, mass, and musical logic, yet more than one loose joint is uncovered in its course. And, most conspicuously, the symphony is full of "theatre," in the vein of French musical tradition. He shapes and plans his climaxes well; the storms darkly gathering in the strings, the cumulative ascent, magniloquent statement from the trombones or trumpets, these practices bespeak a good campaigner, but they have all been heard before. There is more than a tinge of the artificial and the "showy"; the wit of the last movement falls distinctly short of the "Sorcerer's Apprentice." But there is an inspiriting snap of rhythm in the first. And the Andante is an individual, a distinctly finer sort of music. The longest of the three movements, it justifies its length. There is beauty in the main theme, variety of color in its development, individual orchestration as almost nowhere else. There are some truly memorable passages for the horns, and the glamorous body of the sustained strings is never sentimental. By its slow movement, the Symphony will be remembered.

Last week Mme. Leginska, first appearing in Boston with its eminent orchestra, missed her fullest opportunities by an unwise choice of concerto. Miss Irma Seydel doing the same yesterday, chose one which suited her to perfection. The Violin Concerto of Saint-Saëns in B minor has undergone very different readings, but the feminine, persuasive quality of hers may stand with the best of them. Sarasate, for whom the concerto was written, may have played it with more suave polish and complacent confidence, with more "temperament"—keener fire of attack and incision, with more grandiose bravura. But these qualities were not missed; they would have sounded rather strange from a quiet-mannered girl of twenty-two. For instance, the flourish opening the last movement, which sounds most threadbare and all of thirty-eight years old, she performed with modest exactitude rather than strutting assertion. As a generally careful and graceful interpretation, it was the more becoming, even though the wit and sparkle of the composer flashed rather more deftly from the orchestra than Miss Seydel's bow. The middle Siciliano struck the best balance of ensemble, and brought forth the most charming capabilities of Miss Seydel. She forgot her nervousness, played as one with the orchestra for the enhancement of the music. And if hers was not the shaded eloquence and authority of Mr. Longy's oboe, nor the subtlety of Mr. Maquarre's flute, her excellent musicianship still bespoke her competence to match her lovely and faultless tone, most discriminately poised and shaped, with theirs.

J. N. B.

TRANSCRIPT MARCH, 1, 1918

BACH RESTORED

Dr. Muck's Preparations for the Coming Performance of the "Passion Music According to Matthew"—A Return to the Composer's Orchestra and Accompaniments

AT the performance of Bach's "Passion Music according to Matthew," by Dr. Muck, the Symphony Orchestra and Mr. Townsend's choir, in Symphony Hall on Tuesday, March 26, the conductor will not only make no cuts in the score, but will return as nearly as possible to the original accompaniments as the composer himself wrote them or in close accord with his instrumental means and procedure. A communiqué from Symphony Hall sets forth Dr. Muck's purpose as follows:

In the original version of the "Passion Music" Bach's orchestra comprised a string choir with four flutes and four oboes, the latter interchangeable—first, with oboes "d'amore," second, with oboes "da caccia." He employed also the organ and harpsichord for the figured bass. For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment, unless it was a single instrument "obbligato," allowing the organist or harpsichordist to weave his own accompaniment to the singers. This figured bass became a lost art long before the end of the eighteenth century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Franz, and this version of the "Passion Music" has been generally used at performances in this country and in Europe.

Now it is Dr. Muck's aim to revert as nearly as possible to Bach's original score in form and manner. He will make no cuts in the music, since the excisions usually made destroy to a degree the significance and proportion of the whole. Accordingly, he will begin the performance at 4.30 in the afternoon; continue it until a little past six; resume it at eight in the evening, and end it about ten. The more epic music falls into the afternoon; the more dramatic into the evening. Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding, likewise, that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely Mozart's version of the orchestral part and all of Franz's version except certain accompaniments for strings alone.

Instead, Dr. Muck's orchestra will consist of thirty-two violins, twelve violas, twelve 'cellos and eight basses, four flutes, four oboes, organ and piano. He has been unable to secure in this country the prescribed oboes "da caccia," but for these he will substitute English horns, the nearest analogue in the modern orchestra. He has oboes "d'amore." Dr. Muck has himself restored, so far as practicable, the original orchestration of Bach. He has also scored for Bach's orchestra many of the airs and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. Furthermore, he has written out the parts for the organ and the piano, to replace the harpsichord. In other words, the coming performance of the "Passion Music" will approximate the original performance in the Church of St. Thomas at Leipsic as closely as modern conditions permit.

Globe, MARCH. 2, 1918

NEW DUKAS SYMPHONY

Globe 3/2

The spirit of the scherzo is not wholly absent from the new symphony in C major of Dukas, given yesterday for the first time here, although the movement itself is lacking. There appears to be much intent toward vivacity in the other three, with some purpose in caprice, whimsicality, humor. But the Dukas who wrote the contemporaneous scherzo, "Sorcerer's Apprentice," with a fine wit and a skillful pen, is seldom heard.

The last of the three movements, in attempting impetuous vigor, ends by being noisy, bustling, emptily pretentious, with commonplace themes. The first had promised better, both in significance of ideas and in continuity. The "song" theme, minor in mode, gracefully plaintive, has marked beauty as announced in violins and deepening as repeated with added horn. In the slow movement there is a definite mood in the passage descending scale fashion from the tonic, pausing on six and three. Archaic in character it is the more churchly through the appropriate harmonization and rich bass. Repeated later in the return in loud brass with counterpoint in strings, the beauty has gone. Dr Muck conducted wtih obvious care and sympathy. Another work of moments, and there are many details of skillful orchestration, but unequal to the duration of symphonic flight.

The soloist of the day was Irma Seydel, the violinist whose steady rise all have watched with interest and pleasure. Miss Seydel is now more than a promising young woman. There is maturity in her manner, breadth of bowing, the quality of authority in molding and projecting a phrase, in planning a passage in due proportion, in perceiving the contrast of moods and works. Saint-Saens' old concerto in B minor, with its elegance and artifices, was the number. The bravura had boldness, aplomb, rhythmic profile. The superb calm which underlies the Sicilian melody will be more Miss Seydel's some day, than just now, but in passages not asking such repose, there was technic, intonation, taste and that elusive thing called style. In all a successful debut, for while Miss Seydel has played elsewhere with the orchestra, this was her first appearance at these concerts.

Two of the noblest compositions in modern orchestral literature, Sibelius' "Pohjola's Daughter" and "Night Ride and Sunrise," conducted with masterful perception and authority by Dr Muck at their former performance, were the closing numbers.

Herald Nov 22, 1917

MANY NOVELTIES IN COPELAND'S RECITAL

Satie, Roger-Ducasse and Ravel Numbers Given Here for the First Time.

George Copeland gave a piano recital last evening at Jordan Hall. The program was as follows: Gluck, Musette and Gavotte; Chopin, Fantaisie F minor; Schumann, Faschingswank; Satie, Gnossienne No. 1; Roger-Ducasse, Bourree; Ravel, Danse de Daphnis; Engel, Peau d'Espagne, Sombras; de Falla, Andaluza; Grovlez, Reverie; Debussy, "Les Fees sont d'exquises danseuses," Voiles, L'isle Joyeuse.

Mr. Copeland is invariably a delightful maker of programs in which interesting novelties are introduced. Last evening pieces by Satie, Roger-Ducasse, Ravel, Engel, de Falla and Grovlez were played here for the first time. Satie's Gnossienne No. 1 was easily the most fascinating of the French group. Cnossus, an ancient town of Crete, whose foundation is laid to Minos, King of the Cretans, was the scene of the birth of Jupiter and of his marriage to Hera. It was also his burial place. It is also said to have been the site of the Cretan labyrinth, the abode of the Minotaur, built by Daedalus. Were the Cnossian women fair to look upon? Satie has presumed them to be so. The piece has the classic beauty of figures moving in harmonious and enchanting rhythm across a Greek frieze. The frank gayety of Roger-Ducasse's Bourree provided agreeable contrast. Then came Ravel's Danse of Daphnis, the Sicilian shepherd, said to be a son of Mercury.

Mr. Engel has written a set of piano pieces inspired by various perfumes. His Peau d'Espagne is a particularly happy number of the group, striking in color and rhythm, realistic in atmosphere. His Sombras, written for and dedicated to Mr. Copeland, is in another vein, mysterious and contemplative, in keeping with the title.

Mr. Copeland's playing has been justly and repeatedly praised. It is late in the day to speak of his velvet touch, the depth and sonority of his most vigorous moments. He weaves many and enchanting spells whether in music of another century, as the supreme interpreter of the Frenchman Debussy, or whether with superb aplomb, daring colors and unerring sense of rhythm he paints gorgeous and fiery pictures of Spain. A very large audience was enthusiastic.

Herald 11/22

TRANSCRIPT FEB. 2, 1918

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Like the rest, "Pohjola's Daughter" and the "Night Ride and Sunrise," with repetition grow in the estimation of the hearer. Dr. Muck interprets them with a remarkable lucidity and sympathy, avoiding haste and the continental, un-Sibelian mannerisms into which another conductor would lapse from the thoughtless custom of his beat, cherishing every atom of the eloquence in the individual voices. In listening to them, a strong effort of receptivity is necessary, and it is well to leave both musical and literary orthodoxy behind. Commentators are prone to become too wordy over Sibelius's nationality, his landscape, his "Kalevala." These things are implicated, but they are not inexplicable. To much preoccupation with runs and phrases, too much thinking in the terms of poetry and prose, tends to divert people from the impassioned directness and simplicity of Sibelius's purely musical genius. Suffice it that the two pieces in question describe what their names imply. Sibelius is a highly imaginative, but not a graphic worker; with him, as with every important composer, moods are paramount, specific deeds, negligible. He feels a deep kinship for his people and their folk-lores—that feeling finds natural and concentrated expression in his music. And the inner emotion is more indescribable than the external signs. It is music of the heart. knowing no rhetoric but that of the heart, knowing no rhetoric but that of the overloaded with pretension, finery and brain-spun elaboration.

Indeed, the economy of Sibelius's materials and design is never more apparent than in these pieces. In "Pohjola's Daughter," particularly, there is intensive and creative search of the latent melodic possibilities of the various instruments. The songful result, finely and freshly wrought. often follows a single line, blending from instrument to instrument, and enhanced by a weird and shimmering background. It is the very opposite of a multiplex score, intricately contrived, and breathlessly eventful. The subject is laid out simply, clearly, deliberately. But it never sounds "thin," or more than intentionally monotonous, for it is replete with the subtlest touches and changes. So also with the music of the night ride. Strauss might have launched a huge orchestra upon a stupendous race, exceeding Liszt's "Mazeppa." But the loping, rhythmic figure of Sibelius in the strings, with just the right touch of sleighbells, tries not once to be "clever," and becomes far the apter sensation. More than one celebrity has missed the kernel of an every-day matter, in his too prodigious efforts to be ingenious. But it is always mood rather than imitation, and the sunrise is full of mood. To a person who has never heard it, it is as indescribable as color to a blind man.

Beside Sibelius, the orchestral manipulations of Dukas, brass fanfares, flute runs and the rest of it, sounded perhaps more conventional than they really were. The Symphony was naturally chosen as the only alternative to the "Sorcerer's Apprentice," which is in pressing need of rest. And now, it is not hard to understand why the Scherzo is the more used. That Scherzo is more than a serviceable tour de force, to enliven and fill out a programme. Its maker has never before or since hit upon its felicitous twist of theme or struck the mark of orchestral brilliance more cleanly, or lived up to its conciseness and its sparkling wit. Surely, not in his symphony. Accustomed to the lone flash of humor, one looked yesterday for the more serious Dukas, for whatever aims and aspirations his more largely drawn music might reveal. Glimpses of personality, of genuine intimate beauty, shone from many pages of the slow movement, but the first and last seemed mostly a compilation of "influences" and contemporary usages, disparate music of a composer conversant in the "grand manner" more proficient in gesture than moved by inspiration. Dukas stands forth in his symphony as a skilled orchestrator, with a long eye for proportion, mass, and musical logic, yet more than one loose joint is uncovered in its course. And, most conspicuously, the symphony is full of "theatre," in the vein of French musical tradition. He shapes and plans his climaxes well; the storms darkly gathering in the strings, the cumulative ascent, magniloquent statement from the trombones or trumpets, these practices bespeak a good campaigner, but they have all been heard before. There is more than a tinge of the artificial and the "showy"; the wit of the last movement falls distinctly short of the "Sorcerer's Apprentice." But there is an inspiriting snap of rhythm in the first. And the Andante is an individual, a distinctly finer sort of music. The longest of the three movements, it justifies its length. There is beauty in the main theme, variety of color in its development, individual orchestration as almost nowhere else. There are some truly memorable passages for the horns, and the glamorous body of the sustained strings is never sentimental. By its slow movement, the Symphony will be remembered.

Last week Mme. Leginska, first appearing in Boston with its eminent orchestra, missed her fullest opportunities by an unwise choice of concerto. Miss Irma Seydel doing the same yesterday, chose one which suited her to perfection. The Violin Concerto of Saint-Saëns in B minor has undergone very different readings, but the feminine, persuasive quality of hers may stand with the best of them. Sarasate, for whom the concerto was written, may have played it with more suave polish and complacent confidence, with more "temperament"—keener fire of attack and incision, with more grandiose bravura. But these qualities were not missed; they would have sounded rather strange from a quiet-mannered girl of twenty-two. For instance, the flourish opening the last movement, which sounds most threadbare and all of thirty-eight years old, she performed with modest exactitude rather than strutting assertion. As a generally careful and graceful interpretation, it was the more becoming, even though the wit and sparkle of the composer flashed rather more deftly from the orchestra than Miss Seydel's bow. The middle Siciliano struck the best balance of ensemble, and brought forth the most charming capabilities of Miss Seydel. She forgot her nervousness, played as one with the orchestra for the enhancement of the music. And if hers was not the shaded eloquence and authority of Mr. Longy's oboe, nor the subtlety of Mr. Maquarre's flute, her excellent musicianship still bespoke her competence to match her lovely and faultless tone, most discriminately poised and shaped, with theirs.

J. N. B.

TRANSCRIPT MARCH, 1, 1918

BACH RESTORED

Dr. Muck's Preparations for the Coming Performance of the "Passion Music According to Matthew"—A Return to the Composer's Orchestra and Accompaniments

AT the performance of Bach's "Passion Music according to Matthew," by Dr. Muck, the Symphony Orchestra and Mr. Townsend's choir, in Symphony Hall on Tuesday, March 26, the conductor will not only make no cuts in the score, but will return as nearly as possible to the original accompaniments as the composer himself wrote them or in close accord with his instrumental means and procedure. A communiqué from Symphony Hall sets forth Dr. Muck's purpose as follows:

In the original version of the "Passion Music" Bach's orchestra comprised a string choir with four flutes and four oboes, the latter interchangeable—first, with oboes "d'amore," second, with oboes "da caccia." He employed also the organ and harpsichord for the figured bass. For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment, unless it was a single instrument "obbligato," allowing the organist or harpsichordist to weave his own accompaniment to the singers. This figured bass became a lost art long before the end of the eighteenth century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Franz, and this version of the "Passion Music" has been generally used at performances in this country and in Europe.

Now it is Dr. Muck's aim to revert as nearly as possible to Bach's original score in form and manner. He will make no cuts in the music, since the excisions usually made destroy to a degree the significance and proportion of the whole. Accordingly, he will begin the performance at 4.30 in the afternoon; continue it until a little past six; resume it at eight in the evening, and end it about ten. The more epic music falls into the afternoon; the more dramatic into the evening. Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding, likewise, that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely Mozart's version of the orchestral part and all of Franz's version except certain accompaniments for strings alone.

Instead, Dr. Muck's orchestra will consist of thirty-two violins, twelve violas, twelve 'cellos and eight basses, four flutes, four oboes, organ and piano. He has been unable to secure in this country the prescribed oboes "da caccia," but for these he will substitute English horns, the nearest analogue in the modern orchestra. He has oboes "d'amore." Dr. Muck has himself restored, so far as practicable, the original orchestration of Bach. He has also scored for Bach's orchestra many of the airs and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. Furthermore, he has written out the parts for the organ and the piano, to replace the harpsichord. In other words, the coming performance of the "Passion Music" will approximate the original performance in the Church of St. Thomas at Leipsic as closely as modern conditions permit.

Globe, MARCH. 2, 1918

NEW DUKAS SYMPHONY

Globe 3/2

The spirit of the scherzo is not wholly absent from the new symphony in C major of Dukas, given yesterday for the first time here, although the movement itself is lacking. There appears to be much intent toward vivacity in the other three, with some purpose in caprice, whimsicality, humor. But the Dukas who wrote the contemporaneous scherzo, "Sorcerer's Apprentice," with a fine wit and a skillful pen, is seldom heard.

The last of the three movements, in attempting impetuous vigor, ends by being noisy, bustling, emptily pretentious, with commonplace themes. The first had promised better, both in significance of ideas and in continuity. The "song" theme, minor in mode, gracefully plaintive, has marked beauty as announced in violins and deepening as repeated with added horn. In the slow movement there is a definite mood in the passage descending scale fashion from the tonic, pausing on six and three. Archaic in character it is the more churchly through the appropriate harmonization and rich bass. Repeated later in the return in loud brass with counterpoint in strings, the beauty has gone. Dr Muck conducted wtih obvious care and sympathy. Another work of moments, and there are many details of skillful orchestration, but unequal to the duration of symphonic flight.

The soloist of the day was Irma Seydel, the violinist whose steady rise all have watched with interest and pleasure. Miss Seydel is now more than a promising young woman. There is maturity in her manner, breadth of bowing, the quality of authority in molding and projecting a phrase, in planning a passage in due proportion, in perceiving the contrast of moods and works. Saint-Saens' old concerto in B minor, with its elegance and artifices, was the number. The bravura had boldness, aplomb, rhythmic profile. The superb calm which underlies the Sicilian melody will be more Miss Seydel's some day, than just now, but in passages not asking such repose, there was technic, intonation, taste and that elusive thing called style. In all a successful debut, for while Miss Seydel has played elsewhere with the orchestra, this was her first appearance at these concerts.

Two of the noblest compositions in modern orchestral literature, Sibelius' "Pohjola's Daughter" and "Night Ride and Sunrise," conducted with masterful perception and authority by Dr Muck at their former performance, were the closing numbers.

Herald Nov 22, 1917

MANY NOVELTIES IN COPELAND'S RECITAL

Satie, Roger-Ducasse and Ravel Numbers Given Here for the First Time.

George Copeland gave a piano recital last evening at Jordan Hall. The program was as follows: Gluck, Musette and Gavotte; Chopin, Fantaisie f minor; Schumann, Faschingswank; Satie, Gnossienne No. 1; Roger-Ducasse, Bourree; Ravel, Danse de Daphnis; Engel, Peau d'Espagne, Sombras; de Falla, Andaluza; Grovlez, Reverie; Debussy, "Les Fees sont d'exquises danseuses," Voiles, L'isle Joyeuse.

Mr. Copeland is invariably a delightful maker of programs in which interesting novelties are introduced. Last evening pieces by Satie, Roger-Ducasse, Ravel, Engel, de Falla and Grovlez were played here for the first time. Satie's Gnossienne No. 1 was easily the most fascinating of the French group. Gnossus, an ancient town of Crete, whose foundation is laid to Minos, King of the Cretans, was the scene of the birth of Jupiter and of his marriage to Hera. It was also his burial place. It is also said to have been the site of the Cretan labyrinth, the abode of the Minotaur, built by Daedalus. Were the Gnossian women fair to look upon? Satie has presumed them to be so. The piece has the classic beauty of figures moving in harmonious and enchanting rhythm across a Greek frieze. The frank gayety of Roger-Ducasse's Bourree provided agreeable contrast. Then came Ravel's Danse of Daphnis, the Sicilian shepherd, said to be a son of Mercury.

Mr. Engel has written a set of piano pieces inspired by various perfumes. His Peau d'Espagne is a particularly happy number of the group, striking in color and rhythm, realistic in atmosphere. His Sombras, written for and dedicated to Mr. Copeland, is in another vein, mysterious and contemplative, in keeping with the title.

Mr. Copeland's playing has been justly and repeatedly praised. It is late in the day to speak of his velvet touch, the depth and sonority of his most vigorous moments. He weaves many and enchanting spells whether in music of another century, as the supreme interpreter of the Frenchman Debussy, or whether with superb aplomb, daring colors and unerring sense of rhythm he paints gorgeous and fiery pictures of Spain. A very large audience was enthusiastic.

Herald March, 2, 1918

SYMPHONY GIVES 16TH CONCERT

Audience Is Delighted with Violin Performance of Miss Seydel

MAKES DEBUT HERE WITH ORCHESTRA

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dukas, Symphony in C major; Saint-Saens, Concerto for Violin, No. 3; Sibelius, "Pojhola's Daughter" and "Nightride and Sunrise."

Dukas is known here chiefly by his Scherzo "The Sorcerer's Apprentice," which at first seemed to be an excellent bit of humor in music, but now sounds like an old joke. The symphony, which was played here for the first time in Boston, if not in the United States, was composed in 1895-96, a year or so before the Scherzo. Its prevailing fault is dryness—dryness in thematic material and in the scholastic use of the material. There is little or nothing that can be called imaginative; the only approach to the poetic is in the second movement, at the beginning of the middle section, which is also noticeable for more ingenious and effective instrumentation than is elsewhere displayed. The harmonic schemes are orthodox, without a touch of ultra-modernity. There are a few traces of Cesar Franck's influence, as in a jubilant passage where trumpets play an important part, also in one melodic line that recalls the Franck of the Symphony in D minor. Dukas's symphony is a serious work, the work of a man enamored of development, delighting in working out contrapuntal problems; a laborious work, one without the quickening breath of inspiration.

Miss Seydel, now in her 22d year, has had uncommon experience in playing before the public since she was 10 years old; experience in this country and in Europe. Yesterday she played at a Symphony concert in Boston for the first time, although she has played with this orchestra in Providence and twice in Cambridge. She chose Saint-Saens's familiar concerto in B minor. When the concerto was first performed in Boston by Mr. Adamowski the critic of a leading newspaper condemned it as "insipid, colorless," hastily put together as for a pressing occasion. The second movement reminded him of Gounod; the third of Bizet. Another critic said that the music was "without the characteristics of Saint-Saens," and saw a short life for the concerto. Let this be a warning to us, dearly beloved brethren! Let us not venture in prophecy. Miss Seydel displayed a sound, sure technic. Her performance was careful and feminine. There are women violinists of whom it is said admiringly: "She plays like a man." We do not wish to hear a woman, young or old, play with the virility of a male virtuoso. This concerto admits of broader treatment, of greater dash and brilliancy than were shown yesterday; at the same time, a milder interpretation, a woman's interpretation, is welcome, if it is as musical and agreeable as was that of Miss Seydel's. Certainly the second movement did not lose its pastoral charm, and Miss Seydel's harmonics were more secure than those played by some of her male predecessors. If her performance was feminine, it was not effeminate.

The two pieces by Sibelius were heard here about a year ago. "Pohjola's Daughter" illustrates a rune in the Finnish epic "Kalevela"—the wooing of Louhi's daughter by Vainamoinen and the ride of the disappointed and wounded lover who could not meet all the tests proposed by the mocking maiden. The fantasia is program, descriptive music, entertaining, now wild, now lyrically charming, often impressive. There is no printed argument for "Nightride and Sunrise." Whoever rode, rode for a long time and hard. The galloping figure becomes monotonous. The sun, in this fantasia, loudly calls attention to its rising, as if it were an extraordinary phenomenon. The final sonorous pages do not make one forget the monotony of those preceding.

The concert will be repeated tonight. The program of next week is as follows: Goldmark, overture, "Sakuntala"; Lalo, violin 'cello concerto (Joseph Malkin); Beethoven, Symphony No. 2.

Post March 2, 1918

NEW MUSIC PLAYED BY SYMPHONY

Dukas' C Major Heard —Miss Seydel the Soloist

BY OLIN DOWNES

Dukas' symphony in C major, played for the first time in Boston; the Saint-Saens B minor concerto for the violin, played by Miss Irma Seydel; and two compositions of Sibelius, "Pohjola's Daughter" and "Night-Ride and Sunrise," made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall.

SUAVITY OF DUKAS

The symphony of Dukas—the last two movements at least—written in the composer's 30th year, shows an admirable command of orchestral resources and a youthful freshness of feeling which at times verges perilously on what is sentimental. It is far from the idiom of the mature composer of "Ariane et Barbe Bleu," the opera which is one of the very significant contributions of the modern Frenchman to the literature of music-drama. The symphony also seemed at a first hearing overlong. But its suavity and frankness of style gave pleasure.

Miss Seydel played the Saint-Saens concerto in a very musicianly manner, with warmth and refinement of style, with contagious feeling. An unusually gifted player today, she has a solid and admirable foundation for future achievement. If the regular progress and development of past years is continued, as doubtless it will be, there should be a brilliant career before her. The audience was delighted with her performance, and recalled the violinist several times.

Sibelius' Great Music

The two pieces of Sibelius, not so familiar to Symphony audiences as other music by this remarkable composer, grow greater with closer acquaintance. It is also doubtless true that Dr. Muck's performance of this music, especially of the "Night-Ride and Sunrise," grows in its greatness. It is no doubt largely our fault that we see more in this work than when Dr. Muck first played it in Boston.

"Night-Ride and Sunrise"—the darkness and agitation of the night, a night of grotesque shapes that peer from the shadows, when the hoofs of the horse themselves awaken echoes which terrify the lonely rider, when a branch of a tree may be the arm of a hobgoblin stretched out hungrily from its ambush, when other strange inhabitants of the darkness may be dodging the flying pair; then a flush on the horizon, a sort of a quiver that runs through everything as it awakens, a song of a bird, long lanes of light that floods over the rocks and through the top branches of trees, then more light, and the great, peaceful, reassuring sun!

Then the Glorious Sunrise

Imagine this, or anything else you like, while this singular music is being played! Enough that there are two moods, the first fantastical and macabre, with just a realistic touch in the occasional orchestral reference to the clatter of hoofs, the muttering of some ghostly wind instrument, and later a monotonous song heard over the hoofbeats; and then such strange and beautiful effects as no orchestra but the orchestra of Sibelius is capable of, and the sensation of warmth and light and smiling nature.

Sibelius has been accused of being unable to write save as a Northman, a Finn, of realizing in his scores only the things that he hears under his village belfry. True, the imagination of this piece is northern, for only in the north could nature assume by turns such impressive and supernatural or genial and beautiful aspects. But such music, whatever its origin, is for any hearer, in any land, who has trembled or rejoiced before the greatness of the earth. Notable is the wild introduction, and the wonderful orchestral effects as the mood changes and the shadows disperse.

Writes With Absolute Sureness

The composer writes with the absolute sureness of the inspired master. Doing things that have not been done before with the orchestra, he knows in advance exactly how he is going to do them, and what the new sounds will be like. Truly, there is not the like of this Northman in modern music. "Pohjola's Daughter" was only less astonishing yesterday because it was better understood in advance. The music of the ride of Wainamoinen, the wooer of the fair daughter of the North; the taunting laughter of strings and wood in the fanciful scene in which he discovers her seated, weaving, on the rainbow; the stern and heroic fanfare of the brass, flung out like a challenge to Northern nature; the poetic conclusion, which leaves in the mind of the hearer the vision of the far-vanishing sledge and the silence that again descends on the colossal, ancient, inviolable North—these things are for music by Sibelius, far more than for words, to portray.

The performance was a triumph for [illegible] and conductor, and the last

Advertiser March. 2, 1918

MISS IRMA SEYDEL PROVES A PRODIGY

Boston Girl Violinist Fulfils All Her Early Promise at Symphony Hall

MAKES HER DEBUT AS FULL FLEDGED ARTIST

Dukas' Three Part Symphony and Two Sibelius Works Also on Program

By LOUIS C. ELSON.

PROGRAM.

Dukas ..... Symphony in three parts
Saint-Saens ..... Violin concerto, B minor
Soloist, Miss Irma Seydel
Sibelius ..... "Pojhola's Daughter"
Sibelius ..... "Night Ride and Sunrise"
Night ride and sunrise.

Miss Irma Seydel made her debut, as a young prodigy on the violin, some years ago. More than one musical prodigy grows less as she grows bigger, and is great only while she is small, but we are glad to see that Miss Seydel does not belong to this type. She has been steadily ripening, and the sterling character of her musicianship was demonstrated yesterday afternoon in Symphony Hall, when she made her debut at these concerts as a full-fledged artist.

Her tone is remarkably broad and is sympathetic; her intonation is secure, and her technique in such points as double-stopping, harmonics, etc., is most advanced. The Saint-Saens concerto is not one of the world-famous ones, and yet it is not only good music, but really violinistic in its effects. The slow movement is its most difficult requirement, and Miss Seydel gave this with superb steadiness, the ending of this movement being remarkable for harmonics and arpeggios, which were executed with great effect.

AROUSED ENTHUSIASM.

In the first movement the full tone, especially in G string passages, was wonderful, and the dash and brilliancy of the finale aroused remarkable enthusiasm, which was fully deserved.

Mr. Loeffler, as the teacher of this artist, deserves mention, and the father at the back of the orchestra must have been proud of the girl in front of it. This very young artist may yet inherit the title of "the fiddle-fairy," which was applied to Mme. Norman Neruda in her youth.

Dukas has been chiefly known here by his "Sorcerer's Apprentice," with its two bewitched bassoons, and we were glad to hear him in something more serious. He is neither ugly nor prolix in this symphony which is something to be grateful for in these modern days. In short we can praise the first movement for symmetry and intelligibility. Here there is a theme that is rollicking enough to be a drinking song. The opening figure of this (sight notes), is treated all the way from flutes to trombones, and finally comes in in augmentation on the heavy brasses. It is a rather noisy movement, but the best of the work.

The andante is filled with pastoral pipings and monotony. In the centre there is a broad chorale for brasses, with brilliant figuration of the strings—the only tangible thing in the rhapsodical movement, which seems to come to a close many times, only to go on again:

"He oft bade farewell, yet was loath to depart."

The finale was inconsequential. A Frenchman once hearing a meaningless sonata burst out with—"Ce sonate, que me veut il?" In like manner we would wish to know what that movement wanted of us. It ended very triumphantly as if Mr. Dukas had really found something important, but we could not discover it.

FULL OF NORTHERN GLOOM.

The two Sibelius works which closed the program were of Northern gloom and impressiveness. Pojhola's Daughter is wooed by Wannemoien, a Scandinavian deity, who used to play upon a harp made of dead men's bones, and strung with drowned maidens' hair, but as such instruments are not manufactured nowadays, Sibelius did not make the harp very prominent in this. Per contra, he gave a picture of the daughter aforesaid seated on a rainbow. Wagner does somewhat better with a rainbow, in the finale of "Rhinegold," but the moist seat was nevertheless recognizable. The formula of beginning with deep bass growls and then working up to a higher climax is a regular Scandinavian patent process, but it must be said that it is employed effectively here, the intentionally fragmentary and spasmodic vein is dramatic, and the monotony of the North has always a species of picturesqueness in its music.

The Night-Ride was rather unconventional. We cannot imagine, for example, what that sudden kettledrum stroke meant, unless it was a ride in an automobile, and there was a blow-out! In the matter of a Northern sunrise we still prefer Grieg in "Peer Gynt," but this number is none the less impressive and modern.

The brass instruments had some difficult passages in the first number and the steadiness of their work demands mention.

UNION
Springfield, Mass.
FEB

13

Musician Says Dr. Karl Muck Is Not Swiss

City Should Not Entertain Enemies While Boys Are Being Shot Up Over There.

The city property committee's desire for a full expression of public opinion before making a decision as to allowing the Boston Symphony Orchestra, conducted by Dr. Karl Muck, to appear in the Auditorium, has already brought two communications to The Union, one from Edward H. Marsh, representing Mr. Ellis, manager of the orchestra, and the other questioning some of Mr. Marsh's statements and coming from a well-known local musician who does not care to have his name appear, but allows his statement to speak for itself. Mr. Marsh asserts that Dr. Muck is not a Prussian, but has been for many years a citizen of Switzerland.

The local musician quoted says that Dr. Muck is German to all intents and practical purposes, if not born there, and takes the ground that it is not fitting, with the Nation at war, that Springfield, or any other city, entertain a large group of enemy aliens who hate the American idea. He asks whether the case would seem the same were the Huns bombarding some nearby American city.

His communication follows:

"After reading Mr. Marsh's defense of Dr. Muck, I thought that some of his statements should not go unchallenged. In the first place, what are Mr. Marsh's interests? Merely financial. What are Mr. Ellis' interests in this matter? The same—purely financial. Now about the Ellis statements that are being sent out wherever the orchestra wishes to play. The Swiss legation at Washington refuses to accept the claim that Dr. Muck is a Swiss subject. Dr. Muck was released by the Kaiser when he came to Boston to conduct the Boston orchestra, and as the papers at that time stated, great pressure had to be brought to bear on the Kaiser to release him for the American engagement. In Germany Dr. Muck was and still is pointed to as the great German conductor. Do the Germans disown him? Do they engage conductors of any other nation?

"Now about that refusal to play our National anthem. Why was the stand taken that it would ruin the symmetry of the artistic program of the orchestra if it were played? And then that charge was withdrawn and Mr. Ellis said that Dr. Muck has never refused to play it. Would the National anthem ever have been played at Dr. Muck's suggestion?

"One more question. How long has Dr. Muck been conducting the 'pop' concerts in Boston? It is news to me that he is conductor at the summer concerts.

"After hearing the orchestra play the Dr. Muck version of "The Star Spangled Banner," what did the papers say (with the exception of Boston)? Most of them called it a parody on the National anthem. While the brasses were playing the tune the strings were playing suggestions of the Venusberg music of 'Tannhauser.' The simple setting is not good enough for Dr. Muck. What about the order from Washington more than a year ago that any arrangements or variations on our National anthem would hereafter be prohibited?

"The whole matters sums up to this: Whether the orchestra and Dr. Muck play here or not. We are at war and will be deeper in another six weeks or so. When our boys are coming back all shot up and with limbs gone, and many have given their lives for our liberty we are entertaining a pro-German conductor and 22 Germans, eight Austrians and six Dutch, 36 all told, who hate the American idea, and who would not be here were it not for the money they receive.

"Let's back the boys at the front. What would be the difference if the Huns were bombarding New Haven, New York or Boston from the Lorraine front? We are at war and would be sitting and enjoying with ease a crowd of recognized enemy's subjects. Now is it consistent? The men will get their salaries just the same if they do not play one more note in the country. After the war let's ship them back and give the opportunity to our American musicians. This war has taught one thing among many; that the foreign musician has always had the big end of everything American in music."

The statement made last night by Mr. Marsh follows:

"Inasmuch as the city property committee seeks an expression of opinion from the citizens of Springfield as to the propriety of allowing Dr. Karl Muck to conduct the concert by the Boston Symphony Orchestra in the Auditorium Feb. 27, it seems only fair, in view of the many erroneous and malicious statements which have been given wide publicity, that these facts should be known, the truth of which is vouched for by C. A. Ellis, manager of the Boston Symphony Orchestra since its organization, and recognized as the head of his profession in America.

"Dr. Muck is not a Prussian.

"He is not an official of the German government.

"He is not even a citizen of Germany. He was born in Hesse, but he has been for many years a citizen of Switzerland, as was his father before him.

"Dr. Muck has never refused to play 'The Star-Spangled Banner.' In fact, he played it willingly at each of the 'pop' concerts by the Boston Symphony Orchestra at Symphony Hall all last season.

"After the most searching investigation the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"For three years of the war Dr. Muck has directed this great cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among these musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises: Fifty-one American citizens (17 native born), 22 Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians, two Bohemians.

"On Dec. 16 last the Boston Symphony Orchestra, Dr. Muck conducting, with Fritz Kreisler and Mme. Melba, gave their services in a concert in Symphone Hall for the benefit of the Massachusetts Halfax relief committee and as a result Mr. Ellis turned over to Robert Winsor, treasurer of the committee, a check for $10,539.26.

"EDWARD H. MARSH."

EXCERPTIONS TO

Herald
march, 2, 1918

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By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dukas, Symphony in C major; Saint-Saens, Concerto for Violin, No. 3; Sibelius, "Pojhola's Daughter" and "Nightride and Sunrise."

Dukas is known here chiefly by his Scherzo "The Sorcerer's Apprentice," which at first seemed to be an excellent bit of humor in music, but now sounds like an old joke. The symphony, which was played here for the first time in Boston, if not in the United States, was composed in 1895-96, a year or so before the Scherzo. Its prevailing fault is dryness—dryness in thematic material and in the scholastic use of the material. There is little or nothing that can be called imaginative; the only approach to the poetic is in the second movement, at the beginning of the middle section, which is also noticeable for more ingenious and effective instrumentation than is elsewhere displayed. The harmonic schemes are orthodox, without a touch of ultra-modernity. There are a few traces of Cesar Franck's influence, as in a jubilant passage where trumpets play an important part, also in one melodic line that recalls the Franck of the Symphony in D minor. Dukas's symphony is a serious work, the work of a man enamored of development, delighting in working out contrapuntal problems; a laborious work, one without the quickening breath of inspiration.

Miss Seydel, now in her 22d year, has had uncommon experience in playing before the public since she was 10 years old; experience in this country and in Europe. Yesterday she played at a Symphony concert in Boston for the first time, although she has played with this orchestra in Providence and twice in Cambridge. She chose Saint-Saens's familiar concerto in B minor. When the concerto was first performed in Boston by Mr. Adamowski the critic of a leading newspaper condemned it as "insipid, colorless," hastily put together as for a pressing occasion. The second movement reminded him of Gounod; the third of Bizet. Another critic said that the music was "without the characteristics of Saint-Saens," and saw a short life for the concerto. Let this be a warning to us, dearly beloved brethren! Let us not venture in prophecy. Miss Seydel displayed a sound, sure technic. Her performance was careful and feminine. There are women violinists of whom it is said admiringly: "She plays like a man." We do not wish to hear a woman, young or old, play with the virility of a male virtuoso. This concerto admits of broader treatment, of greater dash and brilliancy than were shown yesterday; at the same time, a milder interpretation, a woman's interpretation, is welcome, if it is as musical and agreeable as was that of Miss Seydel's. Certainly the second movement did not lose its pastoral charm, and Miss Seydel's harmonics were more secure than those played by some of her male predecessors. If her performance was feminine, it was not effeminate.

The two pieces by Sibelius were heard here about a year ago. "Pohjola's Daughter" illustrates a rune in the Finnish epic "Kalevela"—the wooing of Louhi's daughter by Vainamoinen and the ride of the disappointed and wounded lover who could not meet all the tests proposed by the mocking maiden. The fantasia is program, descriptive music, entertaining, now wild, now lyrically charming, often impressive. There is no printed argument for "Nightride and Sunrise." Whoever rode, rode for a long time and hard. The galloping figure becomes monotonous. The sun, in this fantasia, loudly calls attention to its rising, as if it were an extraordinary phenomenon. The final sonorous pages do not make one forget the monotony of those preceding.

The concert will be repeated tonight. The program of next week is as follows: Goldmark, overture, "Sakuntala"; Lalo, violin 'cello concerto (Joseph Malkin); Beethoven, Symphony No. 2.

Post. MARCH 2, 1918

NEW MUSIC PLAYED BY SYMPHONY

Dukas' C Major Heard —Miss Seydel the Soloist

BY OLIN DOWNES

Dukas' symphony in C major, played for the first time in Boston; the Saint-Saens B minor concerto for the violin, played by Miss Irma Seydel; and two compositions of Sibelius, "Pohjola's Daughter" and "Night-Ride and Sunrise," made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall.

SUAVITY OF DUKAS

The symphony of Dukas—the last two movements at least—written in the composer's 30th year, shows an admirable command of orchestral resources and a youthful freshness of feeling which at times verges perilously on what is sentimental. It is far from the idiom of the mature composer of "Ariane et Barbe Bleu," the opera which is one of the very significant contributions of the modern Frenchman to the literature of music-drama. The symphony also seemed at a first hearing overlong. But its suavity and frankness of style gave pleasure.

Miss Seydel played the Saint-Saens concerto in a very musicianly manner, with warmth and refinement of style, with contagious feeling. An unusually gifted player today, she has a solid and admirable foundation for future achievement. If the regular progress and development of past years is continued, as doubtless it will be, there should be a brilliant career before her. The audience was delighted with her performance, and recalled the violinist several times.

Sibelius' Great Music

The two pieces of Sibelius, not so familiar to Symphony audiences as other music by this remarkable composer, grow greater with closer acquaintance. It is also doubtless true that Dr. Muck's performance of this music, especially of the "Night-Ride and Sunrise," grows in its greatness. It is no doubt largely our fault that we see more in this work than when Dr. Muck first played it in Boston.

"Night-Ride and Sunrise"—the darkness and agitation of the night, a night of grotesque shapes that peer from the shadows, when the hoofs of the horse themselves awaken echoes which terrify the lonely rider, when a branch of a tree may be the arm of a hobgoblin stretched out hungrily from its ambush, when other strange inhabitants of the darkness may be dodging the flying pair; then a flush on the horizon, a sort of a quiver that runs through everything as it awakens, a song of a bird, long lanes of light that floods over the rocks and through the top branches of trees, then more light, and the great, peaceful, reassuring sun!

Then the Glorious Sunrise

Imagine this, or anything else you like, while this singular music is being played! Enough that there are two moods, the first fantastical and macabre, with just a realistic touch in the occasional orchestral reference to the clatter of hoofs, the muttering of some ghostly wind instrument, and later a monotonous song heard over the hoofbeats; and then such strange and beautiful effects as no orchestra but the orchestra of Sibelius is capable of, and the sensation of warmth and light and smiling nature.

Sibelius has been accused of being unable to write save as a Northman, a Finn, of realizing in his scores only the things that he hears under his village belfry. True, the imagination of this piece is northern, for only in the north could nature assume by turns such impressive and supernatural or genial and beautiful aspects. But such music, whatever its origin, is for any hearer, in any land, who has trembled or rejoiced before the greatness of the earth. Notable is the wild introduction, and the wonderful orchestral effects as the mood changes and the shadows disperse.

Writes With Absolute Sureness

The composer writes with the absolute sureness of the inspired master. Doing things that have not been done before with the orchestra, he knows in advance exactly how he is going to do them, and what the new sounds will be like. Truly, there is not the like of this Northman in modern music. "Pohjola's Daughter" was only less astonishing yesterday because it was better understood in advance. The music of the ride of Wainamoinen, the wooer of the fair daughter of the North; the taunting laughter of strings and wood in the fanciful scene in which he discovers her seated, weaving, on the rainbow; the stern and heroic fanfare of the brass, flung out like a challenge to Northern nature; the poetic conclusion, which leaves in the mind of the hearer the vision of the far-vanishing sledge and the silence that again descends on the colossal, ancient, inviolable North—these things are for music by Sibelius, far more than for words, to portray.

The performance was a triumph for orchestra and conductor, and the last

Advertiser MARCH. 2, 1918

MISS IRMA SEYDEL PROVES A PRODIGY

Boston Girl Violinist Fulfils All Her Early Promise at Symphony Hall

MAKES HER DEBUT AS FULL FLEDGED ARTIST

Dukas' Three Part Symphony and Two Sibelius Works Also on Program

By LOUIS C. ELSON.

PROGRAM.

Dukas ..... Symphony in three parts
Saint-Saens ..... Violin concerto, B minor
Soloist, Miss Irma Seydel
Sibelius ..... "Pojhola's Daughter"
Sibelius ..... "Night Ride and Sunrise"
Night ride and sunrise.

Miss Irma Seydel made her debut, as a young prodigy on the violin, some years ago. More than one musical prodigy grows less as she grows bigger, and is great only while she is small, but we are glad to see that Miss Seydel does not belong to this type. She has been steadily ripening, and the sterling character of her musicianship was demonstrated yesterday afternoon in Symphony Hall, when she made her debut at these concerts as a full-fledged artist.

Her tone is remarkably broad and is sympathetic; her intonation is secure, and her technique in such points as double-stopping, harmonics, etc., is most advanced. The Saint-Saens concerto is not one of the world-famous ones, and yet it is not only good music, but really violinistic in its effects. The slow movement is its most difficult requirement, and Miss Seydel gave this with superb steadiness, the ending of this movement being remarkable for harmonics and arpeggios, which were executed with great effect.

AROUSED ENTHUSIASM.

In the first movement the full tone, especially in G string passages, was wonderful, and the dash and brilliancy of the finale aroused remarkable enthusiasm, which was fully deserved.

Mr. Loeffler, as the teacher of this artist, deserves mention, and the father at the back of the orchestra must have been proud of the girl in front of it. This very young artist may yet inherit the title of "the fiddle-fairy," which was applied to Mme. Norman Neruda in her youth.

Dukas has been chiefly known here by his "Sorcerer's Apprentice," with its two bewitched bassoons, and we were glad to hear him in something more serious. He is neither ugly nor prolix in this symphony which is something to be grateful for in these modern days. In short we can praise the first movemen for symmetry and intelligibility Here there is a theme that is rollicking enough to be a drinking song. The opening figure of thi (sight notes), is treated all the wa from flutes to trombones, and finally comes in in augmentation on th heavy brasses. It is a rather nois movement, but the best of the work

The andante is filled with pastoral pipings and monotony. In the centre there is a broad chorale fo brasses, with brilliant figuration o the strings—the only tangible thing in the rhapsodical movement, which seems to come to a close many times, only to go on again:

"He oft bade farewell, yet was loath to depart."

The finale was inconsequential. A Frenchman once hearing a meaningless sonata burst out with—"Ce sonate, que me veut il?" In like manner we would wish to know what that movement wanted of us. It ended very triumphantly as if Mr. Dukas had really found something important, but we could not discover it.

FULL OF NORTHERN GLOOM.

The two Sibelius works which closed the program were of Northern gloom and impressiveness. Pojhola's Daughter is wooed by Wannemoien, a Scandinavian deity, who used to play upon a harp made of dead men's bones, and strung with drowned maidens' hair, but as such instruments are not manufactured nowadays, Sibelius did not make the harp very prominent in this. Per contra, he gave a picture of the daughter aforesaid seated on a rainbow. Wagner does somewhat better with a rainbow, in the finale of "Rhinegold," but the moist seat was nevertheless recognizable. The formula of beginning with deep bass growls and then working up to a higher climax is a regular Scandinavian patent process, but it must be said that it is employed effectively here, the intentionally fragmentary and spasmodic vein is dramatic, and the monotony of the North has always a species of picturesqueness in its music.

The Night-Ride was rather unconventional. We cannot imagine, for example, what that sudden kettle-drum stroke meant, unless it was a ride in an automobile, and there was a blow-out! In the matter of a Northern sunrise we still prefer Grieg in "Peer Gynt," but this number is none the less impressive and modern.

The brass instruments had some difficult passages in the first number and the steadiness of their work demands mention.

UNION
Springfield, Mass.

13

Musician Says Dr. Karl Muck Is Not Swiss

City Should Not Entertain Enemies While Boys Are Being Shot Up Over There.

The city property committee's desire for a full expression of public opinion before making a decision as to allowing the Boston Symphony Orchestra, conducted by Dr. Karl Muck, to appear in the Auditorium, has already brought two communications to The Union, one from Edward H. Marsh, representing Mr. Ellis, manager of the orchestra, and the other questioning some of Mr. Marsh's statements and coming from a well-known local musician who does not care to have his name appear, but allows his statement to speak for itself. Mr. Marsh asserts that Dr. Muck is not a Prussian, but has been for many years a citizen of Switzerland.

The local musician quoted says that Dr. Muck is German to all intents and practical purposes, if not born there, and takes the ground that it is not fitting, with the Nation at war, that Springfield, or any other city, entertain a large group of enemy aliens who hate the American idea. He asks whether the case would seem the same were the Huns bombarding some nearby American city.

His communication follows:

"After reading Mr. Marsh's defense of Dr. Muck, I thought that some of his statements should not go unchallenged. In the first place, what are Mr. Marsh's interests? Merely financial. What are Mr. Ellis' interests in this matter? The same—purely financial. Now about the Ellis statements that are being sent out wherever the orchestra wishes to play. The Swiss legation at Washington refuses to accept the claim that Dr. Muck is a Swiss subject. Dr. Muck was released by the Kaiser when he came to Boston to conduct the Boston orchestra, and as the papers at that time stated, great pressure had to be brought to bear on the Kaiser to release him for the American engagement. In Germany Dr. Muck was and still is pointed to as the great German conductor. Do the Germans disown him? Do they engage conductors of any other nation?

"Now about that refusal to play our National anthem. Why was the stand taken that it would ruin the symmetry of the artistic program of the orchestra if it were played? And then that charge was withdrawn and Mr. Ellis said that Dr. Muck has never refused to play it. Would the National anthem ever have been played at Dr. Muck's suggestion?

"One more question. How long has Dr. Muck been conducting the 'pop' concerts in Boston? It is news to me that he is conductor at the summer concerts.

"After hearing the orchestra play the Dr. Muck version of "The Star Spangled Banner," what did the papers say (with the exception of Boston)? Most of them called it a parody on the National anthem. While the brasses were playing the tune the strings were playing suggestions of the Venusberg music of 'Tannhauser.' The simple setting is not good enough for Dr. Muck. What about the order from Washington more than a year ago that any arrangements or variations on our National anthem would hereafter be prohibited?

"The whole matters sums up to this: Whether the orchestra and Dr. Muck play here or not. We are at war and will be deeper in another six weeks or so. When our boys are coming back all shot up and with limbs gone, and many have given their lives for our liberty we are entertaining a pro-German conductor and 22 Germans, eight Austrians and six Dutch, 36 all told, who hate the American idea, and who would not be here were it not for the money they receive.

"Let's back the boys at the front. What would be the difference if the Huns were bombarding New Haven, New York or Boston from the Lorraine front? We are at war and would be sitting and enjoying with ease a crowd of recognized enemy's subjects. Now is it consistent? The men will get their salaries just the same if they do not play one more note in the country. After the war let's ship them back and give the opportunity to our American musicians. This war has taught one thing among many; that the foreign musician has always had the big end of everything American in music."

The statement made last night by Mr. Marsh follows:

"Inasmuch as the city property committee seeks an expression of opinion from the citizens of Springfield as to the propriety of allowing Dr. Karl Muck to conduct the concert by the Boston Symphony Orchestra in the Auditorium Feb. 27, it seems only fair, in view of the many erroneous and malicious statements which have been given wide publicity, that these facts should be known, the truth of which is vouched for by C. A. Ellis, manager of the Boston Symphony Orchestra since its organization, and recognized as the head of his profession in America.

"Dr. Muck is not a Prussian.

"He is not an official of the German government.

"He is not even a citizen of Germany. He was born in Hesse, but he has been for many years a citizen of Switzerland, as was his father before him.

"Dr. Muck has never refused to play 'The Star-Spangled Banner.' In fact, he played it willingly at each of the 'pop' concerts by the Boston Symphony Orchestra at Symphony Hall all last season.

"After the most searching investigation the Federal authorities have found nothing to incriminate him as a German agent or as having performed any act which is prejudicial to the interests of our country.'

"For three years of the war Dr. Muck has directed this great cosmopolitan orchestra with rare tact in almost daily rehearsals and concerts. He has permitted no discussion of political affairs and there has not been the slightest friction among these musicians of many nationalities. The membership of the Boston Symphony Orchestra comprises: Fifty-one American citizens (17 native born), 22 Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians, two Bohemians.

"On Dec. 16 last the Boston Symphony Orchestra, Dr. Muck conducting, with Fritz Kreisler and Mme. Melba, gave their services in a concert in Symphone Hall for the benefit of the Massachusetts Halfax relief committee and as a result Mr. Ellis turned over to Robert Winsor, treasurer of the committee, a check for $10,539.26.

"EDWARD H. MARSH."

EXCERPTIONS TO

BULLETIN
ess: Philadelphia, Pa.
FEB 12 19

The Boston Orchestra

WITH Winifred Christie, pianist, as the solo performer, the Boston Symphony made another appearance at the Academy of Music last evening. The program, in addition to the Liszt E-minor concerto, in which Miss Christie was heard for the first time in Philadelphia, included the G-minor symphony of Mozart, Rachmaninoff's symphonic poem, "The Island of the Dead," and the overture to "Egmont," Beethoven, as the purely orchestral numbers.

The symphony, which was placed first on the program, has been referred to as "an expression of sorrow," but that it has also the radiance of joy is evidenced by the fact that Schubert said, "You can hear the angels singing in it." The work, at any rate, is one of inspired and inspiring beauty, with much of the simplicity that is one of Mozart's chief charms, and even the intricacies of the final movement are so unfolded that their flow is as smooth and unchallenged as that of the rippling brook. That the orchestra played the work well might be regarded as a foregone conclusion. That a more satisfactory interpretation would not be possible may not be granted, however. There were moments when the tone might have been clearer and the emphasis less pronounced, when the music itself was far better than the manner in which it was being played.

The Rachmaninoff symphonic poem is an impressive tonal elucidation of the Boecklin picture. Beginning in lugubrious manner, with the rumbling of undulating minor in 'cellos, double basses and harps, there is a graphic suggestion of the dark waters, moaning about the "Island of the Dead." At times there is a marked similarity to Wagner's "Gotterdammerung" music, with a somewhat magnified sense of what has come to be known as "modernism," but the work withal has originality and striking effectiveness, in its bizarre and expressive manner. It was admirably played, the interpretation, in fact, marking the highest point of excellence on the program.

Miss Christie played the somewhat superficial but altogether melodious and beautiful Liszt concerto in a way that won her audience to a genuine demonstration at its conclusion. This attractive young English woman has a plenitude of power and technique, playing with fine command and not a little of sympathy and feeling. There was at times rather too much emphasis, a tendency to make too much effort to produce effects that should have come with seeming ease, but the florid measures were delivered with fluency and the finale brought forth real brilliancy, so that the enthusiasm of the audience, which recalled the pianist several times to the platform, may be regarded as a genuine tribute well deserved.

TRIBUNE
Providence, R. I.
FEB 15 1918

TEUTONS MUST BE ELIMINATED

Otherwise Boston Symphony Orchestra Can't Play in Springfield.

Springfield, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to say what course would be taken relative to a scheduled concert of the orchestra in this city, in view of the conditions attached by the city property board to its use of the Auditorium. The board voted unanimously last night not to allow the use of the Auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion." It is understood the orchestra includes 22 Germans and eight Austrians. The board is willing to accept the orchestra management's statement that Dr. Karl Muck, the conductor, is a Swiss, and to allow him to appear.

Says Muck Is a Swiss.

Boston, Feb. 15.—In connection with the barring of the Boston Symphony Orchestra from Washington some time ago because its membership included a number of enemy aliens, a representative of the orchestra issued a statement in which he said that the conductor, Dr. Karl Muck, was a Swiss citizen. Although Dr. Muck was born in Germany, the statement said, his parents early removed to Switzerland and his father became a Swiss citizen. When Dr. Muck became of age, it was stated, he took out Swiss citizenship papers for himself. The Swiss legation at Washington has declined to make any comment as to Dr. Muck's status.

ENQUIRER
ess: Philadelphia, Pa.
FEB 12 191

BOSTON SYMPHONY PLAYS

Heard at Academy of Music Last Night in Varied Programme

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its third local concert for the season at the Academy of Music last evening in the presence of such an audience in character and numbers as it never fails to attract. A varied and interestiing programme had been prepared for the occasion. It had for its central feature the G minor symphony of Mozart, the one in which Schubert is reported to have said that he "could hear the angels singing," and this familiar but always appealing music could hardly have received a more eloquent or satisfying interpretation.

It was played with that admirable beauty of tone and exquisite refinement of finish for which the Boston Orchestra has for these many years been distinguished and with a lucidity of exposition whereby all the lovely details of its structure was impressively and illuminatively disclosed. Other purely orchestral numbers on the list were Rachmaninoff's poetic and picturesque tone poem inspired by Arnold Boecklin's famous picture, "The Island of the Dead," and the "Egmont" overture of Beethoven, which brought the proceedings to a close.

The assistant artist was Miss Winnifred Christie, a Scotch pianist, who had not been heard here before and who must be credited with having achieved a distinct success. She has taste and tone and force and an ample technique, and she materially contributed to the enjoyment of the evening by a masterly performance of Lizst's concert in E flat major. The next of these concerts is announced for Monday evening, March 1.

Transcript
March 8, 1918

Belated Reply

On Thursday evening, Jan. 31, more than a month ago, Mr. Ernst Schmidt, as assistant conductor of the Symphony Orchestra, led a considerable contingent from it in a concert at Symphony Hall with Mr. Elman as violinist and Miss Power, a protégée of Mme. Melba, as singer. The orchestra played three movements of Goldmark's symphony, "Rustic Wedding," one or two other numbers, and accompanied Mr. Elman in Mendelssohn's concerto. Several days later this column contained a paragraph or two, reproaching the Symphony Orchestra for the carelessness with which it had played at this concert, recalling a like indifference on other occasions when Dr. Muck was not leading it, and noting a similar neglect of duty when one or another choral society employs it. To these strictures, Mr. Schmidt now replies in the following, though somewhat belated, note:

A few weeks ago the usual annual attack upon the members of the Boston Symphony Orchestra appeared in this place charging them with deliberate lack of discipline, when under the leadership of anybody else but Dr. Muck. Although the anonymous writer mentioned my name in connection with the Elman concert. I would not have answered at all if that report had not lately made its way through papers in other cities and threatened to mislead people in general.

Three tasks the critic should fulfill: First, to know something about music; second, to be present at the performance which he is going to write about; third, to be sincere in his criticism. At least one of them, the writer in The Transcript apparently missed. I am far from praising my own work, but the enthusiastic appreciation shown by the large audience especially after the symphony; the high acknowledgment repeatedly expressed by the manager, Mr. Ellis, as well as the gladness of the soloist, Mr. Elman, over the good accompaniment; and last, but not least, the willingness and animation of the whole orchestra absolutely proved that said performance was not as bad as your writer would have us believe.

Referring to the complaint about the choral concerts: Everybody, who has any experience, will admit that the orchestral performance of these concerts differs a good deal from that at the Symphony Concerts. But not everybody considers the different circumstances which determine that difference. In the first place, the orchestra consists of forty or a few more—very seldom of sixty members—instead of the usual one hundred. There is usually one rehearsal only, seldom two, while the orchestra has four or more rehearsals for each of its own concerts. There is also the very important question of the conductor. Most of our chorus leaders are thoroughly experienced as such, but have little or no experience in leading an orchestra. Of course they are not expected to have this experience. Moreover, an orchestra is not a piano, upon which you can practice in your home. You can conduct the greatest opera in front of your mirror without any mistake, but standing before an orchestra, some unexpected sound combination surprises you in such a way that you can easily lose your head and control of your forces. There are many instances in the history of the Symphony Orchestra at choral concerts where such leaders lost their heads and have only been saved by the routine and willingness of the men. Even sensible leaders themselves acknowledge this fact. Writers about music ought to know this and used to know it. May those papers, which printed the original article, also print this reply for the sake of justice.

Here in Boston

At the performance of Bach's Passion Music according to Matthew, in entirety by Dr. Muck, the Symphony Orchestra and Mr. Townsend's chorus at Symphony Hall on Tuesday, March 26, the "first session"—it is now decided—will begin at four in the afternoon and end toward six. The "second session" will begin at eight and continue until half-past nine; while needless, almost, to say, the prices of admission will include both. Dr. Muck has now completed his orchestra, seventy-four in number, and divided into two choirs, each consisting of sixteen violins, six violas, six violoncellos, five basses, two flutes, and two oboes. So far, the solo-singers enlisted comprise Mmes. Hinkle and Alcock, and Messrs. Murphy and Werrenrath. For further needless specification—in any days but these—an English text will be used. Like the orchestra, the chorus will be divided into two choirs, each two hundred strong, with an additional choir of eighty boys' voices.

The Bostonian Strings

Perfect intonation and perfect uniformity can always be expected of Dr. Muck's first violin section, but their playing is always a fresh surprise. In that unforgettable performance of Mozart's symphony in G minor every bar was treated as a factor in the artistic whole. The sixteen men drew a pianissimo so fine that it could only just be heard in the large hall, so true that there seemed not a single conflicting overtone. With this pianissimo as the indispensable basis of all their work they modelled each phrase as carefully as a skilled actor models his sentences. The melody was never on the dead level, as is so often the case in routine orchestral playing. It was always evidently going somewhere or coming from somewhere. The tone was rising or falling, deepening or blanching. The bows of Mr. Witek's men were more than a draftsman's pencil. They were an artist's brush, giving color and design at the same time to their musical line. The performance could have taught something to any virtuoso of the violin who happened to hear it. It was one of the miracles of the present concert season. [The New York Tribune

m EVENING Bulletin
lress Providence, R. I.
FEB 15 1918

BOSTON SYMPHONY ORCHESTRA FACES NEW DIFFICULTIES

Springfield, Mass., City Property Board Refuses Use of Hall Unless German or Austro-Hungarian Musicians Are Eliminated for Occasion.

Springfield, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to say what course would be taken relative to a scheduled concert of the orchestra in this city, in view of the conditions attached by the city property board to its use of the auditorium. The board voted unanimously last night not to allow the use of the auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion."

It is understood the orchestra includes 22 Germans and eight Austrians. The board is willing to accept the orchestra management's statement that Dr. Karl Muck, the conductor, is a Swiss, and to allow him to appear.

AMERICAN
New York City.
FEB 17 1918

Symphonic Concerts Attract Three Large Audiences Yesterday

THE Boston, New York and Russian symphony orchestras gave local concerts yesterday. Each attracted an audience of enormous size and distinct individuality.

The Boston Orchestra was heard in its fourth matinee in Carnegie Hall. For the second time this week Dr. Muck showed evidence of having been influenced by the recent ruling of the Philharmonic Society. That is, he included no works by living German composers in his programme. Yesterday's list comprised the Austrian Haydn's "Surprise" symphony; the Russian Tschaikowsky's Serenada for string orchestra, and the Hungarian Goldmark's overture "Sakuntala."

The conductor again exemplified exceptional skill and taste in his masterly interpretations of these diverse examples. An interested and enthusiastic auditor was Fritz Kreisler, the renowned violinist and composer.

om CITIZEN
dress: Brooklyn, N. Y.
FEB 11
te

PROF. GRIGGS' LECTURE.

Discusses the Boston Orchestra Programme.

The programme that the Boston Symphonw Orchestra will play to-morrow evening at the fourth concert in the series at the Academy of Music was considered in a lecture-recital yesterday afternoon by Professor John C. Griggs, of Vassar College, at the Brooklyn Institute. Before taking up the programme Professor Griggs read a paper on appreciation of music due to a knowledge of color, tone and harmony and delight in virtuosity. Music, he insisted, is something to be appreciated by human ears, and not something to be haggled about, and he expressed sympathy for those who get discouraged because they try to see in music the things they think they ought to see and do not understand.

Professor Griggs then took up the Fourth Symphony of Tschaihowsky, which he commented on in detail, and a young woman assistant played the principal themes. The Strauss tone poem, "Death and Transfiguration," which will be the concluding number on the orchestra's programme, was similarly discussed.

EVENING WORLD
: New York City.
FEB 18 1918

Haydn's "Surprise" symphony, with which Dr. Karl Muck began the Boston Symphony Orchestra's concert at Carnegie Hall on Saturday afternoon, was a delight. Elegance, grace of contour, purity and precision in every detail were blended into a perfect whole in the presentation of the work. The Tschaikowsky serenade for strings in C major, not one of the composer's most remarkable works, although benefitting by an impeccable rendering, was something of an anticlimax. At the end there was Goldmark's lyric overture "Sakuntala."

From LIFE
Address Brooklyn, N. Y.
Date FEB 9 - 1918

Winifred Christie Soloist with Boston Symphony.

Winifred Christie, the English pianist, will be soloist at the fourth Boston Symphony Concert to be given in the Academy of Music under Institute auspices on Friday evening of next week. She will play Liszt's E-flat Concerto for piano and orchestra; Tschaikowsky's Fourth Symphony in F-Minor and Richard Strauss's tone poem, "Death and Transfiguration."

Post Jan 20, 1918

SYMPHONY HALL
THIS (SUNDAY) AFTERNOON, AT 3:30
YSAYE THE GREAT BELGIAN VIOLINIST
Tickets $2.00, $1.50, $1.00, 50c

BULLETIN

ess: Philadelphia, Pa.

The Boston Orchestra

WITH Winifred Christie, pianist, as the solo performer, the Boston Symphony made another appearance at the Academy of Music last evening. The program, in addition to the Liszt E-minor concerto, in which Miss Christie was heard for the first time in Philadelphia, included the G-minor symphony of Mozart, Rachmaninoff's symphonic poem, "The Island of the Dead," and the overture to "Egmont," Beethoven, as the purely orchestral numbers.

The symphony, which was placed first on the program, has been referred to as "an expression of sorrow," but that it has also the radiance of joy is evidenced by the fact that Schubert said, "You can hear the angels singing in it." The work, at any rate, is one of inspired and inspiring beauty, with much of the simplicity that is one of Mozart's chief charms, and even the intricacies of the final movement are so unfolded that their flow is as smooth and unchallenged as that of the rippling brook. That the orchestra played the work well might be regarded as a foregone conclusion. That a more satisfactory interpretation would not be possible may not be granted, however. There were moments when the tone might have been clearer and the emphasis less pronounced, when the music itself was far better than the manner in which it was being played.

The Rachmaninoff symphonic poem is an impressive tonal elucidation of the Bocklin picture. Beginning in lugubrious manner, with the rumbling of undulating minor in 'cellos, double basses and harps, there is a graphic suggestion of the dark waters, moaning about the "Island of the Dead." At times there is a marked similarity to Wagner's "Gotterdammerung" music, with a somewhat magnified sense of what has come to be known as "modernism," but the work withal has originality and striking effectiveness, in its bizarre and expressive manner. It was admirably played, the interpretation, in fact, marking the highest point of excellence on the program.

Miss Christie played the somewhat superficial but altogether melodious and beautiful Liszt concerto in a way that won her audience to a genuine demonstration at its conclusion. This attractive young English woman has a plenitude of power and technique, playing with fine command and not a little of sympathy and feeling. There was at times rather too much emphasis, a tendency to make too much effort to produce effects that should have come with seeming ease, but the florid measures were delivered with fluency and the finale brought forth real brilliancy, so that the enthusiasm of the audience, which recalled the pianist several times to the platform, may be regarded as a genuine tribute well deserved.

om CITIZEN

dress: Brooklyn, N. Y.

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PROF. GRIGGS' LECTURE.

Discusses the Boston Orchestra Programme.

The programme that the Boston Symphonw Orchestra will play to-morrow evening at the fourth concert in the series at the Academy of Music was considered in a lecture-recital yesterday afternoon by Professor John C. Griggs, of Vassar College, at the Brooklyn Institute. Before taking up the programme Professor Griggs read a paper on appreciation of music due to a knowledge of color, tone and harmony and delight in virtuosity. Music, he insisted, is something to be appreciated by human ears, and not something to be haggled about, and he expressed sympathy for those who get discouraged because they try to see in music the things they think they ought to see and do not understand.

Professor Griggs then took up the Fourth Symphony of Tschaihowsky, which he commented on in detail, and a young woman assistant played the principal themes. The Strauss tone poem, "Death and Transfiguration," which will be the concluding number on the orchestra's programme, was similarly discussed.

From

Address

Date

Winifred Christie Soloist with Boston Symphony.

Winifred Christie, the English pianist, will be soloist at the fourth Boston Symphony Concert to be given in the Academy of Music under Institute auspices on Friday evening of next week. She will play Liszt's E-flat Concerto for piano and orchestra; Tschaikowsky's Fourth Symphony in F-Minor and Richard Strauss's tone poem, "Death and Transfiguration."

TRIBUNE

Providence, R. I.

FEB 15

TEUTONS MUST BE ELIMINATED

Otherwise Boston Symphony Orchestra Can't Play in Springfield.

Springfield, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to say what course would be taken relative to a scheduled concert of the orchestra in this city, in view of the conditions attached by the city property board to its use of the Auditorium. The board voted unanimously last night not to allow the use of the Auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion." It is understood the orchestra includes 22 Germans and eight Austrians. The board is willing to accept the orchestra management's statement that Dr. Karl Muck, the conductor, is a Swiss, and to allow him to appear.

Says Muck Is a Swiss.

Boston, Feb. 15.—In connection with the barring of the Boston Symphony Orchestra from Washington some time ago because its membership included a number of enemy aliens, a representative of the orchestra issued a statement in which he said that the conductor, Dr. Karl Muck, was a Swiss citizen. Although Dr. Muck was born in Germany, the statement said, his parents early removed to Switzerland and his father became a Swiss citizen. When Dr. Muck became of age, it was stated, he took out Swiss citizenship papers for himself. The Swiss legation at Washington has declined to make any comment as to Dr. Muck's status.

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BOSTON SYMPHONY ORCHESTRA FACES NEW DIFFICULTIES

Springfield, Mass., City Property Board Refuses Use of Hall Unless German or Austro-Hungarian Musicians Are Eliminated for Occasion.

Springfield, Mass., Feb. 15.—The representative here of the Boston Symphony Orchestra refused to-day to say what course would be taken relative to a scheduled concert of the orchestra in this city, in view of the conditions attached by the city property board to its use of the auditorium. The board voted unanimously last night not to allow the use of the auditorium "unless the members of this orchestra who are citizens of Germany or Austria-Hungary are eliminated for this occasion."

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EVENING WORLD

: New York City.

FEB 18 1918

Haydn's "Surprise" symphony, with which Dr. Karl Muck began the Boston Symphony Orchestra's concert at Carnegie Hall on Saturday afternoon, was a delight. Elegance, grace of contour, purity and precision in every detail were blended into a perfect whole in the presentation of the work. The Tschaikowsky serenade for strings in C major, not one of the composer's most remarkable works, although benefitting by an impeccable rendering, was something of an anti-climax. At the end there was Goldmark's lyric overture "Sakuntala."

Post Jan 20, 1918

SYMPHONY HALL
THIS (SUNDAY) AFTERNOON, AT 3:30
YSAYE THE GREAT BELGIAN VIOLINIST
Tickets $2.00, $1.50, $1.00, 50c

ENQUIRER

ess: Philadelphia, Pa.

FEB 12

BOSTON SYMPHONY PLAYS

Heard at Academy of Music Last Night in Varied Programme

The Boston Symphony Orchestra, under the direction of Dr. Karl Muck, gave its third local concert for the season at the Academy of Music last evening in the presence of such an audience in character and numbers as it never fails to attract. A varied and interestiing programme had been prepared for the occasion. It had for its central feature the G minor symphony of Mozart, the one in which Schubert is reported to have said that he "could hear the angels singing," and this familiar but always appealing music could hardly have received a more eloquent or satisfying interpretation.

It was played with that admirable beauty of tone and exquisite refinement of finish for which the Boston Orchestra has for these many years been distinguished and with a lucidity of exposition whereby all the lovely details of its structure was impressively and illuminatively disclosed. Other purely orchestral numbers on the list were Rachmaninoff's poetic and picturesque tone poem inspired by Arnold Boecklin's famous picture, "The Island of the Dead," and the "Egmont" overture of Beethoven, which brought the proceedings to a close.

The assistant artist was Miss Winnifred Christie, a Scotch pianist, who had not been heard here before and who must be credited with having achieved a distinct success. She has taste and tone and force and an ample technique, and she materially contributed to the enjoyment of the evening by a masterly performance of Lizst's concert in E flat major. The next of these concerts is announced for Monday evening, March 1.

AMERICAN

New York City.

FEB

Symphonic Concerts Attract Three Large Audiences Yesterday

THE Boston, New York and Russian symphony orchestras gave local concerts yesterday. Each attracted an audience of enormous size and distinct individuality.

The Boston Orchestra was heard in its fourth matinee in Carnegie Hall. For the second time this week Dr. Muck showed evidence of having been influenced by the recent ruling of the Philharmonic Society. That is, he included no works by living German composers in his programme. Yesterday's list comprised the Austrian Haydn's "Surprise" symphony; the Russian Tschaikowsky's Serenada for string orchestra, and the Hungarian Goldmark's overture "Sakuntala."

The conductor again exemplified exceptional skill and taste in his masterly interpretations of these diverse examples. An interested and enthusiastic auditor was Fritz Kreisler, the renowned violinist and composer.

Transcript March 8, 1918

Belated Reply

On Thursday evening, Jan. 31, more than a month ago, Mr. Ernst Schmidt, as assistant conductor of the Symphony Orchestra, led a considerable contingent from it in a concert at Symphony Hall with Mr. Elman as violinist and Miss Power, a protégée of Mme. Melba, as singer. The orchestra played three movements of Goldmark's symphony, "Rustic Wedding," one or two other numbers, and accompanied Mr. Elman in Mendelssohn's concerto. Several days later this column contained a paragraph or two, reproaching the Symphony Orchestra for the carelessness with which it had played at this concert, recalling a like indifference on other occasions when Dr. Muck was not leading it, and noting a similar neglect of duty when one or another choral society employs it. To these strictures, Mr. Schmidt now replies in the following, though somewhat belated, note:

A few weeks ago the usual annual attack upon the members of the Boston Symphony Orchestra appeared in this place charging them with deliberate lack of discipline, when under the leadership of anybody else but Dr. Muck. Although the anonymous writer mentioned my name in connection with the Elman concert. I would not have answered at all if that report had not lately made its way through papers in other cities and threatened to mislead people in general.

Three tasks the critic should fulfill: First, to know something about music; second, to be present at the performance which he is going to write about; third, to be sincere in his criticism. At least one of them, the writer in The Transcript apparently missed. I am far from praising my own work, but the enthusiastic appreciation shown by the large audience especially after the symphony; the high acknowledgment repeatedly expressed by the manager, Mr. Ellis, as well as the gladness of the soloist, Mr. Elman, over the good accompaniment; and last, but not least, the willingness and animation of the whole orchestra absolutely proved that said performance was not as bad as your writer would have us believe.

Referring to the complaint about the choral concerts: Everybody, who has any experience, will admit that the orchestral performance of these concerts differs a good deal from that at the Symphony Concerts. But not everybody considers the different circumstances which determine that difference. In the first place, the orchestra consists of forty or a few more—very seldom of sixty members—instead of the usual one hundred. There is usually one rehearsal only, seldom two, while the orchestra has four or more rehearsals for each of its own concerts. There is also the very important question of the conductor. Most of our chorus leaders are thoroughly experienced as such, but have little or no experience in leading an orchestra. Of course they are not expected to have this experience. Moreover, an orchestra is not a piano, upon which you can practice in your home. You can conduct the greatest opera in front of your mirror without any mistake, but standing before an orchestra, some unexpected sound combination surprises you in such a way that you can easily lose your head and control of your forces. There are many instances in the history of the Symphony Orchestra at choral concerts where such leaders lost their heads and have only been saved by the routine and willingness of the men. Even sensible leaders themselves acknowledge this fact. Writers about music ought to know this and used to know it. May those papers, which printed the original article, also print this reply for the sake of justice.

Here in Boston

At the performance of Bach's Passion Music according to Matthew, in entirety by Dr. Muck, the Symphony Orchestra and Mr. Townsend's chorus at Symphony Hall on Tuesday, March 26, the "first session"—it is now decided—will begin at four in the afternoon and end toward six. The "second session" will begin at eight and continue until half-past nine; while needless, almost, to say, the prices of admission will include both. Dr. Muck has now completed his orchestra, seventy-four in number, and divided into two choirs, each consisting of sixteen violins, six violas, six violoncellos, five basses, two flutes, and two oboes. So far, the solo-singers enlisted comprise Mmes. Hinkle and Alcock, and Messrs. Murphy and Werrenrath. For further needless specification—in any days but these—an English text will be used. Like the orchestra, the chorus will be divided into two choirs, each two hundred strong, with an additional choir of eighty boys' voices.

The Bostonian Strings

Perfect intonation and perfect uniformity can always be expected of Dr. Muck's first violin section, but their playing is always a fresh surprise. In that unforgettable performance of Mozart's symphony in G minor every bar was treated as a factor in the artistic whole. The sixteen men drew a pianissimo so fine that it could only just be heard in the large hall, so true that there seemed not a single conflicting overtone. With this pianissimo as the indispensable basis of all their work they modelled each phrase as carefully as a skilled actor models his sentences. The melody was never on the dead level, as is so often the case in routine orchestral playing. It was always evidently going somewhere or coming from somewhere. The tone was rising or falling, deepening or blanching. The bows of Mr. Witek's men were more than a draftsman's pencil. They were an artist's brush, giving color and design at the same time to their musical line. The performance could have taught something to any virtuoso of the violin who happened to hear it. It was one of the miracles of the present concert season. [The New York Tribune

Advertiser, Feb. 28, 1918

BOSTON MUSICAL STAR

Miss Irma Seydel, one of the most brilliant of the young violinists of the day, who will appear as soloist with the Symphony Orchestra this week.

BOSTON GIRL NEXT SYMPHONY SOLOIST

Miss Irma Seydel to Play Saint-Saens' Violin Concerto at This Week's Concerts

To the enviable number of Boston musicians who have appeared as soloists with the Boston Symphony Orchestra at Symphony Hall will now be added Miss Irma Seydel, the violinist, who will be the soloist at this week's concerts.

Miss Seydel, who is still in her 'teens, is one of the youngest artists to appear with the famous orchestra. Indeed, it is a question whether she is not the very youngest, as her first performance with the orchestra took place several years ago at Cambridge. But there is more honor in appearing here at Symphony Hall, so that this week will mark a new advancement for the talented Boston girl.

Another remarkable feature of the event is that Miss Seydel's father will take part in the performance of the Saint-Saens concerto. The father, Theodore Seydel, is a member of the Symphony Orchestra. It was under his direction that the talented daughter began to study the violin with Charles Martin Loeffler, then second violin of the orchestra, and now one of the foremost composers of the day.

Transcript March 4, 1918

WEEK-END CONCERTS

TWO COMPOSERS, A SINGER AND A VIOLINIST

Dukas and Sibelius in the Sharp Contrast of the Parisian's Symphony and the Finn's Tone-Poem—Miss van Dresser of the Acute Mind and the Unanswering Voice—Mr. Ysaye in His New Subtleties and Fineness—Mme. Galli-Curci's and Mr. Heifetz's Programmes—Two Prospective Symphonies and Mr. Casals Anew

THE symphony by Dukas, heard for the first times in Boston and the two tone poems of Sibelius—"Pohjola's Daughter" and "Night-Ride and Sunrise"—by no means familiar music here, again made interesting contrast when all three were repeated at the Symphony Concert of Saturday evening. The Parisian sets to his piece with tremendous energy. It becomes him, as rising composer, to write a symphony and write it he will. With tireless vigor, he continues from end to end of the three movements in which he fashions his music. Onward and onward, he drives his counterpoint, especially in the first Allegro and with the first motive thereof, until he has exhausted all that his mind and his manipulation can devise. He is as zealous to keep his orchestra at work and in motion, with inevitable result in music of insistently thick texture and of a kind of urgent monotony. Distinctly at the end, the hearer believes that the composer was of like sensation with himself: "There, it is done!" The slow movement ensues, as ruminant upon the motives whence it springs, as reflective in the progress and interplay of them, as though Dukas had taken cue, but not inspiration, from Brahms himself. By all means a well-knit music, but so closely knit that it relaxes but seldom for harmonic and instrumental color. Solidly it is wrought; stolidly it moves. For the Finale, Dukas regathers the energy of the beginning; again he is lengthy in proportion to the interest of his matter; again he tends to monotony. Happily, however, the music is lighter-paced, more diverse in color; here and there outsprings a hint of exhilaration. After all, Paul Abraham Dukas, having undertaken to write a symphony, has written it. Moreover, as he may reflect nowadays, there have been conductors and orchestras in France and the United States willing to play it—once.

On the other hand, in Sibelius's tone-poems, the composer writes obviously from imaginative impulse. The wanton and witching woman of the moon, mocking, enticing, testing the hero beneath her on his sledge, his chagrins and his consolations, the icy air, the glinting light, prompt him to tonal narrative, to tonal picture. He achieves both in music that is not only closely wrought but supple; that at once interests the ear and stirs perception and fancy; that is both economical and diverse of means; that has a native wildness and a strange magic; that summons atmosphere, imposes suggestion; that is hard to hear unmoved. Again in "Night-Ride and Sunrise," Sibelius courts monotony in the figure of the ring of the horses' feet, but a monotony that pricks the nerves of sensation, not dulls them. Out of his melancholy tune, he hints at the moody preoccupation of the riders and so strikes personal, human note. His dawn, his sunrise are not tonal commonplaces. They are musical record of individual sensation for which he finds as individual musical means and procedure. Dukas in his symphony makes his way by sheer force of will, through a self-imposed task. Sibelius in his tone-poems writes music that, seemingly, mind and heart bade him eagerly to write and for which he less multiplies than sifts his resources. The Parisian atrophies his hearers; the Fin [illegible] them.

Post March 9, 1918

BACH'S PASSION MUSIC

The impending performance of Bach's "The Passion According to Matthew," in Symphony Hall, Tuesday of Holy Week, March 26, has brought forth many inquiries regarding the edition which will be used. In the original version Bach's orchestra comprised the string choir with four flutes and four oboes, the latter interchangeable, first with oboes d'amore, second with oboes da caccia. He employed also the organ and harpsichord for the "basso continuo," or "figured bass." For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment unless it was a single instrument obligato, alowing the organist or harpsichordist to weave his own accompaniment to the singers.

This "basso continuo" became a lost art long before the end of the 18th century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Robert Franz, and it is this which is generally used at performances in this country and abroad.

In preparing the "Passion Music" for performances it has been Dr. Muck's aim to revert as nearly as possible to the original in form and manner. He will give it in its entirety, for the excisions usually made destroy to a great degree the significance of the work. He will give it in two sessions, the first part, which is essentially epic in form, in the afternoon; the second part, which is dramatic, in the evening.

Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding likewise that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely the Mozart version and all of the Franz version except certain accompaniments for string alone. His orchestra wil consist of 32 violins, 12 violas, 12 'cellos and eight basses, four flutes, four oboes, organ and piano. It is greatly to his regret that he is unable to secure in this country the oboes da caccia, but for these he will substitute the English horns, which in the modern orchestra correspond to the obsolete oboe da caccia. He has oboes d'amore.

Dr. Muck himself has restored so far as practical the original orchestration of Bach. He has also scored for the Bach orchestra many of the arias and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. He has also written out the parts for the organ and piano, the latter taking the place of the harpsichord. In other words, the coming performance of the "Passion" music will approximate the original performance in the Church of St. Thomas, Leipsic, as closely as modern conditions permit.

Mr. Stephen Townsend, who is training the chorus, reports that he will have 400 singers. Rehearsals are being held twice a week, one for each of the two choruses, and there will be two full rehearsals for the entire chorus the week of March 11. The following week there will be two full rehearsals with orchestras under Dr. Muck. In addition to the chorus there will be a boys' choir of 80 carefully chosen from various churches in the city.

Advertiser March 9, 1918

SYMPHONY PROGRAM IS CONSERVATIVE

Joseph Malkin, as Soloist, Moves His Audience to Frequent Applause

By LOUIS C. ELSON.

Program.
Goldmark. "Sakuntala" Overture.
Lalo, Concerto for Violoncello.
Soloist, Joseph Malkin.
Beethoven. Second Symphony.

A conservative program, written in the days when they composed tunes and when music was supposed to please the auditor. Goldmark's "Sakuntala" overture is a point where the non-musician can enjoy and the strict musician also be satisfied.

It is the composer's best orchestral work. There are good contrasts in the overture. The hunting of King Dushyanta and the loneliness of Sakuntala in the forest are fine foils to each other, and there is real passion in the love-scenes.

The figure treatment is not too complex for the laity to follow; every auditor could trace the five-noted bit (a, b-flat, c, d. c) from which much of the music is derived, and the deep trills of the string orchestra and bassoons were impressive to all alike.

The horns and trumpets had some very brilliant work to do in the hunting themes, and accomplished it finely, while the triumphant coda, with plenty of kettle-drum spice, was finely effective. Such music is beautiful even when it pictures gloom. It is an Oriental picture with properly Oriental warmth of coloring. It aroused great applause and both the work and its interpretation deserved it.

GIVES MANY ENCORES.

Lalo's violoncello concerto still kept to the domain of melody. It served to introduce Mr. Joseph Malkin as soloist, one of the great performers in this city of great violoncellists. Mr. Malkin's tone was broad, sympathetic and pure in intonation —"Mein Liebchen, was willst Du noch mehr?"—and the concerto is agreeable all the way through.

Perhaps one might except the first movement from the pleasant adjective, for it is rather long and not so popular as the succeeding two, but the perfect phrasing of the soloist and the excellent ensemble of the orchestra caused it to win much applause. Its earnest and dramatic vein was finely given, and the antiphonal dialogue between the calls and the orchestra (chiefly brasses) was especially effective.

The second movement is pastoral even to the extent of giving a drone bass of bagpipe style and it contrasted well with the more sombre character of the preceding movement. The finale has themes which are almost dances in character.

We should scarcely call this a great composition, but 'cello concertos are scarce and this could ill be spared from the repertoire. Mr. Malkin was recalled three times with considerable enthusiasm.

POPULAR MELODIES.

And now came more melodies, for the second and third movements of Beethoven's second symphony are really popular in their simplicity of tunes. We once asked Mr. Gericke which symphony of the Beethoven nine he considered the greatest.

"Always the one I have heard last," was his answer.

There is much truth in this: the second symphony may be less than the heroic, the fifth or the seventh, but heard by itself it is grand enough to satisfy anybody. The slow movement has melody enough to set up half-a-dozen modern composers in orchestral work, unless they despised such simplicity of themes.

One may remember, too, that the third movement of this was the first Scherzo ever written, the foundation of a new form of movement for symphony, replacing the Minuet which Haydn had worn threadbare.

One can only praise the reading and the shading of the performance. The rapid chief figure of the first movement, and the rather difficult skips of the first theme of the finale, were given flawlessly. Therefore, for once, one could forget the modern musical troubles and enjoy good, commonsense melody such as used to be written "when Music, Heavenly Maid, was young"!

Items and Announcements

Dr. Muck has in hand for performance before the end of the season two symphonies by American composers—one by John Alden Carpenter, first heard at the Norfolk Festival, last June, and again in Chicago, last October, at Mr. Stock's concerts; the other by Daniel Gregory Mason, as yet unheard anywhere. Each is the first symphony of the composer; each is interesting in kind; while upon both the conductor, as his custom is, will spend his utmost pains.

Hitherto in Boston, Mr. Casals, the eminent violoncellist, has ventured no recital of his own. Now, he will undertake such a concert in Jordan Hall on Monday afternoon, March 25, playing sonatas for violoncello and piano, suites for violoncello alone and a few lighter pieces. The occasion is as rare, almost, as the violoncellist himself.

H. T. P.

Transcript 3/4

WORLD
New York City
MAR 1 - 1918

THE "BAZOOKA'S" MELLOW NOTE is probably as yet a stranger to Dr. Muck and the Boston Symphony Orchestra. It is doubtful even if it is familiar to us lowbrows whose dull lives are sweetened by jazz bands. The bazooka is the instrument at the left of this [illegible] recently organized at [illegible]

Somerville Journal
Dec 7, 1917

NEWMAN'S TRAVEL TALK.

In "Our West Indies," Newman's final travel talk this season, at Symphony Hall next Friday evening and Saturday afternoon, the popular traveler will portray salient characteristics of today's daily life in Porto Rico, Santa Cruz and our new possessions, the Virgin Islands. An unusual feature of the "journey" is a motion picture record—the only one in existence—of the ceremonies when the transfer was made of the jurisdiction of the Virgin Isles from Denmark to the United States. Exclusive motion pictures and gorgeous color views will portray the busy street life of Porto Rico's capital, San Juan.

Advertiser, Feb. 28, 1918

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TRANSCRIPT MARCH 4

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Transcript

WORLD
New York City
MAR 1 - 1918

TRANSCRIPT MARCH 4, 1918

WEEK-END CONCERTS

TWO COMPOSERS, A SINGER AND A VIOLINIST

Dukas and Sibelius in the Sharp Contrast of the Parisian's Symphony and the Finn's Tone-Poem—Miss van Dresser of the Acute Mind and the Unanswering Voice—Mr. Ysaye in His New Subtleties and Fineness—Mme. Galli-Curci's and Mr. Heifetz's Programmes—Two Prospective Symphonies and Mr. Casals Anew

THE symphony by Dukas, heard for the first times in Boston and the two tone poems of Sibelius—"Pohjola's Daughter" and "Night-Ride and Sunrise"—by no means familiar music here, again made interesting contrast when all three were repeated at the Symphony Concert of Saturday evening. The Parisian sets to his piece with tremendous energy. It becomes him, as rising composer, to write a symphony and write it he will. With tireless vigor, he continues from end to end of the three movements in which he fashions his music. Onward and onward, he drives his counterpoint, especially in the first Allegro and with the first motive thereof, until he has exhausted all that his mind and his manipulation can devise. He is as zealous to keep his orchestra at work and in motion, with inevitable result in music of insistently thick texture and of a kind of urgent monotony. Distinctly at the end, the hearer believes that the composer was of like sensation with himself: "There, it is done!" The slow movement ensues, as ruminant upon the motives whence it springs, as reflective in the progress and interplay of them, as though Dukas had taken cue, but not inspiration, from Brahms himself. By all means a well-knit music, but so closely knit that it relaxes but seldom for harmonic and instrumental color. Solidly it is wrought; stolidly it moves. For the Finale, Dukas regathers the energy of the beginning; again he is lengthy in proportion to the interest of his matter; again he tends to monotony. Happily, however, the music is lighter-paced, more diverse in color; here and there outsprings a hint of exhilaration. After all, Paul Abraham Dukas, having undertaken to write a symphony, has written it. Moreover, as he may reflect nowadays, there have been conductors and orchestras in France and the United States willing to play it—once.

On the other hand, in Sibelius's tone-poems, the composer writes obviously from imaginative impulse. The wanton and witching woman of the moon, mocking, enticing, testing the hero beneath her on his sledge, his chagrins and his consolations, the icy air, the glinting light, prompt him to tonal narrative, to tonal picture. He achieves both in music that is not only closely wrought but supple; that at once interests the ear and stirs perception and fancy; that is both economical and diverse of means; that has a native wildness and a strange magic; that summons atmosphere, imposes suggestion; that is hard to hear unmoved. Again in "Night-Ride and Sunrise," Sibelius courts monotony in the figure of the ring of the horses' feet, but a monotony that pricks the nerves of sensation, not dulls them. Out of his melancholy tune, he hints at the moody preoccupation of the riders and so strikes personal, human note. His dawn, his sunrise are not tonal commonplaces. They are musical record of individual sensation for which he finds as individual musical means and procedure. Dukas in his symphony makes his way by sheer force of will, through a self-imposed task. Sibelius in his tone-poems writes music that, seemingly, mind and heart bade him eagerly to write and for which he less multiplies than sifts his resources. The Parisian atrophies his hearers; the Fin [illegible]

POST MARCH. 3, 1918

BACH'S PASSION MUSIC

The impending performance of Bach's "The Passion According to Matthew," in Symphony Hall, Tuesday of Holy Week, March 26, has brought forth many inquiries regarding the edition which will be used. In the original version Bach's orchestra comprised the string choir with four flutes and four oboes, the latter interchangeable, first with oboes d'amore, second with oboes da caccia. He employed also the organ and harpsichord for the "basso continuo," or "figured bass." For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment unless it was a single instrument obligato, alowing the organist or harpsichordist to weave his own accompaniment to the singers.

This "basso continuo" became a lost art long before the end of the 18th century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Robert Franz, and it is this which is generally used at performances in this country and abroad.

In preparing the "Passion Music" for performances it has been Dr. Muck's aim to revert as nearly as possible to the original in form and manner. He will give it in its entirety, for the excisions usually made destroy to a great degree the significance of the work. He will give it in two sessions, the first part, which is essentially epic in form, in the afternoon; the second part, which is dramatic, in the evening.

Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding likewise that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely the Mozart version and all of the Franz version except certain accompaniments for string alone. His orchestra wil consist of 32 violins, 12 violas, 12 'cellos and eight basses, four flutes, four oboes, organ and piano. It is greatly to his regret that he is unabl to secure in this country the oboes da caccia, but for these he will substitute the English horns, which in the modern orchestra correspond to the obsolete oboe da caccia. He has oboes d'amore.

Dr. Muck himself has restored so far as practical the original orchestration of Bach. He has also scored for the Bach orchestra many of the arias and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. He has also written out the parts for the organ and piano, the latter taking the place of the harpsichord. In other words, the coming performance of the "Passion" music will approximate the original performance in the Church of St. Thomas, Leipsic, as closely as modern conditions permit.

Mr. Stephen Townsend, who is training the chorus, reports that he will have 400 singers. Rehearsals are being held twice a week, one for each of the two choruses, and there will be two full rehearsals for the entire chorus the week of March 11. The following week there will be two full rehearsals with orchestras under Dr. Muck. In addition to the chorus there will be a boys' choir of 80 carefully chosen from various churches in the city.

THE "BAZOOKA'S" MELLOW NOTE is probably as yet a stranger to Dr. Muck and the Boston Symphony Orchestra. It is doubtful even if it is familiar to us lowbrows whose dull lives are sweetened by jazz bands. The bazooka is the instrument at the left of this picture of the [illegible] recently organized at Paris [illegible]

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Advertiser March 9, 1918

SYMPHONY PROGRAM IS CONSERVATIVE

Joseph Malkin, as Soloist, Moves His Audience to Frequent Applause

By LOUIS C. ELSON.

Program.
Goldmark. "Sakuntala" Overture.
Lalo, Concerto for Violoncello.
Soloist, Joseph Malkin.
Beethoven. Second Symphony.

A conservative program, written in the days when they composed tunes and when music was supposed to please the auditor. Goldmark's "Sakuntala" overture is a point where the non-musician can enjoy and the strict musician also be satisfied.

It is the composer's best orchestral work. There are good contrasts in the overture. The hunting of King Dushyanta and the loneliness of Sakuntala in the forest are fine foils to each other, and there is real passion in the love-scenes.

The figure treatment is not too complex for the laity to follow; every auditor could trace the five-noted bit (a, b-flat, c, d, c) from which much of the music is derived, and the deep trills of the string orchestra and bassoons were impressive to all alike.

The horns and trumpets had some very brilliant work to do in the hunting themes, and accomplished it finely, while the triumphant coda, with plenty of kettle-drum spice, was finely effective. Such music is beautiful even when it pictures gloom. It is an Oriental picture with properly Oriental warmth of coloring. It aroused great applause and both the work and its interpretation deserved it.

GIVES MANY ENCORES.

Lalo's violoncello concerto still kept to the domain of melody. It served to introduce Mr. Joseph Malkin as soloist, one of the great performers in this city of great violoncellists. Mr. Malkin's tone was broad, sympathetic and pure in intonation —"Mein Liebchen, was willst Du noch mehr?"—and the concerto is agreeable all the way through.

Perhaps one might except the first movement from the pleasant adjective, for it is rather long and not so popular as the succeeding two, but the perfect phrasing of the soloist and the excellent ensemble of the orchestra caused it to win much applause. Its earnest and dramatic vein was finely given, and the antiphonal dialogue between the calls and the orchestra (chiefly brasses) was especially effective.

The second movement is pastoral even to the extent of giving a drone bass of bagpipe style and it contrasted well with the more sombre character of the preceding movement. The finale has themes which are almost dances in character.

We should scarcely call this a great composition, but 'cello concertos are scarce and this could ill be spared from the repertoire. Mr. Malkin was recalled three times with considerable enthusiasm.

POPULAR MELODIES.

And now came more melodies, for the second and third movements of Beethoven's second symphony are really popular in their simplicity of tunes. We once asked Mr. Gericke which symphony of the Beethoven nine he considered the greatest.

"Always the one I have heard last," was his answer.

There is much truth in this: the second symphony may be less than the heroic, the fifth or the seventh, but heard by itself it is grand enough to satisfy anybody. The slow movement has melody enough to set up half-a-dozen modern composers in orchestral work, unless they despised such simplicity of themes.

One may remember, too, that the third movement of this was the first Scherzo ever written, the foundation of a new form of movement for symphony, replacing the Minuet which Haydn had worn threadbare.

One can only praise the reading and the shading of the performance. The rapid chief figure of the first movement, and the rather difficult skips of the first theme of the finale, were given flawlessly. Therefore, for once, one could forget the modern musical troubles and enjoy good, commonsense melody such as used to be written "when Music, Heavenly Maid, was young"!

Globe March 9-1918

SYMPHONY CONCERT

Goldmark's overture "Sakuntala" was given a glowing, glorious performance yesterday afternoon. Dr Muck and the orchestra recreated the old work, finding in it a warmly imaginative, romantic spirit which makes the hearer pause and consider. Where did this son of a Jewish cantor, born in a small Hungarian town in a year, when Berlioz was 27, Liszt but 19, find the inspiration much less the knowledge of orchestral technic for the thought and expression of certain of these pages?

Rubin Goldmark, the composer's nephew now living in New York, has said, as quoted in the program notes, that his uncle worshipped Mozart, greatly admired Schumann, but had written his representative works long before the later Wagner had been played in Vienna. There is the suggestion of the East in pages of this overture, as in the exotic so-called "love theme," sensuous, of noble curve and plasticity, a fancy substantiating Goldmark's disdain for Kapellmeistermusik.

The treatment of the dramatic episodes, the fine sense of distinction between arioso and declamation, between points of climax and of repose, the use of the filled pause, the moments of golden sonority, the surprising feeling for orchesural color — these and other comparable qualities give the score a modern cast despite certain perfunctory measures as the pompous fanfare perhaps heralding the arrival of the king.

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Beethoven's second symphony made the second half of the program. The orchestra takes its fifth trip next week. At the concerts March 22 and 23 Mr Chadwick's Symphonic Sketches and Saint-Saens' third symphony will be played.

Post March 9 1918

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The orchestral pieces were Goldmark's overture to "Sakuntala" and Beethoven's symphony in D major.

MR. MALKIN'S HANDICAP

The concerto sounded more old-fashioned than ever. Its performance was capable, but rather perfunctory. Mr. Malkin had suffered a disappointment, which can only be appreciated by those who play a fine stringed instrument and devoted to it, when he recently lost a very valuable and treasured violoncello in a taxicab accident. He played on another and an inferior instrument yesterday, and such an experience is enough to dull the enthusiasm and conviction of any artist when he performs in public. A 'cellist of exceptional talent and virtuosity, Mr. Malkin has done himself greater justice on other occasions.

The Goldmark overture is a singular blend of that which is rich, exotic, fascinating beyond words in its languor and orientalism, and that which is regular dyed-in-the-wool German formula. The introduction and the opening theme, once heard, are never forgotten. But the contrasting passage—the trumpet calls, and all that—is the regular proceeding in the manner of the German school, which, with the deterioration of Richard Strauss in his later period ceased to be original and creative in its musical art. We say this, not to introduce politics in a musical discussion, but with full recognition of the fact that any sound appreciation or criticism of music must be based on the understanding of the wonderfully intimate relation between musical expression and the spirit of a people.

A court of law would base its decision against Germany on the scraps of paper she has torn up and destroyed, and her entire failure to justify such a proceeding. But to a sensitive musician it would only be necessary to examine the music that has come from modern Germany and compare it with the music of a Beethoven or a Brahms to realize the entire change and deterioration in the morale of the people. The Beethoven, even of the early second symphony, preached a gospel which would not be pleasing to their leaders of today.

Herald March 9, 1918

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Goldmark's Gorgeous Overture Feature of the Performance

LALO'S CONCERTO FOR VIOLONCELLO

By PHILIP HALE

The 17th concert of the Boston Symphony orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Goldmark, overture, "Sakuntala"; Lalo, Concerto for Violoncello; Beethoven, Symphony No. 2.

The gorgeous overture of Goldmark was played in a manner to arouse enthusiasm. When the overture was performed here for the first time over 40 years ago the players were so enamored of it that, as Mr. Zerrahn once told us, they hummed the chief themes at rehearsals of other compositions for many months, whistled them in the streets, and were eager for frequent performances of it. Yesterday's performance was the 15th at the Symphony concerts, yet the music is as fresh, as oriental in its sensuousness, as it was when it was first heard.

"Oriental" is, after all, a loose term to be applied to any occidental music; but this overture with the prelude and other pages of Goldmark's "Queen of Sheba" are more suggestive of the East than Japanese, Chinese or Hindu music that has been played or sung here in public or in private. If true oriental music is not thematically like that of Goldmark's; it should be. In "The Queen of Sheba" the influence of the composer's Hebrew blood is clearly revealed, especially in the Temple scene; but the opening measures of the "Sakuntala" overture, like those of the orchestral introduction to "The Queen of Sheba," are redolent of the Orient; the one suggesting lush vegetation and sensuous anticipation; the other vast sandy stretches and the blazing sun; both hinting at what Henley called "the tedium of the East."

Lalo's violoncello concerto is one of the very few elaborate compositions for the instrument that repay the art of the player and the attention of the hearer. Many years ago Hanslick of Vienna protested against the pompous introduction with the blasts of brass. We like to hear a violinist, pianist or violoncellist announced with a flourish of trumpets, with the jubilation of the full orchestra. It is as if the composer said: "Here comes one that is worth hearing. Mark how he will play my music." Perhaps the first movement of Lalo's concerto is interesting by reason of the general structure and the singularly effective instrumentation rather than the thematic character. How more modern composers have borrowed liberally from Lalo and Chabrier in the matter of orchestration: in the use of the brass and wood wind; also in the delicate treatment of the string choir! The second and third movements are melodically grateful, nor is it fanciful to find in these movements the influence of Lalo's Spanish descent on the rhythm and the melodic lines. Mr. Malkin gave an artistic and pleasing performance.

Dr. Muck bestows as much loving care on the interpretation of the first and second symphonies of Beethoven as on that of the greater ones. The two early symphonies are fairly familiar by this time. The pleasure to be derived from them is chiefly a question of performance. If we must hear early works of the masters in Vienna, would not the unfamiliar symphonies of Mozart and Haydn, some of those for the smallest orchestra of that period, be more entertaining?

The concert will be repeated tonight. The orchestra will be away next week. The program for March 15 and 16 will be as follows: Chadwick, Symphonic Sketches; Saint-Saens, Symphony No. 3 in C minor.

RECORD Dec 28.1917

The Symphony standees on Huntington ave. were out in full force this morning to get the "rush" seats. Mme. Melba was singing and she is always a drawing card with those who hear the greatest of orchestras for a quarter-plus your Uncle Samuel's war tax. Mme. Melba today sang two Mozart arias and Lia's aria from Debussy's "L'Enfant Prodigue." Mme. Melba has been heard much here this year, in her own Thanksgiving Day recital, at the regular Symphony performances and at the Red Cross benefit. Many are anxiously awaiting her Sunday afternoon appearance.

The usual great audience will greet Mr. McCormack at Symphony Hall Sunday when he sings for the benefit of the Red Cross. Mr. McCormack's stock with musicians has jumped 50 p.c. since his recent remarkable singing with the Symphony. He then proved that he not only possessed a wonderfully beautiful lyric tenor voice but that he was a sound musician. Sunday he gives his "popular" audience what they like, standard songs, ballards, and Irish ditties.

Transcript Dec. 15, 1917

Amusements | Amusements

SYMPHONY HALL
TOMORROW (SUNDAY) AFTERNOON AT 3.30
RELIEF CONCERT for the Benefit of Sufferers by the Catastrophe at HALIFAX.
BOSTON SYMPHONY ORCHESTRA—Dr. KARL MUCK, Conductor
Madame MELBA—FRITZ KREISLER—who give their services.
Admission $2. Souvenir Programme 25c.

SYMPHONY HALL—Two Courses Exactly Alike
BURTON HOLMES
FRIDAY EVE'S at 8.15 SATURDAY MAT'S at 2.30
AUSTRALIA, Jan. 4 & 5 NEW ZEALAND, Jan. 11 & 12
SOUTH SEA ISLANDS, Jan. 18 & 19 JAPAN in 1917, Jan. 25 & 26
ALASKA TODAY, Feb. 1 & 2
SALE COURSE TICKETS: $4, $3 and $2.50 WED., DEC. 26

Handel and Haydn Society
EMIL MOLLENHAUER, Conductor H. G. TUCKER, Organist
Chorus of Society — Orchestra — Organ — Soloists
THE Messiah
SUN., DEC. 23, 7.30
Soprano, MARIE STODDART
Alto, ALMA BECK
Tenor, REED MILLER
Bass, HENRI SCOTT
MON., DEC. 24, 7.30
Soprano, MARIE de KYZER
Alto, MERLE ALCOCK
Tenor, Reed Miller
Bass HENRI SCOTT
Two Performances
Tickets $2.00, $1.50 and $1.00 Now on Sale

SUNDAY AFTERNOON, DECEMBER 30, AT 3
JOHN McCORMACK
The World's Greatest Lyric Tenor. Mr. McCormack will sing his usual complete concert program.
ENTIRE RECEIPTS FOR BENEFIT OF RED CROSS
Mr. McCormack has volunteered to raise $100,000 by giving a series of concerts from coast to coast.
Tickets: $2.50, $2.00, $1.50, $1.00. No War Tax.
This concert under the management of the Boston Metropolitan Chapter American Red Cross. Mail Orders Now to L. H. MUDGETT, Honorary Manager.

SYMPHONY HALL, SUNDAY AFTERNOON, JAN. 6, AT 3.30
JASHA HEIFETZ VIOLIN RECITAL
THE SENSATION OF THE PRESENT MUSICAL SEASON
Tickets $2.00, $1.50, $1.00, 75c

JORDAN HALL, TUESDAY EVENING, DEC. 18, AT 8.15
LAURA LITTLEFIELD SOPRANO Song Recital
Tickets Purchased for Tues. Eve., Dec. 4, hold good for the 18th
Tickets $1.50, $1.00 and 50c at Symphony Hall

JORDAN HALL, WEDNESDAY AFTERNOON, JAN. 2, AT 3
EMILIO De GOGORZA SONG RECITAL
Tickets $1.50, $1.00 and 50c at Symphony Hall

Mail Orders accompanied by check or money order and addressed L. H. MUDGETT, Symphony Hall, filled in order of receipt and as near desired location as possible.

Boston Symphony Orchestra
SYMPHONY HALL
TONIGHT AT 8
Dr. KARL MUCK, Cond.
John McCORMACK, Soloist
TICKETS AT BOX OFFICE
5t(A) d 11

Transcript Jan 19, 1918

SYMPHONY HALL
TOMORROW (SUNDAY) AFTERNOON, AT 3.30
YSAYE THE GREAT BELGIAN VIOLINIST
BERYL RUBINSTEIN, Pianist
Tickets $2.00, $1.50, $1.00, 50c.

From TOWN & COUNTRY
Address: New York City
Date Dec 28 1917

MUSIC AND MUSICIANS

By ANNE SHINGLEUR

Established:

THE second pair of Boston Symphony concerts were given in Carnegie Hall on Friday evening, December seventh, and Saturday afternoon, December eighth. The program for the first of these concerts included Rachmaninoff's Second Symphony and three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream." At the afternoon performance there was no symphony played, the program comprising MacDowell's second suite in E minor, "Indian"; Debussy's three symphonic sketches, "The Sea," and Beethoven's overture, "Leonore," No. 3.

THERE was some conjecture as to whether these concerts would be given here, because of the announcement made shortly before that on account of the rigid enforcement of the Enemy Alien Act, the Boston Symphony Orchestra might be disbanded. It seems that out of one hundred and one members of the orchestra twenty-three are without citizenship papers, and the new Department of Justice regulations prohibit alien enemies from leaving the State. This ruling affects all orchestras with alien membership, and the Philadelphia Orchestra has met the situation by dismissing its eight German musicians who were not American citizens. Even if the Boston Orchestra followed this example, however, it is difficult to see how the new ruling could be modified in the case of Dr. Karl Muck, or to understand how that eminent conductor will be allowed to leave the State of Massachusetts, unless, as has been asserted, he is a native of Switzerland. However, it is not probable that after his hostile attitude toward the "Star Spangled Banner" he will be granted any special favors by our Government. All the world knows of his refusal to conduct our national air in Providence, R.I., and the sensational developments that followed. The Boston band of musicians could not then stoop to anything so inartistic. Dr. Muck said, "Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra? To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the symphony stands for—musical art." Nevertheless, the Boston Orchestra was not strong enough to stand the storm of protest, and after the incident at Providence our anthem was played at the beginning of each concert. But with the true German spirit, Dr. Muck could not capitulate entirely, or magnanimously. Instead of playing the anthem as written he gave his own "arrangement" which was embroidered with many violin runs and arpeggios, taking away much of the dignity of the music.

Globe March 9 - 1918

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The concert will be repeated tonight. The orchestra will be away next week. The program for March 15 and 16 will be as follows: Chadwick, Symphonic Sketches; Saint-Saens, Symphony No. 3 in C minor.

RECORD Dec 28. 1917

The Symphony standees on Huntington ave. were out in full force this morning to get the "rush" seats. Mme. Melba was singing and she is always a drawing card with those who hear the greatest of orchestras for a quarter-plus your Uncle Samuel's war tax. Mme. Melba today sang two Mozart arias and Lia's aria from Debussy's "L'Enfant Prodigue." Mme. Melba has been heard much here this year, in her own Thanksgiving Day recital, at the regular Symphony performances and at the Red Cross benefit. Many are anxiously awaiting her Sunday afternoon appearance.

The usual great audience will greet Mr. McCormack at Symphony Hall Sunday when he sings for the benefit of the Red Cross. Mr. McCormack's stock with musicians has jumped 50 p.c. since his recent remarkable singing with the Symphony. He then proved that he not only possessed a wonderfully beautiful lyric tenor voice but that he was a sound musician. Sunday he gives his "popular" audience what they like, standard songs, ballards, and Irish ditties.

Transcript Dec. 15, 1917

Amusements | Amusements

SYMPHONY HALL
TOMORROW (SUNDAY) AFTERNOON AT 3.30
RELIEF CONCERT for the Benefit of Sufferers by the Catastrophe at HALIFAX.
BOSTON SYMPHONY ORCHESTRA—Dr. KARL MUCK, Conductor
Madame MELBA—FRITZ KREISLER—who give their services.
Admission $2. Souvenir Programme 25c.

SYMPHONY HALL—Two Courses Exactly Alike
BURTON HOLMES
FRIDAY EVE'S at 8.15 SATURDAY MAT'S at 2.30
AUSTRALIA, Jan. 4 & 5 NEW ZEALAND, Jan. 11 & 12
SOUTH SEA ISLANDS, Jan. 18 & 19 JAPAN In 1917, Jan. 25 & 26
ALASKA TODAY, Feb. 1 & 2
SALE COURSE TICKETS: $4, $3 and $2.50 WED., DEC. 26

Handel and Haydn Society
EMIL MOLLENHAUER, Conductor H. G. TUCKER, Organist
Chorus of Society — Orchestra — Organ — Soloists
THE Messiah
SUN., DEC. 23, 7.30
Soprano, MARIE STODDART
Alto, ALMA BECK
Tenor, REED MILLER
Bass, HENRI SCOTT
MON., DEC. 24, 7.30
Soprano, MARIE de KYZER
Alto, MERLE ALCOCK
Tenor, Reed Miller
Bass HENRI SCOTT
Two Performances
Tickets $2.00, $1.50 and $1.00 Now on Sale

SUNDAY AFTERNOON, DECEMBER 30, AT 3
JOHN McCORMACK
The World's Greatest Lyric Tenor. Mr. McCormack will sing his usual complete concert program.
ENTIRE RECEIPTS FOR BENEFIT OF RED CROSS
Mr. McCormack has volunteered to raise $100,000 by giving a series of concerts from coast to coast.
Tickets: $2.50, $2.00, $1.50, $1.00. No War Tax.
This concert under the management of the Boston Metropolitan Chapter American Red Cross. Mail Orders Now to L. H. MUDGETT, Honorary Manager.

SYMPHONY HALL, SUNDAY AFTERNOON, JAN. 6, AT 3.30
JASHA HEIFETZ VIOLIN RECITAL
THE SENSATION OF THE PRESENT MUSICAL SEASON
Tickets $2.00, $1.50, $1.00, 75c

JORDAN HALL, TUESDAY EVENING, DEC. 18, AT 8.15
LAURA LITTLEFIELD SOPRANO
Song Recital
Tickets Purchased for Tues. Eve., Dec. 4, hold good for the 18th
Tickets $1.50, $1.00 and 50c at Symphony Hall

JORDAN HALL, WEDNESDAY AFTERNOON, JAN. 2, AT 3
EMILIO De GOGORZA SONG RECITAL
Tickets $1.50, $1.00 and 50c at Symphony Hall

Mail Orders accompanied by check or money order and addressed L. H. MUDGETT, Symphony Hall, filled in order of receipt and as near desired location as possible.

Boston Symphony Orchestra
SYMPHONY HALL
TONIGHT AT 8
Dr. KARL MUCK, Cond.
John McCORMACK, Soloist
TICKETS AT BOX OFFICE
5t(A) d 11

Transcript Jan. 19, 1918

SYMPHONY HALL
TOMORROW (SUNDAY) AFTERNOON, AT 3.30
YSAYE THE GREAT BELGIAN VIOLINIST
BERYL RUBINSTEIN, Pianist
Tickets $2.00, $1.50, $1.00, 50c.

From TOWN & COUNTRY

Address: New York City

Date

MUSIC AND MUSICIANS

By ANNE SHINGLEUR

Established:

THE second pair of Boston Symphony concerts were given in Carnegie Hall on Friday evening, December seventh, and Saturday afternoon, December eighth. The program for the first of these concerts included Rachmaninoff's Second Symphony and three pieces from Mendelssohn's music to Shakespeare's "A Midsummer Night's Dream." At the afternoon performance there was no symphony played, the program comprising MacDowell's second suite in E minor, "Indian"; Debussy's three symphonic sketches, "The Sea" and Beethoven's overture, "Leonore," No. 3.

THERE was some conjecture as to whether these concerts would be given here, because of the announcement made shortly before that on account of the rigid enforcement of the Enemy Alien Act, the Boston Symphony Orchestra might be disbanded. It seems that out of one hundred and one members of the orchestra twenty-three are without citizenship papers, and the new Department of Justice regulations prohibit alien enemies from leaving the State. This ruling affects all orchestras with alien membership, and the Philadelphia Orchestra has met the situation by dismissing its eight German musicians who were not American citizens. Even if the Boston Orchestra followed this example, however, it is difficult to see how the new ruling could be modified in the case of Dr. Karl Muck, or to understand how that eminent conductor will be allowed to leave the State of Massachusetts, unless, as has been asserted, he is a native of Switzerland. However, it is not probable that after his hostile attitude toward the "Star Spangled Banner" he will be granted any special favors by our Government. All the world knows of his refusal to conduct our national air in Providence, R.I., and the sensational developments that followed. The Boston band of musicians could not then stoop to anything so inartistic. Dr. Muck said, "Does the public think that the Symphony Orchestra is a military band or a ballroom orchestra? To ask us to play 'The Star Spangled Banner' is embarrassing. It is almost an insult. Such an attempt would be destructive of the very thing the symphony stands for—musical art." Nevertheless, the Boston Orchestra was not strong enough to stand the storm of protest, and after the incident at Providence our anthem was played at the beginning of each concert. But with the true German spirit, Dr. Muck could not capitulate entirely, or magnanimously. Instead of playing the anthem as written he gave his own "arrangement" which was embroidered with many violin runs and arpeggios, taking away much of the dignity of the music.

N.Y. World March 14, 1918

N. Y. Times March 14, 1918

N. Y. Tribune March 14, 1918

N Y World 3/14/18

WAR ON DR. MUCK GROWING WARMER

Carnegie Hall Management Says It Cannot Break Contract, So Mrs. Jay Appeals to License Commission.

Promising interesting developments to-day, which will decide definitely whether Dr. Karl Muck will lead the Boston Symphony Orchestra to-night in Carnegie Hall, or will be prevented by the authorities, Mrs. William Jay of No. 850 Park Avenue last night made public an open letter she has addressed to him.

Major Henry L. Higginson, President of the Boston Symphony Orchestra, defended Dr. Muck in Boston yesterday. He said that he had gone over the whole question with the Department of Justice in Washington, and the Conductor had received permission to play anywhere in the United States except the District of Columbia.

"The orchestra will play to-night with Dr. Muck," said Major Higginson, "and those who object to Dr. Muck or the nationality of any of the players can stay away if they don't want to hear the music."

The management of Carnegie Hall told The World that the whole matter was out of its hands. Major Higginson has made a contract for a stipulated number of concerts there. Dr. Muck and his orchestra have already appeared there several times this season. The orchestra played "The Star Spangled Banner" under his leadership.

"Up to License Commissioner."

The hall managers asserted they could not prevent the concert to-night without exposing themselves to a suit. They said that if the concert to-night offended the dignity for peace of New York, action was up to License Commissioner Gilchrist.

Mrs. Jay visited Commissioner Gilchrist yesterday afternoon.

"I told Mrs. Jay," he said later, "that the Boston Symphony Orchestra did not need a special license for its concert. The annual license issued to the hall by the city covers all public entertainments. This department at present sees no reason why it should prvent Dr. Muck's appearance with his orchestra. There is no evidence that the law is being violated or the public peace or decency endangered. If there is the least sign that the dignity of the city or the nation is being offended by any improper act, prompt action will be taken. If Dr. Muck is an enemy alien that comes under Federal jurisdiction and is out of my hands entirely."

Made a German by "Who's Who."

"The statement that Dr. Muck is a Swiss is not borne out by facts," said Richard Fletcher, editor of the Chronicle, speaking for Mrs. Jay. "He was born in Germany of German parents. If you want to know how German he is, just read 'Who's Who.' My information indicates he has the status of an enemy alien."

"Who's Who" gives Dr. Muck's birthplace as Darmstadt, Germany. He studied at Heidelberg and Leipzig, was conductor at various opera houses in Germany and in 1908 was named as musical director of the Prussian Court by the Kaiser.

Mrs. Jay's letter to Dr. Muck follows:

"As conductor of the Boston Symphony Orchestra, you are to appear in New York City on Thursday night in spite of a protest, signed by a group of responsible American citizens, which has been denied by Major Henry L. Higginson, the supreme head of the orchestra.

"There has been brought to my attention an exxcerpt from a letter from Major Henry L. Higginson to the editor of the Chronicle dated Oct. 23, 1917. There was this referenc to you: 'Bear in mind that Doktor Muck is a Swiss citizen, born and brought up in Germany and of German parentage. He has lived in Germany all his years and has many friends here.

"The New York public has every right to receive from you enlightenment as to your nationality.

"Are you a Swiss citizen? If so, when were you naturalized? Have you a passport issued by the Swiss Government? Have you ever served in the German Army? Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you agree to asnwer these questions through the press of New York City, which represents the citizens of New York, or else will you retire permanently from public musical life?"

MAJOR HIGGINSON DEFENDS DR. MUCK

Boston Symphony Founder Says Mrs. Jay's Statement Contains "Mistaken" Assertions.

MAY PROTEST FROM STAGE

Declares He Will Appeal to American Spirit of Fair Play if a Disturbance Occurs Tonight.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and for thirty-seven years its guarantor against loss, financial or artistic, notified Manager C. A. Ellis yesterday that he was coming to New York today to be present in Carnegie Hall this evening, when the orchestra was to give its final evening concert of the season, followed by two others in Brooklyn and Manhattan tomorrow and Saturday, conducted by Dr. Karl Muck. Because of attacks on his chief musician, Major Higginson said that, if any attempt should be made at disturbing tonight's concert he proposed to take the stage himself, as he has done elsewhere, and put the entire case up to the public in an appeal to the American spirit of fair play.

Major Higginson sent to THE NEW YORK TIMES and to other newspapers a statement in which he answered what he declared to be mistaken assertions by Mrs. William Jay, a Director of the New York Philharmonic Society, conducted by Josef Stransky. In this rejoinder Major Higginson stood by Dr. Muck, who, he said, is a citizen of the Swiss Republic, and whose status has been duly examined by officers of the United States Government. Dr. Muck, he further declared, had never refused to play "The Star-Spangled Banner," nor had he ever made any remark discourteous to the American flag or people. Those who subscribed to the concert shere and in Brooklyn, all sold out by the year, he added, had been fully informed of the facts before they bought their tickets last Fall.

The following was Major Higginson's statement:

"As Mrs. Jay and other ladies are vigorously opposing the two concerts of the Boston Symphony Orchestra which are due this week, and are mistaken in various statements which they make, let me give you the facts:

"Following an attack of The Providence Journal in November, based on a false statement that Dr. Muck had refused to play "The Star-Spangled Banner," various people have conceived that Dr. Muck is dangerous to the United States.

Citizen of Switzerland.

"Dr. Muck was born at Darmstadt, Germany, was made a Swiss citizen in his childhood, and bears Swiss citizenship papers and passport today. He has exercised his profession in various places, and last in Berlin. He came here some years ago, stayed two years, went back to complete his engagement in Berlin, which he did in 1912, and then returned here. He has not been 'loaned' by anybody, and is under no engagement to anybody. He has never refused to play 'The Star-Spangled Banner' but, on the contrary, did so the first time I asked him, which was in November. He gave me his resignation, which I have not refused or accepted.

"I put the whole case before the United States legal authorities and received their statement that there was nothing against any member of the orchestra, including Dr. Muck. Later I went to the Department of Justice in Washington, where the whole case has been stated clearly, and on Dec. 7 received leave to play anywhere in the United States, except the District of Columbia, being barred from that place by a recent law with regard to aliens, there being some aliens in the orchestra.

"Mrs. Jay has seen fit to go to the newspapers and, therefore, I ask you to publish this statement for me. You will see by reading the later articles in The Herald that various of Mrs. Jay's statements are incorrect. Among other things, she states that various cities have barred the orchestra out. The management of the orchestra gave up those cities, except Baltimore, because the local managers feared a loss of money and possible trouble.

"My last letter to Mrs. Jay is in The Herald of yesterday, and I repeat it: 'I have your letter of March 7th. It seems to me idle to carry on this correspondence. As regards the act of Trading with the Enemy,' I sought in person instructions from the Department of Justice in Washington and have obeyed those instructions with care.'

Recalls 1917 Concert.

"About March 15, 1917, the Boston Symphony Orchestra played in New York the Faust Symphony, together with a chorus of 160 men taken from Boston, and that concert was received with great applause, and was satisfactory to the audience. It is the same orchestra and the same conductor, and all the world knew that the United States would declare war in a few days, which it did. When the tickets were sold last May and June for the concerts of the present season, we had declared war and the conditions were as they are now. At that time no protests were made, and people, in buying those tickets, knew what they were to hear and how the orchestra was composed. I contracted to deliver certain concerts by a certain orchestra and a certain conductor, and, in honesty, can do nothing else.

"How about the people who bought their tickets and wish to hear the concerts? Are they to be deprived by Mrs. Jay and other protestants?

H. L. HIGGINSON."

Major Higginson, whose statement was issued in New York by the local office of Lee, Higginson & Co., is known at his home in Boston as a fighter for his principles and one with an honorable record in the civil war. He was brevetted Colonel in that conflict, but his old army mates stuck to his title of Major, while that of Colonel was popularly reserved in Boston for the late Colonel Thomas Wentworth Higginson of another family. Two of Major Higginson's brothers fought in the Union Army, and one of them, James Higginson, was captured by the Confederates. A cousin, Colonel Robert Gould Shaw, was killed in action while commanding the first regiment of negro troops from the North, and his monument by St. Gaudens is one of the chief memorials on Boston Common today.

Mrs. Jay Retorts, Aided by Mrs. Story.

Mrs. Jay returned to the attack last night by sending to the newspapers an "open letter" to Dr. Muck, in which she asked him a series of questions, answered in part by Major Higginson's statement yesterday. Among other things she asked were: "Have you a passport issued by the Swiss Government? Have you ever served in the German Army? If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?"

Mrs. Jay also invited Dr. Muck in the event of his not answering the questions to "retire permanently from public, musical life."

Mrs. William Cumming Story, Honorary President of the Daughters of the American Revolution, said yesterday that she had sent the following letter to Mrs. Jay:

"Your splendid condemnation of toleration of enemy aliens will find a response in the heart of every true American. I would urge all women who may have an opportunity through holding seats for the Boston Symphony concert, which is led by Dr. Muck, to express their disapproval by refusing to occupy those seats, and to declare that their loyalty is too deep to permit them to tolerate any person who is in sympathy with our enemy across the sea, an enemy that we are giving our hearts' blood to conquer. I believe that the Daughters of the American Revolution will wish to declare their loyalty to the principles their ancestors died to preserve, and that all true Americans will unite in their support of your stand in this matter."

Transcript March 14, 1918

SYMPHONY ORCHESTRA TO HAVE POLICE GUARD

DR. MUCK WILL BE THERE DESPITE REQUEST THAT HIS APPEARANCE BE PROHIBITED

New York, March 14—As a precaution against disturbances, a detail of police will attend the concert of the Boston Symphony Orchestra at Carnegie Hall here tonight at the request of the management of the hall. City authorities have been urged to prohibit the appearance of Dr. Karl Muck, conductor of the orchestra, but the police said today that no good reason for such action had been presented.

Globe March 12, 1918

ress toward recovery.

BOSTON OPERA NETTED GOVERNMENT $11,649

The Federal Government was yesterday given the largest check ever paid into the office of the Boston Collector of Internal Revenue as a tax on amusements. Charles A. Ellis, who managed the two-week Boston season of the Chicago Opera Company, gave to Collector John F. Malley a check for $11,649.40. This represents 10 percent of all admissions during the two weeks beginning Feb 18. As there were 16 performances the average tax for each was a bit over $728.

The fortnight's season was the most successful the Boston Opera House ever had.

Transcript March 14, 1918

Programmes in Prospect

At the concert of the Symphony Orchestra in Sanders Theatre at Cambridge on Thursday of next week, Mr. Hackett, the excellent tenor, will be the assisting singer in a programme that Dr. Muck has put together as follows:

Symphony in F-minor, No. 4.....Chaikovsky
Air, "Il Mio Tesoro," from "Don Juan"..Mozart
The Good-Friday Spell from "Parsifal"..Wagner
Air, "Waft Her, Angels," from "Jephtha"..Handel

Mrs. William Jay Plays 'Trump' In Fight to Bar Dr. Muck He

Boston Symphony Orchestra Leader Must Answer Questions Concerning His Patriotism or She Will Take Other Measures, She Declares

The first "trump card" in the fight organized against Dr. Karl Muck's appearance to-night in Carnegie Hall with the Boston Symphony Orchestra is an open letter to him signed by Mrs. William Jay, leader of the subscribers to the concerts who object to having their music directed by an "enemy alien." Mrs. Jay asks Dr. Muck some questions in the letter and demands that he declare himself on the point of his citizenship before he enters Carnegie Hall to-night. In case Dr. Muck refuses to answer her questions, Mrs. Jay and her friends will then play their other "trump card," presumably an ace.

The letter to Dr. Muck reads:

"As conductor of the Boston Symphony Orchestra, you are to appear in New York City on Thursday night in spite of a protest, signed by a group of responsible American citizens, which has been denied by Major Henry L. Higginson, the supreme head of the orchestra. There has been brought to my attention an excerpt from a letter from Major Henry L. Higginson to the editor of 'The Chronicle,' dated October 23, 1917. There was this reference to you:

"'Bear in mind that Doctor Muck is a Swiss citizen, born and brought up in Germany and of German parentage. He has lived in Germany all his years and has many friends there.'

"The New York public has every right to receive from you enlightenment as to your nationality.

"Are you a Swiss citizen?

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"Will you agree to answer these questions through the press of New York City which represents the citizens of New York, or else will you retire permanently from public musical life?"

Says Dr. Muck Will Not Conduct

"One thing is certain. Dr. Muck will not conduct to-night," declared Mrs. Jay yesterday.

Major Henry L. Higginson, president of the Boston Symphony Orchestra, who has stood firmly behind Dr. Muck since the outbreak of the war, issued the following statement yesterday in regard to the activities of Mrs. Jay and the subscribers she represents:

"As Mrs. Jay and other ladies are vigorously opposing the two concerts of the Boston Symphony Orchestra which are due this week and are mistaken in various statements which they make, let me give the facts.

"Following an attack of 'The Providence Journal' in November, based on a false statement that Dr. Muck had refused to play 'The Star-Spangled Banner,' various people have conceived that Dr. Muck is dangerous to the United States.

"Dr. Muck was born at Darmstadt, Germany; was made a Swiss citizen in his childhood, and bears Swiss citizenship papers and passport to-day. He has exercised his profession in various places, and last in Berlin. He came here some years ago, stayed two years went back to complete his engagement in Berlin, which he did in 1912, and then returned here.

"He has not been 'loaned' by anybody and is under no engagement to anybody. He has never refused to play 'The Star-Spangled Banner,' but contrary, did so the first time him, which was in November. me his resignation, which I refused or accepted.

Approved by U. S. Authorit

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From NORTH AMERICAN
Address: Philadelphia, Pa.

DEC 16 191

Da **Doctor Muck, Swiss Citizen**

TO THE EDITOR—Having for the last three years attended every concert given in Philadelphia by the Boston Symphony Orchestra, I feel privileged to critizise the circular now issued by this organization in defense of its conductor, Doctor Muck. In the document are many statements such as these: Doctor Muck is not a Prussian; he is not an enemy alien; he is not a citizen of Germany. The circular also states that Doctor Muck never refused to conduct "The Star-Spangled Banner" when asked to do so. It would have been better had he refused at the opening concert given in Philadelphia this year. For, while no one could doubt Doctor Muck's ability to interpret most artistically the finest musical compositions, every American should now regard with the greatest disfavor the man who so indifferently conducted our national anthem. His lukewarmness on that occasion was an insult, not only to the anthem, but also to every loyal American. Next the circular states that the federal authorities made a careful investigation and find that Doctor Muck has done nothing against the interests of this country. Howe that may be, Philadelphia people can only ju by the manner in which he conducted tion's hymn here.

k, 1884

N.Y. World March 14, 1918

N.Y. Times March 14, 1918

N.Y. Tribune March 14, 1918

N.Y. World 3/14/18

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twenty-[illegible] Russians, eight Aus[illegible] two Russians, two British, si[illegible] two Russians, three French, tw[illegible] Germans and two Bohemians."

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"My last letter to Mrs. Jay is in The Herald of yesterday, and I repeat it: 'I have your letter of March 7th. It seems to me idle to carry on this correspondence. As regards the act of Trading with the Enemy,' I sought in person instructions from the Department of Justice in Washington and have obeyed those instructions with care.'

Recalls 1917 Concert.

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Mrs. Jay Retorts, Aided by Mrs. Story.

Mrs. Jay returned to the attack last night by sending to the newspapers an "open letter" to Dr. Muck, in which she asked him a series of questions, answered in part by Major Higginson's statement yesterday. Among other things she asked were: "Have you a passport issued by the Swiss Government? Have you ever served in the German Army? If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?"

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Transcript March 14, 1918

SYMPHONY ORCHESTRA TO HAVE POLICE GUARD

DR. MUCK WILL BE THERE DESPITE REQUEST THAT HIS APPEARANCE BE PROHIBITED

New York, March 14—As a precaution against disturbances, a detail of police will attend the concert of the Boston Symphony orchestra at Carnegie Hall here tonight at the request of the management of the hall. City authorities have been urged to prohibit the appearance of Dr. Karl Muck, conductor of the orchestra, but the police said today that no good reason for such action had been presented.

Globe March 12, 1918

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Mrs. William Jay Plays 'Trump' In Fight to Bar Dr. Muck He[illegible]

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"'Bear in mind that Doctor Muck is a Swiss citizen, born and brought up in Germany and of German parentage. He has lived in Germany all his years and has many friends there.'

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Major Henry L. Higginson, president of the Boston Symphony Orchestra, who has stood firmly behind Dr. Muck since the outbreak of the war, issued the following statement yesterday in regard to the activities of Mrs. Jay and the subscribers she represents:

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From NORTH AMERICAN

Address: Philadelphia, Pa.

Da[illegible] **Doctor Muck, Swiss Citizen**

TO THE EDITOR—Having for the last three years attended every concert given in Philadelphia by the Boston Symphony Orchestra, I feel privileged to critizise the circular now issued by this organization in defense of its conductor, Doctor Muck. In the document are many statements such as these: Doctor Muck is not a Prussian; he is not an enemy alien; he is not a citizen of Germany. The circular also states that Doctor Muck never refused to conduct "The Star-Spangled Banner" when asked to do so. It would have been better had he refused at the opening concert given in Philadelphia this year. For, while no one could doubt Doctor Muck's ability to interpret most artistically the finest musical compositions, every American should now regard with the greatest disfavor the man who so indifferently conducted our national anthem. His lukewarmness on that occasion was an insult, not only to the anthem, but also to every loyal American. Next the circular states that the federal authorities made a careful investigation and find that Doctor Muck has done nothing against the interests of this country. Howe[illegible] that may be, Philadelphia people can only ju[illegible] by the manner in which he conducted th[illegible] tion's hymn here.

[illegible]k, 1884

N.Y. World March 14, 1918

N. Y. Times March 14, 1918

N. Y. Tribune March 14, 1918

N Y World 3/14/15

WAR ON DR. MUCK GROWING WARMER

Carnegie Hall Management Says It Cannot Break Contract, So Mrs. Jay Appeals to License Commission.

Promising interesting developments to-day, which will decide definitely whether Dr. Karl Muck will lead the Boston Symphony Orchestra to-night in Carnegie Hall, or will be prevented by the authorities, Mrs. William Jay of No. 850 Park Avenue last night made public an open letter she has addressed to him.

Major Henry L. Higginson, President of the Boston Symphony Orchestra, defended Dr. Muck in Boston yesterday. He said that he had gone over the whole question with the Department of Justice in Washington, and the Conductor had received permission to play anywhere in the United States except the District of Columbia.

"The orchestra will play to-night with Dr. Muck," said Major Higginson, "and those who object to Dr. Muck or the nationality of any of the players can stay away if they don't want to hear the music."

The management of Carnegie Hall told The World that the whole matter was out of its hands. Major Higginson has made a contract for a stipulated number of concerts there. Dr. Muck and his orchestra have already appeared there several times this season. The orchestra played "The Star Spangled Banner" under his leadership.

"Up to License Commissioner."

The hall managers asserted they could not prevent the concert to-night without exposing themselves to a suit. They said that if the concert to-night offended the dignity for peace of New York, action was up to License Commissioner Gilchrist.

Mrs. Jay visited Commissioner Gilchrist yesterday afternoon.

"I told Mrs. Jay," he said later, "that the Boston Symphony Orchestra did not need a special license for its concert. The annual license issued to the hall by the city covers all public entertainments. This department at present sees no reason why it should prvent Dr. Muck's appearance with his orchestra. There is no evidence that the law is being violated or the public peace or decency endangered. If there is the least sign that the dignity of the city or the nation is being offended by any improper act, prompt action will be taken. If Dr. Muck is an enemy alien that comes under Federal jurisdiction and is out of my hands entirely."

Made a German by "Who's Who."

"The statement that Dr. Muck is a Swiss is not borne out by facts," said Richard Fletcher, editor of the Chronicle, speaking for Mrs. Jay. "He was born in Germany of German parents. If you want to know how German he is, just read 'Who's Who.' My information indicates he has the status of an enemy alien."

"Who's Who" gives Dr. Muck's birthplace as Darmstadt, Germany. He studied at Heidelberg and Leipzig, was conductor at various opera houses in Germany and in 1908 was named as musical director of the Prussian Court by the Kaiser.

Mrs. Jay's letter to Dr. Muck follows:

"As conductor of the Boston Symphony Orchestra, you are to appear in New York City on Thursday night in spite of a protest, signed by a group of responsible American citizens, which has been denied by Major Henry L. Higginson, the supreme head of the orchestra.

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MAJOR HIGGINSON DEFENDS DR. MUCK

Boston Symphony Founder Says Mrs. Jay's Statement Contains "Mistaken" Assertions.

MAY PROTEST FROM STAGE

Declares He Will Appeal to American Spirit of Fair Play if a Disturbance Occurs Tonight.

Major Henry Lee Higginson, founder of the Boston Symphony Orchestra and for thirty-seven years its guarantor against loss, financial or artistic, notified Manager C. A. Ellis yesterday that he was coming to New York today to be present in Carnegie Hall this evening, when the orchestra was to give its final evening concert of the season, followed by two others in Brooklyn and Manhattan tomorrow and Saturday, conducted by Dr. Karl Muck. Because of attacks on his chief musician, Major Higginson said that, if any attempt should be made at disturbing tonight's concert he proposed to take the stage himself, as he has done elsewhere, and put the entire case up to the public in an appeal to the American spirit of fair play.

Major Higginson sent to THE NEW YORK TIMES and to other newspapers a statement in which he answered what he declared to be mistaken assertions by Mrs. William Jay, a Director of the New York Philharmonic Society, conducted by Josef Stransky. In this rejoinder Major Higginson stood by Dr. Muck, who, he said, is a citizen of the Swiss Republic, and whose status has been duly examined by officers of the United States Government. Dr. Muck, he further declared, had never refused to play "The Star-Spangled Banner," nor had he ever made any remark discourteous to the American flag or people. Those who subscribed to the concert shere and in Brooklyn, all sold out by the year, he added, had been fully informed of the facts before they bought their tickets last Fall.

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"I would urge every woman who m have the opportunity through holdi seats for symphonies led by Dr. Muck to express disapproval by refusing to attend and in forceful utterance to declare her loyalty to be too deep to permit her to accept any person who is in sympathy with enemies across the sea —an enemy for whom we are sacrificing our heart's blood to conquor. I believe that the Daughters of the American Revolution will wish to record in this way their loyalty to the principles for which their ancestors died."

From NORTH AMERICAN
Address: Philadelphia, Pa.

Da **Doctor Muck, Swiss Citizen**

TO THE EDITOR—Having for the last three years attended every concert given in Philadelphia by the Boston Symphony Orchestra, I feel privileged to critizise the circular now issued by this organization in defense of its conductor, Doctor Muck. In the document are many statements such as these: Doctor Muck is not a Prussian; he is not an enemy alien; he is not a citizen of Germany. The circular also states that Doctor Muck never refused to conduct "The Star-Spangled Banner" when asked to do so. It would have been better had he refused at the opening concert given in Philadelphia this year. For, while no one could doubt Doctor Muck's ability to interpret most artistically the finest musical compositions, every American should now regard with the greatest disfavor the man who so indifferently conducted our national anthem. His lukewarmness on that occasion was an insult, not only to the anthem, but also to every loyal American. Next the circular states that the federal authorities made a careful investigation and find that Doctor Muck has done nothing against the interests of this country. Howe that may be, Philadelphia people can only ju by the manner in which he conducted th tion's hymn here.

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NEW YORK CITY
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The Morning Telegraph,
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That Dr. Muck is held by our Government to be a German was developed today when in connection with an investigation into the fact that those in charge of the orchestra concert series in Washington have refused to refund money to subscribers for concerts scheduled for the future.

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(Continued From Page 1.)

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This statement gives the make-up of Dr. Muck's orchestra as follows: Fifty-one American citizens (seventeen native born), twenty-two Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians and two Bohemians."

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Washington, D. C.

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Boston Symphony Concerts

The 20th Symphony program which will be played next Friday afternoon and Saturday evening—with Ernst Schmidt as conductor—will present no soloist, but the three works to be played are of unusual attractiveness and interest. As a tribute to the memory of Claude Debussy, the opening number of the second part of the program will be his Nocturne, entitled "Nuages."

The first number will be Dvorak's Symphony, "From the New World," which has not been heard here in several years, while the closing number will be Gustave Charpentier's charming suite, "Impressions of Italy."

TIMES
Washington, D. C.

HERE ARE MEN WHO MIGHT CONDUCT THE BOSTON SYMPHONY

By J. McB.

The most interesting speculation of the moment, in music circles, is that of the immediate future of the Boston Symphony Orchestra. The announcement that but one concert need be canceled in the course for Washington brings forth the discussion of a number of possibilities in the limited list of directors who may be eligible to that high office.

No statement has as yet come from Boston, but it would seem that the disbanding of this great orchestra can be averted. It would, indeed, be deplorable should such a thing happen. The music world would suffer, as would nearly the entire hundred of these sterling musicians should they be cast adrift when they have so much to contribute toward the refining elements that must be kept alive today if we are to stay at our best ethically, morally, spiritually.

Foremost among the names of those who could maintain the Boston Symphony Orchestra at its standard of excellence comes that of Ossip Gabrilowitsch, the eminent pianist. Gabrilowitsch created a sensation in New York last winter when he appeared there in the new guise of an orchestral leader of exceptional gifts. His musicianship is beyond dispute, and it is also said he has great ambition in this direction.

And where is Henry Hadley, the American conductor? Both as conductor and composer Mr. Hadley has loomed high on the music horizon of the Pacific coast. His opera, "Azora" has just been accepted by Cleofonte Campanini, to be produced by the Chicago Grand Opera Company this season. Mr. Hadley will conduct the premiere. Walter Rothwell, too, is now in New York. He has had signal success with the St. Paul Symphony Orchestra.

Then there is Pierre Monteux, the Parisian, who was in New York last spring directing the fate of New York's Civic Orchestra. Pierre Monteux has an enviable reputation that might be tested. And with France in mind why not send to Paris for Andre Messager? The latter name offers a possible and most enticing solution, and one that is awaited with great interest.

om TELEGRAM
ldress: New York City.
ate DEC 20 1917

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Foremost among the names of those who could maintain the Boston Symphony Orchestra at its standard of excellence comes that of Ossip Gabrilowitsch, the eminent pianist. Gabrilowitsch created a sensation in New York last winter when he appeared there in the new guise of an orchestral leader of exceptional gifts. His musicianship is beyond dispute, and it is also said he has great ambition in this direction.

And where is Henry Hadley, the American conductor? Both as conductor and composer Mr. Hadley has loomed high on the music horizon of the Pacific coast. His opera, "Azora" has just been accepted by Cleofonte Campanini, to be produced by the Chicago Grand Opera Company this season. Mr. Hadley will conduct the premiere. Walter Rothwell, too, is now in New York. He has had signal success with the St. Paul Symphony Orchestra.

Then there is Pierre Monteux, the Parisian, who was in New York last spring directing the fate of New York's Civic Orchestra. Pierre Monteux has an enviable reputation that might be tested. And with France in mind why not send to Paris for Andre Messager? The latter name offers a possible and most enticing solution, and one that is awaited with great interest.

From TELEGRAM
Address: New York City.
Date DEC 20 1917

WASHINGTON BARS DR. KARL MUCK AS A PRUSSIAN

Chief of Police at Capital Refuses to Allow Him to Lead Orchestra.

ALLEGE MUSICAL CONDUCTOR IS AN AUSTRIAN.

WASHINGTON, D. C., Thursday.—Subscribers to the Boston Symphony Orchestra who purchased season tickets for the Washington concerts announced by that organization are seeking to have the balance of their subscriptions refunded since Washington was declared a barred zone to German subjects.

In spite of the protestation of the manager of the orchestra that the much advertised Dr. Karl Muck, the conductor, is not German, but a citizen of Switzerland, the Chief of Police of Washington refuses to be convinced and insists that neither Dr. Muck nor any one of the twenty-two members of his orchestra who are classed as German subjects will be permitted to enter the District of Columbia.

John L. O'Brian, special assistant to the Attorney General, also remains unconvinced and insists that the wielder of the baton is a subject of the Kaiser.

"Dr. Muck is a German subject," said Mr. O'Brian, "and as such will be placed under arrest if he enters the District."

The Swiss Legation also declines to be put on record as vouching for the Swiss citizenship of Dr. Muck and restricts itself to a statement that the matter is being investigated.

CAPITAL READY TO ARREST MUCK

(Continued From Page 1.)

rict. Refund of his money for the remaining three concerts was declined.

Holds on to the Money.

Mrs. Greene said to-day: "No notices regarding the future concerts have been sent out by me. So far as I have been informed the other concerts will be held. The only money I could refund was that sent me from the orchestra's management to be returned for tickets purchased for the concert of December 4, which was not given."

Evidences of Dr. Muck's citizenship has been sent to the Department of Justice. According to "Who's Who in America" for 1916-17, Dr. Muck was born in Darmstadt, Germany, graduated from the Wurzburg Gymnasium and studied at the Universities of Heidelberg and Leipzig.

The sketch, in giving his orchestral connections, states: "Conductor of Boston Symphony Orchestra (with leave of absence from Berlin), 1906-08; again conductor Boston Symphony Orchestra since 1912." It also states that he was given the "title of 'Koniglicher Preussischer Generalmusikdirektor'" by the Emperor of Germany.

Ellis Writes a Letter.

The letter sent by Mr. Ellis to subscribers, under date of November 29, begins:

"For the information of subscribers to concerts by the Boston Symphony Orchestra and to correct the impression made by assertions concerning Dr. Karl Muck, widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by any one who cares to make inquiries of the proper authorities:

"'Dr. Muck is not a Prussian.

"'He is not an "enemy alien" of the United States.

"'He is not an official of the German Government.

"'He is not a citizen of Germany.

"'While he was born in Bavaria, he is a citizen of Switzerland, as was his father.'"

This statement gives the make-up of Dr. Muck's orchestra as follows: Fifty-one American citizens (seventeen native born), twenty-two Germans, eight Austrians, two Italians, two British, six Dutch, two Russians, three French, two Belgians and two Bohemians."

as he rolled back and forth over the slippery treacherous roads. Soaked to the skin with the wind aiding his high speed in making the task uncomfortable, he steadily plugged along, at times reaching a speed of 52 miles an hour.

"I regard the record as a high tribute to the non-skid qualities and all-'round excellence of the Firestone tires with which my machine was equipped," said Burns after his victory. "At such high speed over those slimy roads a skid would have been fatal to the record, if not to myself. But the Firestone gripped the road securely and gave me all the confidence in the world to 'let 'er out' and tuck the championship safely away."

OBSTACLES NO BAR

REDUCTION RATIO

12x

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abcdefghijklmnopqrstuvwxyz
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PHOTOGRAPHIC

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PRECISION[SM] RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

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PUBLIC LEDGER
Philadelphia, Pa.
DEC 16 1917

The Pernicious Influence of German Music in America

By Francis Grierson

AT LAST a reaction has set in against music made in Germany and performed in America by Teutonic artists and singers, who use German songs and compositions to weave a musical spell around all Americans who are naive enough to patronize them, using at the same time the slogan that art has no nationality.

Never was a dangerous lie wrapped in such a tissue of cheap sentimentality!

German music in America at this juncture exerts an influence just as potent as German propaganda uttered in English, and perhaps even more dangerous, for it is impossible to listen for two hours to German music without in some subtle way coming under its psychological influence.

Not only is this true, but for more than fifty years musical directors from the Teutonic countries have been sent here as musical missionaries to convert Americans to the belief that the only music worth hearing is German and Austrian.

Nor is this all. Since the beginning of the war the Prussians and the Austrians have maintained a system of musical propaganda and espionage in America the like of which has surpassed anything ever dreamed of by the most astute political propagandist up to the present. These spies have been sent here with special and peculiar missions. Many of them are women, some are men. They are of all ages. For Teuton psychology in relation to this war is far-reaching, profoundly subtle and universal.

Nothing escapes it. It embraces all forms of art, science, politics and philosophy. Our universities are full of professors who teach the superiority of German philosophy, and our colleges and academies employ German teachers to instill into the minds of the young the idea that German music is superior to any.

I had my eyes opened to the kind of teaching permitted when I gave a course of lectures at the universities of Illinois and Wisconsin last year. And all over the country I found societies and clubs under the domination of the German musical incubus.

Few Americans have given serious thought to the deadly effects produced by the psychological influence of German singers, pianists, violinists and conductors since the beginning of the war. Every German singer who stands before an audience and sings a German song utters a subtle plea for the unspeakable Hun.

The sentiments aroused by such a singer thrill the listeners with musical emotions that draw them closer to the people who seek the life blood of civilized nations, and every performer on the piano or violin who makes a specialty of German music is doing his best to divert practical sympathy to our sworn enemies.

What would become of the American artist who would even attempt to sing or execute American songs in Berlin or Vienna at this juncture? Such a singer would be mobbed and probably killed. Not only are thousands of Teuton enemies permitted to exert a potent influence on the American public during the gravest crisis in our history, but they are permitted to draw huge sums from the American public to be spent in Germany and Austria to help on the war against America.

The scandal caused by the flat refusal of the good Doctor Muck to perform the "Star Spangled Banner" has brought home to some Americans a realization of the danger we are in.

It makes no difference now whether a composer has been dead fifty or a hundred years; the fact remains that the music, being typically German, is enough to suggest to the listener a trend of sympathy toward Germany. Such music thus becomes a traitorous influence that should be stamped out by the most drastic and ruthless methods.

Wagner prepared conditions for this war as much as any political writer or militant historian. He is violently national. His musical conceptions are grossly and aggressively Teutonic. In Bayreuth I heard German officers declare that listening to his operas always inspired them with an invincible courage for war and conquest.

People who prate about Wagner being neutral in music are irresponsible sentimentalists whose opinions are without weight. I say it is psychologically impossible to listen to the music of our worst enemies and not be drawn into the weaving way of their musical spells.

Some things that were moral before the war are now immoral and impossible in the light of recent events. Only those with the instinct of the sentimental pacifist and the moral slacker will attend German performances.

People who patronize German performances today should have their names made public, so that American patriots who love their country could know who is who and what is what.

POST
Washington, D. C.
DEC 20 1917

TRYING TO PROVE DR. MUCK IS A SWISS

Mrs. Greene Hopes He May Come Here With Boston Symphony.

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Leading the cause for the conductor is C. A. Ellis, manager of the orchestra.

The Swiss legation, through Dr. Carl Paul Hubscher, secretary, yesterday refused to comment on the claim of Dr. Muck's friends. "No official statement has been made by the legation regarding Dr. Muck's nationality," was all Dr. Hubscher would say.

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Paper Cutting Bureau in the World
LIFE
Brooklyn, N. Y.

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Newspaper Cutting Bureau in the World
PUBLIC Ledger
Philadelphia, Pa.
DEC 17 1917

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From EVENING MAIL
Address: New York City
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Newspaper Cutting Bureau
From EVENING TELEGRAM
Address: Philadelphia, Pa.
Date

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Representative of Orchestra Asks That Appearance in Windy City Be Called Off.

CHICAGO, Dec. 22.—Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here February 3, it was announced today by the management of the theatre at which he was to appear.

A representative of the orchestra, who made a trip through the Middle West, requested that the concert be cancelled, it was said.

From WORLD
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In this connection it is advisable to call attention to the tempo mark of the National Anthem. It is marked "maestoso con spirito," that is slowly, but with spirit." Accordingly it should be played in a slow, dignified manner, but with such spirit that it may not seem to be dragged. If the "con spirito" is not there, it will sound twice as slow and will drag beyond endurance.

EVENING SUN
New York City
DEC 20 1917

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Orchestra Will Not Be Permitted to Play in Washington.

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C. A. Ellis, manager of the orchestra, has sent letters to subscribers telling them that Dr. Muck is not a German citizen, but that his father had come from Switzerland.

Major Pullman, superintendent of police, has received a copy of this letter, but he said neither Dr. Muck nor the members of his orchestra who are German citizens would be allowed to perform in Washington unless the Department of Justice gave their consent.

John Lord O'Brian, assistant to the Attorney-General, having charge of the alien enemy proclamation, said today that Dr. Muck was a German citizen and would be subject to arrest if he entered the District.

The Swiss Legation would not support Dr. Muck in his declaration that he was a citizen of Switzerland. The legation is now investigating the matter.

TIMES
New York City

WON'T LIFT BAN ON MUCK.

Washington Police Firm in Refusal to Admit German Musicians.

Special to The New York Times.

WASHINGTON, Dec. 19.—Agents of the Department of Justice and the local police have refused to lift the ban on Dr. Karl Muck and twenty-two members of the Boston Symphony Orchestra who are scheduled to give a series of concerts here. They are listed as German citizens and will remain catalogued as such until proof is given to the contrary, the officials say.

Meantime the subscribers have received a letter from C. A. Ellis, manager of the orchestra, stating that Dr. Muck "is not a citizen of Germany," but "a citizen of Switzerland, as was his father."

A copy of this letter has been placed in the hands of Major Pullman, Police Superintendent. Major Pullman today said that neither Dr. Muck nor his orchestra members who were German subjects would be allowed to come to Washington, unless the Washington Police Department received a special ruling from the Department of Justice ordering their admission.

John Lord O'Brian, special assistant to the Attorney General, in charge of the enforcement of the alien enemy proclamation, said today:

"Dr. Muck is a German subject, and as such would be placed under arrest if he entered the District."

The Swiss Legation declined to stand sponsor for the claim that Dr. Muck was a Swiss citizen. Dr. Carl Paul Hubscher, Secretary of Legation, said: "No official statement has been made by the legation concerning the citizenship of Dr. Muck. We are now investigating the matter. At present we are not prepared to answer questions regarding Dr. Muck's status."

Newspaper Cutting Bureau in the World
From EVENING TELEGRAM
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DEC 17 1917

TIMES
New York City
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Muck Cancels Chicago Engagement.

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NET $10,000 FOR HALIFAX IN BOSTON SUNDAY CONCERT

Melba, Kreisler on Program Including Dr. Muck Directing Symphony Orchestra.

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From TRIBUNE
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Nor is this all. Since the beginning of the war the Prussians and the Austrians have maintained a system of musical propaganda and espionage in America the like of which has surpassed anything ever dreamed of by the most astute political propagandist up to the present. These spies have been sent here with special and peculiar missions. Many of them are women, some are men. They are of all ages. For Teuton psychology in relation to this war is far-reaching, profoundly subtle and universal.

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Newspaper Cutting Bureau in the World

PUBLIC Ledger

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dress Philadelphia, Pa.

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LIFE

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VENING SUN

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John Lord O'Brian, assistant to the Attorney General, having charge of the alien enemy proclamation, said today that Dr. Muck was a German citizen and would be subject to arrest if he entered the District.

The Swiss Legation would not support Dr. Muck in his declaration that he was a citizen of Switzerland. The legation is now investigating the matter.

TIMES

s: New York City

WON'T LIFT BAN ON MUCK.

Washington Police Firm in Refusal to Admit German Musicians.

Special to The New York Times.

WASHINGTON, Dec. 19.—Agents of the Department of Justice and the local police have refused to lift the ban on Dr. Karl Muck and twenty-two members of the Boston Symphony Orchestra who are scheduled to give a series of concerts here. They are listed as German citizens and will remain catalogued as such until proof is given to the contrary, the officials say.

Meantime the subscribers have received a letter from C. A. Ellis, manager of the orchestra, stating that Dr. Muck "is not a citizen of Germany," but "a citizen of Switzerland, as was his father."

A copy of this letter has been placed in the hands of Major Pullman, Police Superintendent. Major Pullman today said that neither Dr. Muck nor his orchestra members who were German subjects would be allowed to come to Washington, unless the Washington Police Department received a special ruling from the Department of Justice ordering their admission.

John Lord O'Brian, special assistant to the Attorney General, in charge of the enforcement of the alien enemy proclamation, said today:

"Dr. Muck is a German subject, and as such would be placed under arrest if he entered the District."

The Swiss Legation declined to stand sponsor for the claim that Dr. Muck was a Swiss citizen. Dr. Carl Paul Hubscher, Secretary of Legation, said: "No official statement has been made by the legation concerning the citizenship of Dr. Muck. We are now investigating the matter. At present we are not prepared to answer questions regarding Dr. Muck's status."

Newspaper Cutting Bureau in the World

n EVENING TELEGRAM

ress: Philadelphia, Pa.

TIMES

: New York City

DEC 23 1917

Muck Cancels Chicago Engagement.

CHICAGO, Dec. 22.—Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here on Feb. 3, it was announced today by the management of the theatre at which he was to appear. A representative of the orchestra, who made a trip through the Middle West, requested that the concert be cancelled, it was said.

NET $10,000 FOR HALIFAX IN BOSTON SUNDAY CONCERT

Melba, Kreisler on Program Including Dr. Muck Directing Symphony Orchestra.

BOSTON, Mass., Dec. 17.—The Boston Symphony Orchestra, under Dr. Karl Muck; Madame Melba and Fritz Kreisler united yesterday in the biggest concert that Boston has had for years, for the benefit of the sufferers in the Halifax disaster. Prices of tickets ran from $1 to $5 dollars, and the house was sold out in seven hours after the opening of the sale. Over $5,000 in mail orders were returned and at least that amount was turned away from the box office. There were no expenses except the advertising, Major H. L. Higginson having contrib-

Transcript Mar 9, 1918

20

THE SYMPHONY CONCERT

FAMILIAR MUSIC IN GLORIFIED PERFORMANCE

A Programme That Belied Anticipation with Conductor and Orchestra in High Mettle—New Voice to Goldmark's Overture to "Sakuntala," and Sheer Eloquence with Beethoven's Second Symphony—Withal, a Concerto for 'Cello

WHAT seemed a routine and unpromising programme turned yesterday afternoon, at Symphony Hall into an exceptionally pleasurable and interesting concert. Dr. Muck proposed to his hearers, who seem to be equally numerous, this season, whatever the pieces or the "assisting artist," Goldmark's overture to the ancient Hindu play, "Sakuntala"; Lalo's concerto for violoncello and orchestra with Mr. Malkin to play the solo part; and the second symphony, in D major, of Beethoven. Anticipation, admittedly a little impatient and scoffing, might reckon the overture hackneyed and cloying: the symphony, early and none too characteristic work of mind, heart and hand still groping out the way that was to lead into the fervors and fulfilment of the succeeding "Eroica." As to the concerto, was it not for the monotonous violoncello, while the virtuoso to play it, sits weekly in the orchestra from October to May? Evidently, went this preliminary speculation, Dr. Muck was engrossed with preparation for the impending performance at a choral concert of Bach's Passion Music according to Matthew. Not without reason he was taking the easiest way with an intervening pair of Symphony Concerts. To our seats then, but in mood unexpectant and resigned.

Now, it is true that a concerto for violoncello is—a concerto for violoncello—and that no one has yet bestowed upon the world and the 'cellists therein music of genius in that species. It is also true that the overture to "Sakuntala" has been a familiar item for twenty-five years in orchestral repertories; and that, for blessing or for bane, Beethoven's second symphony enjoys the right to biennial repetition in most series of symphony concerts, though it be not like the third, fifth, seventh, or even the fourth or the eighth. What, then, altered dull anticipation of all three pieces into lively pleasure from them? Nothing else than the quality of the performance. Though Dr. Muck may be preparing an unusually exacting restoration of the Passion Music, not for one afternoon will he take his ease at a Symphony Concert or for one morning in the rehearsals thereof. Before orchestra and conductor had proceeded a hundred measures into Goldmark's overture, it was clear that they were on their mettle. Lalo's concerto does excel many another for the violoncello in intrinsic invention, imagination, interest—and the more for the voice that conductor, orchestra and "soloist" yesterday found for it. As for the symphony, all concerned made it sound as of Beethoven with wings already outspread for characteristic and sustained flight. In fine, to come to the concert to scoff was to depart from it to praise. Seldom, on a Friday afternoon, has applause been heartier.

In the overture, Dr. Muck excelled even his wonted discernment and discrimination in a choice of pace that unfolded Goldmark's long, sinuous, ascendant, melodic line, that never languished, that never clouded; in the distribution of emphases, contrasts, color; in the moulding of phrases into far foreseen and sensitively graduated course; in the maintenance of the sensuous voice and glamor of the music, yet so that it never thickened or cloyed. After all, Goldmark is oftener eloquent than he is lush. In turn, the orchestra played with the consummate beauty of tone that on its high days every choir and each separate voice within it, may summon; with unfailing ear for the euphonies of instrument with instrument, with flow of edgeless and perfectly jointured phrase, with almost unerring sensibility of tonal color, with understanding and response for the whole overture as well as for the particular part and page upon the several desks. The outcome was a performance that glowed with the sensuous beauty of Goldmark's melody, with the richness of his harmonic dress, with the pulsing warmth of his instrumental coloring, with the suggestion of ancient oriental legend sung in exotic and enhancing tones. Seldom has Goldmark's overture sounded upon the ear as so velvet-like a music; seldom has it seemed of such finely woven strands like the interlacings of oriental pattern, carved, embroidered, painted; seldom has it reflected such softly golden lustres; or seemed so illusively the speech of piteous, low-spoken, semi-static Indian tale. The spell of poetry flowed out of composer's and orchestra's tones. The listener heard, fascinated, illuded, loth to dispel the magic by the applause that he knew was just reward. The coarse-fingered, the over-luscious, the too insistently oriental Goldmark has vanished out of the music. The overture had become transformed in the poetizing imagination of him who led it, in the response thereto of those who played it.

So, again, with Beethoven's second symphony. Not upon the high fervors of the "Eroica," the passionate progress of the fifth, the glow and glint of the seventh, the epical excitements of the ninth, has Dr. Muck lavished more penetrating care, more imaginative pains. Beethoven, hearing, perchance, from the Elysian Fields and remembering this music of his youth, must have rejoiced, for example, in the lightness of tone, pace, rhythm, that wove the pattern of his Finale as in glint upon the air. Here was the fleetness, the clearness, the elasticity with which Dr. Muck and the orchestra are wont to play the final movements of eighteenth-century symphonies doing like office to almost as light-footed bright-winged a music and doing it with a precision that, as it never slipped, so it never hardened. Rarely has the band touched such plasticity of tone as that with which it kept Scherzo and Finale in perpetual play, tossing ornament out of them, catching ornament back into them; now shaping a phrase as through string-choir or wood-winds were a single singing voice; again whipping up and down the music with that zest of tonal energy and tonal progress already alert and goading in Beethoven. Throughout the symphony leapt bright to the ear. A conductor in his fifties, a middle-aged orchestra were suffusing it with the young imagination of a Beethoven beginning his thirties.

As thrilling to hear was the slow movement. Within easy memory conductor and orchestra have played the first symphony, the Haydnish-Mozartean symphony, of Beethoven, written when he was studying the best models. Therein the slow movement accords with the conventions; herein it is the Beethoven of pure instrumental song upspringing from his own invention, conducted and diversified by his own imagination, controlled by his own clear mind, manipulated by his own sure hand. He begins veritable Beethovenish melody in firm contours and songful depth, rich-textured, luminous. He goes on, and conductor and orchestra with him, to lead it into various transformations, to deck it with new ornaments, to make play with suggestion from it. He wrote, they spoke in the pure loveliness of musical sound when fresh fancy and warm impulse wing and diversify it. Beethoven himself may hardly have imagined such euphonies, such iridescence.

And young energy and young power similarly spoke out of the first movement. Grave the beginning, yet irrepressibly songful; but only for a relative moment before a fine young zest possesses the music. The conductor, divining his pace, sharpening his rhythms, inflecting the imitative passages, speeding or staying long progressions, lightly modulating here and there, made the music sound like sheer, sure, sunny improvisation—of the Beethoven who not many years after was to achieve his first Allegros of the passionate tumults, of the manifold and commanding voice. How various, how vigorous it already is stood disclosed in Dr. Muck's eloquence. What many another conductor leaves asmouldering in this second symphony of Beethoven he blows into fire. The connoisseurs of orchestral performance marvelled yesterday at the imagination, the intuition, the adeptness of some of his strokes. The most innocent of listeners must have felt in sum the impact upon ear and fancy of music so opened and vivified. Even a youthful symphony may make what a cliché of reviewing calls a "memorable" afternoon.

Lalo's concerto for violoncello excels many another in that the composer writes neither academically, nor perfunctorily, nor yet displayfully for the solo instrument. Rather, he treats it as the outstanding voice in a symphonic piece that has something to say in its own right and its own manner. The listener hears with surprise the full-throated, energetic, broad measured beginning to be reassured only when the violoncello sounds in deep tone and stately progress. He is wont to hear it as solo instrument in music that tempts it to sugary song or clumsy capering. Instead, in this first movement of Lalo's concerto, he hears it at once vigorous and sonorous, elastic yet of sustained melody and march. It speaks with dignity, with warmth, with a becoming brevity. The music makes no play with the feat superfluous, with the feat distorting. As large-voiced as it began the movement ends. The ensuing intermezzo shows no less discriminating thought for the music. Intrinsically it remains interesting, whether the violoncello unfolds its more sentimental song; whether it guides across the tonal tapestry a lighter thread upon which the orchestra may hang inflection or ornament. There is halo for the slow song! there is setting for the livelier melody. Even in the Finale, the violoncello has not to caper creaking. There is no super-abundance of "passage-work." The solo instrument still sings, but whereas it has been stately musing, gently gay, now it may weave its brighter tones into the pattern the orchestra, in the returns of the rondo, is fashioning for it. To the end a measure of symphonic interest exhales from the piece. Mr. Malkin could hardly have chosen a concerto to better advantage, since his tone lacks neither lightness nor depth, neither suavity nor color. He can play songfully, ornately, euphoniously; and he understood yesterday the limpidity, the continence, the elegance of Lalo's music.

H. T. P.

RATHSKELLER

THE HOUSE OF GOOD CHEER

APPETIZING SPECIALS

BUSINESS MEN'S LUNCH AT NOON

DANCING 7 to 11 P. M.

AMERICAN HOUSE

REOPENED — REFURNISHED

WS(D) mh 6

Transcript Nov 27, 1917

Symphony Gives Pleasure in Ideal Program

Restful rather than exciting, best tells the story of the Symphony concert of yesterday afternoon. The program was one of good, substantial propositions with the soloist's selections in keeping with the orchestral numbers.

The Cherubini "Anacreon" overture may well be reckoned old fashioned as to date of composition, but as Dr. Muck reads it and the orchestra plays it there is not the slightest trace of the ancient to be found in its pages.

Beethoven's Pastoral Symphony, one has to admit, seems a trifle overlong, but this thought is more than offset by its many glorious passages.

Between these selections came Mr. Noack, assistant concert master of the orchestra with his solo number Saint-Saens, "Havanaise" and Chausson's "Poeme." Fortunate indeed is the orchestra that has such an artist in its ranks and fortunate are the patrons to hear him as soloist.

N Y Times March 13, 1918

DR. MANNING JOINS ATTACK ON DR. MUCK

Rector of Trinity Approves of the Stand Taken by Mrs. Jay.

MEN IN SERVICE BARRED

Soldiers and Sailors May Not Accept Free Tickets to Boston Symphony Orchestra.

American soldiers and sailors will not be permitted to accept free tickets to the Boston Symphony Orchestra's recital at Carnegie Hall tomorrow night, according to Mrs. William Jay, who has been leading the efforts of many persons, including George L. Ingraham, formerly Justice of the Appellate Division of the New York Supreme Court, to prevent the orchestra giving any recital here while Dr. Karl Muck remains its Director. Mrs. Jay also made public a letter which she said had been dictated from Camp Upton by the Rev. Dr. William T. Manning, rector of Trinity Church, supporting her contention that loyal Americans should not go to concerts where Dr. Muck had a leading part. Dr. Manning's letter says:

May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham, and others, against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

While our boys, fighting at the front in our defense, are being assailed by liquid fire, poison gas, and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other places, to give our countenance and support to the avowed friends and upholders of the Kaiser.

Mrs. Jay's opposition to Dr. Muck, commencing at the time when he announced that he would not play "The Star-Spangled Banner" at concerts of the Boston Symphony Orchestra because the national anthem was not comparable as music to the rest of the program is based, she says, on the fact that he is a subject of the Kaiser, formerly the favorite musical director in Berlin, and that his appearance here is a subtle form of German propaganda.

Mrs. Jay said last night that she heard from Dr. H. D. Fairbairn of 219 McDonough Street, Brooklyn, that the management of the Boston Symphony Orchestra was accustomed to give away seats to soldiers and sailors in uniform with the result that audiences which listened to the German director had a distinctly patriotic appearance. Accordingly, she said, she got in touch with Rear Admiral Usher, commanding the Brooklyn Navy Yard, and with Major Gen. Mann, commandant at Governors Island, and both officers assured her they would not allow officers or sailors in the Government service to accept free tickets to the concerts.

"The abominable use," said Mrs. Jay, "to which it is being made of our soldiers and sailors to support an enemy alien in his vocation of conductor could only have come from the modern German brain. Surely these fine men to support German propaganda through the medium of the art of music, should be condemned by every loyal American and lover of fair play." Among the letters I received this morning was one from a Swiss school teacher who suggested that a public appeal be issued to the principals of the leading girls' private schools in and around the city to leave their seats unoccupied if these concerts are held."

Mrs. Jay made public a letter from Mrs. Henry Ashton Crosby, 29 Washington Square, in which she says:

"There can be no half measures in the Muck case. It is either loyalty or treason! I am particularly interested in the attitude you have assumed, as there is but a handful of women in Boston, my daughter, Mrs. Allan Forbes, being one, who love their country more than their music, and who have been willing to give up the symphony seats if there no possibility of awakening in the minds of those who are in power the all-important and vital need and duty of having justice done by public hanging of spies until they are dealt with as other nations treat them? We are ignoring the most alarming menace, and this an attitude which, as a nation, is ignoble."

David Bispham, she says, wrote to her as follows: "I am much in sympathy with your crusade against Doktor Muck. Of course, this fellow ought to be expelled from the country or interned. I wish I might help do either."

Dr. Muck, who amended his expressed resolution not to play the national anthem at concerts he directed, and who has played it, in fact, everywhere since the first of last November, came to this country in 1912 to become director of the Boston Symphony Orchestra. He has been supported in the face of every criticism by Major Henry L. Higginson, sponsor for the orchestra. In Baltimore last Fall citizens declined to permit the orchestra to give its recital, and so much feeling was aroused that its engagement was canceled.

N. Y. American March 13, 1918

Mrs. William Jay Moves to Stop Muck's Concerts

Patronage of Boston Symphony Is Largely Pro-German, She Says, Moving to Silence Orchestra.

Mrs. William Jay renewed her attack last night on Dr. Karl Muck, conductor of the Boston Symphony Orchestra. She said that the force of public opinion should stop the scheduled concerts in Carnegie Hall on Thursday and Saturday evenings. Mrs. Jay also indicated that she would take steps that would prevent Dr. Muck's appearance, but declined to reveal her plans. Mrs. Jay said:

"I am told that the performances of the orchestra here this Winter have been largely attended by pro-Germans, and I sometimes wonder whether this is an American city. Certainly Baltimore, Pittsburgh, Springfield and Detroit have shown their Americanism by refusing to have Dr. Muck appear with the orchestra in those cities.

"Only a few minutes ago a man in Brooklyn called me on the telephone and said he understood that the management of the orchestra was distributing tickets among soldiers and sailors. This, I think, the Secret Service should stop. It is not right that our soldiers should be permitted to attend such a performance."

Mrs. Jay is a season subscriber, but has kept away in what has been, up to the present, a silent protest.

C. C. Smith, manager of Carnegie Hall, said he knew nothing of any plan to stop the concerts.

License Commissioner Gilchrist refused to say whether he would halt the performances. The concerts this week are the last of the season. At the Academy of Music, in Brooklyn, where the orchestra is also to appear, it was said that the concert would be given as announced.

MORNING TELEGRAPH

Press: New York City

DEC 30 1917

DR. MUCK WILL NOT LEAD.

Can't Enter Army Camp for Symphony Orchestra Concert.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Dec. 29.—Though the Boston Symphony Orchestra will give a concert to soldiers at Camp Devens, Ayer, Sunday afternoon, Dr. Karl Muck, recently the target in bitter attacks growing out of failure to play "The Star Spangled Banner" at a Providence concert, will not take part as leader. Being a German, he is barred as an "alien enemy" from entering the camp.

Clement Lenom will conduct the concert in Dr. Muck's stead. The first number on the program will be "The Star Spangled Banner" and the second will be "The Battle Hymn of the Republic." Two German pieces will be given, and Italian and French compositions are included. Aware of the regulation that bars him from the camp, Dr. Muck made no comment on his inability to lead.

RECORD

Address: Philadelphia, P

become available.

BIG HALIFAX BENEFIT

Boston Symphony Orchestra and Other Artists Raise $10,000.

Boston, Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Madame Melba and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years. The benefit was for the sufferers from the Halifax disaster. Prices of tickets ran from $1 to $5, and the house was entirely sold out in seven hours after the opening of the sale. Over $5000 in mail orders were returned, and at least that amount was turned away from the box office. There were no expenses except the actual newspaper advertising, Major H. L. Higginson having contributed Symphony Hall and services of its attaches. The concert netted considerably over $10,000.

EVENING MAIL

New York City

Dr. Muck Avoids Chicago.

Chicago, Dec. 22.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here February 3, it was announced. A representative of the orchestra asked that the concert be canceled.

TRIBUNE

Address: New York City

Boston Orchestra to Play At Camp Without Dr. Muck

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EVENING GLOBE

Address: New York City

Muck's Chicago Concert Off.

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PRESS

Philadelphia, Pa.

MUCK, MELBA, KREISLER IN $10,000 HALIFAX CONCERT

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Transcript Mar 9, 1918

THE SYMPHONY CONCERT

FAMILIAR MUSIC IN GLORIFIED PERFORMANCE

A Programme That Belied Anticipation with Conductor and Orchestra in High Mettle—New Voice to Goldmark's Overture to "Sakuntala," and Sheer Eloquence with Beethoven's Second Symphony—Withal, a Concerto for 'Cello

WHAT seemed a routine and unpromising programme turned yesterday afternoon, at Symphony Hall into an exceptionally pleasurable and interesting concert. Dr. Muck proposed to his hearers, who seem to be equally numerous, this season, whatever the pieces or the "assisting artist," Goldmark's overture to the ancient Hindu play, "Sakuntala"; Lalo's concerto for violoncello and orchestra with Mr. Malkin to play the solo part; and the second symphony, in D major, of Beethoven. Anticipation, admittedly a little impatient and scoffing, might reckon the overture hackneyed and cloying: the symphony, early and none too characteristic work of mind, heart and hand still groping out the way that was to lead into the fervors and fulfilment of the succeeding "Eroica." As to the concerto, was it not for the monotonous violoncello, while the virtuoso to play it, sits weekly in the orchestra from October to May? Evidently, went this preliminary speculation, Dr. Muck was engrossed with preparation for the impending performance at a choral concert of Bach's Passion Music according to Matthew. Not without reason he was taking the easiest way with an intervening pair of Symphony Concerts. To our seats then, but in mood unexpectant and resigned.

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In the overture, Dr. Muck excelled even his wonted discernment and discrimination in a choice of pace that unfolded Goldmark's long, sinuous, ascendant, melodic line, that never languished, that never clouded; in the distribution of emphases, contrasts, color; in the moulding of phrases into far foreseen and sensitively graduated course; in the maintenance of the sensuous voice and glamor of the music, yet so that it never thickened or cloyed. After all, Goldmark is oftener eloquent than he is lush. In turn, the orchestra played with the consummate beauty of tone that on its high days every choir and each separate voice within it, may summon; with unfailing ear for the euphonies of instrument with instrument, with flow of edgeless and perfectly jointured phrase, with almost unerring sensibility of tonal color, with understanding and response for the whole overture as well as for the particular part and page upon the several desks. The outcome was a performance that glowed with the sensuous beauty of Goldmark's melody, with the richness of his harmonic dress, with the pulsing warmth of his instrumental coloring, with the suggestion of ancient oriental legend sung in exotic and enhancing tones. Seldom has Goldmark's overture sounded upon the ear as so velvet-like a music; seldom has it seemed of such finely woven strands like the interlacings of oriental pattern, carved, embroidered, painted; seldom has it reflected such softly golden lustres; or seemed so illusively the speech of piteous, low-spoken, semi-static Indian tale. The spell of poetry flowed out of composer's and orchestra's tones. The listener heard, fascinated, illuded, loth to dispel the magic by the applause that he knew was just reward. The coarse-fingered, the over-luscious, the too insistently oriental Goldmark has vanished out of the music. The overture had become transformed in the poetizing imagination of him who led it, in the response thereto of those who played it.

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As thrilling to hear was the slow movement. Within easy memory conductor and orchestra have played the first symphony, the Haydnish-Mozartean symphony, of Beethoven, written when he was studying the best models. Therein the slow movement accords with the conventions; herein it is the Beethoven of pure instrumental song upspringing from his own invention, conducted and diversified by his own imagination, controlled by his own clear mind, manipulated by his own sure hand. He begins veritable Beethovenish melody in firm contours and songful depth, rich-textured, luminous. He goes on, and conductor and orchestra with him, to lead it into various transformations, to deck it with new ornaments, to make play with suggestion from it. He wrote, they spoke in the pure loveliness of musical sound when fresh fancy and warm impulse wing and diversify it. Beethoven himself may hardly have imagined such euphonies, such iridescence.

And young energy and young power similarly spoke out of the first movement. Grave the beginning, yet irrepressibly songful; but only for a relative moment before a fine young zest possesses the music. The conductor, divining his pace, sharpening his rhythms, inflecting the imitative passages, speeding or staying long progressions, lightly modulating here and there, made the music sound like sheer, sure, sunny improvisation—of the Beethoven who not many years after was to achieve his first Allegros of the passionate tumults, of the manifold and commanding voice. How various, how vigorous it already is stood disclosed in Dr. Muck's eloquence. What many another conductor leaves asmouldering in this second phony of Beethoven he blows into fire. connoisseurs of orchestral perfo marvelled yesterday at the imag the intuition, the adeptness of so his strokes. The most innocent o eners must have felt in sum the impr on ear and fancy of music so open vivified. Even a youthful symphon make what a cliché of reviewing "memorable" afternoon.

Lalo's concerto for violoncello many another in that the composer neither academically, nor perfun nor yet displayfully for the solo ment. Rather, he treats it as the on ing voice in a symphonic piece t something to say in its own right own manner. The listener hears w prise the full-throated, energetic measured beginning to be reassu when the violoncello sounds in d and stately progress. He is wont it as solo instrument in mu tempts it to sugary song or clum ing. Instead, in this first move Lalo's concerto, he hears it at orous and sonorous, elastic yet of melody and march. It speaks wit with warmth, with a becoming The music makes no play with superfluous, with the feat distor large-voiced as it began the ends. The ensuing intermezzo less discriminating thought for t Intrinsically it remains interesting the violoncello unfolds its more sentimental song: whether it guides across the tonal tapestry a lighter thread upon which the orchestra may hang inflection or ornament. There is halo for the slow song! there is setting for the livelier melody. Even in the Finale, the violoncello has not to cape creaking. There is no super-abundance o "passage-work." The solo instrument stil sings, but whereas it has been stately musing, gently gay, now it may weave its brighter tones into the pattern the orchestra, in the returns of the rondo, is fashioning for it. To the end a measure of symphonic interest exhales from the piece. Mr. Malkin could hardly have chosen a concerto to better advantage, since his tone lacks neither lightness nor depth, neither suavity nor color. He can play songfully, ornately, euphoniously; and he understood yesterday the limpidity, the continence, the elegance of Lalo's music.

H. T. P.

RATHSKELLER
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AMERICAN HOUSE
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Traveler Nov 27, 1917

mphony ves Pleasure n Ideal Program

festful rather than exciting, best the story of the Symphony concert esterday afternoon. The program ull one of good, substantial proposi- s with the soloist's selections in ing with the orchestral numbers. e Cherubini "Anacreon" overture n well be reckoned old fashioned as ate of composition, but as Dr. Muck is it and the orchestra plays it there ot the slightest trace of the ancient be found in its pages.

Beethoven's Pastoral Symphony, one to admit, seems a trifle overlong, this thought is more than offset by many glorious passages.

Between these selections came Mr. ack, assistant concert master of the chestra with his solo number Saint-Saens, "Havanaise" and Chausson's "Poème." Fortunate indeed is the or- chestra that has such an artist in its ranks and fortunate are the patrons to hear him as soloist.

N Y Times March 13, 1918

DR. MANNING JOINS ATTACK ON DR. MUCK

Rector of Trinity Approves of the Stand Taken by Mrs. Jay.

MEN IN SERVICE BARRED

Soldiers and Sailors May Not Accept Free Tickets to Boston Symphony Orchestra.

American soldiers and sailors will not be permitted to accept free tickets to the Boston Symphony Orchestra's recital at Carnegie Hall tomorrow night, according to Mrs. William Jay, who has been leading the efforts of many persons, including George L. Ingraham, formerly Justice of the Appellate Division of the New York Supreme Court, to prevent the orchestra giving any recital here while Dr. Karl Muck remains its Director. Mrs. Jay also made public a letter which she said had been dictated from Camp Upton by the Rev. Dr. William T. Manning, rector of Trinity Church, supporting her contention that loyal Americans should not go to concerts where Dr. Muck had a leading part. Dr. Manning's letter says:

May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham, and others, against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

While our boys, fighting at the front in our defense, are being assailed by liquid fire, poison gas, and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other places, to give our countenance and support to the avowed friends and upholders of the Kaiser.

Mrs. Jay's opposition to Dr. Muck, commencing at the time when he announced that he would not play "The Star-Spangled Banner" at concerts of the Boston Symphony Orchestra because the national anthem was not comparable as music to the rest of the program is based, she says, on the fact that he is a subject of the Kaiser, formerly the favorite musical director in Berlin, and that his appearance here is a subtle form of German propaganda.

Mrs. Jay said last night that she heard from Dr. H. D. Fairbairn of 219 McDonough Street, Brooklyn, that the management of the Boston Symphony Orchestra was accustomed to give away seats to soldiers and sailors in uniform with the result that audiences which listened to the German director had a distinctly patriotic appearance. Accordingly, she said, she got in touch with Rear Admiral Usher, commanding the Brooklyn Navy Yard, and with Major Gen. Mann, commanding at Governors Island, and both officers assured her they would not allow soldiers or sailors in the Government service to accept free tickets to the concerts.

"The abominable use," said Mrs. Jay, "that is being made of our soldiers and sailors to support an enemy alien in his arrogant conduct could only have sprung from the modern German brain. To use these fine men to support German propaganda through the medium of love of music, should be condemned by every loyal American and lover of fair play. Among the letters I received this morning was one from a Swiss school teacher who suggested that a public appeal be issued to the principals of the leading girls' private schools in and around the city to leave their seats unoccupied if these concerts are held."

Mrs. Jay made public a letter from Mrs. Henry Ashton Crosby, 29 Washington Square, in which she says:

"There can be no half measures in the Muck case. It is either loyalty or treason! I am particularly interested in the attitude you have assumed, as there is but a handful of women in Boston, my daughter, Mrs. Allan Forbes, being one, who love their country more than their music, and who have been willing to give up the symphony seats. Is there no possibility of awakening in the minds of those who are in power, the all-important and vital need and duty of having justice done by public hanging of spies until they are dealt with as other nations treat them? We are ignoring the most alarming menace, and [illegible] attitude which, as a nation, is ignoble."

David Bispham, she says, wrote to her as follows: "I am much in sympathy with your crusade against Doktor Muck. Of course, this fellow ought to be expelled from the country or interned. I wish I might help do either."

Dr. Muck, who amended his expressed resolution not to play the national anthem at concerts he directed, and who has played it, in fact, everywhere since the first of last November, came to this country in 1912 to become director of the Boston Symphony Orchestra. He has been supported in the face of every criticism by Major Henry L. Higginson, sponsor for the orchestra. In Baltimore last Fall citizens declined to permit the orchestra to give its recital, and so much feeling was aroused that its engagement was canceled.

N. Y. American March 13, 1918

Mrs. William Jay Moves to Stop Muck's Concerts

Patronage of Boston Symphony Is Largely Pro-German, She Says, Moving to Silence Orchestra.

Mrs. William Jay renewed her attack last night on Dr. Karl Muck, conductor of the Boston Symphony Orchestra. She said that the force of public opinion should stop the scheduled concerts in Carnegie Hall on Thursday and Saturday evenings. Mrs. Jay also indicated that she would take steps that would prevent Dr. Muck's appearance, but declined to reveal her plans. Mrs. Jay said:

"I am told that the performances of the orchestra here this Winter have been largely attended by pro-Germans, and I sometimes wonder whether this is an American city. Certainly Baltimore, Pittsburgh, Springfield and Detroit have shown their Americanism by refusing to have Dr. Muck appear with the orchestra in those cities.

"Only a few minutes ago a man in Brooklyn called me on the telephone and said he understood that the management of the orchestra was distributing tickets among soldiers and sailors. This, I think, the Secret Service should stop. It is not right that our soldiers should be permitted to attend such a performance."

Mrs. Jay is a season subscriber, but has kept away in what has been, up to the present, a silent protest.

C. C. Smith, manager of Carnegie Hall, said he knew nothing of any plan to stop the concerts.

License Commissioner Gilchrist refused to say whether he would halt the performances. The concerts this week are the last of the season. At the Academy of Music, in Brooklyn, where the orchestra is also to appear, it was said that the concert would be given as announced.

PRESS

Philadelphia, Pa.

MUCK, MELBA, KREISLER IN $10,000 HALIFAX CONCERT

Boston, Dec. 16.—The Boston Symphony Orchestra under Dr. Karl Muck, Madame Melba and Fritz Keisler united this afternoon in the biggest concert that Boston has had for years, for the benefit of the sufferers in the Halifax disaster. Prices of tickets ran from one dollar to five dollars and the house was sold out in seven hours after the opening of the sale. Over $5000 in mail orders were returned and at least that amount was turned away from the box office. There were no expenses except the advertising, Major H. L. Higginson having contributed Symphony Hall and its attaches. The concert netted considerably over $10,000.

RECORD

ss: Philadelphia, P

MORNING TELEGRAPH

ress: New York City

DEC 30 1917

DR. MUCK WILL NOT LEAD.

Can't Enter Army Camp for Symphony Orchestra Concert.

(Special Dispatch to The Morning Telegraph.)

BOSTON, Dec. 29.—Though the Boston Symphony Orchestra will give a concert to soldiers at Camp Devens, Ayer, Sunday afternoon, Dr. Karl Muck, recently the target in bitter attacks growing out of failure to play "The Star Spangled Banner" at a Providence concert, will not take part as leader. Being a German, he is barred as an "alien enemy" from entering the camp.

Clement Lenom will conduct the concert in Dr. Muck's stead. The first number on the program will be "The Star Spangled Banner" and the second will be "The Battle Hymn of the Republic." Two German pieces will be given, and Italian and French compositions are included. Aware of the regulation that bars him from the camp, Dr. Muck made no comment on his inability to lead.

become available.

BIG HALIFAX BENEFIT

Boston Symphony Orchestra and Other Artists Raise $10,000.

Boston, Dec. 16.—The Boston Symphony Orchestra, under Dr. Karl Muck, Madame Melba and Fritz Kreisler, united this afternoon in the biggest concert that Boston has had for years. The benefit was for the sufferers from the Halifax disaster. Prices of tickets ran from $1 to $5, and the house was entirely sold out in seven hours after the opening of the sale. Over $5000 in mail orders were returned, and at least that amount was turned away from the box office. There were no expenses except the actual newspaper advertising, Major H. L. Higginson having contributed Symphony Hall and services of its attaches. The concert netted considerably over $10,000.

EVENING MAIL

New York City

Dr. Muck Avoids Chicago.

Chicago, Dec. 22.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here February 3, it was announced. A representative of the orchestra asked that the concert be can- ce[illegible]

om TRIBUNE

ldress: New York City

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Boston Orchestra to Play At Camp Without Dr. Mu

BOSTON, Dec. 29.—Though the B ton Symphony Orchestra will give concert to soldiers at Camp Deve Sunday afternoon, Dr. Karl Muck, r cently the target in bitter attac growing out of failure to play "Th Star-Spangled Banner" at a Providenc concert, will not take part as leade Being a German, he is barred from the camp as an "alien enemy."

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m EVENING GLOBE

lress: New York City

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Muck's Chicago Concert

CHICAGO, Dec. 22.—Karl conductor of the Boston Symp Orchestra, will not keep his en ment to give a concert here Feb was announced to-day by the agement of the theatre at wh was to appear. A representa the orchestra who made through the middle west, re that the concert be cancelled, it said.

Transcript Dec 23, 1917

THE SYMPHONY CONCERT

MOZART, MME. MELBA AND SUNDRY OTHERS

The Singer in Music of Youth, Notably in an Air from the Half-Forgotten "Idomeneo"—The Puissant Brahms of the "Tragic Overture," Chaikovsky, Imaginative and Fertile, and Sibelius in a Tone-Poem Complete and Flawless

BRAHMS, Mozart, Sibelius, Debussy, Chaikovsky, Mme. Melba, Dr. Muck and a New England audience—only an Italian could have plausibly complained of oversight in the cosmopolitan quality of the Symphony Concert yesterday afternoon; while he might have found a measure of compensation in the fact that two of the singer's airs—from "Idomeneo" and "Le Nozze di Figaro"—were sung in Italian text from Italianate operas, though the one was written for a Munich of 1781 and the other for a Vienna of 1786. Eight times in twenty-two years Mme. Melba has sung at the Symphony Concerts, and on five of those occasions, like most lyric singers when they "assist" the orchestra, she has chosen at least one number from Mozart—sometimes the air from "The Shepherd King" that Miss Garrison sang at them a few weeks ago; sometimes the countess's melancholy soliloquies out of "Figaro"; and yesterday, as at least once before, Cherubino's half-arch, half-languorous canzonetta, "Voi che Sapete" from that same opera. To it, however, she prefixed from another of Mozart's operas that now seldom comes to the stage an air as seldom heard in these days in concerts—"Zeffiretti Lusinghieri," from "Idomeneo," the first of Mozart's "serious pieces" for the theatre. Sixteen years ago she herself sang it in Symphony Hall; since that time Bostonian ears have not known it.

"Idomeneo" unfolds stiltedly, long-windedly, the hapless plight of Idomeneus, King of Crete, who returning to his island after long absence at the Trojan War, vows in sacrifice to Neptune the first being that he encounters, since the sea-god has saved him from tempest. That being proves to be his son, whereupon both king and prince are prey to highly conflicting emotions. In the youth, they are heightened by his love for Ilia, captive Trojan princess, who secretly returns his affection, and by his disdain for Electra, princess of Greece, who openly pursues him. It is not necessary to follow this fable through the many ramifications of self-sacrifice and amorous rivalry that the relenting god finally adjusts. Suffice it that the air sung by Mme. Melba falls to Ilia and that in it, at the moment in which the fortunes of all concerned seem most desperate, she soliloquizes upon her love for the Cretan youth. In "Idomeneo" as a whole, Mozart is sometimes mindful of the new fashions in which Gluck had written operas of ancient mythology; again he follows the conventional Italian procedure of the time with such pieces; but in this air of Ilia, as in divers other numbers, he forgets models under the promptings of his own inclination and imagination.

The outcome in this instance, both in the preliminary declamation and the succeeding air, is music lovely of melody, delicate of workmanship, and subtle, almost, in the wistful suggestion of the orchestral part. It is music also that might be the poetized speech of the gentle and devoted young princess, speaking to herself the longings of amorous melancholy, yet glad within if only her prince's heart may overhear. Mme. Melba has passed her fiftieth year; but the soft bright glow of her tones summons the glamor of youth that Mozart sheds over Ilia's air, accords now with the gentle warmth, now with the wistful melancholy, of the music. To the sentiment of such a piece, as the eighteenth century would have called it, Mme. Melba's voice answers almost intuitively; while it is as sensitive to the long undulation, the melting of phrase into phrase, in the unbroken progress of the Mozartean melody, to the limpid lustre of it against the harmonic background. The music and the voice, the sentiment and the singing, united in a single impression of nearly perfect beauty; for the very lightness of Mme. Melba's present tones accorded with the matter and the mood of the air. It was the music of youth that she essayed also in Cherubino's song and again to glamor it with the light pulsing, the silvery flow, the sensuous beauty still abiding in her middle tones. The charm of the voice was the charm of the amorous boy—half-pleased, half-troubled—and of the music that mirrors him. Once more Mme. Melba seemed to sing by an intuition that is musical magic upon her piece and her means. If her third number, the soliloquy of the longing and remembering mother from Debussy's cantata, "The Prodigal Son," gave less pleasure, the shortcoming lay more in the quality of the music, which barely rises above appropriateness and utility, than in the quality of the singing. Yet again were Mme. Melba's tones the illusive voice of wistful melancholy. Where once she was mistress of brilliant vocal ornament, she is now equal mistress of the tender sentiment of sensuous song.

With each repetition, the power of the beginning and the end of Brahms's "Tragic Overture" seems more and more to lay hold upon Dr. Muck and through him upon his orchestra and his audience. Under his hand, there is no questioning the grim and sombre force of the measures that seem to set the scene for the composer's fated hero; that bear him across it through struggle and tumult; that at last seem more to crush than to exalt him. Driving creative energy sustains Brahms in an impassioned music of relentless and resistless fate against which mortal will fights or broods in vain; bends the chosen form to the idea and the emotion; leads the overture through turbulent progress; impregnates it with dark harmonic color; goads it to puissant voice. By these attributes and in such performance as the piece received yesterday, the music, so far, is tragic and epic too. If only the idea and the emotion had not exacted the "contrasting passages" of softer, more songful mood, as of the hero in vision comforted; if only, the form had not demanded this "second subject." Neither intrinsically nor as it unfolds in musical or dramatic suggestion does it bear comparison with the rest. For a little, Brahms, as he is wont to do when the creative impulse weakens, calculates his way and the outcome is a dry, austere, almost passionless music that no performance may quite vitalize. Not until fate strides and strikes anew upon the imaginary hero does the overture rise afresh to power. The beauty that Beethoven could set glowing against force was not here for the continuator of the symphonic line. Not unlike some of Rodin's figures, plentiful in power but lacking the beauty that would intensify it, is this "Tragic Overture."

No more does Chaikovsky's symphony in F minor attain to that rare perfection in which music seems completely to fulfill the composer's design. Conductor and orchestra spared not in eloquent pains upon it. The most ardent champion of the native and neurotic wildness of Chaikovsky's music might not complain of the frenzies and the languors of the first movement, of the thunders of fate therein, as Dr. Muck released and contrasted them. He could as little question the rhythmic leaps, the songful stride, the driving tonal excitement of the finale. It was hard in the celebrated scherzo to say whether the precision and the animation of the string choir plucking at its instruments or the finesse and the lightness of the brass was the more remarkable technical feat; while the contrasts of the little andantino sounded both apt and fanciful. To the full Dr. Muck disclosed and emphasized the range of invention, the readiness of imagination, the clearness of progress in variety of means, the measured mingling of passion and workmanship that set this fourth symphony above the other five from Chaikovsky's pen. For once, the Russian's music that sometimes seems to evade the conductor, spoke the more characteristically and vividly because he was its voice. Yet by that very eloquence, the plainer were the moments when Chaikovsky flags, when he takes refuge in repetitions; when he is loud, but empty; when the fancy that enlivens the lighter movements takes the easiest, rather than the choicest way. Like the power of Brahms in the "Tragic Overture," the imagination of Chaikovsky in the symphony in F minor does not quite and always fill his mould.

In contrast, the music with which Dr. Muck interspersed Mme. Melba's numbers is such perfection of fulfilled design—the terse tone-poem of Sibelius, "The Swan of Tuonela." Upon the black river circling the Hades of Finnish myth floats the white swan; into the stillness it lifts piercing haunting song; singing it courses the stream—to die because a hunter-hero would gratify a woman's wicked will. These very premises set the composer exacting tasks. With sound, he must invoke stillness and solitude. Only in the darkest colors of his harmonic and instrumental palette may he paint his tone-picture. His music must move as the murky waters of this underworld, waveless, currentless; yet bear a swan-song weird and woful. Therewith imagination and resource go hand in hand in achievement; often Sibelius's means are intricate, yet always the outcome is as direct as though the listener's eye visualized and the listener's ear heard with naught between them and the illusion of the composer's voice. The song of the swan is at once a melody of mordant and mysterious woe; uncanny harmonies and modulations make it yet more piteous, strange. There is sense of the great still place through which it rises and penetrates, falls and dies. The blackness of the music never brightens; phrases like stillness stirred expand faintly from the song like the eddy cloven by the white bird upon the dark waters. The imagery of the music never dims; the smallest of the means to expression never falters. Nothing is spared; yet nothing is wasted. A unified, unclouded, undiminished sensation possesses the hearer, spell-like—the magic of perfect achievement.

H. T. P.

Transcript Dec 30, 1917

CONCERTS NEXT WEEK

Ravel and Ropartz on Dr. Muck's Programme—Mr. McCormack for the Red Cross—Mr. de Gogorza in Fresh Pieces—Debussy's New Sonata

FIVE pieces—an exceptional number as Dr. Muck's programmes go—again fill the list for the Symphony Concerts of next Friday afternoon and Saturday evening. The conspicuous item among them is the music from Ravel's ballet of "Daphnis and Chloe," first heard here in remarkable performance a fortnight ago and now repeated by general request. Beside it, in the second part of the programme, stands another French piece of a different quality—the well-made, tranquil and conventionally pleasing symphony of Ropartz revived for the first time since conductor and orchestra produced it first in America. Schumann, with the overture to his opera, "Genoveva"; Dohnanyi, with a "Concert-Piece" for Mr. Warnke to play upon the violoncello; and Händel with a swelling "Concerto Grosso"—in D minor, numbered 10 in Opus VI.—divide the first half of the concert. No piece by Schumann has thus far been played by the orchestra this season, while the ample periods and stately march of Händel's concerto will pleasure many a hearer.

Dec 22, 1917

THE SYMPHONY CONCERT

AN INNOVATION WITH AGREEABLE OUTCOME

Mr. Noack Substitutes Two Short Violin Pieces for the Usual "Soloist's" Concerto—The Pleasures of Chausson's "Poem" and Saint-Saens's "Havanaise" So Heard—Familiar Pieces Revitalized for Beginning and End

LAST season, so far as recent memory runs, Mr. Gebhard and Dr. Muck bravely set the example. Yesterday afternoon Mr. Noack and Dr. Muck began to make it precedent. There is not a sound reason in the world except the pestilent "tradition," why an "assisting artist" of violin, violoncello or piano, called to the Symphony Concerts, or having turn as "soloist" from the "first desks" of the orchestra, should count himself constrained to play a concerto. Though two centuries and more academically hallow the form, it has no signal interest in itself. Few composers ply it with ease or energy, invention or imagination; many more, especially among the moderns, chafe within it, stretching, twisting, transmuting the prescriptions. Often such music discloses less clearly and widely the individual quality of the virtuoso than many a less orthodox and freer handled piece. It is hard to fill the exacting form with musical matter interesting or animating in itself; while the process is a reversal of the normal procedure wherein the matter conditions the method. Under this limitation, hearers by long habit, take a concerto as existing by virtue of the pianist or the violinist only and, primarily, for the display of his imparting skill.

Concertos for violoncello with few exceptions are tedium to the listening ear and, seemingly, vexation to the playing hand. Few are the concertos for violin that keep place in the active repertory, perhaps because the violinists are not diligent in the widening of it; as probably, because they find little to reward research. Not too numerous are the concertos for piano that virtuosi play and audiences hear with equal gladness. Rare must be the composer in these days who writes a concerto from inner and irresistible prompting; yet still he writes that he may do his full duty to the art of music, himself and the proclaiming virtuoso. Many a pianist and a violinist, were he to speak his full mind, would eagerly break this bondage of orthodoxy in which "the tradition" holds him fast. The more, then, the courage of Mr. Gebhard, when, called to the Symphony Concerts last winter, he played Franck's Symphonic Variations and Strauss's Burlesque, innstead of a concerto, and of Mr. Noack, who, rising from his place in the orchestra to be "soloist" yesterday, chose for pieces Chausson's "Poem" and Saint-Saëns's "Havanaise." Dr. Muck blessed both innovators; and so, once more, was the good gospel of freedom and individual choice preached at the Symphony Concerts to the fresh pleasure of the listening congregation. Liberty, as Monsieur Talleyrand shrewdly defined it, is the right to follow one's own will and the privilege to impose it, willy-nilly, on others. Yesterday Mr. Noack's hearers submitted gladly.

Moreover, such pieces as the violinist chose for his happy venture of Friday regain in a symphony concert the voice and semblance in which the composer designed them. Time and again both Chausson's "Poem" and Saint-Saëns's "Havanaise" are played in recitals with the orchestral background dimly suggested in a transcription for piano. Yet Saint-Saëns wrote his piece for violin and orchestra—even though it be a discreet orchestra often no more than pulsing with the rhythm of the Spanish dance, the Habanera, that underlays the whole music. Chausson, however, by no means held his band in such careful leash; his "Poem" is really a tone-poem for orchestra in which a "solo violin" as the phrase goes, is the distinctive voice. Heard merely with piano, the music penetrates and stirs the hearer in the melancholy progress through which shadow falls recurrently upon the brightening song or gathering energy quickly succumbs to regathering brooding. Heard as it was yesterday with orchestra and with Dr. Muck keenly sensitive alike to melodic line, harmonic color and inwrought euphonies, it rose to finer beauty of speech and graver intensity of mood. The songful melody of the violin sounded more richly, sensuously against the orchestral background; the shadows of melancholy seemed to play upon it more deeply, variously; it gained power when for a time the energy of the longing and the quest fitfully filled it; the fading into the calm of resignation was more wistful.

Mr. Noack loves the finesse of the violin, the spinning of his tone in undulating phrase and delicate lustres; his temperament in response to music might be more ardent. Often here has Mr. Ysaye played this music that he cherishes and to which he answers out of the deep stores of his mind and heart. Yet even with the implied reservation, the "Poem" rose yesterday to a beauty of sound and progress, to a sustained intensity of longing and questing mood, shot through with the lights and shadows of romantic fancy that without orchestra even such a master as Ysaye may hardly give it. Chausson probably knew not Tennyson; but he did know his Arthurian legends; and wrote his music that "follows the gleam." At best, Saint-Saëns's "Havanaise" is only dexterity and fancy; but an orchestra points the deftness of the piece in itself and for the violin, sustains the rhythmic beat; brightens the light contrasts. Moreover, it was music that welcomed Mr. Noack's technical grace, fineness of tone and quick sensibility. His audience had reason to reward him.

A piece that in itself stoutly withstands a century and more, and that Dr. Muck and the orchestra have more than once revitalized began the concert — Cherubini's overture to his "opera-ballet" of "Anacre-

ennial repetition, gladden expectant ears. If ever Beethoven wrote a transparent, homely, sentimental, playful music, it is this symphony. Even the "little" eighth is artful, intricate, self-conscious beside it. Read into it what the commentators will, the Pastoral Symphony is Beethoven writing the limped, merry, plain-spoken, free-running music of the folk, however much the melodies therein are all his own. Of course, he transfigures it, and of course, such performance as it received yesterday glorifies it. Not for an instant does Dr. Muck stay the spontaneous flood of the music; yet cunningly he varies the curve and the progress of the current, speeding, staying, lightly modulating it. He is ingenious in mitigating by light and changeful strokes the repetitions with which the composer "establishes" his moods. He is adept with the long and short gradients of the music. He misses not a hint of the suggesting tonal colors; each phrase, each figure falls into pointing place in the cumulating tonal pattern; from first measure to last the instrumental song never sags or dulls. The method is as subtle as the outcome seems simple.

H. T. P.

Advertiser Dec 27, 1917

MELBA FAREWELL CHRISTMAS NIGHT

Will Be Soloist in Holiday Program of Boston Symphony Orchestra

Dr. Muck made no special selections for this year's Christmas program of the Symphony Orchestra. In the past few years he has fairly well exhausted available music appropriate to the day, so for this year he has made a straight program. The soloist will be Madame Melba. This will probably be her last appearance in concert in Boston this year.

The orchestral part of the program will open with Brahms' "Tragic" Overture. Then will come that fascinating work of Sibelius entitled "The Swan of Tuonela." The symphony will be Eschsikowsky's Fourth in F-Minor. The program in its proper order is as follows:

Mozart:
(a) Recitative, "Solitudini Amiche," and Aria, "Zeffiretti Lusinghiere" from "Idomeneo."
(b) Canzona, "Voi, che sapete," fet II., Scene 3, of "Le Nozze di Figaro."
Sibelius—"The Swan of Tuonela: Legend from the Finnish Folk-Epic, "Kalevala."
Debussy—Recitative and Aria of Lia, from "L' Enfant Prodigue."

* * *

The second of the series of choral concerts arranged for this season utilizing the Boston Symphony Orchestra and the chorus organized by Stephen Townsend will be given in Symphony Hall Tuesday evening, January 22. The work will be the Second Symphony of Mahler.

The music that Mahler has written for the chorus is not so difficult as Beethoven's and, moreover, the training received for the Ninth Symphony has helped the chorus wonderfully in taking up the new work. Therefore, the rehearsals which come every Wednesday are not devoted entirely to the Mahler Symphony. The work has already begun on Bach's Passion Music, which will be heard at the third concert of the series, Tuesday evening, March 26.

EVENING POST
New York City

Boston Symphony Orchestra's Concert in Chicago Cancelled.

CHICAGO, December 22 (by A. P.).—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here on February 3, it was announced to-day by the management of the theatre at which he was to appear. A representative of the orchestra, who made a trip through the Middle West, requested that the concert be cancelled, it was said.

Transcript Dec 23, 1917

THE SYMPHONY CONCERT

MOZART, MME. MELBA AND SUNDRY OTHERS

The Singer in Music of Youth, Notably in an Air from the Half-Forgotten "Idomeneo"—The Puissant Brahms of the "Tragic Overture," Chaikovsky, Imaginative and Fertile, and Sibelius in a Tone-Poem Complete and Flawless

BRAHMS, Mozart, Sibelius, Debussy, Chaikovsky, Mme. Melba, Dr. Muck and a New England audience—only an Italian could have plausibly complained of oversight in the cosmopolitan quality of the Symphony Concert yesterday afternoon; while he might have found a measure of compensation in the fact that two of the singer's airs—from "Idomeneo" and "Le Nozze di Figaro"—were sung in Italian text from Italianate operas, though the one was written for a Munich of 1781 and the other for a Vienna of 1786. Eight times in twenty-two years Mme. Melba has sung at the Symphony Concerts, and on five of those occasions, like most lyric singers when they "assist" the orchestra, she has chosen at least one number from Mozart—sometimes the air from "The Shepherd King" that Miss Garrison sang at them a few weeks ago; sometimes the countess's melancholy soliloquies out of "Figaro"; and yesterday, as at least once before, Cherubino's half-arch, half-languorous canzonetta, "Voi che Sapete" from that same opera. To it, however, she prefixed from another of Mozart's operas that now seldom comes to the stage an air as seldom heard in these days in concerts—"Zeffiretti Lusinghieri," from "Idomeneo," the first of Mozart's "serious pieces" for the theatre. Sixteen years ago she herself sang it in Symphony Hall; since that time Bostonian ears have not known it.

"Idomeneo" unfolds stiltedly, long-windedly, the hapless plight of Idomeneus, King of Crete, who returning to his island after long absence at the Trojan War, vows in sacrifice to Neptune the first being that he encounters, since the sea-god has saved him from tempest. That being proves to be his son, whereupon both king and prince are prey to highly conflicting emotions. In the youth, they are heightened by his love for Ilia, captive Trojan princess, who secretly returns his affection, and by his disdain for Electra, princess of Greece, who openly pursues him. It is not necessary to follow this fable through the many ramifications of self-sacrifice and amorous rivalry that the relenting god finally adjusts. Suffice it that the air sung by Mme. Melba falls to Ilia and that in it, at the moment in which the fortunes of all concerned seem most desperate, she soliloquizes upon her love for the Cretan youth. In "Idomeneo" as a whole, Mozart is sometimes mindful of the new fashions in which Gluck had written operas of ancient mythology; again he follows the conventional Italian procedure of the time with such pieces; but in this air of Ilia, as in divers other numbers, he forgets models under the promptings of his own inclination and imagination.

The outcome in this instance, both in the preliminary declamation and the succeeding air, is music lovely of melody, delicate of workmanship, and subtle, almost, in the wistful suggestion of the orchestral part. It is music also that might be the poetized speech of the gentle and devoted young princess, speaking to herself the longings of amorous melancholy, yet glad within if only her prince's heart may overhear. Mme. Melba has passed her fiftieth year; but the soft bright glow of her tones summons the glamor of youth that Mozart sheds over Ilia's air, accords now with the gentle warmth, now with the wistful melancholy, of the music. To the sentiment of such a piece, as the eighteenth century would have called it, Mme. Melba's voice answers almost intuitively; while it is as sensitive to the long undulation, the melting of phrase into phrase, in the unbroken progress of the Mozartean melody, to the limpid lustre of it against the harmonic background. The music and the voice, the sentiment and the singing, united in a single impression of nearly perfect beauty; for the very lightness of Mme. Melba's present tones accorded with the matter and the mood of the air. It was the music of youth that she essayed also in Cherubino's song and again to glamor it with the light pulsing, the silvery flow, the sensuous beauty still abiding in her middle tones. The charm of the voice was the charm of the amorous boy—half-pleased, half-troubled—and of the music that mirrors him. Once more Mme. Melba seemed to sing by an intuition that is musical magic upon her piece and her means. If her third number, the soliloquy of the longing and remembering mother from Debussy's cantata, "The Prodigal Son," gave less pleasure, the shortcoming lay more in the quality of the music, which barely rises above appropriateness and utility, than in the quality of the singing. Yet again were Mme. Melba's tones the illusive voice of wistful melancholy. Where once she was mistress of brilliant vocal ornament, she is now equal mistress of the tender sentiment of sensuous song.

With each repetition, the power of the beginning and the end of Brahms's "Tragic Overture" seems more and more to lay hold upon Dr. Muck and through him upon his orchestra and his audience. Under his hand, there is no questioning the grim and sombre force of the measures that seem to set the scene for the composer's fated hero; that bear him across it through struggle and tumult; that at last seem more to crush than to exalt him. Driving creative energy sustains Brahms in an impassioned music of relentless and resistless fate against which mortal will fights or broods in vain; bends the chosen form to the idea and the emotion; leads the overture through turbulent progress; impregnates it with dark harmonic color; goads it to puissant voice. By these attributes and in such performance as the piece received yesterday, the music, so far, is tragic and epic too. If only the idea and the emotion had not exacted the "contrasting passages" of softer, more songful mood, as of the hero in vision comforted; if only, the form had not demanded this "second subject." Neither intrinsically nor as it unfolds in musical or dramatic suggestion does it bear comparison with the rest. For a little, Brahms, as he is wont to do when the creative impulse weakens, calculates his way and the outcome is a dry, austere, almost passionless music that no performance may quite vitalize. Not until fate strides and strikes anew upon the imaginary hero does the overture rise afresh to power. The beauty that Beethoven could set glowing against force was not here for the continuator of the symphonic line. Not unlike some of Rodin's figures, plentiful in power but lacking the beauty that would intensify it, is this "Tragic Overture."

No more does Chaikovsky's symphony in F minor attain to that rare perfection in which music seems completely to fulfill the composer's design. Conductor and orchestra spared not in eloquent pains upon it. The most ardent champion of the native and neurotic wildness of Chaikovsky's music might not complain of the frenzies and the languors of the first movement, of the thunders of fate therein, as Dr. Muck released and contrasted them. He could as little question the rhythmic leaps, the songful stride, the driving tonal excitement of the finale. It was hard in the celebrated scherzo to say whether the precision and the animation of the string choir plucking at its instruments or the finesse and the lightness of the brass was the more remarkable technical feat; while the contrasts of the little andantino sounded both apt and fanciful. To the full Dr. Muck disclosed and emphasized the range of invention, the readiness of imagination, the clearness of progress in variety of means, the measured mingling of passion and workmanship that set this fourth symphony above the other five from Chaikovsky's pen. For once, the Russian's music that sometimes seems to evade the conductor, spoke the more characteristically and vividly because he was its voice. Yet by that very eloquence, the plainer were the moments when Chaikovsky flags, when he takes refuge in repetitions; when he is loud, but empty; when the fancy that enlivens the lighter movements takes the easiest, rather than the choicest way. Like the power of Brahms in the "Tragic Overture," the imagination of Chaikovsky in the symphony in F minor does not quite and always fill his mould.

In contrast, the music with which Dr. Muck interspersed Mme. Melba's numbers is such perfection of fulfilled design—the terse tone-poem of Sibelius, "The Swan of Tuonela." Upon the black river circling the Hades of Finnish myth floats the white swan; into the stillness it lifts piercing haunting song; singing it courses the stream—to die because a hunter-hero would gratify a woman's wicked will. These very premises set the composer exacting tasks. With sound, he must invoke stillness and solitude. Only in the darkest colors of his harmonic and instrumental palette may he paint his tone-picture. His music must move as the murky waters of this underworld, waveless, currentless; yet bear a swan-song weird and woful. Therewith imagination and resource go hand in hand in achievement; often Sibelius's means are intricate, yet always the outcome is as direct as though the listener's eye visualized and the listener's ear heard with naught between them and the illusion of the composer's voice. The song of the swan is at once a melody of mordant and mysterious woe; uncanny harmonies and modulations make it yet more piteous, strange. There is sense of the great still place through which it rises and penetrates, falls and dies. The blackness of the music never brightens; phrases like stillness stirred expand faintly from the song like the eddy cloven by the white bird upon the dark waters. The imagery of the music never dims; the smallest of the means to expression never falters. Nothing is spared; yet nothing is wasted. A unified, unclouded, undiminished sensation possesses the hearer, spell-like—the magic of perfect achievement.

H. T. P.

Transcript Dec 30, 1917

CONCERTS NEXT WEEK

Ravel and Ropartz on Dr. Muck's Programme—Mr. McCormack for the Red Cross—Mr. de Gogorza in Fresh Pieces—Debussy's New Sonata

FIVE pieces—an exceptional number as Dr. Muck's programmes go—again fill the list for the Symphony Concerts of next Friday afternoon and Saturday evening. The conspicuous item among them is the music from Ravel's ballet of "Daphnis and Chloe," first heard here in remarkable performance a fortnight ago and now repeated by general request. Beside it, in the second part of the programme, stands another French piece of a different quality—the well-made, tranquil and conventionally pleasing symphony of Ropartz revived for the first time since conductor and orchestra produced it first in America. Schumann, with the overture to his opera, "Genoveva"; Dohnanyi, with a "Concert-Piece" for Mr. Warnke to play upon the violoncello; and Händel with a swelling "Concerto Grosso"—in D minor, numbered 10 in Opus VI.—divide the first half of the concert. No piece by Schumann has thus far been played by the orchestra this season, while the ample periods and stately march of Händel's concerto will pleasure many a hearer.

Dec 22, 1917

THE SYMPHONY CONCERT

AN INNOVATION WITH AGREEABLE OUTCOME

Mr. Noack Substitutes Two Short Violin Pieces for the Usual "Soloist's" Concerto—The Pleasures of Chausson's "Poem" and Saint-Saens's "Havanaise" So Heard—Familiar Pieces Revitalized for Beginning and End

LAST season, so far as recent memory runs, Mr. Gebhard and Dr. Muck bravely set the example. Yesterday afternoon Mr. Noack and Dr. Muck began to make it precedent. There is not a sound reason in the world except the pestilent "tradition," why an "assisting artist" of violin, violoncello or piano, called to the Symphony Concerts, or having turn as "soloist" from the "first desks" of the orchestra, should count himself constrained to play a concerto. Though two centuries and more academically hallow the form, it has no signal interest in itself. Few composers ply it with ease or energy, invention or imagination; many more, especially among the moderns, chafe within it, stretching, twisting, transmuting the prescriptions. Often such music discloses less clearly and widely the individual quality of the virtuoso than many a less orthodox and freer handled piece. It is hard to fill the exacting form with musical matter interesting or animating in itself; while the process is a reversal of the normal procedure wherein the matter conditions the method. Under this limitation, hearers, by long habit, take a concerto as existing by virtue of the pianist or the violinist only and, primarily, for the display of his imparting skill.

Concertos for violoncello with few exceptions are tedium to the listening ear and, seemingly, vexation to the playing hand. Few are the concertos for violin that keep place in the active repertory, perhaps because the violinists are not diligent in the widening of it; as probably, because they find little to reward research. Not too numerous are the concertos for piano that virtuosi play and audiences hear with equal gladness. Rare must be the composer in these days who writes a concerto from inner and irresistible prompting; yet still he writes that he may do his full duty to the art of music, himself and the proclaiming virtuoso. Many a pianist and a violinist, were he to speak his full mind, would eagerly break this bondage of orthodoxy in which "the tradition" holds him fast. The more, then, the courage of Mr. Gebhard, when, called to the Symphony Concerts last winter, he played Franck's Symphonic Variations and Strauss's Burlesque, innstead of a concerto, and of Mr. Noack, who, rising from his place in the orchestra to be "soloist" yesterday, chose for pieces Chausson's "Poem" and Saint-Saëns's "Havanaise." Dr. Muck blessed both innovators; and so, once more, was the good gospel of freedom and individual choice preached at the Symphony Concerts to the fresh pleasure of the listening congregation. Liberty, as Monsieur Talleyrand shrewdly defined it, is the right to follow one's own will and the privilege to impose it, willy-nilly, on others. Yesterday Mr. Noack's hearers submitted gladly.

Moreover, such pieces as the violinist chose for his happy venture of Friday regain in a symphony concert the voice and semblance in which the composer designed them. Time and again both Chausson's "Poem" and Saint-Saëns's "Havanaise" are played in recitals with the orchestral background dimly suggested in a transcription for piano. Yet Saint-Saëns wrote his piece for violin and orchestra—even though it be a discreet orchestra often no more than pulsing with the rhythm of the Spanish dance, the Habanera, that underlays the whole music. Chausson, however, by no means held his band in such careful leash; his "Poem" is really a tone-poem for orchestra in which a "solo violin" as the phrase goes, is the distinctive voice. Heard merely with piano, the music penetrates and stirs the hearer in the melancholy progress through which shadow falls recurrently upon the brightening song or gathering energy quickly succumbs to regathering brooding. Heard as it was yesterday with orchestra and with Dr. Muck keenly sensitive alike to melodic line, harmonic color and inwrought euphonies, it rose to finer beauty of speech and graver intensity of mood. The songful melody of the violin sounded more richly, sensuously against the orchestral background; the shadows of melancholy seemed to play upon it more deeply, variously; it gained power when for a time the energy of the longing and the quest fitfully filled it; the fading into the calm of resignation was more wistful.

Mr. Noack loves the finesse of the violin, the spinning of his tone in undulating phrase and delicate lustres; his temperament in response to music might be more ardent. Often here has Mr. Ysaye played this music that he cherishes and to which he answers out of the deep stores of his mind and heart. Yet even with the implied reservation, the "Poem" rose yesterday to a beauty of sound and progress, to a sustained intensity of longing and questing mood, shot through with the lights and shadows of romantic fancy that without orchestra even such a master as Ysaye may hardly give it. Chausson probably knew not Tennyson; but he did know his Arthurian legends; and wrote his music that "follows the gleam." At best, Saint-Saëns's "Havanaise" is only dexterity and fancy; but an orchestra points the deftness of the piece in itself and for the violin, sustains the rhythmic beat; brightens the light contrasts. Moreover, it was music that welcomed Mr. Noack's technical grace, fineness of tone and quick sensibility. His audience had reason to reward him.

A piece that in itself stoutly withstands a century and more, and that Dr. Muck and the orchestra have more than once revitalized began the concert — Cherubini's overture to his "opera-ballet" of "Anacre-

ennial repetition, gladden expectant ears. If ever Beethoven wrote a transparent, homely, sentimental, playful music, it is this symphony. Even the "little" eighth is artful, intricate, self-conscious beside it. Read into it what the commentators will, the Pastoral Symphony is Beethoven writing the limped, merry, plain-spoken, free-running music of the folk, however much the melodies therein are all his own. Of course, he transfigures it, and of course, such performance as it received yesterday glorifies it. Not for an instant does Dr. Muck stay the spontaneous flood of the music; yet cunningly he varies the curve and the progress of the current, speeding, staying, lightly modulating it. He is ingenious in mitigating by light and changeful strokes the repetitions with which the composer "establishes" his moods. He is adept with the long and short gradients of the music. He misses not a hint of the suggesting tonal colors; each phrase, each figure falls into pointing place in the cumulating tonal pattern; from first measure to last the instrumental song never sags or dulls. The method is as subtle as the outcome seems simple.

H. T. P.

Advertiser Dec 27, 1917

MELBA FAREWELL CHRISTMAS NIGHT

Will Be Soloist in Holiday Program of Boston Symphony Orchestra

Dr. Muck made no special selections for this year's Christmas program of the Symphony Orchestra. In the past few years he has fairly well exhausted available music appropriate to the day, so for this year he has made a straight program. The soloist will be Madame Melba. This will probably be her last appearance in concert in Boston this year.

The orchestral part of the program will open with Brahms' "Tragic" Overture. Then will come that fascinating work of Sibelius entitled "The Swan of Tuonela." The symphony will be Eschsikowsky's Fourth in F-Minor. The program in its proper order is as follows:

Mozart:
(a) Recitative, "Solitudini Amiche," and Aria, "Zeffiretti Lusinghiere" from "Idomeneo."
(b) Canzona, "Voi, che sapete," fet II., Scene 3, of "Le Nozze di Figaro."
Sibelius—"The Swan of Tuonela: Legend from the Finnish Folk-Epic, "Kalevala."
Debussy—Recitative and Aria of Lia, from "L' Enfant Prodigue."

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The music that Mahler has written for the chorus is not so difficult as Beethoven's and, moreover, the training received for the Ninth Symphony has helped the chorus wonderfully in taking up the new work. Therefore, the rehearsals which come every Wednesday are not devoted entirely to the Mahler Symphony. The work has already begun on Bach's Passion Music, which will be heard at the third concert of the series, Tuesday evening, March 26.

EVENING POST
New York City

Boston Symphony Orchestra's Concert in Chicago Cancelled.

CHICAGO, December 22 (by A. P.).—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, will not keep his engagement to give a concert here on February 3, it was announced to-day by the management of the theatre at which he was to appear. A representative of the orchestra, who made a trip through the Middle West, requested that the concert be cancelled, it was said.

on." As it was first played in 1803 before the "citizens" and the "citizenesses" of the Paris that still affected those democratic titles, could it possibly have sounded in a little opera house from a small orchestra as it sounds now when many instrumental voices swell it? The sonority of the opening chords carries all before it; the music gathers body in puissant progressions; before it is done, it has outspread into a broad and glowing tapestry of tones; the whole impression is of the unfolding design, the precise and economical means, the mounting mood, the sweeping eloquence of a soliloquy in a French classic tragedy. The power of the voices and the handling infuses into the music a loftiness of mood, manner, speech, of which "Anacreon" itself gives no hint. Yet were this power, this voice not inherent in the music, no conductor and no orchestra could of themselves summon it. Perhaps Cherubini took less thought of his "opera-ballet" when he wrote than of the creative impulse within him. "I follow my own way," he snapped at a detractor that may have felt this incongruity. And the way, as it sometimes happens, has handed the overture to "Anacreon" down to posterity more alive, according to history of past and experience of present, than the "citoyens" and "citoyennes" ever suspected.

The more for this same divining and imparting treatment and for a more varied eloquence of separate and collective speech did Beethoven's Pastoral Symphony, in bl-

NY Post March 3, 1918

BACH'S PASSION MUSIC

The impending performance of Bach's "The Passion According to Matthew," in Symphony Hall, Tuesday of Holy Week, March 26, has brought forth many inquiries regarding the edition which will be used. In the original version Bach's orchestra comprised the string choir with four flutes and four oboes, the latter interchangeable, first with oboes d'amore, second with oboes da caccia. He employed also the organ and harpsichord for the "basso continuo," or "figured bass." For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment unless it was a single instrument obligato, alowing the organist or harpsichordist to weave his own accompaniment to the singers.

This "basso continuo" became a lost art long before the end of the 18th century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Robert Franz, and it is this which is generally used at performances in this country and abroad.

In preparing the "Passion Music" for performances it has been Dr. Muck's aim to revert as nearly as possible to the original in form and manner. He will give it in its entirety, for the excisions usually made destroy to a great degree the significance of the work. He will give it in two sessions, the first part, which is essentially epic in form, in the afternoon; the second part, which is dramatic, in the evening.

Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding likewise that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely the Mozart version and all of the Franz version except certain accompaniments for string alone. His orchestra wil consist of 32 violins, 12 violas, 12 'cellos and eight basses, four flutes, four oboes, organ and piano. It is greatly to his regret that he is unabl to secure in this country the oboes da caccia, but for these he will substitute the English horns, which in the modern orchestra correspond to the obsolete oboe da caccia. He has oboes d'amore.

Dr. Muck himself has restored so far as practical the original orchestration of Bach. He has also scored for the Bach orchestra many of the arias and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. He has also written out the parts for the organ and piano, the latter taking the place

rare type o public official who unites a very liberal and progressive social philosophy with the ability to get things done and to exercise effective leadership. They do not fear a liberal who lacks the power of leadership, but such a man as Mr. Baker, who joins the two, is recognized as most dangerous to the things for which they stand.

Another class joining in the attack on Secretary Baker is made up of the men who, notwithstanding their patriotic motives, are thinking emotionally without adequate knowledge. The see some definite weaknesses in our war preparations; they assail them "they must be cured and cured once." They are the passengers who instead of singing the praises of the

NY Herald March 3, 1918

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Dr. Muck himself has restored so far as practical the original orchestration, and score for the Bach orchestra arias and choruses that in the original were accompanied by a sole instrument and the figured bass. He has written out parts for the organ and piano. The latter takes the place of the harpsichord. The coming performance will approximate the original performance in the Church of St. Thomas, Leipsic, as closely as modern conditions permit.

Stephen Townsend has been training the chorus of 400 voices. Rehearsals are held twice a week. There will be two full rehearsals for the entire choruses the week of March 11. The following week there will be two full rehearsals with orchestra led by Dr. Muck. Theer will be a boys' choir of 80 from churches in the city.

SYMPHONY PROGRAM

Joseph Malkin, who shares the first desk of the violoncellos with Mr. Warnke, will be the soloist at the 17th pair of Symphony concerts Friday afternoon and Saturday evening. He will play Lalo's Concerto. The program is short. The first number will be the "Sakuntala" Overture of Goldmark. Then will come the concerto. The symphony will be the second of Beethoven.

From NEW YORK HERALD
Address New York City
MAR 6 - 1

MRS. WILLIAM JAY LEADS A PROTEST AGAINST DR. MUCK

Four Subscribers to Boston Orchestra Concerts Demand That Major Higginson Find Another Conductor.

Opposition to the retaining of Karl Muck as conductor of the Boston Symphony Orchestra, on the ground that he is pro-German, has reached a point where the Chronicle, a local publication devoted to society and the arts, prints in its March issue letters of protest addressed by Mrs. William Jay and other prominent subscribers to the New York concerts to Major Henry L. Higginson, of Boston, who controls the destinies of the famous orchestra.

Under heading "Doktor Muck Must Go," the editorial introduction to the article says in part:—"Mrs. Jay is performing a great public service in directing attention to the incumbency of Doktor Karl Muck as conductor of the Boston Symphony Orchestra. Mrs. Jay's protest to Major Higginson is admirably aided by the fearless support of Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, all of whom have been subscribers to the Boston Symphony Orchestra in New York for many years. Major Higginson is obdurate before the appeals of the signatories of the ensuing correspondence." * * *

There is one remaining concert in New York this season by the Boston Symphony Orchestra. On this occasion it will be decided whether New York ranks beside Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington, or whether she will reject the ardent protest against "giving aid and comfort to the enemy."

The original letter of protest was sent to Major Higginson January 22, signed personally by Mrs. Jay, Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, and it closes as follows:—

"None can impugn the appreciation of music—German music—of the undersigned. Although subscribers for many years to the Boston Symphony, we have been compelled, by the presence of Dr. Muck—an admitted ally of the Kaiser—to leave our seats unoccupied; thus signalizing our disapproval of the course you are pursuing."

In his reply Major Higginson said, among other things:—

"Dr. Muck is probably German in feeling, but he has done nothing wrong. He has been eminently satisfactory to me as a conductor and as a man. His industry, knowledge and power are great, and his place cannot be supplied in this country. * * *

"If your request were carried out, the orchestra would disband, and it would be owing to a small number of people who take your view. Do you care for this responsibility?"

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—already have refused to permit Doktor Muck's presence, thereby reflecting the wishes of their citizens," wrote Mrs. Jay and her associate protesters. "You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title Koeniglich Preussicher General Musikdirector.'

"* * * With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony we beg to tell you that this particular element of German propaganda will be fought continuously by us."

"P. S.—Can you prove that Doktor Muck has 'done nothing'?"

Transcript Dec 27, 1917

MUCK'S BAND AT AYER

Symphony Orchestra to Play Sunday Afternoon

'Nutmeg' Correspondents Called Too "Nosey"

Below-Zero Weather Stops Target Shoot

Court — Martial Sentences Two Men

Special to the Transcript:

Camp Devens, Ayer, Dec. 27—No entertainment, past or projected, has aroused the amount of interest in Camp Devens which accompanies the announcement this morning to the effect that the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, is to give a concert in the Y. M. C. A. Auditorium here at three o'clock Sunday afternoon.

NEW YORK HERALD
New York City
1918

CASE OF KARL MUCK.

EDITOR OF THE HERALD:—

Protest of Mrs. Jay against Karl ... welcomed by a large number of ... Karl Muck advertises himself in "Who in America" for 1916-1917 as ... leave of absence from the Kaiser. ... intimate friend of Bernstorff's. ... here twice a month with twenty-... agents. Like Nero, he celebrates ... with music. * * *

... does the government let in these ... aliens when it acknowledges it can ... control those already in our midst? ... and company "have done no wrong." ... year. They have done and do a great ... in supporting the enemy of the world—... Kaiser. Out with them!

AMERICAN.

Brooklyn, N. Y., March 6, 1918.

NEW YORK HERALD
New York City
MAR 9 1918

Mrs. Jay and Her Associates in a New Muck Attack

Major Higginson's Statements About German Conductor Provoke Sharp Rejoinder from Subscribers.

Mrs. William Jay, Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, New York subscribers to the Boston Orchestra concerts, whose protest to Major Henry L. Higginson, of Boston, against the retention of Doktor Karl Muck as conductor have attracted attention in musical circles recently, have not closed their campaign against the German leader.

They made public yesterday a copy of Major Higginson's last letter to Mrs. Jay, under date of March 5, and also their reply.

"Judging by your statements, you have evidently at your command more facts than I have, and are ignorant of facts which must rule," wrote Major Higginson. "I have made certain contracts which must in common honesty be carried out. You would impose your will on a great and loyal public which disagrees with you. Can any man—or woman—prove that he is not a liar or a thief?"

To this Mrs. Jay, in behalf of herself and associates, wrote to the wealthy patron of the Boston Orchestra:—

"If we have at our command more facts than you have, how can we be less ignorant of facts than you?

"You write, 'I have made certain contracts which must in common honesty be carried out.' There is a 'Trading with the Enemy' act in force. If the citizens of Washington, Baltimore, Detroit, Pittsburg and Springfield, Mass., can cancel the Boston Symphony contracts with you, are these citizens in your eyes dishonest?

"You write, 'You would impose your will on a great and loyal public which disagrees with you.' Summarizing the action of the 'loyal citizens' above named, you must admit that 'a great and loyal public' does not disagree with us.

"You write, 'Can any man (or woman) prove that he is not a liar or a thief?' If a man admits he is a liar or a thief as clearly as Dr. Muck admits his pro-Germanism, what is the need of any proof? Will you publish the names of the persons in New York who are as active in their support of Dr. Muck as we have been in publishing those who, on patriotic grounds, oppose him steadfastly?"

MORNING TELEGRAPH
New York City
MAR 8 1918

MUCK MUST GO

By JOHN H. RAFTERY.

Herr Doktor Karl Muck, Koeniglich Preussicher General Musikdirector, alien enemy and conductor of the Boston Symphony Orchestra, must go. The March number of the Chronicle projects the proposition "Doktor Muck Must Go" and proceeds to show the reason why by publishing the correspondence between three subscribers to the Boston Symphony in New York and Major Henry L. Higginson, president of the orchestra society of Boston, in which Mrs. William Jay, living up to the patriotic achievements of her ancestors, demands the dismissal of Muck as "a man who bears the German Emperor's decoration," "whose sympathies are most palpably opposed to the United States" and "whose resignation was most justifiably forced by public opinion."

It will be remembered that Doktor Muck once tendered his resignation and that Major Higgins refused to accept it. Realizing that he should go, the court musician of the Kaiser went. But Higgins called him back. Mrs. Jay and her protesting associates say that Muck's resignation was forced by public opinion. Major Higgins reports that the public of Boston and of New York continue not only to tolerate, but to welcome Doktor Muck by attending his concerts and generously applauding his conductorship.

Both of these apparently contradictory statements are measurably right. There is in New York, as in every large city, an element of the public which contends that "art is international." Also there is a passively non-patriotic wing, a public of musically intoxicated "addicts" and, worst of all, a downright pro-German public which, together with its less virulent devotees of German musik kultur, are sufficient to pack Carnegie Hall and vigorously applaud Conductor Muck and the splendid orchestra which he directs.

To all letters of protest against the continuance of the Kaiser's court musician as head of an American orchestra Major Higginson has remained obdurate. He has not failed to point to the excellent musical qualifications of Muck, to the superiority of the orchestra, to the pleasure it brought into "the gray lives" of its audiences, to the awful alternative of throwing the members of the orchestra out of work and finally to the presumed fact that "Doktor Muck has done nothing wrong." In what the Chronicle heads as "A Final Warning," the New York objectors to the continuance of Conductor Muck wrote to Major Higginson as follows:

"Dear Sir:—In reply to your courteous letter dated January 30, 1918, sent to us, the undersigned, who protested against Doktor Karl Muck's continuance as conductor of the Boston Symphony, we beg to point out further reasons for his withdrawal—in disagreement with your masterly defense.

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—have already refused to permit Doktor Muck's presence, thereby reflecting the wishes of their citizens. You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title, 'Koeniglich Preussicher General Musikdirector.'

"There seems to be only one point to be considered. Aren't aid and comfort being given to the enemy in retaining in such an important capacity a musician so terribly entangled with German kultur? Isn't is cause for congratulation at Potsdam and in Wilhelmstrasse that a man so distinguished as yourself should support Doktor Muck against the aspersions of other Americans? What weigh the economic fates of the members of your excellent orchestra against the political significance of Muck glorified before the few remaining German sympathizers in the large cities of the East? Isn't national unity the one great aim? Are we to pour forth our blood and nerve and brain and treasure and still hold to German musical domination? Rather a thousand times that the orchestral traditions fade from our lives than one hour be added to the war's duration by clinging to this last tentacle of the German octopus!

"With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony, we beg to tell you that this particular element of German propaganda will be fought continuously by. Yours very truly,

(Signed)
"Lucie Jay.
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"Adelaide Douglas.
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Monitor March 9, 1918

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Mass.—Goldmark's overture to "Sakuntala," which opened the seventeenth program of the Boston Symphony Orchestra yesterday afternoon, may or may not be worth a place in these concerts. That, after all, must remain, like any purely personal question, a ready and fruitful topic for discussion in New York, Providence or wherever it is that they object to the programs of this orchestra. As it was played yesterday, the music was dignified by an inspiration of performance that eluded the composer in the writing of it. The remarkable attack of this band has never had better illustration than in this overture, commonplace though the occasion for it was. There is a certain looking forward to Brahms in this work, though it seems in the attempted use of orchestral color rather than in the invention. The cumulation of the brass in the "Tragic" overture gives a poignant emotion; added brass in the "Sakuntala" results merely in a tickling of the ears. The audience insisted on the orchestra rising to acknowledge its applause.

In another column of this issue is quoted a letter of Tschaikowsky anent Lalo, who, says the Russian, "seeks new forms without trying to be profound." No charge of profundity could be brought against the composer because of the concerto for 'cello and orchestra which Mr. Malkin, who sits at the first desk of the 'cellos, played yesterday. Its last performance in Boston had been by Pablo Casals, whose vigorous and far-pervading tone had evoked a songfulness not easily forgotten. Mr. Malkin strove nobly, but except in the second movement, entitled by the seeker after new forms "intermezzo" rather than "andante," the voice of his instrument was too light. He has a facile technique, resulting in an agreeable tone which in this slow movement reached its greatest heights of romantic feeling.

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Orchestra Gives Beethoven's Works in D Major, With the Goldmark Overture

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I like to hear my symphony in the early half of the afternoon when I am fresh and eager, rather than after half an hour of a violoncello concerto, even when performed by such an excellent musician as Malkin.

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NY Post March 3, 1918

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This "basso continuo" became a lost art long before the end of the 18th century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Robert Franz, and it is this which is generally used at performances in this country and abroad.

In preparing the "Passion Music" for performances it has been Dr. Muck's aim to revert as nearly as possible to the original in form and manner. He will give it in its entirety, for the excisions usually made destroy to a great degree the significance of the work. He will give it in two sessions, the first part, which is essentially epic in form, in the afternoon; the second part, which is dramatic, in the evening.

Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding likewise that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects entirely the Mozart version and all of the Franz version except certain accompaniments for string alone. His orchestra wil consist of 32 violins, 12 violas, 12 'cellos and eight basses, four flutes, four oboes, organ and piano. It is greatly to his regret that he is unabl to secure in this country the oboes da caccia, but for these he will substitute the English horns, which in the modern orchestra correspond to the obsolete oboe da caccia. He has oboes d'amore.

Dr. Muck himself has restored so far as practical the original orchestration of Bach. He has also scored for the Bach orchestra many of the arias and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. He has also written out the parts for the organ and piano, the latter taking the place

rare type o public official who unites a very liberal and progressive social philosophy with the ability to get things done and to exercise effective leadership. They do not fear a liberal who lacks the power of leadership, but such a man as Mr. Baker, who joins the two, is recognized as most dangerous to the things for which they stand.

Another class joining in the attack on Secretary Baker is made up of the men who, notwithstanding their patriotic motives, are thinking emotionally without adequate knowledge. They see some definite weaknesses in our war preparations; they assail them "they must be cured and cured ; once." They are the passengers wh ...stead of singing the praises of t...

NEW Y...

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Mrs. J...

Associ...

Major Higginson's ...

German Conductor Pro...

Rejoinder from Su...

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Stephen Townsend has been training the chorus of 400 voices. Rehearsals are held twice a week. There will be two full rehearsals for the entire choruses the week of March 11. The following week there will be two full rehearsals with orchestra led by Dr. Muck. Theer will be a boys' choir of 80 from churches in the city.

SYMPHONY PROGRAM

Joseph Malkin, who shares the first desk of the violoncellos with Mr. Warnke, will be the soloist at the 17th pair of Symphony concerts Friday afternoon and Saturday evening. He will play Lalo's Concerto. The program is short. The first number will be the "Sakuntala" Overture of Goldmark. Then will come the concerto. The symphony will be the second of Beethoven.

...YORK HERALD

...ew York City

MAR 6 1918

THE CASE OF KARL MUCK.

To the Editor of the Herald:—

The protest of Mrs. Jay against Karl Muck is welcomed by a large number of citizens. Karl Muck advertises himself in "Who's Who in America" for 1916-1917 as here on leave of absence from the Kaiser. He was an intimate friend of Bernstorff's. He comes here twice a month with twenty-two alien agents. Like Nero, he celebrates destruction with music. * * *

Why does the government let in these enemy aliens when it acknowledges it cannot control those already in our midst? Muck and company "have done no wrong," we hear. They have done and do a great one in supporting the enemy of the world—the Kaiser. Out with them!

AMERICAN.

Brooklyn, N. Y., March 6, 1918.

From NEW YORK HERALD

Address New York City

MAR 6 - 1...

MRS. WILLIAM JAY LEADS A PROTEST AGAINST DR. MUCK

Four Subscribers to Boston Orchestra Concerts Demand That Major Higginson Find Another Conductor.

Opposition to the retaining of Karl Muck as conductor of the Boston Symphony Orchestra, on the ground that he is pro-German, has reached a point where the Chronicle, a local publication devoted to society and the arts, prints in its March issue letters of protest addressed by Mrs. William Jay and other prominent subscribers to the New York concerts to Major Henry L. Higginson, of Boston, who controls the destinies of the famous orchestra.

Under heading "Doktor Muck Must Go," the editorial introduction to the article says in part:—"Mrs. Jay is performing a great public service in directing attention to the incumbency of Doktor Karl Muck as conductor of the Boston Symphony Orchestra. Mrs. Jay's protest to Major Higginson is admirably aided by the fearless support of Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, all of whom have been subscribers to the Boston Symphony Orchestra in New York for many years. Major Higginson is obdurate before the appeals of the signatories of the ensuing correspondence." * * *

There is one remaining concert in New York this season by the Boston Symphony Orchestra. On this occasion it will be decided whether New York ranks beside Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington, or whether she will reject the ardent protest against "giving aid and comfort to the enemy."

The original letter of protest was sent to Major Higginson January 22, signed personally by Mrs. Jay, Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, and it closes as follows:—

"None can impugn the appreciation of music—German music—of the undersigned. Although subscribers for many years to the Boston Symphony, we have been compelled, by the presence of Dr. Muck—an admitted ally of the Kaiser—to leave our seats unoccupied; thus signalizing our disapproval of the course you are pursuing."

In his reply Major Higginson said, among other things:—

"Dr. Muck is probably German in feeling, but he has done nothing wrong. He has been eminently satisfactory to me as a conductor and as a man. His industry, knowledge and power are great, and his place cannot be supplied in this country. * * *

"If your request were carried out, the orchestra would disband, and it would be owing to a small number of people who take your view. Do you care for this responsibility?"

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—already have refused to permit Doktor Muck's presence, thereby reflecting the wishes of their citizens," wrote Mrs. Jay and her associate protesters. "You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title Koeniglich Preussicher General Musikdirector.'

"* * * With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony we beg to tell you that this particular element of German propaganda will be fought continuously by us."

"P. S.—Can you prove that Doktor Muck has 'done nothing'?"

Transcript Dec 27, 1917

MUCK'S BAND AT AYER

Symphony Orchestra to Play Sunday Afternoon

'Nutmeg' Correspondents Called Too "Nosey"

Below-Zero Weather Stops Target Shoot

Transcript Dec. 27

Court – Martial Sentences Two Men

Special to the Transcript:

Camp Devens, Ayer, Dec. 27—No entertainment, past or projected, has aroused the amount of interest in Camp Devens which accompanies the announcement this morning to the effect that the Boston Symphony Orchestra, under the leadership of Dr. Karl Muck, is to give a concert in the Y. M. C. A. Auditorium here at three o'clock Sunday afternoon.

MORNING TELEGRAPH

...ss: New York City

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rare type o public official who unites a very liberal and progressive social philosophy with the ability to get things done and to exercise effective leadership. They do not fear a liberal who lacks the power of leadership, but such a man as Mr. Baker, who joins the two, is recognized as most dangerous to the things for which they stand.

Another class joining in the attack on Secretary Baker is made up of the men who, notwithstanding their patriotic motives, are thinking emotionally without adequate knowledge. The see some definite weaknesses in our war preparations; they assail them "they must be cured and cured instantly." They are the passengers who instead of singing the praises of the

NY Herald March 3, 1918

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NEW YORK HERALD
New York City
MAR 1918

From NEW YORK HERALD
Address New York City
MAR 6 - 1

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Opposition to the retaining of Karl Muck as conductor of the Boston Symphony Orchestra, on the ground that he is pro-German, has reached a point where the Chronicle, a local publication devoted to society and the arts, prints in its March issue letters of protest addressed by Mrs. William Jay and other prominent subscribers to the New York concerts to Major Henry L. Higginson, of Boston, who controls the destinies of the famous orchestra.

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There is one remaining concert in New York this season by the Boston Symphony Orchestra. On this occasion it will be decided whether New York ranks beside Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington, or whether she will reject the ardent protest against "giving aid and comfort to the enemy."

The original letter of protest was sent to Major Higginson January 22, signed personally by Mrs. Jay, Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, and it closes as follows:—

"None can impugn the appreciation of music—German music—of the undersigned. Although subscribers for many years to the Boston Symphony, we have been compelled, by the presence of Dr. Muck—an admitted ally of the Kaiser—to leave our seats unoccupied; thus signalizing our disapproval of the course you are pursuing."

In his reply Major Higginson said, among other things:—

"Dr. Muck is probably German in feeling, but he has done nothing wrong. He has been eminently satisfactory to me as a conductor and as a man. His industry, knowledge and power are great, and his place cannot be supplied in this country. * * *

"If your request were carried out, the orchestra would disband, and it would be owing to a small number of people who take your view. Do you care for this responsibility?"

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—already have refused to permit Doktor Muck's presence, thereby reflecting the wishes of their citizens," wrote Mrs. Jay and her associate protesters. "You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title 'Koeniglich Preussicher General Musikdirector.'

"* * * With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony we beg to tell you that this particular element of German propaganda will be fought continuously by us."

"P. S.—Can you prove that Doktor Muck has 'done nothing'?"

Transcript Dec 27, 1917

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'Nutmeg' Correspondents Called Too "Nosey"

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Special to the Transcript:

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NEW YORK HERALD
New York City
MAR 1918

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To THE EDITOR OF THE

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Why does the government let in the enemy aliens when it acknowledges it cannot control those already in our midst? Muck and company "have done no wrong," we hear. They have done and do a great one in supporting the enemy of the world—the Kaiser. Out with them!

AMERICAN.

Brooklyn, N. Y., March 6, 1918.

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Rejoinder from Su

Mrs. William Jay, Mrs. Willia Douglas, Mrs. Carolyn Kane Wright a Judge George L. Ingraham, New York subscribers to the Boston Orchestra concerts, whose protest to Major Henry L. Higginson, of Boston, against the retention of Doktor Karl Muck as conductor have attracted attention in musical circles recently, have not closed their campaign against the German leader.

They made public yesterday a copy of Major Higginson's last letter to Mrs. Jay, under date of March 5, and also their reply.

"Judging by your statements, you have evidently at your command more facts than I have, and are ignorant of facts which must rule," wrote Major Higginson. "I have made certain contracts which must in common honesty be carried out. You would impose your will on a great and loyal public which disagrees with you. Can any man—or woman—prove that he is not a liar or a thief?"

To this Mrs. Jay, in behalf of herself and associates, wrote to the wealthy patron of the Boston Orchestra:—

"If we have at our command more facts than you have, how can we be less ignorant of facts than you?

"You write, 'I have made certain contracts which must in common honesty be carried out.' There is a 'Trading with the Enemy' act in force. If the citizens of Washington, Baltimore, Detroit, Pittsburg and Springfield, Mass., can cancel the Boston Symphony contracts with you, are these citizens in your eyes dishonest?

"You write, 'You would impose your will on a great and loyal public which disagrees with you.' Summarizing the action of the 'loyal citizens' above named, you must admit that 'a great and loyal public' does not disagree with us.

"You write, 'Can any man (or woman) prove that he is not a liar or a thief?' If a man admits he is a liar or a thief as clearly as Dr. Muck admits his pro-Germanism, what is the need of any proof? Will you publish the names of the persons in New York who are as active in their support of Dr. Muck as we have been in publishing those who, on patriotic grounds, oppose him steadfastly?"

MORNING TELEGRAPH
ss: New York City
MAR 8 1918

MUCK MUST GO

By JOHN H. RAFTERY.

Herr Doktor Karl Muck, Koeniglich Preussicher General Musikdirector, alien enemy and conductor of the Boston Symphony Orchestra, must go. The March number of the Chronicle projects the proposition "Doktor Muck Must Go" and proceeds to show the reason why by publishing the correspondence between three subscribers to the Boston Symphony in New York and Major Henry L. Higginson, president of the orchestra society of Boston, in which Mrs. William Jay, living up to the patriotic achievements of her ancestors, demands the dismissal of Muck as "a man who bears the German Emperor's decoration," "whose sympathies are most palpably opposed to the United States" and "whose resignation was most justifiably forced by public opinion."

It will be remembered that Doktor Muck once tendered his resignation and that Major Higgins refused to accept it. Realizing that he should go, the country musician of the Kaiser went. But Higgins called him back. Mrs. Jay and her protesting associates say that Muck's resignation was forced by public opinion. Major Higgins retorts that the public of Boston and of New York continue not only to tolerate, but to welcome Doktor Muck by attending his concerts and generously applauding his conductorship.

Both of these apparently contradictory statements are measurably right. There is in New York, as in every large city, an element of the public which contends that "art is international." Also there is a passively non-patriotic wing, a public of musically intoxicated "addicts" and, worst of all, a downright pro-German public which, together with its less virulent devotees of German musik kultur, are sufficient to pack Carnegie Hall and vigorously applaud Conductor Muck and the splendid orchestra which he directs.

To all letters of protest against the continuance of the Kaiser's court musician as head of an American orchestra Major Higginson has remained obdurate. He has not failed to point to the excellent musical qualifications of Muck, to the superiority of the orchestra, to the pleasure it brought into "the gray lives" of its audiences, to the awful alternative of throwing the members of the orchestra out of work and finally to the presumed fact that "Doktor Muck has done nothing wrong." In what the Chronicle heads as "A Final Warning," the New York objectors to the continuance of Conductor Muck wrote to Major Higginson as follows:

"Dear Sir:—In reply to your courteous letter dated January 30, 1918, sent to us, the undersigned, who protested against Doktor Karl Muck's continuance as conductor of the Boston Symphony, we beg to point out further reasons for his withdrawal—in disagreement with your masterly defense.

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—have already refused to permit Doktor Muck's presence, thereby reflecting the wisnes of their citizens. You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title, 'Koeniglich Preussicher General Musikdirector.'

"There seems to be only one point to be considered. Aren't aid and comfort being given to the enemy in retaining in such an important capacity a musician so terribly entangled with German kultur? Isn't is cause for congratulation at Potsdam and in Wilhelmstrasse that a man so distinguished as yourself should support Doktor Muck against the aspersions of other Americans? What weigh the economic fates of the members of your excellent orchestra against the political significance of Muck glorified before the few remaining German sympathizers in the large cities of the East? Isn't national unity the one great aim? Are we to pour forth our blood and nerve and brain and treasure and still hold to German musical domination? Rather a thousand times that the orchestral traditions fade from our lives than one hour be added to the war's duration by clinging to this last tentacle of the German octopus!

"With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony, we beg to tell you that this particular element of German propaganda will be fought continuously by. Yours very truly,

(Signed) "Lucie Jay.
"Carolyn K. Wright.
"Adelaide Douglas.
"George L. Ingraham.

"P. S.—Can you prove that Doktor Muck 'has done nothing'?"

There is no question in my mind th

Monitor March 9, 1918

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Mass.—Goldmark's overture to "Sakuntala," which opened the seventeenth program of the Boston Symphony Orchestra yesterday afternoon, may or may not be worth a place in these concerts. That, after all, must remain, like any purely personal question, a ready and fruitful topic for discussion in New York, Providence or wherever it is that they object to the programs of this orchestra. As it was played yesterday, the music was dignified by an inspiration of performance that eluded the composer in the writing of it. The remarkable attack of this band has never had better illustration than in this overture, commonplace though the occasion for it was. There is a certain looking forward to Brahms in this work, though it seems in the attempted use of orchestral color rather than in the invention. The cumulation of the brass in the "Tragic" overture gives a poignant emotion; added brass in the "Sakuntala" results merely in a tickling of the ears. The audience insisted on the orchestra rising to acknowledge its applause.

In another column of this issue is quoted a letter of Tschaikowsky anent Lalo, who, says the Russian, "seeks new forms without trying to be profound." No charge of profundity could be brought against the composer because of the concerto for 'cello and orchestra which Mr. Malkin, who sits at the first desk of the 'cellos, played yesterday. Its last performance in Boston had been by Pablo Casals, whose vigorous and far-pervading tone had evoked a songfulness not easily forgotten. Mr. Malkin strove nobly, but except in the second movement, entitled by the seeker after new forms "intermezzo" rather than "andante," the voice of his instrument was too light. He has a facile technique, resulting in an agreeable tone which in this slow movement reached its greatest heights of romantic feeling.

There is a quiet enjoyment in the familiar classics equaled by no other f[illegible] musical entertainment, espe[illegible] when they are so superbly [illegible] as was the second symphony, [illegible]36, of Beethoven. Pioneers of the [illegible]sic of our day, these pieces are still [illegible]tent to give pleasure and profit and [illegible]eir charm is a part of our musical experience which we hope long to keep fresh. In the second movement of this symphony appeared for a few moments the full power of the string section of the orchestra, like a quartet in the precision of its technique, but of a wonderful, permeating volume. Especially surprising was the volume coming from the second violins, which ordinarily are kept rather subdued.

Boston Music Notes

BOSTON, Mass.—There will be no symphony concerts the coming week as the orchestra is making its last trip of the season to the South. It will give its usual concerts in Philadelphia Monday night, New York Thursday night and Saturday afternoon, and Brooklyn Friday night.

MALKIN CLEVER IN SYMPHONY PROGRAM

Morning News

Orchestra Gives Beethoven's Works in D Major, With the Goldmark Overture

By FRED J. McISAAC.

Joseph Malkin, the respected cellist of the Boston Symphony, was soloist at yesterday afternoon's concert. He played the Lalo concerto for violincello. The other numbers were the Goldmark Overture "Sakuntala" and the Beethoven Symphony in D major.

Doctor Muck has recently persisted in placing the symphony at the end of his program instead of the beginning. Whether it is a silent protest at the situation he has been in since we declared war on Germany, "the world turned upside down," or whether it is just an experiment, nobody knows.

I like to hear my symphony in the early half of the afternoon when I am fresh and eager, rather than after half an hour of a violoncello concerto, even when performed by such an excellent musician as Malkin.

Some of the conductor's traducers have been charging that he would not play works by Saint-Saens and D'Indy, because of the anti-German activity of those French composers. Just as he overwhelmed the people who didn't think he would play "The Star Spangled Banner" by playing it at every performance, so he has confounded these othe[illegible]ritics by announcing the Saint[illegible]ns Symphony No. 3, for next wee

NY Post March 3, 1918

BACH'S PASSION MUSIC

The impending performance of Bach's "The Passion According to Matthew," in Symphony Hall, Tuesday of Holy Week, March 26, has brought forth many inquiries regarding the edition which will be used. In the original version Bach's orchestra comprised the string choir with four flutes and four oboes, the latter interchangeable, first with oboes d'amore, second with oboes da caccia. He employed also the organ and harpsichord for the "basso continuo," or "figured bass." For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment unless it was a single instrument obligato, alowing the organist or harpsichordist to weave his own accompaniment to the singers.

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Transcript Dec 27, 1917

NEW YORK HERALD
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MAR 7 1918

THE CASE OF KARL MUCK.

To the Editor of the Herald:—

The protest of Mrs. Jay against Karl Muck is welcomed by a large number of citizens. Karl Muck advertises himself in "Who's Who in America" for 1916-1917 as here on leave of absence from the Kaiser. He was an intimate friend of Bernstorff's. He comes here twice a month with twenty-two alien agents. Like Nero, he celebrates destruction with music. * * *

Why does the government let in these enemy aliens when it acknowledges it cannot control those already in our midst? Muck and company "have done no wrong," we hear. They have done and do a great one in supporting the enemy of the world—the Kaiser. Out with them!

AMERICAN.

Brooklyn, N. Y., March 6, 1918.

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...UST GO

By JOHN ... RAFTERY.

Herr Doktor Karl Muck, Koeniglich Preussicher General Musikdirector, alien enemy and conductor of the Boston Symphony Orchestra, must go. The March number of the Chronicle projects the proposition "Doktor Muck Must Go" and proceeds to show the reason why by publishing the correspondence between three subscribers to the Boston Symphony in New York and Major Henry L. Higginson, president of the orchestral society of Boston, in which Mrs. William Jay, living up to the patriotic achievements of her ancestors, demands the dismissal of Muck as "a man who bears the German Emperor's decoration," "whose sympathies are most palpably opposed to the United States" and "whose resignation was most justifiably forced by public opinion."

It will be remembered that Doktor Muck once tendered his resignation and that Major Higgins refused to accept it. Realizing that he should go, the court musician of the Kaiser went. But Higgins called him back. Mrs. Jay and her protesting associates say that Muck's resignation was forced by public opinion. Major Higgins retorts that the public of Boston and of New York continue not only to tolerate, but to welcome Doktor Muck by attending his concerts and generously applauding his conductorship.

Both of these apparently contradictory statements are measurably right. There is in New York, as in every large city, an element of the public which contends that "art is international." Also there is a passively non-patriotic wing, a public of musically intoxicated "addicts" and, worst of all, a downright pro-German public which, together with its less virulent devotees of German musik kultur, are sufficient to pack Carnegie Hall and vigorously applaud Conductor Muck and the splendid orchestra which he directs.

To all letters of protest against the continuance of the Kaiser's court musician as head of an American orchestra Major Higginson has remained obdurate. He has not failed to point to the excellent musical qualifications of Muck, to the superiority of the orchestra, to the pleasure it brought into "the gray lives" of its audiences, to the awful alternative of throwing the members of the orchestra out of work and finally to the presumed fact that "Doktor Muck has done nothing wrong." In what the Chronicle heads as "A Final Warning," the New York objectors to the continuance of Conductor Muck wrote to Major Higginson as follows:

"Dear Sir:—In reply to your courteous letter dated January 30, 1918, sent to us, the undersigned, who protested against Doktor Karl Muck's continuance as conductor of the Boston Symphony, we beg to point out further reasons for his withdrawal—in disagreement with your masterly defense.

"Five representative cities—Pittsburg, Detroit, Baltimore, Springfield, Mass., and Washington—have already refused to permit Doktor Muck's presence, thereby reflecting the wisnes of their citizens. You, over your signature, admit that Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title, 'Koeniglich Preussicher General Musikdirector.'

"There seems to be only one point to be considered. Aren't aid and comfort being given to the enemy in retaining in such an important capacity a musician so terribly entangled with German kultur? Isn't is cause for congratulation at Potsdam and in Wilhelmstrasse that a man so distinguished as yourself should support Doktor Muck against the aspersions of other Americans? What weigh the economic fates of the members of your excellent orchestra against the political significance of Muck glorified before the few remaining German sympathizers in the large cities of the East? Isn't national unity the one great aim? Are we to pour forth our blood and nerve and brain and treasure and still hold to German musical domination? Rather a thousand times that the orchestral traditions fade from our lives than one hour be added to the war's duration by clinging to this last tentacle of the German octopus!

"With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony, we beg to tell you that this particular element of German propaganda will be fought continuously by. Yours very truly,

(Signed)
"Lucie Jay.
"Carolyn K. Wright.
"Adelaide Douglas.
"George L. Ingraham.

"P. S.—Can you prove that Doktor Muck 'has done nothing'?"

There is no question in my mind th...

Monitor March 9, 1918

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Mass.—Goldmark's over ture to "Sakuntala," which opened th seventeenth program of the Bosto Symphony Orchestra yesterday afte noon, may or may not be worth a pla in these concerts. That, after all, mus remain, like any purely personal ques tion, a ready and fruitful topic fo discussion in New York, Providence or wherever it is that they object to ...ograms of this orchestra. As it ...layed yesterday, the music was ...ed by an inspiration of perform... ...hat eluded the composer in the ...s of it. The remarkable attack ... band has never had better il... ...ion than in this overture, com... ...ice though the occasion for ... There is a certain looking fo... ...o Brahms in this work, though ...is in the attempted use of or... ...l color rather than in the in... The cumulation of the brass ...'tragic" overture gives a poign... ...tion; added brass in the "Sa... results merely in a tickling of ... The audience insisted on ...stra rising to acknowledge ...se.

...er column of this issue is ...tter of Tschaikowsky anent says the Russian, "seeks without trying to be pro... ...charge of profundity could ...against the composer be... concerto for 'cello and ...ich Mr. Malkin, who sits ...sk of the 'cellos, played ...s last performance in ...een by Pablo Casals, ...is and far-pervading ...ed a songfulness not ... Mr. Malkin strove ...t in the second move... the seeker after new ...o" rather than "an... ...e of his instrument ...e has a facile tech... ...an agreeable tone movement reached ...s of romantic feel...

...ere was a enjoyment in the ...lassics ...nd ...naled by no other ...t musical entertainment, espe... when they are so superbly ...d as was the second symphony, ...36, of Beethoven. Pioneers of the ...sic of our day, these pieces are still ...tent to give pleasure and profit and ...heir charm is a part of our musical experience which we hope long to keep fresh. In the second movement of this symphony appeared for a few moments the full power of the string section of the orchestra, like a quartet in the precision of its technique, but of a wonderful, permeating volume. Especially surprising was the volume coming from the second violins, which ordinarily are kept rather subdued.

Boston Music Notes

BOSTON, Mass.—There will be no symphony concerts the coming week as the orchestra is making its last trip of the season to the South. It will give its usual concerts in Philadelphia Monday night, New York Thursday night and Saturday afternoon, and Brooklyn Friday night.

MALKIN CLEVER IN SYMPHONY PROGRAM

Orchestra Gives Beethoven's Works in D Major, With the Goldmark Overture

By FRED J. McISAAC.

Joseph Malkin, the respected cellist of the Boston Symphony, was soloist at yesterday afternoon's concert. He played the Lalo concerto for violincello. The other numbers were the Goldmark Overture "Sakuntala" and the Beethoven Symphony in D major.

Doctor Muck has recently persisted in placing the symphony at the end of his program instead of the beginning. Whether it is a silent protest at the situation he has been in since we declared war on Germany, "the world turned upside down," or whether it is just an experiment, nobody knows.

I like to hear my symphony in the early half of the afternoon when I am fresh and eager, rather than after half an hour of a violoncello concerto, even when performed by such an excellent musician as Malkin.

Some of the conductor's traducers have been charging that he would not play works by Saint-Saens and D'Indy, because of the anti-German activity of those French composers. Just as he overwhelmed the people who didn't think he would play "The Star Spangled Banner" by playing it at every performance, so he has confounded these othe... ...itics by announcing the Saint... ...ns Symphony No. 3, for next wee...

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NEW YORK HERALD
ess New York City
MAR 1 0 1918

Boston Orchestra Will Close Season with Two Concerts

Dr. Muck and His Men to Play Here on Thursday and Saturday—Other Concerts and Recitals Announced.

Concerts and Recitals.

TO-DAY.—AEOLIAN HALL, 3 P. M., concert, New York Symphony Society. Carnegie Hall, 3 P. M., piano recital, Josef Hofmann. Princess Theatre, 8:15 P. M., song recital, Samuel Ljunqvist.

MONDAY.—CARNEGIE HALL, 8:15 P. M., piano recital, Mme. Ethel Leginska. Aeolian Hall, 3 P. M., song recital, Miss Lotta Madden; 8:15 P. M., Concert New York Chamber Music Society.

TUESDAY.—CARNEGIE HALL, 8:15 P. M., concert, Cathedral choir. Aeolian Hall, 8:15 P. M., concert, Flonzaley Quartet.

WEDNESDAY.—AEOLIAN HALL, 3 P. M., piano recital, Harold Bauer.

THURSDAY.—CARNEGIE HALL, 8:15 P. M., concert, Boston Symphony Orchestra. Aeolian Hall, 8:15 P. M., recital, Chevalier Loverde.

FRIDAY.—AEOLIAN HALL, 8:15 P. M., song recital, Theodore von Hemert and Jacques Jolas.

SATURDAY.—CARNEGIE HALL, 2:30 P. M., concert, Boston Symphony Orchestra; 8:15, concert, Symphony Society. Aeolian Hall, 3 P. M., song recital, Miss Florence Macbeth; 8:15 P. M., concert, Union Symphony Orchestra.

To end its season in New York the Boston Symphony Orchestra will give two concerts in Carnegie Hall this week, one on Thursday night and one on Saturday afternoon.

For the first concert Dr. Karl Muck, conductor of the orchestra, has chosen Brahms' Symphony No. 3 in F major, op. 90; Sibelius' "Pohojola's Daughter," symphonic fantasia, of. 49, and "Night Ride and Sunrise," symphonic poem, op. 55, and Wagner's prelude to "Tristan und Isolde." On Saturday Mozart's symphony in E flat and Rimsky-Korsakoff's symphonic suite, "Scheherazade," will be presented.

An overture, "Comes Autumn Time," by Leo Sowerby, twenty-three years old, an American composer now in Camp Grant, will begin the programme of the Symphony Society this afternoon in Aeolian Hall. George Barrère, flautist, will play Widor's Romance and Scherzo. Other numbers are Beethoven's Second Symphony and Walter Damrosch's concert arrangements of Wagner's "Processional of the Knights of the Holy Grail," from "Parsifal;" the love music and warning from "Tristan und Isolde" and "Brunnhilde's awakening and the finale from "Siegfried."

The Symphony Society's last pair of concerts for this season will be given next Saturday night and Sunday afternoon. The same programme will be presented. Josef Hofmann will play Chopin's E minor piano concerto and the chromaticon by Dvorsky. Elgar's Symphony No. 1 in A flat ends the programme. The proceeds of Saturday night's concert will go to the American Friends of Musicians in France.

n TIMES
ress New York City
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Sibelius Visit Recalled.

The Boston Symphony Orchestra, in one of its farewell programs for New York this week, will include two unfamiliar works of the Finnish composer, Jean Sibelius. It is recalled that at least one of these he himself produced in America on a visit to this country just before the war.

Sibelius came at the invitation of Carl Stoeckel as guest of the Litchfield County Choral Union for its twenty-eighth festival at Norfolk, Conn., June 2 to 4, 1914. On the evening of June 4 he conducted nine of his own works, leading off with the symphonic fantasia, "Pohjola's Daughter," which will be heard here next Thursday.

The Litchfield program included also Sibelius's four pieces of incidental music to Adolf Paul's tragedy, "King Christian II.," as well as his familiar "Swan of Tuonela," "Finlandia," and "Valse Triste," and his "Aallottaret" or "The Oceanides," this last performed for the first time on that occasion.

The conductor's stand was ornamented with the Finnish and American flags. As is the custom in the Norfolk "music festival" when a composer conducts his own work, the audience rose when Sibelius appeared, and there was the complimentary orchestral "tusch." At the end of the Sibelius portion of the [illegible] the chorus sang verses of the [illegible] national anthem.

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Boston Post
March 10, 1918

The Passion Music

It has been definitely decided that the performance of Bach's Passion music in Symphony Hall Tuesday afternoon March 26, shall begin at 4 o'clock. At this first session the first part of the work will be given and will last between an hour and a half and an hour and three-quarters, so that the first session will be over at the very latest, counting all delays, by 6 o'clock. Then there will be an intermission until 8 o'clock, when the second part will be given. This lasts about an hour and a half and the entire concert will be over by 9:30. The same tickets will be used for both sessions.

The soloists so far engaged are Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy, tenor, and Reinald Warrenrath, bass. All of these singers have had much experience with both music in general and the "Passion Music" in particular.

The first full choral rehearsal in Symphony Hall will be held the coming week under Mr. Townsend. The chorus will number 400, divided into two groups of 200 each. The boys' choir will will number 80 and the orchestra will number 74, divided into two orchestras, each having 16 violins, six violas, six 'cellos, 5 basses, two flutes and two oboes. There will also be the organ and piano.

N.Y. American
March 14, 1918

DR. MUCK DARED TO SHOW COLORS

Mrs. Jay Says Leader Must Answer or Cannot Direct Orchestra To-night.

Unless Dr. Karl Muck is willing to prove to-day that he is a Swiss, not a German citizen, a strong effort will be made to keep him from directing the Boston Symphony Orchestra to-night in Carnegie Hall.

The question of the famous musician's feeling toward America was first raised when it was charged he refused, several months ago, to play "The Star Spangled Banner" in Boston. Since then he has given eight concerts in New York, at all of which he played the national anthem. The orchestra is scheduled for two concerts in Carnegie Hall—one to-night and one Saturday afternoon.

The Department of Justice and the Commissioner of Licenses were appealed to yesterday to halt Dr. Muck's performance to-night. This appeal was made by subscribers to the Boston orchestra's concerts here, who had as spokesman Mrs. William Jay, wealthy society woman, of No. 850 Park avenue.

Commissioner of Licenses Gilchrist took no action on Mrs. Jay's request, but greater hope was extended at the office of the Department of Justice. Richard Fletcher, editor of The Chronicle, who accompanied Mrs. Jay to the office, said:

"I do not think Dr. Muck will appear here to-morrow night. I have good reason to believe that the wishes of New York citizens, who believe Dr. Muck is pro-German, will be properly interpreted by the authorities to-day."

Mrs. Jay, in an open letter to the orchestra leader, yesterday asked these questions:

"Are you a Swiss citizen?

"If so, when were you naturalized?

"Have you a passport issued by the Swiss Government?

"Have you ever served in the German army?

"Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you answer these questions through the press of New York City, which represents the citizens of New York—or else will you retire permanently from ypublic musical life?"

From Boston yesterday came a statement from Major Henry L. Higginson, president of the Boston Symphon Orchestra. Major Higginson said:

"Dr. Muck was born in Darmstadt, Germany, was made a Swiss citizen in his childhood and bears Swiss citizenship and passport to-day.

"I put the case before the Department of Justice in Washington, and received leave to play anywhere in the United States except in the District of Columbia."

N.Y. Herald
March 14, 1918

DEMAND OUSTING OF DOKTOR MUCK IN CONCERT HERE

Subscribers to Fight to Finish on Boston Symphony Director.

MAJOR HIGGINSON DEFENDS PROTEGE

Leader Barred from Appearances in American Cities After Providence Affair.

Is Doktor Karl Muck, Royal Prussian General Music Director, to be permitted to direct the Boston Symphony concerts in Carnegie Hall next Thursday night and Saturday afternoon?

How long would an American orchestra director be permitted to conduct concerts in Berlin?

Is New York to align herself with the patriotic cities of Baltimore, Washington, Pittsburg, Detroit and Springfield, Mass., and put up the bars against the Kaiser's personal musical director?

Many of the most prominent and oldest subscribers to the Boston Symphony concerts in New York who have protested against the continuance of Doktor Muck as they call him, as director, are asking these questions. Their silent protests of leaving unoccupied their paid for seats have had no effect on the Kaiser's chief musician, nor upon Major Henry L. Higginson, the financial backer of the orchestra, and they have written a protest to him.

"This particular element of German propaganda will be continuously fought by us," said Mrs. William Jay, one of the best known of the Boston Symphony subscribers, in a letter to Major Higginson. And yesterday, when Mrs. Jay received a "rather curt and quite rude" letter from Major Higginson informing her that their correspondence in reference to Doktor Muck must cease, she said:—

Fight on "Doktor" to End.

"My correspondence with Major Higginson is ended, it is true; but my fight against Doktor Muck as the paid enemy agent of the Kaiser is not at an end. I intend to leave nothing undone that will prevent Doktor Muck's appearance again at the head of an orchestra in this my native city.

"It is so strange to me that the people of New York, whose sons have been called to the colors and whose lives may be ended by German bullets, will permit an enemy alien like Doktor Muck to appear here. He is the most dangerous kind of a German educator. Major Higginson stubbornly defends him, saying he has done nothing wrong.

"Does Major Higginson know he has done nothing wrong? Does Major Higginson know everything that man is doing? I doubt it. He has not even been able to obtain from Doktor Muck a statement of his nationality.

"You may say that I am taking steps which I believe will prevent the appearance of Doktor Muck again as an orchestra leader in this city."

Associated with Mrs. Jay in the protest to Major Higginson were Justice George L. Ingraham, Mrs. Carolyn Kane Wright and Mrs. William P. Douglas. Mrs. Wright said last night:—

"Doktor Muck's pro-German proclivities are such that I do not believe he should be allowed to lead any American orchestra during the war."

"Anthem Not Artistic."

Doktor Muck's troubles date from the time last autumn when Providence refused to permit him to lead the Boston Symphony Orchestra there unless he played "The Star Spangled Banner." At first he refused to do so, and in an interview with Boston reporters he was quoted as saying:—

"To hell with your flag and your national anthem! It is not fit to be played in any artistic programme."

It was on that statement that Mr. Warfield, formerly Governor of Maryland, held a great mass meeting in Baltimore and caused the Police Board there to re-

(CONTINUED ON PAGE 5, COLUMN 2, PART 2.)

Protest Activity of Karl Muck on Boston Symphony

(CONTINUED FROM PAGE 1, PART 2.)

fuse to permit the Boston Symphony Orchestra to appear. At that mass meeting women shouted, "Kill Muck!"

Washington refused to permit him to enter the city, on the ground that he is an enemy alien, although his German friends spread the story that he was a native of Switzerland. Doktor Muck himself has persistently refused to declare his allegiance.

Pittsburg, Detroit and Springfield, Mass., barred him on the ground that he was an enemy alien and that his leadership of an orchestra was German propaganda.

New York city has been very patient with Doktor Muck and the Boston Symphony Orchestra, in which there are twenty-three enemy aliens. They have played here twice each month in November, December, January and February, and also in Brooklyn. It is true that each time they played "The Star Spangled Banner."

But Mrs. Jay said last night many of the subscribers to those concerts had refused to attend for patriotic reasons and as a protest against Major Higginson for retaining Doktor Muck in charge.

"I was surprised, however, to learn that our seats had been sold and occupied and that a full house, usually three-quarters German, greeted the Kaiser's chief musician," said Mrs. Jay.

A dozen or more prominent persons identified with the better musical circles of New York have taken up the matter in the last few days, and it was understood that steps were being taken to prevent the reappearance of Doktor Muck. They had hoped that Major Higginson would act, but being assured he would not, they will.

INTEND TO PLAY, SAYS MAJOR HIGGINSON

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Sunday.—Major Henry L. Higginson, founder and chief supporter of the Boston Symphony Orchestra, was considerably aroused to-night when told of the criticisms of New York residents over the concert to be given by Dr. Karl Muck and his orchestra in New York next Thursday.

"You may state for me that when this whole matter came up last fall I went to the Department of Justice officials in Washington and had the whole matter out with them," said Major Higginson. "They told me where I could give my concerts and just what I could do. I can play anywhere in New York and I intend to do so.

"These persons are styled 'patriotic,' but I would suggest that they stop meddling with what is none of their business. The concert in New York next Thursday is not Dr. Muck's concert; it is my concert. The United States government is perfectly competent to handle the affairs of the country without any interference from meddling 'patriotic' persons who make nothing but trouble."

NEW YORK HERALD
New York City
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Address:

Date

WOMEN ... TO BAN PLA... OF DR. MUCK

Mrs. William Jay Denounces the Leader of the Boston Symphony Orchestra.

DECLARES HE IS PAID ENEMY AGENT OF KAISER.

Mrs. WILLIAM JAY

If Dr. Karl Muck leads the Boston Symphony Orchestra in the scheduled concert of that organization in Carnegie Hall next Thursday evening it will be in the face of the most vigorous protests from patriotic men and women of New York, led by Mrs. William Jay, one of the best known subscribers to the Boston Symphony concerts.

Mrs. Jay denounces Dr. Muck as the "paid enemy agent of the Kaiser" and the "most dangerous kind of a German educator."

Associated with Mrs. Jay in her patriotic protest against the flaunting of German propaganda in the faces of loyal New York citizens are such well known persons as Justice George L. Ingraham, Mrs. Carolyn Kane Wright and Mrs. William P. Douglas, all symphony subscribers.

"Dr. Muck should not be allowed to lead any orchestra in America during the war," is what Mrs. Wright has to say about the matter.

On the other hand, referring to Mrs. Wright and her friends, Major Henry L. Higginson, founder and chief supporter of the orchestra led by the Royal Prussian General Music Director, with much heat denounces them as "interfering meddlers" who "make nothing but trouble."

From the tone of a letter which [illegible] addressed to Mrs. Jay, it appears that [illegible] ones for whom Mrs. Jay and her loyal American friends are making the most "trouble" are Major Higginson and his Royal Prussian General Musical Director, and not the United States government. The letter from the chief and [illegible] the only supporter that the Kaiser's [illegible] master has, aside from the twenty-three other enemy aliens in the orchestra, curtly and "rudely" informs Mrs. Jay that his correspondence with her is at an end.

Mrs. Jay is not at all worried [illegible] desire of Major Higginson to [illegible] patriotic missives of protest [illegible] determined that Americans in [illegible] New York shall not be again [illegible] the appearance of Dr. Muck. [illegible] she and her friends have to [illegible] see that he does not play here [illegible] Thursday night or Saturday afternoon [illegible] billed.

Among the cities which already have barred Dr. Muck are Providence, Washington, Pittsburg, Detroit, Springfield, Baltimore and Philadelphia.

Major Higginson, when told of the patriotic movement in New York city, [illegible] ported in despatches from Boston as saying that the Department of Justice [illegible] told him he could give his concerts [illegible] "I can play anywhere in New York [illegible] intend to do so."

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From NEW YORK HERALD
Address New York City
Date MAR 15 1918

OPPOSITION GROWS TO DOKTOR MUCK AS CONCERT DIRECTOR

Estab 384

Sentiment Against Kaiser's Conductor Crystallizes Among Music Lovers Here.

COMMISSIONER MAY REVOKE HIS PERMIT

John F. Gilchrist Says Necessary Action Will Be Taken if Request Is Made.

Opposition to the appearance of Doktor Karl Muck, the Kaiser's own music director, as leader of the Boston Symphony Orchestra here on Thursday evening yesterday took such definite form as to indicate that the man who attempted to escape playing "The Star Spangled Banner" might decide to change his arrangements for that day.

Music lovers and patriotic Americans stood together in announcing that some action should be taken to prevent New York from patronizing the Prussian musician who has been excluded from at least six cities of the United States.

No official request had been made to John F. Gilchrist, Commissioner of Licenses, to revoke the permit for the symphony orchestra's concert, that official said last night. But he added that he was ready to take such action as might be considered necessary whenever such application reached him.

Numerous Empty Seats Probable.

Miss Marion A. Turner, secretary of the Educational Dramatic League, of which Mrs. August Belmont is head, announced that she was permitting the seats for which she had subscribed and paid for to remain idle rather than give her indorsement to Muck and what he represents. Similar statements from other music lovers indicated that the Prussian leader may wave his baton before numerous empty seats if he persists in leading the orchestra Thursday evening.

Miss Turner made known her stand against Doktor Muck in this letter to Mrs. William Jay, leader of the subscribers to the Boston Symphony Orchestra's concerts at Carnegie Hall who have made known their opposition to him:—

"Dear Mrs. Jay:—May I send you a word of thanks and appreciation for the stand you are taking in relation to Dr. Muck and the Boston Symphony Concerts.

"I am a music lover, but am obliged to consider such pleasures in the light of a luxury to be indulged in only with thought and care. This winter, however, I have allowed my subscription tickets for the Brooklyn concerts to remain idle, as I would not be a party to any question of indorsement of Dr. Muck and what he represents. I am ashamed of my cities and the fact that even one concert under such auspices has been permitted. If there is any way in which I can be of any of service in this work of righteous indignation I should be pleased to have you call upon me. Again I thank you."

Opposition Is crystallizing.

After a series of conferences at her home at No. 820 Park avenue, Mrs. Jay last evening issued this statement:

"Judging by the support and cooperation which have been offered to me in the last twenty-four hours, I should say that public opinion is crystallizing to such an extent that Doktor Muck will be barred officially if Mr. Higginson persists in disregarding the protest which has been submitted to him in all fairness.

"Doktor Muck's present battleline is founded on the fact that when the Boston Symphony was rejected by the Department of Justice in Washington, he was given permission to play elsewhere. This

(CONTINUED FROM PAGE 1, PART 2.)

occurred months ago before the government had really got into its stride of ending the privileges of enemy aliens. Much water has flowed under the bridge since Major Higginson received his sanction from the authorities.

"And, may I ask why, if Doktor Muck is a dangerous alien in Washington, should he be considered a harmless alien in New York city—the great American port and centre of all federal activities?

"Isn't New York entitled to the same protection that is being given to Washington?

"Messages by telephone and letter have come to me from all sources including one of encouragement from that great, thinking woman—Miss Elisabeth Marbury. One of the boxholders was kind enough to ring me up and say that she would not occupy her box on Thursday night owing to her intense feeling about the Royal Prussian Musical Director. This lady is Mrs. Clarkson, and she told me that she was trying to see other boxholders who were sufficiently patriotic to stand by us."

Thus far, the only announcement made by Major N. L. Higginson, financial backer of the orchestra, is that he will continue Doktor Dr. Muck as leader of the organization in spite of complaints. His last word to Mrs. Jay, in reply to her request for information, was contained in this brief note:—

"Dear Madam:—

"I have your letter of March 7.

"It seems to me idle to carry on this correspondence.

"As regards the act of 'Trading with the enemy,' I sought, in person, instructions from the Department of Justice, at Washington, and have obeyed those instructions with care.

"Your very truly,

"N. L. HIGGINSON."

"But it must be remembered that that permission to which he refers was granted last November," said Mrs. Jay. "That was before the Bolsheviki had delivered Russia into the hands of Germany, changing the aspect of things here generally. Major Higginson's letter is intended to indicate that the government has given its approval to Dr. Muck's public appearances, which it has not at all."

Was Conductor for Kaiser.

Doktor Muck's affiliations in Germany are such as to show that he hands high not only with musicians there, but with the Kaiser himself. He is known as a Prussian because of his many years of residence and professional activity there, although he was born in Bavaria in 1860. He was a son of a Ministerial Counsellor of that South German kingdom.

He was a student at the German universities of Heidelberg and Leipsic. He advanced rapidly from one musical organization to another, until he finally was made conductor of the German Imperial Opera. The official standing and government supervision of this organization are accepted as sufficient evidence of his Germanic antecedents, as the Kaiser would tolerate no foreign blood in the veins of his orchestra leader.

Doktor Muck came to the United States at the urgent invitation of Major Higginson, financial backer of the Boston Symphony Orchestra, more than twelve years ago. Officially he was "loaned" by the Kaiser's opera organization. That he has been permitted to remain here even after this country has entered the war is accepted as sufficient evidence in the minds of many that Germany thinks his art is good Teutonic propaganda here. If it is his opponents are equally certain that it should be suppressed at once.

23 Enemy Aliens In Orchestra.

During his stay in the United States, and since the beginning of the war particularly, he has made associates of those who have been looked upon as the enemies, first of the cause of the Allies and then of the United States after this country entered the war. His orchestra gives employment to twenty-three enemy aliens, all of whom Doktor Muck says are "perfectly safe to have here."

After the United States became one of the Allies Dr. Muck resigned from the St. Botolph Club, one of Boston's leading social organizations. He continued to lead the orchestra, however, with the active backing of Major Higginson. Criticism of his continuance in that position did not become acute, however, until he definitely refused to play "The Star Spangled Banner," in Providence, R. I. Later, however, he played the national anthem in Boston, after which he resigned as leader of the orchestra there.

But Major Higginson refused to accept the resignation and persuaded him to remain as director of the orchestra. It is due to this insistence on the part of Major Higginson, who has threatened to disband the orchestra if Doktor Muck leaves, that he still is at the head of the orchestra.

Hillquit Backer

N Y Sun
March 15, 1918

U-BOAT ATTACKS A HOSPITAL SHIP

Two Torpedoes Fired at Guilford Castle in Bristol Channel.

VESSEL REACHES PORT

450 Sick and Wounded Soldiers Brought Safely to Land.

LONDON, March 14.—For the second time within a fortnight German submarines have made a torpedo attack on a hospital ship flying Red Cross flags. The Admiralty to-day made this announcement:

The British hospital ship Guilford Castle, Capt. Thomas M. Long, R. N. R., homeward bound, was unsuccessfully attacked by an enemy submarine at the entrance to the Bristol Channel at 5:35 P. M. on March 10. She was flying Red Cross flags and had all the hospital lights on.

Two torpedoes were fired at the Guilford Castle, the first missing and the second hitting the vessel's bow. Although badly damaged she was able to reach port. There were many sick and wounded on board, who were transferred to a hospital.

The Guilford Castle had a remarkable escape. When the first torpedo, which passed astern, was observed the steamer slewed around, with the result that a second torpedo, which proved to be a "dud," struck the bow, tearing a big hole below the waterline through which the water poured.

The wounded were quickly assembled on deck and the boats were made ready and had been half lowered when it was found that the pumps would keep the water down. A wireless call for help was sent out and friendly destroyers appeared. Half a dozen tugs were ordered and the steamship made Avonmouth, where the wounded and the hospital staff were landed.

The Guilford Castle had 450 wounded on board from German East Africa. She was southwest of Lundy Island, in the entrance to Bristol Channel, on Sunday afternoon when the attack was made. It was full daylight and the sinking machines could not have been mistaken as they recently had been repainted.

On February 26 the Cunard Castle, a British hospital ship, was torpedoed and sunk by a submarine in the Bristol Channel with the loss of 156 lives. The Guilford Castle is a steamship of 8,000 tons gross. The Bristol Channel in which the attacks were made, is an arm of the Atlantic extending into the southwestern part of Great Britain between Wales and England.

BEGIN HOBO ROUNDUP.

Loafers in Jersey to Be Shipped to Farms.

Special Despatch to The Sun.

TRENTON, March 14.—State Commissioner of Labor Bryant said to-day that very of the hobos, swan song which he sent to all Sheriffs and municipal officers in the State this afternoon, enclosed blanks to be filled out by every vagrant coming under the provisions of the recently enacted anti-loafing law. Those who come under the law, he said, either won't or don't work. To escape being put to work under the law they must be either less than 16 or more than 50 years of age, otherwise, Mr. Bryant explained, the heretofore workless loafer will be summarily packed into a useful way occupation.

Most of the men who will be put to work by the operation of the law, Mr. Bryant said, will be shipped to farms, shipyards, munition factories and the like. The job of gathering them in will start as soon as Mr. Bryant's instructions to the Sheriffs have been distributed.

FIRE IN WATERBURY.

Beautiful Buckingham Building Partially Destroyed.

Special Despatch to The Sun.

WATERBURY, Conn., March 14.—The Buckingham Building, built by the late Hendrik philanthropist John H. Wilcox, more as an adjunct to the Waterbury Hospital, but the structure was almost totally destroyed by fire to-day. The building was unusual for its architecture and housed a great organ. Leading musical artists of America and Europe have given concerts in it. The original idea was over Sargent, Stafford White drew the plans, and as Mr. Whittemore's request provided an exterior that was a composite of a building of ancient Rome. The plaster friezes had crumbled from rigorous weather, but the structure was otherwise intact. The fire started on the fifth floor.

COLLAR NUMBER TWENTY-TWO

It's a jaunty, youthful shape that somehow "takes."

Not one of the new designs that we are constantly bringing out seem to quite fill its place.

Steid buyers tell us that they started using it when young, and seem to have acquired the habit.

So we make it season after season, because we do not care to disappoint the many wearers.

35 cents for one.
4.00 a dozen.

N Y Times
March 15, 1918

MUCK PLAYS HERE, GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted the concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave full protection. Mayor Hylan, it was said, ordered the Police Department to prevent any untoward occurrence, and at the last moment before the concert the special force detailed to guard the approaches, doors, and lobbies of the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey of the Detective Bureau, and twenty plain-clothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett of the West Forty-seventh Street Station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no nothers. Not a ticket or standing admission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8:20 o'clock, a few minutes later than usual, owing to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star-Spangled Banner." The house rose as one and applauded for some moments while still standing after the national air. Again at the end of the first part of the concert, the Brahms Symphony No. 3, Dr. Muck deftly passed another ovation from himself to the orchestra. There were later two selections of the Finnish composer, Sibelius, and the people of Wagner's "African." Dr. Muck was recalled half a dozen times at the concert's close.

Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle. He was seen by the audience as he walked forward to speak the audience and been asking the intermission, and had to rise and bow to applause, which was renewed when he presently resigned to his chair. It was an open question that the fidelity of the Boston Symphony rested largely with the fate of last night's event in New York. The result is set in the balance, but the chance gave every evidence of wishing to stand by Major Higginson in maintaining the premier symphony orchestra of this country under difficulties due to war.

The audience was naturally not the final judge of charges and counter-charges such as had been made about "enemy aliens" and "spies." Dr. Muck conducted his concert as if nothing had occurred.

Show Swiss Citizenship Papers.

The orchestra management, however, chose to answer such charges made by Muck's citizenship by making public for the first time the certificate that was given him by the town of Nuchen in the Canton Zug, in Switzerland, on March 14, 1881, soon after the Muck's twenty-third birthday. His father, a Bavarian, had settled and become naturalized there, when Karl Muck was a child of six years, and he had his son naturalized on coming of age. The Chancellor of Zug Canton, in certifying the document, also added a line saying that the best recommendation to all authorities and their respective protection.

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as an set Muck's citizenship was an duly and apparently original document, dated June 12, 1917, by P. Barter, then the Swiss Minister at Washington. The document, according to a translation

Continued on Page Two.

MUCK PLAYS HERE, GUARDED BY POLICE

Continued from Page One.

appended and also authenticated by Mr. Barter was headed No. 641, Certificate of Citizenship.

It read:

We, the President and Council of the Canton of Neuhelm, in the Canton of Zug, Switzerland, hereby certify that Dr. Karl Muck, single, [illegible] occupation, [illegible] Given at Neuhelm, this 14th day of March, 1881.

The President,
signed KLEMENS ZURCHER,
Letter sign in the name of the Town Council,
signed A. LOB STAUB.

With the best recommendation of all authorities and their representative protection, the genuineness of the foregoing signature is acknowledged.

Canton Chancellor of the Canton of Zug,
signed A. WEBER.

Zug, March 15, 1881.

The certificate bears the seal of Neuhelm and various validations showing inspections from time to time.

Special to The New York Times.

PROVIDENCE, R. I., March 14.—The Providence Journal will say tomorrow morning:

"Major H. L. Higginson's statement in The New York Times yesterday with reference to Dr. Muck and The Providence Journal makes it necessary to state that The Journal's attacks on Dr. Muck had nothing whatever to do with the action of the Presidents of all the Providence musical societies and the Chairman of the Liberty Loan Committee of this State in their effort to compel Dr. Muck to play the national anthem at the concert of the Boston Symphony Orchestra in this city on Oct. 30. These telegrams were sent to Major Higginson and the manager of the orchestra before The Providence Journal had made any attack whatever on Dr. Muck."

N Y Herald
March 14, 1918

MUCK AND HIS ENEMY ALIENS HERE TO-NIGHT

Patriotic Societies and Loyal Citizens by Thousands Protest in Vain.

KAISER'S DIREKTOR AND BAND REACH CITY

Carnegie Hall Swings Wide Its Doors to German Doktor Barred by a Half Dozen Other Cities.

Twenty-three enemy aliens, members of the Boston Symphony Orchestra, led by Doktor Karl Muck, the Kaiser's own musical director, will be heard at Carnegie Hall to-night unless some unforeseen obstacle arises to-day to prevent their appearance.

The doors of Carnegie Hall will swing wide for the Kaiser's favorite in spite of ever increasing forms of protest from patriotic organizations and individuals throughout the city. No American in Berlin, argued those who opposed the appearance of Muck, would have the audacity even to suggest his leading an orchestra there, much less being permitted to do so.

When the Prussian Doktor waves his baton in New York he will be exercising a privilege which has been taken from him in a half dozen other cities because of his attempt to escape playing "The Star Spangled Banner" and his association with the enemies of this country.

The doors of theatres in Washington, Baltimore, Harrisburg, Detroit and Springfield, Mass., have been barred against Muck and his orchestra for the period of the war. Moreover, there are numerous other cities that have been classified by the orchestra management as "unprofitable" and will not be visited so long as the director of the Kaiser's Berlin opera continues his associations with it.

Bend Energies to Bar Doktor.

Meanwhile patriotic organizations, artists and patrons of music bent all their energies yesterday to prevent the appearance of an enemy alien here, when the patriotism of other cities had made it impossible for him to appear elsewhere. New York, they insisted, would drop far below the standards of altruism if it permitted in other matters if it permits Doktor Muck and his enemy aliens to appear here to-night.

The men and women subscribers to the symphony programme here made every effort to find some legal means of preventing what they insist will be a dark blot on the reputation of the city. But it was agreed that no law covers questions of patriotism and good taste and that some other method of barring Muck would have to be found to-day.

Incidentally, it became known that Department of Justice operatives are looking into every phase of the life of the Kaiser's favorite, both here and before his coming to this country. Whether their investigations will bear fruit before the curtain rises on his New York performance this evening was a matter of conjecture last night.

From Boston came verification of the report that a large proportion of the Muck orchestra was made up of enemy aliens, Germans predominate in the make-up of the organization. There are forty-one Germans on the orchestra's roster, but nineteen of whom have been naturalized as citizens of the United States, when a census of the membership was made last Christmas.

Nine Austrians in Orchestra.

Nine Austrians, of whom three are naturalized citizens of the United States, are among the orchestra's members, since the last census of the orchestra, which has been under the eyes of the government for months, it was announced that the number of enemy aliens had been cut down to twenty-three.

The first step taken by the forces opposing the Prussian director yesterday was a trip to the offices of Joan Gilchrist, Commissioner of Licenses, by Mrs. William Jay, leader of the subscribers to the orchestra. New York performances who are endeavoring to prevent the appearance of Muck here. Mrs. Jay presented the Commissioner with a portfolio containing hundreds of thousand letters and telegrams from men, women and organizations who announced that they were with her in her fight against Muck, and asked Mr. Gilchrist whether he did not consider them sufficient reason for revoking the permit under which the orchestra will play here.

"They might be if the orchestra received a protest direct from me," was the reply. "But the matter is entirely in the hands of the Carnegie Hall management. We issue no permit to the orchestra. Carnegie holds a license which, of course is revokable if there is any improper performance here. We can only wait until after the performance and take such action after it has been held as we may deem necessary. [illegible] before the appearance of Doktor Muck is entirely up to the management."

Owners of Hall Unmoved.

At the offices of the management of Carnegie Hall, C. Smith, representing the owners of the hall, said that the Muck appearance would be handled just as any other orchestra concerts here.

"If it is not deemed advisable for the city officials to stop the appearance of Doktor Muck, we can do nothing," said Mr. Smith. "We have contracted with the orchestra for the use of the hall on certain dates. We owe our private police and the city police will be present in the event of any demonstration. If anything unforeseen or undesirable occurs, that is up to the police."

It is not intended, however, that Doktor Muck shall be welcomed to the city without being given an opportunity to explain his attitude on numerous questions that he has, heretofore, ignored. Unless the secret service operatives stop him before he reaches here, he will be presented with a questionnaire that is expected to keep him busy for a few minutes.

A forerunner of what he may expect in that line is to be found in an open letter

(CONTINUED ON PAGE 4, COL. 3.)

Imagine John Philip Sousa giving a concert in the opera house in Berlin tonight and playing "The Washington Post March" and "The Stars and Stripes Forever." Can't imagine it, can you? But Doktor Muck and his 23 alien enemy musicians are billed to give a concert tonight at Carnegie Hall.

WHITE SULPHUR SPRINGS, W. Va. The directoire lingerie which [illegible] exclusive [illegible] N. Y. office, the Plaza.

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PRECISION[SM] RESOLUTION TARGETS

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Loafers in Jersey to Be Shipped to Farms.

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FIRE IN WATERBURY.

Beautiful Buckingham Building Partially Destroyed.

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WATERBURY, Conn., March 14.—The Buckingham Building, built by the millionaire philanthropist John H. Whittemore as an adjunct to the Waterbury Hospital several years ago, was partially destroyed by fire to-day. The building was unusual for its architecture and housed a great organ. Leading musical artists of America and Europe have given concerts in it. The original cost was over $300,000. Stanford White drew the plans, and at Mr. Whittemore's request provided an exterior that was a counterpart of a building of ancient Rome. The plaster friezes had crumbled from rigorous weather, but the structure was otherwise intact. The fire started on the fifth floor.

COLLAR
NUMBER
TWENTY-TWO

It's a jaunty, youthful shape that somehow "takes."

Not one of the new designs that we are constantly bringing out seem to quite fill its place.

Staid buyers tell us that they started using it when young, and seem to have acquired the habit.

N Y Times
March 15, 1918

MUCK PLAYS HERE, GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted the concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave full protection. Mayor Hylan, it was said, ordered the Police Department to prevent any untoward occurrence, and at the last moment before the concert the special force detailed to guard the approaches, doors, and lobbies of the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey of the Detective Bureau, and twenty plain-clothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett of the West Forty-seventh Street Station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no nothers. Not a ticket or standing admission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8:30 o'clock, a few minutes later than usual, owing to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star-Spangled Banner." The house rose as quickly, and applauded some moments while still standing after the national air. Again at the end of the first part of the concert, the Brahms Symphony No. 3, Dr. Muck deftly passed another ovation from himself to the orchestra. There were later two selections of the Finnish composer, Sibelius, and the prelude to Wagner's "Trixtan." Dr. Muck was recalled half a dozen times at the concert's close.

Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle. He was sen by the audience as he walked forward to meet the conductor and men during the intermission, and had to turn and bow to applause, which was renewed when he presently returned to his chair. It was an open secret that the future of the Boston Symphony rested largely with the fate of last night's event in New York. The result is yet in the balance, but the subscribers gave every evidence of wishing to stand by Major Higginson in maintaining the premier symphony orchestra of this country under difficulties due to war.

The audience was naturally not the final judge of charges and counter-charges such as had been made about "enemy aliens" in the orchestra. Dr. Muck conducted his concert as if nothing had occurred.

Show Swiss Citizenship Papers.

The orchestra management, however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age. The Chancellor of Zug Canton, in verifying the document, also added a line, "With the best recommendation to all authorities and their respective protection."

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. This document, according to a translation

Continued on Page Two.

will triumph if you stand united.

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Continued from Page One.

appended and also authenticated by Mr. Ritter was headed No. 644, Certificate of Citizenship.

It read:

We, the President and Council of the [illegible]n) of Neuheim, in the [illegible] hereby certify that the [illegible] Muck, single, [illegible] stances be re[illegible] community. Given at Neuhe[illegible] this [illegible] day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation of all authorities and their representative protection, the genuineness of the foregoing signature is acknowledged.

Chancellor of the Canton of Zug,
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

The certificate bore the seal of Neuheim and various validations showing inspections from time to time.

Special to The New York Times.

PROVIDENCE, R. I., March 14.—The Providence Journal will say tomorrow morning:

"Major H. L. Higginson's statement in THE NEW YORK TIMES yesterday with reference to Dr. Muck and The Providence Journal makes it necessary to state that The Journal's attacks on Dr. Muck had nothing whatever to do with the action of the Presidents of all the Providence musical societies and the Chairman of the Liberty Loan Committee of this State in their effort to compel Dr. Muck to play the national anthem at the concert of the Boston Symphony Orchestra in this city on Oct. 30 last. These telegrams were sent to Major Higginson and the manager of the orchestra before The Providence Journal had made any attack whatever on Dr.

N Y Herald
March 14, 1918

MUCK AND HIS ENEMY ALIENS HERE TO-NIGHT

Patriotic Societies and Loyal Citizens by Thousands Protest in Vain.

KAISER'S DIREKTOR AND BAND REACH CITY

Carnegie Hall Swings Wide Its Doors to German Doktor Barred by a Half Dozen Other Cities.

Twenty-three enemy aliens, members of the Boston Symphony Orchestra, led by Doktor Karl Muck, the Kaiser's own musical direktor, will be heard at Carnegie Hall to-night unless some unforeseen obstacle arises to-day to prevent their appearance.

The doors of Carnegie Hall will swing wide for the Kaiser's favorite in spite of ever increasing storm of protest from patriotic organizations and individuals throughout the city. No American in Berlin, argued those who opposed the appearance of Muck, would have the audacity even to suggest his leading an orchestra there, much less being permitted to do so.

When the Prussian conduktor waves his baton in New York he will be exercising a privilege which has been taken from him in a half dozen other cities because of his attempt to escape playing "The Star Spangled Banner" and his known association with the enemies of this country.

The doors of theatres in Washington, Baltimore, Pittsburg, Detroit and Springfield, Mass., have been barred against Muck and his orchestra for the period of the war. Moreover, there are numerous other cities that have been classified by the orchestra management as "unprofitable" and will not be visited as long as the direktor of the Kaiser's Berlin opera continues his associations with it.

Bend Energies to Bar Doktor.

Meanwhile preachers, patriotic organizations, artists and patrons of music bent all their energies yesterday to prevent the appearance of an enemy alien here, when the patriotism of other cities had made it impossible for him to appear elsewhere. New York, they insisted, would drop far below the standards of atriotism it has exhibited in other matters if it permits Doktor Muck and his enemy aliens to appear here to-night.

The men and women subscribers to the Boston Symphony programmes here made every effort to find some legal means of preventing what they insist will be a dark blot upon the reputation of the city. But it was agreed that no law covers questions of patriotism and good taste and that some other method of barring Muck would have to be found to-day.

Incidentally, it became known that Department of Justice operatives are looking into every phase of the life of the Kaiser's favorite, both here and before his coming to this country. Whether their investigations will bear fruit before the courtain rises on his New York performance this evening was a matter of conjecture last night.

From Boston came verification of the stories that a large proportion of the Muck orchestra was made up of enemy aliens. Germans predominate in the make-up of the organization. There are forty-one Germans on the orchestra's roster, but nineteen of whom have been naturalized as citizens of the United States, when a canvass of the membership was made last Christmas.

Nine Austrians in Orchestra.

Nine Austrians, of whom three are naturalized citizens of the United States, also are among the orchestra's members. Since the last census of the orchestra, which has been under the eyes of the government for months, it was announced that the number of enemy aliens had been cut down to twenty-three.

The first step taken by the forces opposing the Prussian direktor yesterday was a trip to the offices of John Gilchrist, Commissioner of Licenses, by Mrs. William Jay, leader of the subscribers to the orchestra's New York performances who are endeavoring to prevent the appearance of Muck here. Mrs. Jay presented the Commissioner with a portfolio containing nearly one thousand letters and telegrams from men, women and organizations who announced that they were with her in her fight against Muck, and asked Mr. Gilchrist whether he did not consider them sufficient reason for revoking the permit under which the orchestra will play here.

"They might be if the orchestra received a permit direct from me," was the reply. "But the matter is entirely in the hands of the Carnegie Hall management. We issue no permit to the orchestra. Carnegie holds a license which, of course is revokable if there is any improper performance there. We can only wait until after the performance and take such action after it has been held as we may deem necessary. [illegible] before the appearance of Doktor [illegible] k is entirely up to the hall management."

Owners of Hall Unmoved.

At the offices of the management of Carnegie Hall, C. C. Smith, representing the owners of the hall, said that the Muck appearance would be handled just as any other orchestra concerts here.

"If it is not deemed advisable for the city officials to stop the appearance of Doktor Muck, we can do nothing," said Mr. Smith. "We have contracted with the orchestra for the use of the hall on certain dates. We have our private police and the city police will be present in the event of any demonstration. If anything unforeseen or undesirable occurs, that is up to the police."

It is not intended, however, that Doktor Muck shall be welcomed to the city without being given an opportunity to explain his attitude on numerous questions that he has, heretofore, ignored. Unless the secret service operatives stop him before he reaches here, he will be presented with a questionnaire that is expected to keep him busy for a fw minutes.

A forerunner of what he may expect in that line is to be found in an open letter

(CONTINUED ON PAGE 4, COL. 7.)

TO DOKTOR MUCK AS CONCERT DIRECTOR

Sentiment Against Kaiser's Conductor Crystallizes Among Music Lovers Here.

COMMISSIONER MAY REVOKE HIS PERMIT

John F. Gilchrist Says Necessary Action Will Be Taken if Request Is Made.

Opposition to the appearance of Doktor Karl Muck, the Kaiser's own music director, as leader of the Boston Symphony Orchestra here on Thursday evening yesterday took such definite form as to indicate that the man who attempted to escape playing "The Star Spangled Banner" might decide to change his arrangements for that day.

Music lovers and patriotic Americans stood together in announcing that some action should be taken to prevent New York from patronizing the Prussian musician who has been excluded from at least six cities of the United States.

No official request had been made to John F. Gilchrist, Commissioner of Licenses, to revoke the permit for the symphony orchestra's concert, that official said last night. But he added that he was ready to take such action as might be considered necessary whenever such application reached him.

Numerous Empty Seats Probable.

Miss Marion A. Turner, secretary of the Educational Dramatic League, of which Mrs. August Belmont is head, announced that she was permitting the seats for which she had subscribed and paid for to remain idle rather than give her indorsement to Muck and what he represents. Similar statements from other music lovers indicated that the Prussian leader may wave his baton before numerous empty seats if he persists in leading the orchestra Thursday evening.

Miss Turner made known her stand against Doktor Muck in this letter to Mrs. William Jay, leader of the subscribers to the Boston Symphony Orchestra's concerts at Carnegie Hall who have made known their opposition to him:—

"Dear Mrs. Jay:—May I send you a word of thanks and appreciation for the stand you are taking in regard to Dr. Muck and the Boston Symphony Concerts.

"I am a music lover, but am obliged to consider such pleasures in the light of a luxury to be indulged in only with thought and care. This winter, however, I have allowed my subscription tickets for the Brooklyn concerts to remain idle, as I would not be a party to any symptom of indorsement of Dr. Muck and what he represents. I am ashamed of my cities and the fact that even one concert under such auspices has been permitted. If there is any way in which I can help or be of service in this work of righteous indignation I should be pleased to have you call upon me. Again I thank you."

Opposition Is crystalizing.

After a series of conferences at her home at No. 850 Park avenue, Mrs. Jay last evening issued this statement:—

"Judging by the support and co-operation which have been offered to me in the last twenty-four hours, I should say that public opinion is crystalizing to such an extent that Doktor Muck will be barred officially if Mr. Higginson persists in disregarding the protest which has been submitted to him in all fairness.

"Doktor Muck's present battleline is founded on the fact that when the Boston Symphony was rejected by the Department of Justice in Washington, he was given permission to play elsewhere. This

(CONTINUED FROM PAGE 1, PART 2.)

occurred months ago before the government had really got into its stride of ending the privileges of enemy aliens. Much water has flowed under the bridge since Major Higginson received his sanction from the authorities.

"And, may I ask why, if Doktor Muck is a dangerous alien in Washington, should he be considered a harmless alien in New York city—the great American port and centre of all federal activities?

"Isn't New York entitled to the same protection that is being given to Washington?

"Messages by telephone and letter have come to me from all sources including one of encouragement from that great, thinking woman—Miss Elisabeth Marbury. One of the boxholders was kind enough to ring me up and say that she would not occupy her box on Thursday night owing to her intense feeling about the Royal Prussian Musical Director. This lady is Mrs. Clarkson, and she told me that she was trying to see other boxholders who were sufficiently patriotic to stand by us."

Thus far, the only announcement made by Major N. L. Higginson, financial backer of the orchestra is that he will continue to retain Dr. Muck as leader of the organization in spite of complaints. His last word to Mrs. Jay, in reply to her request for information, was contained in this brief note:—

"Dear Madam:—

"I have your letter of March 7.

"It seems to me idle to carry on this correspondence.

"As regards the act of 'Trading with the enemy,' I sought, in person, instructions from the Department of Justice, at Washington, and have obeyed those instructions with care.

"Your very truly,

"N. L. HIGGINSON."

"But it must be remembered that that permission to which he refers was granted last November," said Mrs. Jay. "That was before the Bolsheviki had delivered Russia into the hands of Germany, changing the aspect of things here generally. Major Higginson's letter is intended to indicate that the government has given its approval to Dr. Muck's public appearances, which it has not at all."

Was Conductor for Kaiser.

Doktor Muck's affiliations in Germany are such as to show that he htands hign not only with musicians there, but with the Kaiser himself. He is known as a Prussian because of his many years of residence and professional activity there, although he was born in Bavaria in 1859. He was a son of a Ministerial Counsellor of that South German kingdom.

He was a student at the German universities of Heidelberg and Leipsic. He advanced rapidly from one musical organization to another, until he finally was made conductor of the German Imperial Opera. The official standing and government supervision of this organization are accepted as sufficient evidence of his Germanic antecedents, as the Kaiser would tolerate no foreign blood in the veins of his orchestra leader.

Doktor Muck came to the United States at the urgent invitation of Major Higginson, financial backer of the Boston Symphony Orchestra, more than twelve years ago. Officially he was "loaned" by the Kaiser's opera organization. That he has been permitted to remain here even after this country has entered the war is accepted as sufficient evidence in the minds of many that Germany thinks his art is good Teutonic propaganda here. If it is his opponents are equally certain that it should be suppressed at once.

23 Enemy Aliens In Orchestra.

During his stay in the United States, and since the beginning of the war particularly, he has made associates of those looked upon as the enemies

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Two Torpedoes Fired at Guilford Castle in Bristol Channel.

VESSEL REACHES PORT

450 Sick and Wounded Soldiers Brought Safely to Land.

LONDON, March 14.—For the second time within a fortnight German submarines have made a torpedo attack on a hospital ship flying Red Cross flags. The Admiralty to-day made this announcement:

The British hospital ship Guilford Castle, Capt. Thomas M. Lang, R. N. R., homeward bound, was unsuccessfully attacked by an enemy submarine at the entrance to the Bristol Channel at 5:35 P. M. on March 10. She was flying Red Cross flags and had all the hospital lights on.

Two torpedoes were fired at the Guilford Castle, the first missing and the second hitting the vessel's bow. Although badly damaged, she was able to reach port. There were many sick and wounded on board, who were transferred to a hospital.

The Guilford Castle had a remarkable escape. When the first torpedo, which passed astern, was observed the steamer slewed around, with the result that a second torpedo, which proved to be a "dud," struck the bow, tearing a big hole below the waterline through which the water poured.

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35 cents for one.
4.00 a dozen.

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Given at Neuh[illegible] this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.
(Signed) C. JOS. STAUB.

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A forerunner of what he may expect in that line is to be found in an open letter

(CONTINUED ON PAGE 4, COL. 3.)

Imagine John Philip Sousa giving a concert in the opera house in Berlin to-night and playing "The Washington Post March" and "The Stars and Stripes Forever!" Can't imagine it, can you? But Doktor Muck and his 23 alien enemy musicians are billed to give a concert to-night at Carnegie Hall.

WHITE SULPHUR SPRINGS, W. Va.
The Greenbrier. Illustrated booklet.
Sulphur waters. N. Y. office, the Fa[illegible]

TO DOKTOR MUCK AS CONCERT DIRECTOR

Sentiment Against Kaiser's Conductor Crystallizes Among Music Lovers Here.

COMMISSIONER MAY REVOKE HIS PERMIT

John F. Gilchrist Says Necessary Action Will Be Taken if Request Is Made.

Opposition to the appearance of Doktor Karl Muck, the Kaiser's own music director, as leader of the Boston Symphony Orchestra here on Thursday evening yesterday took such definite form as to indicate that the man who attempted to escape playing "The Star Spangled Banner" might decide to change his arrangements for that day.

Music lovers and patriotic Americans stood together in announcing that some action should be taken to prevent New York from patronizing the Prussian musician who has been excluded from at least six cities of the United States.

No official request had been made to John F. Gilchrist, Commissioner of Licenses, to revoke the permit for the symphony orchestra's concert, that official said last night. But he added that he was ready to take such action as might be considered necessary whenever such application reached him.

Numerous Empty Seats Probable.

Miss Marion A. Turner, secretary of the Educational Dramatic League, of which Mrs. August Belmont is head, announced that she was permitting the seats for which she had subscribed and paid for to remain idle rather than give her indorsement to Muck and what he represents. Similar statements from other music lovers indicated that the Prussian leader may wave his baton before numerous empty seats if he persists in leading the orchestra Thursday evening.

Miss Turner made known her stand against Doktor Muck in this letter to Mrs. William Jay, leader of the subscribers to the Boston Symphony Orchestra's concerts at Carnegie Hall who have made known their opposition to him:—

"Dear Mrs. Jay:—May I send you a word of thanks and appreciation for the stand you are taking in regard to Dr. Muck and the Boston Symphony Concerts.

"I am a music lover, but am obliged to consider such pleasures in the light of a luxury to be indulged in only with thought and care. This winter, however, I have allowed my subscription tickets for the Brooklyn concerts to remain idle, as I would not be a party to any symptom of indorsement of Dr. Muck and what he represents. I am ashamed of my cities and the fact that even one concert under such auspices has been permitted. If there is any way in which I can help or be of service in this work of righteous indignation I should be pleased to have you call upon me. Again I thank you."

Opposition Is crystalizing.

After a series of conferences at her home, at which she tried to retain Dr. Muck as leader of the organization in spite of complaints. His last word to Mrs. Jay, in reply to her request for information, was contained in this brief note:—

"Dear Madam:—

"I have your letter of March 7.

"It seems to me idle to carry on this correspondence.

"As regards the act of 'Trading with the enemy.' I sought, in person, instructions from the Department of Justice, at Washington, and have obeyed those instructions with care.

"Your very truly,

"N. L. HIGGINSON."

"But it must be remembered that that permission to which he refers was granted last November," said Mrs. Jay. "That was before the Bolsheviki had delivered Russia into the hands of Germany, changing the aspect of things here generally. Major Higginson's letter is intended to indicate that the government has given its approval to Dr. Muck's public appearances, which it has not at all."

Was Conductor for Kaiser.

Doktor Muck's affiliations in Germany are such as to show that he htands hign not only with musicians there, but with the Kaiser himself. He is known as a Prussian because of his many years of residence and professional activity there, although he was born in Bavaria in 1859. He was a son of a Ministerial Counsellor of that South German kingdom.

He was a student at the German universities of Heidelberg and Leipsic. He advanced rapidly from one musical organization to another, until he finally was made conductor of the German Imperial Opera. The official standing and government supervision of this organization are accepted as sufficient evidence of his Germanic antecedents, as the Kaiser would tolerate no foreign blood in the veins of his orchestra leader.

Doktor Muck came to the United States at the urgent invitation of Major Higginson, financial backer of the Boston Symphony Orchestra, more than twelve years ago. Officially he was "loaned" by the Kaiser's opera organization. That he has been permitted to remain here even after this country has entered the war is accepted as sufficient evidence in the minds of many that Germany thinks his art is good Teutonic propaganda here. If it is his opponents are equally certain that it should be suppressed at once.

23 Enemy Aliens In Orchestra.

During his stay in the United States, and since the beginning of the war particularly, he has made associates of those who have been looked upon as the enemies, first of the cause of the Allies and then of the United States after this country entered the war. His orchestra gives employment to twenty-three enemy aliens, all of whom Doktor Muck says are "perfectly safe to have here."

After the United States became one of the Allies Dr. Muck resigned from the St. Botolph Club, one of Boston's leading social organizations. He continued to lead the orchestra, however, with the active backing of Major Higginson. Criticism of his continuance in that position did not become acuote, however, until he definitely refused to play "The Star Spangled Banner," in Providence, R. I. Later, however, he played the national anthem in Boston, after which he resigned as leader of the orchestra there.

But Major Higginson refused to accept the resignation and persuaded him to remain as director of the orchestra. It is due to this insistence on the part of Major Higginson, who has threatened to disband the orchestra if Doktor Muck leaves, that he still is at the head of the orchestra.

Hillquit Backer

A HOSPITAL SHIP

Two Torpedoes Fired at Guilford Castle in Bristol Channel.

VESSEL REACHES PORT

450 Sick and Wounded Soldiers Brought Safely to Land.

LONDON, March 14.—For the second time within a fortnight German submarines have made a torpedo attack on a hospital ship flying Red Cross flags. The Admiralty to-day made this announcement:

The British hospital ship Guilford Castle, Capt. Thomas M. Lang, R. N. R., homeward bound, was unsuccessfully attacked by an enemy submarine at the entrance to the Bristol Channel at 5:35 P. M. on March 10. She was flying Red Cross flags and had all the hospital lights on.

Two torpedoes were fired at the Guilford Castle, the first missing and the second hitting the vessel's bow. Although badly damaged, she was able to reach port. There were many sick and wounded on board, who were transferred to a hospital.

The Guilford Castle had a remarkable escape. When the first torpedo, which passed astern, was observed the steamer slewed around, with the result that a second torpedo, which proved to be a "dud," struck the bow, tearing a big hole below the waterline through which the water poured.

The wounded were quickly assembled on deck and the boats were made ready and had been half lowered when it was found that the pumps would keep the water down. A wireless call for help was sent out and friendly destroyers appeared. Full steam ahead was ordered and the steamship made Avonmouth, where the wounded and the hospital staff were landed.

The Guilford Castle had 450 wounded on board from German East Africa. She was southwest of Lundy Island, in the entrance to Bristol Channel, on Sunday afternoon when the attack was made. It was full daylight and the ship's markings could not have been mistaken, as they recently had been repainted.

On February 26 the Glenart Castle, a British hospital ship, was torpedoed and sunk by a submarine in the Bristol Channel with the loss of 150 lives. The Guilford Castle is a steamship of 8,036 tons gross. The Bristol Channel, in which the attacks were made, is an arm of the Atlantic extending into the southwestern part of Great Britain between Wales and England.

BEGIN HOBO ROUNDUP.

Loafers in Jersey to Be Shipped to Farms.

Special Despatch to THE SUN

TRENTON, March 14.—State Commissioner of Labor Bryant sang the first verse of the hoboes' swan song when he sent to all Sheriffs and municipal officers in the State this afternoon enrolment blanks to be filled out by every one coming under the provisions of the recently enacted anti-loafing law. Those who come under the law are those who either won't or don't work. To escape being put to work under the law one must be either less than 18 or more than 50 years old. Otherwise, Mr. Bryant explained, the heretofore workless ones will be summarily pushed into a useful war occupation.

Most of the men who will be put to work by the operation of the law, Mr. Bryant said, will be shipped to the farms, shipyards, munition factories and the like. The job of gathering them up will start as soon as Mr. Bryant's instructions to the Sheriffs have been distributed.

FIRE IN WATERBURY.

Beautiful Buckingham Building Partially Destroyed.

Special Despatch to THE SUN

WATERBURY, Conn., March 14.—The Buckingham Building, built by the millionaire philanthropist John H. Whittemore as an adjunct to the Waterbury Hospital several years ago, was partially destroyed by fire to-day. The building was unusual for its architecture and housed a great organ. Leading musical artists of America and Europe have given concerts in it. The original cost was over $300,000. Stanford White drew the plans, and at Mr. Whittemore's request provided an exterior that was a counterpart of a building of ancient Rome. The plaster friezes had crumbled from rigorous weather, but the structure was otherwise intact. The fire started on the fifth floor.

COLLAR
NUMBER
TWENTY-TWO

It's a jaunty, youthful shape that somehow "takes."

Not one of the new designs that we are constantly bringing out seem to quite fill its place.

Staid buyers tell us that they started using it when young, and seem to have acquired the habit.

So we make it season after season, because we do not care to disappoint the many wearers.

35 cents for one.
4.00 a dozen.

GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted the concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave full protection. Mayor Hylan, it was said, ordered the Police Department to prevent any untoward occurrence, and at the last moment before the concert the special force detailed to guard the approaches, doors, and lobbies of the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey of the Detective Bureau, and twenty plain-clothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett of the West Forty-seventh Street Station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no nothers. Not a ticket or standing admission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8:30 o'clock, a few minutes later than usual, owing to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star-Spangled Banner." The house rose as quickly, and applauded some moments while still standing after the national air. Again at the end of the first part of the concert, the Brahms Symphony No. 3, Dr. Muck deftly passed another ovation from himself to the orchestra. There were later two selections of the Finnish composer, Sibelius, and the prelude to Wagner's "Trixtan." Dr. Muck was recalled half a dozen times at the concert's close.

Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle. He was sen by the audience as he walked forward to meet the conductor and men during the intermission, and had to turn and bow to applause, which was renewed when he presently returned to his chair. It was an open secret that the future of the Boston Symphony rested largely with the fate of last night's event in New York. The result is yet in the balance, but the subscribers gave every evidence of wishing to stand by Major Higginson in maintaining the premier symphony orchestra of this country under difficulties due to war.

The audience was naturally not the final judge of charges and countercharges such as had been made about "enemy aliens" in the orchestra. Dr. Muck conducted his concert as if nothing had occurred.

Show Swiss Citizenship Papers.

The orchestra management, however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age. The Chancellor of Zug Canton, in verifying the document, also added a line, "With the best recommendation to all authorities and their respective protection."

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. This document, according to a translation

Continued on Page Two.

will triumph if you stand united.

MUCK PLAYS HERE, GUARDED BY POLICE

Continued from Page One.

appended and also authenticated by Mr. Ritter was headed No. 644, Certificate of Citizenship.

It read:

We, the President and Council of the Town of Neuheim, in the Canton of Zug, hereby certify that the [illegible] Karl Muck, single, [illegible] Switzerland, [illegible] years of age, [illegible] Switzerland, [illegible] Switzerland, [illegible] Switzerland

N.Y. Tribune March 15, 1918

No Jarring Note In Audience at Muck Concert

Police at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symphony Orchestra appeared at Carnegie Hall last night and gave their symphony concert without the interruption that had been prophesied by Mrs. William Jay and other subscribers who have been conducting a campaign against the conductor's appearance in New York City.

Extra police protection, asked by the management, was provided. About fifty uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong right arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms Symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium. About 10:15 the concert was finished, and the audience left the hall without incident.

Undeterred by their failrue to halt last night's concert, the subscribers, led by Mrs. Jay, will carry their fight to Brooklyn to-morrow night, where the Boston Symphony is booked to play. Failing to halt Dr. Muck's appearance there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturady performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of ZBrooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be sub-

WORLD
ss: New York City
MAR 16 1918

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N.Y. World March 15, 1918

MUCK LEADS BAND AND ALL SURVIVE

Twenty-Five Policemen at Carnegie Hall Symphony Concert, but There Is No Disturbance to Quell.

THEY FADE AWAY WHEN THEY HEAR BRAHMS MUSIC.

"Star Spangled Banner" Is Played—Large Part of the Audience Plainly Is German.

The so-called Dr. Muck peril expected at Carnegie Hall last night at the ninth concert given by the Boston Symphony Society was lost in the heavy atmosphere surrounding the hall.

Twenty-five policemen, in command of Capt. Sackett of the West 47th Street Station, were at the front and rear entrances of the hall, with a few inside. Several plain clothesmen hovered about. Borough Inspector John O'Brien was also on hand.

The police had little to do except listen—for a few moments—to what Mr. Brahms had to say in his Third Symphony. As this was somewhat different from the offerings of John McCormack, there was soon an exodus of bluecoats.

The only trouble appeared to be difficulty in buying tickets. Many persons were turned away. Perhaps as an indication of protest against Dr. Muck's appearance three boxes in the first tier were vacant.

Absentees Not Known.

Charles Ellis, manager of the orchestra, said he did not know who the regular occupants were, as his list of boxholders was in Boston. There were a few empty seats on the main floor, but this is the case at every concert.

Those present did not appear to be in sympathy with the efforts of the few who for a week have been trying to get Major Higginson, sponsor for the orchestra, to remove Dr. Muck from the conductorship, or requested License Commissioner J. F. Gilchrist to revoke the license of the hall.

When Dr. Muck first came out on the stage the auditors gave him a rousing welcome and they applauded long and lustily after "The Star Spangled Banner." Throughout the programme there was more than the customary amount of applause for the conductor, some of it apparently a little forced and prolonged by what seemed to be the German portion of the audience—a good-sized portion.

The orchestra, after the symphony, stood in acknowledgment. Major Higgison was discovered as he was leaving the hall and was also applauded. The Major only walked a bit more hurriedly and did not acknowledge. Nor did he comment on the situation. Dr. Muck also was silent.

Mr. Ellis said the regular concert would be given in Brookly nto-day and the final concert of the season here in Carnegie Hall to-morrow.

No Power to Revoke License.

Regarding the concert at the Brooklyn Academy of Music to-day, Commissioner Gilchrist said last night that, although he had been petitioned to revoke the license, he has no power to do so. The seats are all taken for the Brooklyn concert, as they are for to-morrow's Carnegie Hall affair, and Mr. Ellis says there are 300 on the waiting list who would like a chance to take up dropped subscriptions.

Besides the Brahms symphony, last night's programme had two numbers by Sibelius and Wagner's "Tristan und Isolde" prelude. They were done with great care and delicacy, and the climax in the Wagner number was built up superbly.

From MORNING TELEGRAPH
Address: New York City
Date MAR 16 1918

NOW that we all know about Muck being a musical officer of the Kaiser, why not inform us as to what army Major Higginson belongs? Or is he just the drum-major of that Boston band?

BEAU BROADWAY.

N Y Sun March 13, 1918

DR. MANNING JOINS MUCK'S OPPONENTS

Tinity's Rector Enters Fight to Prevent Carnegie Hall Appearance.

CONDEMNS TOLERANCE

Says Presence of Prussian at Concert "Is Not Fitting Nor Decent."

The Rev. Dr. William T. Manning, rector of Trinity Church, who is serving as chaplain wit hthe 302d United States Engineers at Camp Upton, Yaphank, L. I., yesterday entered the fight to prevent Dr. Karl Muck from conducting at the last Boston Symphony Orchestra concert scheduled for to-morrow night at Carnegie Hall. In supporting the effort to have the Kaiser's court musician ousted Dr. Manning said:

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and others against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"While our boys, fighting at the front in our defence, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other place, to give our countenance and support to the avowed friends and upholders of the Kaiser."

Mrs. William Jay, who has led the attack on Dr. Muck, gave out letters yesterday from persons who have joined in the effort to prevent the German conductor's appearance Thursday night, and gossip in musical circles had it that steps will be taken to exclude him from the programme on that evening.

Rumor was rampant that soldiers and sailors have been given, or will be given, free tickets to the performance in an effort to make the audience seem patriotic. This, according to a subscriber to the symphony here in New York, has been done to further the propaganda in Germany and other countries that Dr. Muck's efforts are sanctioned in many quarters in the United States.

"It is beyond me," said Mrs. Jay, "that any sensitive musician can persist, in the face of the righteous indignation of Americans, to thrust himself before their presence unless he were actuated by some deeper motive than merely arning his living."

A letter from Mrs. Henry Aston Crosby of 29 Washington Square to Mrs. Jay was among those given out for her yesterday. It read:

"There can be no half measures about the Muck case. It is either loyalty or treason. I am particularly interested in the attidue you have assumed, as there is but a handful of women in Boston, my daughter, Mrs. Allan Forbes, being one, who love their country more than their music and who have been willing to give up the Symphony seats. Is there no possibility of awakening in the minds of those who are in power the all important and vital need and duty of having justice done by public handing of spies until they are dealt with as other nations treat them. We the ignoring the most alarming menace, and it is an attitude which as a nation is ignoble."

From TIMES
Address New York City
Date

MUCK PLAYS IN BROOKLYN.

Boston Symphony Conductor Applauded—Police at Concert.

The Boston Symphony Orchestra gave its last concert in Brooklyn last evening before an audience of subscribers that filled the Academy and that welcomed Dr. Karl Muck with applause. Because of local protests, the police of the Bergen Street Station, under Captain Hayes, were on hand to check disturbances, not occur. The program in- ymphony of Mozart, a sere- chaikowsky, and Goldmark's Sakuntala."

nd Directors of the Brooklyn which manages the concerts, thout financial risk, met he day, and laid on the table for thirty days more a discussion of the orchestra's future concerts in Brooklyn next year. President A. Augustus Healy left for Atlantic City after the meeting, and no announcement of the action of the Directors was made.

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P. Traveller March 14, 1918

WORLD TAKES UP CUDGELS FOR MUCK

[New York World.]

In these busy times there are so many things of importance to do besides stirring up an agitation against Dr. Karl Muck. For instance, knitting sweaters for sailors, making surgical dressings for the Red Cross, selling thrift stamps and collecting books for war camp libraries. Any zealous person should be able to find an outlet for his patriotism without hunting far.

It hardly seems plausible that Congress had Dr. Muck exclusively in mind when it passed the espionage and trading with the enemy acts. So far as is known, the Boston Symphony orchestra has not been maintained for the purpose of planting bombs on transports or setting fires in munition works. Neither the Halifax disaster nor the Port Newark fire has been traced to it. Of course the government does not tell all that it knows. But by last accounts, Maj. Henry L. Higginson had not been interned at Fort Oglethorpe, Ga., with the enemy aliens held there. The appalling state of affairs that alarms certain apprehensive persons appears to be largely a matter of personal feeling. The Boston Symphony orchestra, under Dr. Muck's leadership, has given many concerts here without shifting the situation on the western front. Its program calls for two more concerts this season. There is no occasion for anxious souls to hunt bomb-proof cellars or retire to their country estates in anticipation of danger from the orchestra's visit. No man or woman who is a conscientious objector is required to sit through a concert at Carnegie Hall. Anybody who dislikes Dr. Muck personally more than he likes symphony music is free to spend a pleasant afternoon or evening by himself humming a hymn of hate.

From WORLD
Address: New York City
Date MAR 16 1918.

day ride to and from his work.

A NARROW ESCAPE.

The Boston Symphony Orchestra, with Dr. Karl Muck as leader, according to announcement, played in Carnegie Hall, and nothing happened. Not a single national disaster was reported in the morning newspapers.

First on the programme came Brahms's symphony in F major. As Dr. Muck raised his baton 100,000,000 people with bated breath waited for the first note. Not a munitions plant from Connecticut to California blew up. Then followed Sibelius's fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise." The suspense was nerve-racking. When the orchestra stopped playing, nowhere was the horizon lighted by the dull-red glare from a ship-yard in flames. The concert closed with the prelude from "Tristan and Isolde." When the end came and the audience rose to go, no word had come over the wires about the destruction of the Brooklyn Navy Yard or the capture of Fort Wadsworth by hostile forces armed with fiddles and trombones.

It was a fearful fiasco on Dr. Muck's part. After all the elaborate preparations, the Boston Symphony Orchestra furnished the ticket-holders with nothing more sensational than a concert of the usual excellence. Just the same, the country had a terribly narrow escape from something. About thirty subscribers turned in their tickets and several wrote letters to the newspapers.

From STANDARD UNION
Address: Brooklyn, N. Y.
Date

So as to insure absolute safety we suggest that Dr. Muck's outfit double up with the Police Department Band in future concerts in this city. Then if there should be any trouble the police musicians could drop their instruments and grab their night sticks.

Est 1884

NEW YORK HERALD
New York City
MAR 18 1918

ADDS HER PROTEST.

To the Editor of the Herald:—

I wish to go on record as one more American woman who agrees most emphatically with Mrs. Jay and her supporters in considering it an outrage that Dr. Muck should be permitted to conduct in New York. It is a sinister and disgraceful thing that the Mayor of New York should allow it.

LOUISE DI C. BAKER.

Albany, N. Y., March 15, 1918.

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N.Y. Tribune March 15, 1918

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Twenty-five policemen, in command of Capt. Sackett of the West 47th Street Station, were at the front and rear entrances of the hall, with a few inside. Several plain clothesmen hovered about. Borough Inspector John O'Brien was also on hand.

The police had little to do except listen—for a few moments—to what Mr. Brahms had to say in his Third Symphony. As this was somewhat different from the offerings of John McCormack, there was soon an exodus of bluecoats.

The only trouble appeared to be difficulty in buying tickets. Many persons were turned away. Perhaps as an indication of protest against Dr. Muck's appearance three boxes in the first tier were vacant.

Absentees Not Known.

Charles Ellis, manager of the orchestra, said he did not know who the regular occupants were, as his list of boxholders was in Boston. There were a few empty seats on the main floor, but this is the case at every concert.

Those present did not appear to be in sympathy with the efforts of the few who for a week have been trying to get Major Higginson, sponsor for the orchestra, to remove Dr. Muck from the conductorship, or requested License Commissioner J. F. Gilchrist to revoke the license of the hall.

When Dr. Muck first came out on the stage the auditors gave him a rousing welcome and they applauded long and lustily after "The Star Spangled Banner." Throughout the programme there was more than the customary amount of applause for the conductor, some of it apparently a little forced and prolonged by what seemed to be the German portion of the audience—a good-sized portion.

The orchestra, after the symphony, stood in acknowledgment. Major Higgison was discovered as he was leaving the hall and was also applauded. The Major only walked a bit more hurriedly and did not acknowledge. Nor did he comment on the situation. Dr. Muck also was silent.

Mr. Ellis said the regular concert would be given in Brookly nto-day and the final concert of the season here in Carnegie Hall to-morrow.

No Power to Revoke License.

Regarding the concert at the Brooklyn Academy of Music to-day, Commissioner Gilchrist said last night that, although he had been petitioned to revoke the license, he has no power to do so. The seats are all taken for the Brooklyn concert, as they are for to-morrow's Carnegie Hall affair, and Mr. Ellis says there are 300 on the waiting list who would like a chance to take up dropped subscriptions.

Besides the Brahms symphony, last night's programme had two numbers by Sibelius and Wagner's "Tristan und Isolde" prelude. They were done with great care and delicacy, and the climax in the Wagner number was built up superbly.

From MORNING TELEGRAPH

Address: New York City

Date MAR 16 1918

NOW that we all k, of the Kaiser Major Higginson bel that Boston band?

eld rk 1884

N.Y. Sun March 13, 1918

DR. MANNING JOINS MUCK'S OPPONENTS

Tinity's Rector Enters Fight to Prevent Carnegie Hall Appearance.

CONDEMNS TOLERANCE

Says Presence of Prussian at Concert "Is Not Fitting Nor Decent."

The Rev. Dr. William T. Manning, rector of Trinity Church, who is serving as chaplain wit hthe 302d United States Engineers at Camp Upton, Yaphank, L. I., yesterday entered the fight to prevent Dr. Karl Muck from conducting at the last Boston Symphony Orchestra concert scheduled for to-morrow night at Carnegie Hall. In supporting the effort to have the Kaiser's court musician ousted Dr. Manning said:

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and others against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"While our boys, fighting at the front in our defence, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other place, to give our countenance and support to the avowed friends and upholders of the Kaiser."

Mrs. William Jay, who has led the attack on Dr. Muck, gave out letters yesterday from persons who have joined in the effort to prevent the German conductor's appearance Thursday night, and gossip in musical circles had it that steps will be taken to exclude him from the programme on that evening.

Rumor was rampant that soldiers and sailors have been given, or will be given, free tickets to the performance in an effort to make the audience seem patrotic. This, according to a subscriber to the symphony here in New York, has been done to further the propaganda in Germany and other countries that Dr. Muck's efforts are sanctioned in many quarters in the United States.

"It is beyond me," said Mrs. Jay, "that any sensitive musician can persist, in the face of the righteous indignation of Americans, to thrust himself before their presence unless he were actuated by some deeper motive than merely arning his living."

A letter from Mrs. Henry Aston Crosby of 29 Washington Square to Mrs. Jay was among those given out for her yesterday. It read:

"There can be no half measures about the Muck case. It is either loyalty or treason. I am particularly interested in the attidue you have assumed, as there is but a handful of women in Boston, my daughter, Mrs. Allan Forbes, being one, who love their country more than their music and who have been willing to give up the Symphony seats. Is there no possibility of awakening in the minds of those who are in power the all important and vital need and duty of having justice done by public handing of spies until they are dealt with as other nations treat them. We the ignoring the most alarming menace, and it is an attitude which as a nation is ignoble."

om TIMES

ddress New York City

ate

MUCK PLAYS IN BROOKLYN.

Boston Symphony Conductor Applauded—Police at Concert.

The Boston Symphony Orchestra gave its last concert in Brooklyn last evening before an audience of subscribers that filled the Academy and that welcomed Dr. Karl Muck with applause. Because of local protests, the police of the Bergen Street Station, under Captain Hayes, were on hand to check disturbances, which did not occur. The program included a symphony of Mozart, a serenade of Tschaikowsky, and Goldmark's overture, "Sakuntala."

Trustees and Directors of the Brooklyn Institute, which manages the concerts, though without financial risk, met earlier in the day, and laid on the table for thirty days more a discussion of the orchestra's future concerts in Brooklyn next year. President A. Augustus Healy left for Atlantic City after the meeting, and no announcement of the action of the Directors was made.

k 1884

P. Traveller March 4, 1918

WORLD TAKES UP CUDGELS FOR MUCK

[New York World.]

In these busy times there are so many things of importance to do besides stirring up an agitation against Dr. Karl Muck. For instance, knitting sweaters for sailors, making surgical dressings for the Red Cross, selling thrift stamps and collecting books for war camp libraries. Any zealous person should be able to find an outlet for his patriotism without hunting far.

It hardly seems plausible that Congress had Dr. Muck exclusively in mind when it passed the espionage and trading with the enemy acts. So far as is known, the Boston Symphony orchestra has not been maintained for the purpose of planting bombs on transports or setting fires in munition works. Neither the Halifax disaster nor the Port Newark fire has been traced to it. Of course the government does not tell all that it knows. But by last accounts, Maj. Henry L. Higginson had not been interned at Fort Oglethorpe, Ga., with the enemy aliens held there. The appalling state of affairs that alarms certain apprehensive persons appears to be largely a matter of personal feeling. The Boston Symphony orchestra, under Dr. Muck's leadership, has given many concerts here without shifting the situation on the western front. Its program calls for two more concerts this season. There is no occasion for anxious souls to hunt bomb-proof cellars or retire to their country estates in anticipation of danger from the orchestra's visit. No man or woman who is a conscientious objector is required to sit through a concert at Carnegie Hall. Anybody who dislikes Dr. Muck personally more than he likes symphony music is free to spend a pleasant afternoon or evening by himself humming a hymn of hate.

From WORLD

Address: New York City

Date MAR 16 1918.

day ride to and from his work.

A NARROW ESCAPE.

The Boston Symphony Orchestra, with Dr. Karl Muck as leader, according to announcement, played in Carnegie Hall, and nothing happened. Not a single national disaster was reported in the morning newspapers.

First on the programme came Brahms's symphony in F major. As Dr. Muck raised his baton 100,000,000 people with bated breath waited for the first note. Not a munitions plant from Connecticut to California blew up. Then followed Sibelius's fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise." The suspense was nerve-racking. When the orchestra stopped playing, nowhere was the horizon lighted by the dull-red glare from a ship-yard in flames. The concert closed with the prelude from "Tristan and Isolde." When the end came and the audience rose to go, no word had come over the wires about the destruction of the Brooklyn Navy Yard or the capture of Fort Wadsworth by hostile forces armed with fiddles and trombones.

It was a fearful fiasco on Dr. Muck's part. After all the elaborate preparations, the Boston Symphony Orchestra furnished the ticket-holders with nothing more sensational than a concert of the usual excellence. Just the same, the country had a terribly narrow escape from something. About thirty subscribers turned in their tickets and several wrote letters to the newspapers.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date MAR 16 1918

So as to insure absolute safety we suggest that Dr. Muck's outfit double up with the Police Department Band in future concerts in this city. Then if there should be any trouble the police musicians could drop their instruments and grab their night sticks.

Est 1884

NEW YORK HERALD

New York City MAR 18 1918

ADDS HER PROTEST.

To the Editor of the Herald:—

I wish to go on record as one more American woman who agrees most emphatically with Mrs. Jay and her supporters in considering it an outrage that Dr. Muck should be permitted to conduct in New York. It is a sinister and disgraceful thing that the Mayor of New York should allow it.

LOUISE DI C. BAKER.

Albany, N. Y., March 15, 1918.

tabl

AMERICAN
New York City MAR 16 1918

We Should Make Our War Upon Armies, Not Upon Artists

THE good women who are firing verbal volleys of excoriation at the head of Dr. Muck seem to have fallen into the same error which has led some of their male compatriots at times to go off at half-cock.

If we understand Mrs. Jay and the ladies enlisted under her flag, their opposition to Dr. Muck is based upon the grounds that he is a German and an alien enemy, and that he once refused to permit his orchestra to play "The Star Spangled Banner."

If these things were true, the opposition to Dr. Muck's appearance with his orchestra would be entirely justified.

But, as it happens, Dr. Muck is NOT a German and is NOT an alien enemy and did NOT refuse to permit his orchestra to play "The Star Spangled Banner" when requested to do so.

Dr. Muck was born in Bavaria at a time when Bavaria was not only not a part of the German Empire, but was actively and avowedly hostile to Prussia and to the formation of a German Empire dominated by Prussia. Largely on account of this feeling, the father of Dr. Muck emigrated from Bavaria to Switzerland when the musician was a child four years of age.

Reared in Switzerland from his infancy, Dr. Muck became, of his own choice, a Swiss citizen; and when he came to this country, as well as when he went to Germany, he traveled as a citizen of Switzerland, with a passport issued by the Government of Switzerland.

Being a Swiss citizen, and Switzerland and the United States being at peace and upon terms of amity, it is impossible, of course, that Dr. Muck can be an alien enemy any more than a resident Hollander can be an alien enemy.

As to the charge that Dr. Muck once refused to permit his orchestra to play "The Star Spangled Banner," we have the explicit denial of Colonel Higginson—a high-minded gentleman whose word is absolutely good in every circle—and the explicit affirmation of Colonel Higginson that Dr. Muck cheerfully and willingly directed the playing of "The Star Spangled Banner" by the Boston Symphony Orchestra the very first time that he was requested to do so.

We must say that we have no great sympathy at any time with any outcry against great artists because those artists happen to be of foreign lineage.

It seems to us that to make verbal war and to invoke ostracism upon such artists as Kreisler and Frieda Hempel and Schumann-Heink and others who are of German or Austrian lineage is carrying patriotic feeling to an absurd limit of intolerance.

But while there is room for two minds in regard to that matter, there is no room for two minds in regard to Dr. Muck.

The opposition to Dr. Muck is based on the specific charges which we have recited, and since the evidence shows that these charges are based upon assumed facts, which are NOT facts, the charges necessarily fall to the ground of their own weight.

The patriotism that will finally win this war is not that sort of patriotism which goes about seeking occasion to create suspicion and ill-feeling at home, and which manifests itself in berating and in stirring up feeling against aliens who are resident in the country and who behave themselves properly and carefully under the circumstances.

The patriotism which will win the war is the patriotism which gives all that it has and lends all of its thoughts and all its energies to fighting, not an artist here or there, but the armed legions which under the Kaiser's direction and command confront our troops and the troops of the allies on the blood-stained soil of France and Italy.

It is the patriotism that DOES, and not the patriotism that TALKS, that will accomplish the terrific task of beating Germany. And, to tell the truth, the patriotism THAT DOES appeals to the good sense of the great body of the American people, and the patriotism THAT TALKS does not.

Let Dr. Muck direct his orchestra in peace. He will give us good music and patriotic music. It certainly would puzzle any sensible man to discover how that can comfort or aid the Kaiser.

n WORLD
ress: New York City MAR 16 1918

The Dr. Muck Peril.

To the Editor of The World:

Reading with interest your editorial "The Dr. Muck Peril" stirs me, as I have no doubt it stirs many other native Americans, to protest against such puerile arguments being brought in defense of Dr. Muck and those supporting him.

The point which his defenders seem not to take cognizance of is this: What right has any true, patriotic American to lend aid to any alien enemy who has the effrontery to remain in this country merely for what money he can make; who produces our national songs under protest, and shows by every move in this matter that he is singularly without the slightest sensitiveness in thrusting himself forward merely for pecuniary gain? How long do you think his attitude would be tolerated were he an American or Englishman in Germany at this time? Dr. Muck as Dr. Muck is but a cipher; it is the principle of the thing which matters—to exploit before the public at this time a man so foreign to our ideals. The attempted facetiousness of many of the remarks is about what could be expected of any defender of an alien subject so lacking in dignity and justice at a time when the flower of our youth is assembling here and abroad to defend our ideals.

We are eliminating German from our schools, we are interning suspicious characters—in fact, cleaning house to exterminate that which we have proved to our satisfaction to be the world menace—and here at this crucial period a few ill-advised people, who evidently are putting money interests before the national welfare, have taken up the cudgels in favor of what to healthy-minded Americans seems a pretty poor sample of one imbued with divine harmony. We Americans whose sons are now on the front, who stand firmly against Germany and her mediæval warfare, feel that we at least have a right to speak plainly and protest against sustaining an avowed enemy within our gates. FREE-THINKER.

New York, March 14.

AMERICAN
ss: New York City.
MAR 16 1918

MUCK'S BATON AGAIN A WINNER

Packed House in Brooklyn Applauds Symphony Leader Despite Mrs. Jay's Crusade.

Dr. Karl Muck went over the top again last night with his baton and carried the second line trenches of his critics. He conducted the Boston Symphony Orchestra in Brooklyn Academy of Music amid the plaudits of a crowd which packed the house, save for about half of the boxes.

Mrs. William Jay, society woman and leader of the subscribers who have bitterly assailed Mr. Muck as pro-German, worked hard all day to prevent his appearance in Brooklyn. Their failure to stop the concert in Carnegie Hall Thursday night went against them.

"If the law did not uphold you in Manhattan, it would not in Brooklyn," was the answer to most of their protests.

As a precaution against any one starting a demonstration, ten uniformed policemen were on duty outside of the Academy, and about fifteen detectives in civilian clothes were within.

Dr. Muck was loudly applauded at the end of the "Star Spangled Banner," which, as usual, was the opening number. He won further applause by his masterly leadership of Mozart's Symphony in E flat. Tschaikowsky's Serenade for strings and a work by Goldmark.

Mrs. Jay yesterday issued an appeal to Boston Symphony concert subscribers to send their tickets to her. The tickets desired are those calling for seats at the matineee in Carnegie Hall this afternoon.

Mrs. Jay announced that she wished to obtain the tickets for a definite purpose, in furtherance of the crusade "against this pro-German organization."

Associates of Mrs. Jay in the fight declared the leader of the opposition to Dr. Muck has a plan which will prove successful in preventing further appearances of Dr. Muck as leader of the Boston Symphony Orchestra in this city.

Commenting upon the announced Swiss citizenship of Dr. Muck, Mrs. Jay said yesterday:

"I have the deepest respect in the world for a pro-American German and the greatest contempt for a pro-German Swiss. I think I am voicing the sentiments of the American people when I say I think a man should be judged by the feelings in his heart rather than by the papers in his pockets."

Mrs. Jay refused to give any details of her plan for the matinee this afternoon.

EVENING SUN
ess: New York City

BROOKLYN MAY BAR MUCK HEREAFTER

Institute to Act Soon on Further Appearances.

Formal action against a future appearance in the Brooklyn Institute of Dr. Karl Muck at the head of the Boston Symphony Orchestra was expected to be announced to-day by authorization of the board following action taken last Wednesday.

Though Dr. Muck was received with anything but disfavor by the good sized audience at the Institute last night, it is firmly believed that the contract for the yearly appearance of the Muck organization in Brooklyn Institute will be terminated for the duration of the war. No intimation of the board's action was made known, but the sentiment of members was expressed as being in favor of sacrificing art to patriotism.

The audience last night was fully as cordial a one as that which greeted the Boston organization and its conductor at Carnegie Hall. In spite of vehement protests on the part of Mrs. William Jay and her anti-Muck following and their determined efforts to prevent Dr. Muck's appearance in Brooklyn, the programme went off smothly, and at the end of the first part Dr. Muck received three curtain calls. On the third he had the entire orchestra rise and acknowledge the applause, which was followed by a fresh outburst of approval from the audience.

One box and 200 seats in the orchestra remained unoccupied last night, which was taken to indicate the attitude of certain persons alligned with the Jay or anti-Muck faction. Few policemen were to be seen and from the start it appeared there would be no marked objection to the performance.

Representatives of twenty-three Grand Army posts registered a protest against Muck's appearance at Brooklyn at a meeting yesterday in Borough Hall.

RAM
w York City.

Mrs. Jay Continues Fight to Prevent Dr. Muck from Appearing in City Again

She and Associates Ask Subscribers to Concert to Act To-Day—Director Will Be Barred from Brooklyn Academy—Institute Acts.

Continuing their fight against the appearance in New York of Dr. Karl Muck as director of Major N. L. Higginson's Boston Symphony Orchestra, which contains twenty-two enemy aliens, Mrs. William Jay and her patriotic associates have issued an appeal to all subscribers to the concerts to contribute their seats for this afternoon's concert in Carnegie Hall to her committee. The appeal reads:—

"'Subscribers for the Boston Symphony Concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval to Dr. Muck's conducting will help the crusade against the pro-Germanism of this organization by sending their tickets at once to Mrs. William Jay, No. 850 Park avenue."

Brooklyn Friday night became a candidate for an honorary position in the list of patriotic American cities which have barred their doors against Dr. Muck.

That the Brooklyn Institute, which heretofore has contracted for the appearance of the Muck orchestra in Brooklyn each season, had "taken definite action which was construed as the farewell to his case for next season" became known while the Prussian director was waving his baton at the final concert of the orchestra at the Academy of Music.

Just what the action had been none of the trustees would reveal. They said that they had bound themselves not to make public a statement of their action until to-day. Meanwhile it was announced significantly that when art and patriotism conflicted it was time to sacrifice art.

Dr. Muck bid his adieus to Brooklyn before a house that was studded with vacant seats. Although the management of the Academy of Music took pains to make it known that every seat had been sold and that there were a few "standees" in the rear of the auditorium, it was obvious that something out of the ordinary had prevented regular subscribers to the concerts from occupying their accustomed places, for which they had paid at the beginning of the season.

Half a dozen uniformed policemen had been stationed about the doors of the Academy of Music and numerous detectives were to be seen about the rear of the house with the opening of the concert. But they had nothing to do, as the audience appeared more curious to see Muck than to take active part in a demonstration for or against him.

When told of the eleventh hour assertions of Doktor Muck's associates that he possessed naturalization papers proving him to be a citizen of Switzerland, neither Mrs. Jay nor any of her supporters would believe that the documents were genuine. They said that such papers would have been produced long ago, when Muck first was accused of undue friendliness for the enemies of this nation, had they been genuine.

Representatives of twenty-three posts of the Grand Army of the Republic at a meeting at the Borough Hall, in Brooklyn, joined their voices to the many protests against the appearance of Muck at the Academy of Music. They passed a resolution which described the action of those responsible for the Prussian's appearance as "a disgrace to Brooklyn."

a EVENING WORLD
ress: New York City.
MAR 16 1918

DR. MUCK IN BROOKLYN CONCERT IS NOT DISTURBED

Police on Hand, but Not Needed—Conductor Gets a Cordial Welcome.

The scheduled performance of the Boston Symphony Orchestra, with Dr. Karl Muck conducting, took place at the Brooklyn Academy of Music last night without interruption or open protest. Plain clothes men were scattered through the audience and ten uniformed police from the Bergen Street Station were outside, but there was nothing for them to do. Three boxes and a few seats on the main floor were unoccupied. The conductor received a cordial welcome from the audience, which he acknowledged, and the applause was general throughout the programme.

Charles B. Atkins, director of the Brooklyn Institute, had received but one formal protest from a subscriber against the appearance of Dr. Muck.

For Mrs. William Jay and her coworkers in their efforts to prevent Dr. Muck's performance, there is left the chance at the orchestra's final appearance this afternoon in Carnegie Hall. It was stated yesterday that a man who said he was a classmate of Attorney General Gregory had volunteered to do all he could to persuade Mr. Gregory to end Dr. Muck's appearance here.

EVENING GLOBE
ss New York City

A Guttural Symphony.

Editor Globe:—Between the pauses I chanced to take a stroll in the foyer of Carnegie Hall at the concert of the Boston Symphony Orchestra this afternoon, and an unpleasant feature was the loud conversation of nearly twenty German enemy aliens, belonging to the organization, in the "Hun" language. In any allied capital this would not be permitted under similar circumstances, but we, with an overabundance of tolerance, do allow this language to be spoken freely and boisterously in our most popular concert hall. More than twenty musicians—German enemy aliens—are members of this musical body, and what is more regrettable, they are sanctioned by the Bostonian backers, Americans, and protected by the manager, C. A. Ellis.

We ask ourselves if the unchristian murderer, the kaiser and his beastly son, William the Hangman, would permit twenty-three American musicians to play in Oomplatz, Berlin. They would not. It is not too late to apply Cicero's tirade against Catiline, "Quousque tandem abutere Catilina patientiam nostra," etc. How long will we tolerate our national pride to be insulted by our "enemies within" and with the official sanction of our own American backers from Boston, the city pride of America? And this for the sake of the alluring dollar!

Dr. Muck conducts the "Star-Spangled Banner" in the most uninspiring manner; he appears to be bored when directing our national hymn. Why not relinquish the baton, or make him relinquish entirely? We have as conductors Henry Hadley, Victor Herbert, and others who could fill the gap left by the doctor, the confused Swiss-Prussian German. JOSEPH DE VALDOR.

New York, March 15.

SUN
ess: New York City MAR 16 1918

BROOKLYN AUDIENCE CORDIAL TO MUCK

Crowded House Gives Conductor Ovation but His 'Sacrifice' Is Hinted.

MAY NOT PLAY IN 1919

Institute Trustees to Make Announcement of Action To-day.

An audience fully as cordial though not so large as the one which had greeted him in Carnegie Hall the night before welcomed Dr. Karl Muck, conductor of the Boston Symphony Orchestra to the Academy of Music in Brooklyn last night, thus enabling the conductor to score once more against the faction which has sought to bar him from the stages of the city as pro-German.

From the fact that he was permitted to appear over the vehement and varied protests of his antagonists and was heartily received by a house almost as crowded as the one at Carnegie Hall, there can be no doubt that the advantage was all with Dr. Muck and against Mrs. William Jay and her anti-Muck followers, but a significant thing was in the air—signs that carried more than a hope of comfort for the discomforted.

Engagement in 1919 Unlikely.

These signs indicates that the triumph of Dr. Muck, though unmarred last night and flawless, probably will be the last he will have in Brooklyn during the war. Despite the warmth of his reception and the loyalty of the orchestra subscribers, who turned out in their sartorial best to all but fill the Academy opera house from footlight to high gallery, it is pretty definitely established that the Brooklyn Institute has declined to renew its contract for the season ahead.

The concerts in Brooklyn are held under the auspices of the Institute. Prof. C. D. Atkins, director of the Institute, admitted last night that the board had taken definite action Wednesday, but declined to say of just what this action consisted. The board had decided to reserve announcement until to-day, he said, and had sworn him to secrecy.

Prof. Atkins chatted about the controversy and finally asked—he had come in at the conclusion of the first part of the programme—whether any disturbance had marked the initial stages of the concert. Answered in the negative, he remarked:

"I am glad of that. Everything seems to be as still as a pond."

The conversation then switched to the ovation at Carnegie and back to the controversy involving the pro-Muck and the anti-Muck factions. The latter drew forth this significant comment:

"It is too bad that a great artist should have to be sacrificed to patriotism, but that I suppose is what we must expect in a time like this. Sincere people are likely to be carried away by patriotism and after all it is higher than art."

Vacant Seats Are in Blocks.

This in itself would seem to indicate that Dr. Muck is to be sacrificed, in so far at least as Brooklyn is concerned.

To this comment regarding "the sacrifice of a great artist," Prof. Atkins would add nothing last night, but suggested instead that THE SUN reporter call him up at 10 o'clock this morning.

So far as the concert goes, the evening in Brooklyn passed off much as had that at Carnegie. There were fewer policemen and about the same enthusiasm. One box was vacant, as were about 200 seats in the orchestra and the two balconies. A rather significant feature of these vacant seats was the fact that they occurred in groups, as though Mrs. Jay's agents in Brooklyn had succeeded in keeping more subscribers away than Mrs. Jay had done in New York.

At the end of the first part of the programme Dr. Muck received three curtain calls, and on the third had the entire orchestra rise and acknowledge the applause, at which there was a fresh outburst of handclapping which outdid what had gone before.

Apparently undaunted by her failure either to bar Dr. Muck from the leading role as conductor of the Carnegie Hall concert or to influence the orchestra followers to remain away through appeals to their patriotism, Mrs. Jay had returned to the fray bright and early yesterday morning in an eleventh hour attempt to save Brooklyn from "desecration and invasion." The persistency and bitterness which have marked her campaign against the conductor were in no whit abated.

Mrs. Jay spoke pointedly, as follows:

"I have the greatest respect for a pro-American German, as I have the greatest contempt for a pro-German Swiss. I believe I am expressing a truly American sentiment when I say a man should be judged by the feelings in his heart and not by the papers in his pocket."

New Attack Indicated.

On the other hand, there were many messages of sympathy. One was couched in this wise:

"The spectacle before the American public to-day was that of a semi-triumphant pro-German and a semi-defeated American woman."

A move that more than indicates that Mrs. Jay and her followers intended to bring the fight back to Manhattan in an effort to prevent the concert in Carnegie Hall Saturday afternoon, in the event they failed to prevent the doctor's appearance in Brooklyn, was taken yesterday and seems to promise some supreme and dramatic effort. The appeal is for seats to be placed at the disposal of Mrs. Jay. The appeal says:

"Subscribers to the Boston Symphony concert matinee at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Dr. Muck's conducting will help the crusade against the pro-Germanism of this organization (Boston Symphony) by sending their tickets at once to Mrs. William Jay, 850 Park avenue."

A rather interesting fact was learned yesterday in connection with the controversy. Major Higginson, "father" of the Boston Symphony, and Mrs. Jay's late husband, Col. William Jay, served in the same regiment during the civil war. Major Higginson has been Dr. Muck's principal defender and champion against the charges of pro-Germanism and the report, since denied, that Dr. Muck had refused to lead "The Star Spangled Banner."

When the controversy once before was at the flood Major Higginson refused to accept Dr. Muck's resignation.

Representatives of twenty-three Grand Army posts met at Borough Hall in Brooklyn yesterday and registered a sharp protest against the appearance of Dr. Karl Muck at the Academy of Music last night.

EVENING JOURNAL
ss: New York.
MAR 15 1918

CROWD CALMLY LISTENS TO KARL MUCK

Boston Orchestra Gives Scheduled Carnegie Hall Concert Undisturbed.

Probably for the first time in the history of the Boston Symphony Orchestra's concerts in New York—a matter of thirty-two years—uniformed policemen were detailed within the auditorium last evening. But except for their not greatly obtrusive presence and the exhibition of a purposeful demonstration of reassertive cordiality toward the orchestra's conductor, Dr. Karl Muck, Carnegie Hall presented much the same aspect as on other evenings this season during the Boston band's visits. Two adjoining boxes of the first tier remained empty in blank disapproval of the continued presence of Dr. Muck at the conductor's desk, and here and there were to be discerned a few pairs of seats unoccupied. And that was all that appeared as the sum total in result of the renewed agitation against the Swiss citizen and native of Darmstadt.

Since it does not fall within the duties of the reviewer of musical happenings to enter into discussion of the pros and cons of the existing controversy, the matter will not be commented upon in this place. Nevertheless, as a matter of observation, it may be pointed out that the reception given Dr. Muck could not have been more vigorous had he been an American musician only just returned from the sort of treatment accorded such in Berlin or Munich since August, 1914. One would like to believe that the persons who indulged in this outburst were Americans grown somewhat overzealous in the spirit of fair play, but their comments the while they were smiting palm upon palm—so far as they were within hearing—were not reassuring.

Following the effusive demonstration toward Dr. Muck, he led the orchestra in the American anthem, and it seemed to be played with more spirit than at the concerts heretofore this season.

Thenceforward the musical business of the evening was undertaken without more than a ripple of occasionally over-stressed applause. Dr. Muck played the Third Symphony of Brahms, two pieces of Jan Sibelius, the Finn—the symphonic fantasia, "Pohjola's Daughter" and the symphonic poem, "Night Ride and Sunrise"—and the prelude to "Tristan und Isolde."

Within the writer's offhand recollection, the two Sibelius pieces had never been played in New York before. They are both relatively recent, the first having been published in 1906 and the second in 1909. The former was played under the composer's direction, during his unobtrusive visit to the United States in the Summer of 1914—at the Norfolk Festival, in June. One finds no record of any performance of the latter until that of the Boston Orchestra in Boston something over a year ago. It is not difficult to understand the reason thereof. The piece is very long-drawn out, monotonous and lacking in the usual originality of inspiration of Sibelius—so nearly a pot-boiler as he ever permits himself.

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Sibelius has given musical illustration to this strangely realistic symbolism in his most characteristic fashion. He seems never at a loss for some new orchestral effect to express his ideas, and here a startling piece of suggestion of the aged hero's sledge ride is given in the upper strings, and at times by a high harp plucking against almost the whole orchestra. The poem of Pohjola's Princess spinning on her rainbow is also vividly but delicately limned, but above all the ancient hero and his ancient passion is subtly touched.

Dr. Muck was especially successful with this Sibelius piece, although the orchestra here was not always up to its traditional precision in attack, nor was the horn tone all that it should have been. Dr. Muck did not make the dramatic quality of the Brahms Third Symphony—now the least frequently played of the four—less of a puzzle than it often is. A little more tumult in the finale might have clarified things somewhat, and a little less rigid deliberation in the middle two movements might have kept one more alert to fill out the significance of the opening allegro.

MORNING TELEGRAPH
ess: New York City
MAR 15 1918

Spoken, Written and Published Protests Against Appearance of Conductor of Boston Symphony Orchestra Gathers Large Audience at Carnegie Hall and Not an Uprising.

LEADER RECEIVES AN OVATION

While Men in Uniform Guarded the Outside and Men Inside in Evening Dress Stood Ready for Battle, the Criticized Musician Aroused Everybody by Leading the National Anthem.

Last night New York witnessed its first symphony concert under the auspices of the police, Borough Police Inspector O'Brien and Captain Sackett of the West Forty-seventh street police station, with an orchestra of about 100 policemen, performing a perfectly harmonious program with completely muted nightsticks and to the absolute exclusion of any discord.

Long before "Herr Doktor" Muck Royal Prussian General Music Director and also director of the Boston Symphony Orchestra, arrived with his musicians, squads of bluecoats had been stationed at all of the entrances to Carnegie Hall and strategically distributed in the door sconces of Seventh avenue, Fifty-seventh and Fifty-sixth streets.

As many more strong-arm guardians of law and order, painfully and imperfectly disguised in conventional, or orchestral, black, with patent leather boots and shiny toppers, had been admitted to the foyer and lobbies, where they quickly became as inconspicuous in the crowds as revolving lighthouses on a rockbound shore.

The occasion of this extraordinary demonstration of the combined majesty of law and music was the fifth concert of the Boston Symphony Society given in defiance of the written, spoken and published protests of a number of prominent New York subscribers to the Boston organization, insisting that Dr. Muck, being an alien enemy, a court musician to the Kaiser and a fomenter of Hun kultur, should not be permitted to lead an American orchestra in New York now or at any time during the war against Germany.

Audience Strongly Pro-Muck.

Conductor Muck arrived in a taxi soon after 8 o'clock and was escorted by the doorman through a double line of uniformed policemen. The concert hall was virtually full from orchestra to dome when, at 8.20, the much-discussed German conductor, who declares he is a Swiss, walked out to the front of the stage. His appearance was the signal for a loud, emphatic and sustained salvo of hand-clapping which became more noisy as he bowed repeatedly.

The tumult of applause continued for several minutes and caused a cold smile of satisfaction to show for a moment on the usually impassive and almost saturnine face of the objectionable favorite of the Kaiser.

The orchestra then stood, the audience rising unanimously, for the customary playing of "The Star Spangled Banner," upon the playing of which precious anthem of our flag, Doktor Muck's professional life, even in Boston, for a time depended. Indeed, it was his refusal to play that air which started the wave of indignant protest which now finds its expression in the rising slogan of patriotic music lovers everywhere in this country: "Dr. Muck must go." Last evening he played perfunctorily and with the cold indication that it is a concession granted grudgingly by Muck, who is quoted as having said to the newspaper reporters of Boston:

"To hell with your flag and your national anthem! It is not fit to be played in any artistic program."

It was upon the insulting strength of that "artistic" utterance that Muck and his orchestra were barred out of Baltimore, Washington, Pittsburg, Detroit and Springfield, Mass., and although he submitted to the ultimatum issued by the authorities of Boston with a bad grace the public press throughout the country has echoed and re-echoed the demand for his dismissal.

Hundreds Are Turned Away.

Curiosity mongers and probably many zealously patriotic young men swelled the crowd which gathered at Carnegie Hall to witness and, perhaps, to participate in the expected demonstration of protest which they, as well as the police, anticipated. But the bona-fide audience of incurable music fans, followers of the Boston director and his magnificent

(Continued Page 2, Column 6.)

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From TIMES
Address New York City
Date MAR 15 19

MUCK PLAYS HERE, GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted the concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave full protection. Mayor Hylan, it was said, ordered the Police Department to prevent any untoward occurrence, and at the last moment before the concert the special force detailed to guard the approaches, doors, and lobbies of the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey of the Detective Bureau, and twenty plain-clothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett of the West Forty-seventh Street Station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no others. Not a ticket or standing admission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8:30 o'clock, a few minutes later than usual, owing to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star-Spangled Banner." The house rose as quickly, and applauded some moments while still standing after the national air. Again at the end of the first part of the concert, the Brahms Symphony No. 3, Dr. Muck deftly passed another ovation from himself to the orchestra.

Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle. He was seen by the audience as he walked forward to meet the conductor and men during the intermission, and had to turn and bow to applause, which was renewed when he presently returned to his chair. It was an open secret that the future of the Boston Symphony rested largely with the fate of last night's event in New York.

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The orchestra management, however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age.

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. This document, according to a translation appended and also authenticated by Mr. Ritter was headed No. 644, Certificate of Citizenship.

It read:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certity that the bearer of this document, Karl Muck, single, born Nov. 22, 1859, he (is) our citizen, and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signatures is acknowledged.

Chancellory of the Canton of Zug,
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

The certificate bore the seal of Neu-

Continued on Page Eleven.

heim and various validations showing inspections from time to time.

Two More Concerts Here.

Brahms's third symphony, with its rugged portrayal of the life struggles of great musical natures such as have been written in tones from Beethoven's time till now, was a work well calculated to draw the listener from thoughts outside the musical field. Its beautiful allegretto third part earned especial applause, while the andante just before put to flight the last official guardian of the peace of the hall in a manner to give joy to the anti-Brahmins.

Sibelius's fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise" were played as the composer himself could not have heard them when he conducted his music as a guest at an American festival some years ago. The Wagner "Tristan" prelude was heard by at least one famous Isolde, while Fritz Kreisler, who has retired from concerts for the period of the war, was a guest in another box.

Tonight the orchestra will play in Brooklyn, where another subscription audience fills the Academy, and no seats or admissions will be sold. Tomorrow a third audience will hear at Carnegie Hall the last Boston Symphony concert in New York this season, an event that may be also significant as to the possibility of return another year.

Special to The New York Times.

PROVIDENCE, R. I., March 14.—The Providence Journal will say tomorrow morning:

"Major H. L. Higginson's statement in THE NEW YORK TIMES yesterday with reference to Dr. Muck and The Providence Journal makes it necessary to state that The Journal's attacks on Dr. Muck had nothing whatever to do with the action of the Presidents of all the Providence musical societies and the Chairman of the Liberty Loan Committee of this State in their effort to compel Dr. Muck to play the national anthem at the concert of the Boston Symphony Orchestra in this city on Oct. 30 last. These telegrams were sent to Major Higginson and the manager of the orchestra before The Providence Journal had made any attack whatever on Dr. Muck."

Name STANDARD UNION
Address: Brooklyn, N. Y.
Date MAR 16 1918

NO POLICE NEEDED AT MUCK'S CONCERT

Detectives Enjoy the Music as Event Passes Without Sign of Trouble.

OVATION FOR CONDUCTOR.

Orchestra Plays Mozart, Tschaikowsky and Goldmark.

With uniformed policemen, plain clothes men and Sixth Branch detectives on guard, the Karl Muck concert at the Academy of Music last night proved as exciting as a strawberry festival. A Boy Scout would have been sufficient protection for the eminent musicians and their auditors, judging from the utter lack of anything even approaching trouble.

There was no doubt about the police; they were everywhere in evidence—big, husky ones stood in the rear lobby, and the gentle listener could have been sure there were others scattered through the audience, disguised as Philharmonic subscribers. All they saw was a stage full of flowers and fiddlers; all they heard was music. Most of them stayed through the whole of the programme and then hurried back to their precincts to answer the anxious and envious queries of their brother officers as to how went the Mozart symphony in E-flat major, the Tschaikowsky serenade for strings, opus 48, and the Goldmark overture to "Sakuntala," opus 13.

The effect of the anti-Muck propaganda was unmistakable, and to the good people who signed the petition to bar him from Brooklyn it was disturbing. It resolved the concert of the Boston Symphony Orchestra into a personal ovation for Karl Muck. He was violently applauded at every turn, and his orchestra arose three times—a most unusual demonstration. The audience was large—one deserted box and a few empty seats downstairs being the only vacancies discernible.

The concert itself had plenty of "punch." Muck and his musicians, always to be depended on for rare tone and flawless technique, quite outdid themselves with a performance that had fire and vim, especially in its second half.

The "Star Spangled Banner," as usual, was played first. The first half of the programme was the Mozart symphony, dainty, melancholy and elaborately orchestrated in the archaic style. The Tschaikowsky serenade, though with fewer instruments, seemingly had much greater volume. Its waltz movement would have sent a musical comedy audience home whistling, and it had an all-Russian finale, with rhythm contagious enough to make a Bolshevik get down from his soap-box and bob his feet and whiskers in time to it. Goldmark's brilliant, almost Wagnerian overture, was a fitting climax. At its close Muck was recalled again and again.

So ended the thirty-seventh season of the Boston Symphony Orchestra, so far as Brooklyn is concerned. Many in the audience seemed to have serious doubts, not unmixed with regrets, that there will be any such events here next year—at least with Dr. Karl Muck in the role of conductor.

POST
New York City
MAR 16 1918

DR. CARL MUCK'S LAST CONCERT

Boston Orchestra Will Close New York Season This Afternoon.

Dr. Karl Muck and the Boston Symphony Orchestra will give their last concert of the season in New York at Carnegie Hall this afternoon.

The orchestra played in the Academy of Music in Brooklyn last night before a large audience, which applauded the leader freely. As a precaution a detail of police was stationed about the hall to check any disturbance, but they had nothing to do. Trustees and directors of the Brooklyn Institute, which manage the concerts, met early in the day and laid on the table for thirty days a discussion of the orchestra's concerts in Brooklyn ntxt year.

SUN

ess: New York City. MAR 16 1918

BROOKLYN AUDIENCE CORDIAL TO MUCK

owded House Gives Conductor Ovation but His 'Sacrifice' Is Hinted.

IAY NOT PLAY IN 1919

nstitute Trustees to Make Announcement of Action To-day.

An audience fully as cordial though ot so large as the one which had greeted im in Carnegie Hall the night before elcomed Dr. Karl Muck, conductor of he Boston Symphony Orchestra to the cademy of Music in Brooklyn last ight, thus enabling the conductor to core once more against the faction which has sought to bar him from the tages of the city as pro-German.

From the fact that he was permitted o appear over the vehement and varied rotests of his antagonists and was eartily received by a house almost as rowded as the one at Carnegie Hall, here can be no doubt that the advanage was all with Dr. Muck and against Mrs. William Jay and her anti-Muck folowers, but a significant thing was in the air—signs that carried more than a hope of comfort for the discomforted.

Engagement in 1919 Unlikely.

These signs indicates that the triumph of Dr. Muck, though unmarred last night and flawless, probably will be the last he will have in Brooklyn during the war. Despite the warmth of his reception and the loyalty of the orchestra subscribers, who turned out in their sartorial best to all but fill the Academy opera house from footlight to high gallery, it is pretty definitely established that the Brooklyn Institute has declined to renew its contract for the season ahead.

The concerts in Brooklyn are held under the auspices of the Institute. Prof. C. D. Atkins, director of the institute, admitted last night that the board had taken definite action Wednesday, but declined to say of just what this action consisted. The board had decided to reserve announcement until to-day, he said, and had sworn him to secrecy.

Prof. Atkins chatted about the controversy and finally asked—he had come in at the conclusion of the first part of the programme—whether any disturbance had marked the initial stages of the concert. Answered in the negative, he remarked:

"I am glad of that. Everything seems to be as still as a pond."

The conversation then switched to the ovation at Carnegie and back to the controversy involving the pro-Muck and the anti-Muck factions. The latter drew forth this significant comment:

"It is too bad that a great artist should have to be sacrificed to patriotism, but that I suppose is what we must expect in a time like this. Sincere people are likely to be carried away by patriotism and after all it is higher than art."

Vacant Seats Are in Blocks.

This in itself would seem to indicate that Dr. Muck is to be sacrificed, in so far at least as Brooklyn is concerned.

To this comment regarding "the sacrifice of a great artist," Prof. Atkins would add nothing last night, but suggested instead that THE SUN reporter call him up at 10 o'clock this morning.

So far as the concert goes, the evening in Brooklyn passed off much as had that at Carnegie. There were fewer policemen and about the same enthusiasm. One box was vacant, as were about 200 seats in the orchestra and the two balconies. A rather significant feature of these vacant seats was the fact that they occurred in groups, as though Mrs. Jay's agents in Brooklyn had succeeded in keeping more subscribers away than Mrs. Jay had done in New York.

At the end of the first part of the programme Dr. Muck received three curtain calls, and on the third had the entire orchestra rise and acknowledge the applause, at which there was a fresh outburst of handclapping which outdid what had gone before.

Apparently undaunted by her failure either to bar Dr. Muck from the leading role as conductor of the Carnegie Hall concert or to influence the orchestra followers to remain away through appeals to their patriotism, Mrs. Jay had returned to the fray bright and early yesterday morning in an eleventh hour attempt to save Brooklyn from "desecration and invasion." The persistency and bitterness which have marked her campaign against the conductor were in no whit abated.

Mrs. Jay spoke pointedly, as follows:

"I have the greatest respect for a pro-American German, as I have the greatest contempt for a pro-German Swiss. I believe I am expressing a truly American sentiment when I say a man should be judged by the feelings in his heart and not by the papers in his pocket."

New Attack Indicated.

On the other hand, there were many messages of sympathy. One was couched in this wise:

"The spectacle before the American public to-day was that of a semi-triumphant pro-German and a semi-defeated American woman."

A move that more than indicates that Mrs. Jay and her followers intended to bring the fight back to Manhattan in an effort to prevent the concert in Carnegie Hall Saturday afternoon, in the event they failed to prevent the doctor's appearance in Brooklyn, was taken yesterday and seems to promise some supreme and dramatic effort. The appeal is for seats to be placed at the disposal of Mrs. Jay. The appeal says:

"Subscribers to the Boston Symphony concert matinee at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Dr. Muck's conducting will help the crusade against the pro-Germanism of this organization (Boston Symphony) by sending their tickets at once to Mrs. William Jay, 850 Park avenue."

A rather interesting fact was learned yesterday in connection with the controversy. Major Higginson, "father" of the Boston Symphony, and Mrs. Jay's late husband, Col. William Jay, served in the same regiment during the civil war. Major Higginson has been Dr. Muck's principal defender and champion against the charges of pro-Germanism and the report, since denied, that Dr. Muck had refused to lead "The Star Spangled Banner."

When the controversy once before was at the flood Major Higginson refused to accept Dr. Muck's resignation.

Representatives of twenty-three Grand Army posts met at Borough Hall in Brooklyn yesterday and registered a sharp protest against the appearance of Dr. Karl Muck at the Academy of Music last night.

EVENING JOURNAL

ss: New York.

MAR 15 1918

CROWD CALMLY LISTENS TO KARL MUCK

Boston Orchestra Gives Scheduled Carnegie Hall Concert Undisturbed.

Probably for the first time in the history of the Boston Symphony Orchestra's concerts in New York—a matter of thirty-two years—uniformed policemen were detailed within the auditorium last evening. But except for their not greatly obtrusive presence and the exhibition of a purposeful demonstration of reassertive cordiality toward the orchestra's conductor, Dr. Karl Muck, Carnegie Hall presented much the same aspect as on other evenings this season during the Boston band's visits. Two adjoining boxes of the first tier remained empty in blank disapproval of the continued presence of Dr. Muck at the conductor's desk, and here and there were to be discerned a few pairs of seats unoccupied. And that was all that appeared as the sum total in result of the renewed agitation against the Swiss citizen and native of Darmstadt.

Since it does not fall within the duties of the reviewer of musical happenings to enter into discussion of the pros and cons of the existing controversy, the matter will not be commented upon in this place. Nevertheless, as a matter of observation, it may be pointed out that the reception given Dr. Muck could not have been more vigorous had he been an American musician only just returned from the sort of treatment accorded such in Berlin or Munich since August, 1914. One would like to believe that the persons who indulged in this outburst were Americans grown somewhat overzealous in the spirit of fair play, but their comments the while they were smiting palm upon palm—so far as they were within hearing—were not reassuring.

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By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER.
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signatures is acknowledged.

Chancellery of the Canton of Zug,
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

The certificate bore the seal of Neu-

Continued on Page Eleven.

heim and various validations showing inspections from time to time.

Two More Concerts Here.

Brahms's third symphony, with its rugged portrayal of the life struggles of great musical natures such as have been written in tones from Beethoven's time till now, was a work well calculated to draw the listener from thoughts outside the musical field. Its beautiful allegretto third part earned especial applause, while the andante just before put to flight the last official guardian of the peace of the hall in a manner to give joy to the anti-Brahmins.

Sibelius's fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise" were played as the composer himself could not have heard them when he conducted his music as a guest at an American festival some years ago. The Wagner "Tristan" prelude was heard by at least one famous Isolde, while Fritz Kreisler, who has retired from concerts for the period of the war, was a guest in another box.

Tonight the orchestra will play in Brooklyn, where another subscription audience fills the Academy, and no seats or admissions will be sold. Tomorrow a third audience will hear at Carnegie Hall the last Boston Symphony concert in New York this season, an event that may be also significant as to the possibility of return another year.

Special to The New York Times.

PROVIDENCE, R. I., March 14.—The Providence Journal will say tomorrow morning:

"Major H. L. Higginson's statement in THE NEW YORK TIMES yesterday with reference to Dr. Muck and The Providence Journal makes it necessary to state that The Journal's attacks on Dr. Muck had nothing whatever to do with the action of the Presidents of all the Providence musical societies and the Chairman of the Liberty Loan Committee of this State in their effort to compel Dr. Muck to play the national anthem at the concert of the Boston Symphony Orchestra in this city on Oct. 30 last. These telegrams were sent to Major Higginson and the manager of the orchestra before The Providence Journal had made any attack whatever on Dr. Muck."

n STANDARD UNION

ress: Brooklyn, N. Y.

MAR 16 1918

NO POLICE NEEDED AT MUCK'S CONCERT

Detectives Enjoy the Music as Event Passes Without Sign of Trouble.

OVATION FOR CONDUCTOR.

Orchestra Plays Mozart, Tschaikowsky and Goldmark.

With uniformed policemen, plain clothes men and Sixth Branch detectives on guard, the Karl Muck concert at the Academy of Music last night proved as exciting as a strawberry festival. A Boy Scout would have been sufficient protection for the eminent musicians and their auditors, judging from the utter lack of anything even approaching trouble.

There was no doubt about the police; they were everywhere in evidence—big, husky ones stood in the rear lobby, and the gentle listener could have been sure there were others scattered through the audience, disguised as Philharmonic subscribers. All they saw was a stage full of flowers and fiddlers; all they heard was music. Most of them stayed through the whole of the programme and then hurried back to their precincts to answer the anxious and envious queries of their brother officers as to how went the Mozart symphony in E-flat major, the Tschaikowsky serenade for strings, opus 48, and the Goldmark overture to "Sakuntala," opus 13.

The effect of the anti-Muck propaganda was unmistakable, and to the good people who signed the petition to bar him from Brooklyn it was disturbing. It resolved the concert of the Boston Symphony Orchestra into a personal ovation for Karl Muck. He was violently applauded at every turn, and his orchestra arose three times—a most unusual demonstration. The audience was large—one deserted box and a few empty seats downstairs being the only vacancies discernible.

The concert itself had plenty of "punch." Muck and his musicians, always to be depended on for rare tone and flawless technique, quite outdid themselves with a performance that had fire and vim, especially in its second half.

The "Star Spangled Banner," as usual, was played first. The first half of the programme was the Mozart symphony, dainty, melancholy and elaborately orchestrated in the archaic style. The Tschaikowsky serenade, though with fewer instruments, seemingly had much greater volume. Its waltz movement would have sent a musical comedy audience home whistling, and it had an all-Russian finale, with rhythm contagious enough to make a Bolshevik get down from his soap-box and bob his feet and whiskers in time to it. Goldmark's brilliant, almost Wagnerian overture, was a fitting climax. At its close Muck was recalled again and again.

So ended the thirty-seventh season of the Boston Symphony Orchestra, so far as Brooklyn is concerned. Many in the audience seemed to have serious doubts, not unmixed with regrets, that there will be any such events here next year—at least with Dr. Karl Muck in the role of conductor.

POST

New York City

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Boston Orchestra Will Close New York Season This Afternoon.

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The orchestra played in the Academy of Music in Brooklyn last night before a large audience, which applauded the leader freely. As a precaution a detail of police was stationed about the hall to check any disturbance, but they had nothing to do. Trustees and directors of the Brooklyn Institute, which manage the concerts, met early in the day and laid on the table for thirty days a discussion of the orchestra's concerts in Brooklyn ntxt year.

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MORNING TELEGRAPH
New York City
MAR 15 1918

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LEADER RECEIVES AN OVATION

While Men in Uniform Guarded the Outside and Men Inside in Evening Dress Stood Ready for Battle, the Criticized Musician Aroused Everybody by Leading the National Anthem.

Last night New York witnessed its first symphony concert under the auspices of the police, Borough Police Inspector O'Brien and Captain Sackett of the West Forty-seventh street police station, with an orchestra of about 100 policemen, performing a perfectly harmonious program with completely muted nightsticks and to the absolute exclusion of any discord.

Long before "Herr Doktor" Muck, Royal Prussian General Music Director and also director of the Boston Symphony Orchestra, arrived with his musicians, squads of bluecoats had been stationed at all of the entrances to Carnegie Hall and strategically distributed in the door sconces of Seventh avenue, Fifty-seventh and Fifty-sixth streets.

As many more strong-arm guardians of law and order, painfully and imperfectly disguised in conventional, or orchestral, black, with patent leather boots and shiny toppers, had been admitted to the foyer and lobbies. There they quickly became as inconspicuous in the crowds as revolving lighthouses on a rockbound shore.

The occasion of this extraordinary demonstration of the combined majesty of law and music was the fifth concert of the Boston Symphony Society given in defiance of the written, spoken and published protests of a number of prominent New York subscribers to the Boston organization, insisting that Dr. Muck, being an alien enemy, a court musician to the Kaiser and a fomenter of Hun kultur, should not be permitted to lead an American orchestra in New York now or at any time during the war against Germany.

Audience Strongly Pro-Muck.

Conductor Muck arrived in a taxi soon after 8 o'clock and was escorted by the doorman through a double line of uniformed policemen. The concert hall was virtually full from orchestra to dome when, at 8.20, the much-discussed German conductor, who declares he is a Swiss, walked out to the front of the stage. His appearance was the signal for a loud, emphatic and sustained salvo of hand-clapping which became more noisy as he bowed repeatedly.

The tumult of applause continued for several minutes and caused a cold smile of satisfaction to show for a moment on the usually impassive and almost saturnine face of the objectionable favorite of the Kaiser.

The orchestra then stood, the audience rising unanimously, for the customary playing of "The Star Spangled Banner." Upon the playing of which precious anthem of our flag, Doktor Muck's professional life, even in Boston, for a time depended. Indeed, it was his refusal to play that air which started the wave of indignant protest which now finds its expression in the rising slogan of patriotic music lovers everywhere in this country: "Dr. Muck must go." Last evening he played perfunctorily and with the cold indication that it is a concession granted grudgingly by Muck, who is quoted as having said to the newspaper reporters of Boston:

"To hell with your flag and your national anthem! It is not fit to be played in any artistic program."

It was upon this insulting strength of that "artistic" utterance that Muck and his orchestra were barred out of Baltimore, Washington, Pittsburg, Detroit and Springfield, Mass., and although he submitted to the ultimatum issued by the authorities of Boston with a bad grace the public press throughout the country has echoed and re-echoed the demand for his dismissal.

Hundreds Are Turned Away.

Curiosity mongers and probably many zealously patriotic young men swelled the crowd which gathered at Carnegie Hall to witness and, perhaps, to participate in the expected demonstration of protest which they, as well as the police, anticipated. But the bona-fide audience of incurable music fans, followers of the Boston director and his magnificent

(Continued Fe 2, Column 6.)

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MUCK PLAYS HERE, GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted his concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave police protection. Mayor Hylan, it was said, ordered the Police Department to prevent any upward difficulties and at the last moment he was the center of a special force detailed to guard the approaches, doors, and lobbies in the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Cooney of the Detective Bureau, twenty plain-clothes men were present in the auditorium while inspector Henry, Captain Byron Sackett of the West Forty-seventh Street Station, and [illegible] police men were [illegible] Not [illegible] ticket or standing commission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8.20 o'clock, a few minutes later than usual, evidently to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star Spangled Banner." The house rose as quickly, and applauded some moments while still standing after the national air. Again at the end of the first part of the concert, the Brahms symphony No. 3, in F, Muck deftly passed another ovation from himself to the orchestra, Major Henry Lee Higginson, the orchestra's founder, sat in the seat always reserved for him far down the centre aisle. He was seen by the audience as he walked toward it to meet the conductor and men during the intermission, and had to rise and bow to the applause, which was renewed when he presently returned to his chair. It was no open secret that the future of the Boston Symphony rested largely with the fate of last night's event in New York.

Show Swiss Citizenship Papers.

The orchestra management however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Neuheim, in the Canton of Zug, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age.

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as Dr. Muck's citizenship was an old and apparently original document authenticated by the Swiss Minister at Washington. This document, according to a translation [illegible] [illegible]

STANDARD UNION
ress: Brooklyn, N. Y.

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Having examined carefully Dr. Muck's certificate of Swiss citizenship and convinced ourselves of its authenticity, we are prepared to state that never was the andante of Brahms's Third Symphony played with such vigor, control of nuance, and inspiring musicianship as it was last night.

IBUNE
New York City
MAR 15 1918

No Jarring Note In Audience at Muck Concert

Police at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symphony Orchestra appeared at Carnegie Hall last night and gave their symphony concert without the interruption that had been prophesied by Mrs. William Jay and other subscribers who have been conducting a campaign against the conductor's appearance in New York City.

Extra police protection, asked by the management, was provided. About [illegible] uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his baton, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Undeterred by their failure to halt last night's concert, the subscribers led by Mrs. Jay will carry their fight to Brooklyn to-morrow night, where the Boston Symphony Orchestra [illegible] Muck's appearance [illegible] there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturday performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of Brooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be subscribers were appended.

Charles Ellis, manager of the Symphony Orchestra, refused to make any statement.

Mrs. Jay to Keep Up Fight

Mrs. Jay did not reveal what had happened to her final "trump card."

"Of course, I have nothing to say about any American who loves his country and who attends or supports a performance at which Dr. Muck is a leading figure after what is known of his sympathies in this conflict between American ideals and German ideas of conquering the universe," she said last evening.

"What he represents is so opposite to everything which the American people have lived and fought for that I cannot believe Americans will tolerate him or any one who supports him now. It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation as to the City of New York under the guise of art or a similar subterfuge. At any rate, our efforts will go on as usual."

Twenty-four seats which were turned over yesterday to Mrs. Jay by subscribers were given to the Secret Service men who occupied them last evening. During the day [illegible] received many letters from people who assured her of their moral support in her efforts to prevent Dr. Muck from appearing in New York. Edwin M. Warfield, former Governor of Maryland; Gertrude Atherton, Mrs. Frederick Leavens, Mrs. Robert Ide, Mrs. George T. Bliss and Mrs. Carroll J. [illegible] were among the writers.

SUN
ss: New York City.

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

[illegible] Carnegie Hall last night [illegible] Muck's appearance [illegible] Mrs. William Jay [illegible] Mrs. Jay [illegible] Muck's appearance [illegible] Mrs. Jay [illegible] Muck's appearance [illegible] Mrs. Jay [illegible] Muck's appearance

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Since it does not fall within the duties of the reviewer of musical happenings to enter into discussion of the pros and cons of the existing controversy, the matter will not be commented upon in this place. Nevertheless, as a matter of observation, it may be pointed out that the reception given Dr. Muck could not have been more vigorous had he been an American musician only just returned from the sort of treatment accorded such in Berlin or Munich since August, 1914. One would have to believe that the persons who indulged in this display were Americans grown somewhat overzealous in the spirit of fair play, but their comments the while they were smiting them upon palms—so far as they were within hearing—were not reassuring. Following the effusive demonstration toward Dr. Muck, he led the orchestra in the American anthem, and it seemed to be played with more spirit than at the concerts heretofore this season.

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Within the writer's offhand recollection, the two Sibelius pieces had never been played in New York before. They are both relatively recent, the first having been published in 1906 and the second in 1909. The former was played under the competent direction, during his unobtrusive visit to the United States in the Summer of 1914—at the Norfolk festival, in June. One finds no record of any performance of the latter save that of the Boston Orchestra in Boston something over a year ago. It is not difficult to understand the reason thereof. The piece is very long-drawn out, monotonous and lacking in the usual originality of inspiration of Sibelius—so nearly a bore as he ever permits himself. But the symphonic fantasia, "Pohjola's Daughter," is the great Finn in one of his greatness. Once more he has found his impetus in the national epic, the "Kalevala"—in the story of the disheartening journey of Vainamoinen homeward after his unsuccessful quest for the young Princess of the far northern land of Pohjola, a hero, now old and slack, sees the princess sitting on a rainbow, high in the blue air, weaving a silver fabric with a golden shuttle. Her beauty wins him anew, but he suffers the fate of the old and worn and comes his sledge journey alone.

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The orchestra then stood, the audience rising unanimously, for the customary playing of "The Star Spangled Banner." Upon the playing of which precious anthem of our flag, Doktor Muck's professional life, even in Boston, for a time depended. Indeed, it was his refusal to play that air which started the wave of indignant protest which now finds its expression in the rising slogan of patriotic music lovers everywhere in this country: "Dr. Muck must go." Last evening he played perfunctorily and with the cold indication that it is a concession granted grudgingly by Muck, who is quoted as having said to the newspaper reporters of Boston:

"To hell with your flag and your national anthem! It is not fit to be played in any artistic program."

It was upon the insulting strength of that "artistic" utterance that Muck and his orchestra were barred out of Baltimore, Washington, Pittsburg, Detroit and Springfield, Mass., and although he submitted to the ultimatum issued by the authorities of Boston with a bad grace the public press throughout the country has echoed and re-echoed the demand for his dismissal.

Hundreds Are Turned Away.

Curiosity mongers and probably many zealously patriotic young men swelled the crowd which gathered at Carnegie Hall to witness and, perhaps, to participate in the expected demonstration of protest which they, as well as the police, anticipated. But the bona-fide audience of incurable music fans, followers of the Boston director and his magnificent

(Continued Fe 2, Column 6.)

orchestra, was one [illegible] certainly the most [illegible] has greeted Dr. M[illegible] they revelled in t[illegible] gram they literall[illegible] and were at no [illegible] manifest delight [illegible] efforts to preven[illegible]

SELECTIONS WIL[illegible]
HINDOO'S T[illegible]
(AT HOT[illegible]

[illegible] TIMES
[illegible]ddress New York City
[illegible]ate

MUCK PLAYS HERE, GUARDED BY POLICE

Only Subscribers Admitted to Concert, Which Was Not Interrupted.

OPENS WITH OUR ANTHEM

Manager Shows Swiss Citizenship Papers Issued to Leader in 1881.

Dr. Karl Muck conducted the concert of the Boston Symphony Orchestra to a sold-out house of all-season subscribers at Carnegie Hall last night, a concert to which the city authorities gave police protection. Mayor Hylan, it was said, ordered the Police Department to prevent any unpleasant incidents and at the last moment he ordered the special force detailed to guard the approaches, doors, and lobbies in the hall was trebled.

Borough Police Inspector O'Brien, Detective Captain Gilden, Acting Captain Carey of the Detective Bureau, and twenty plain-clothes men were present in the auditorium while Inspector Henry, Captain Ryan Sackett of the West Forty-seventh Street Station, and twenty-five policemen were outside. The entire staff was on the alert for admit subscribers and no others. No ticket or standing admission was sold.

Opens With National Anthem.

Dr. Muck's entrance, at 8.20 [illegible] few minutes later than usual, owing to delay in seating the crowd under these circumstances, was greeted with hearty applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play "The Star-Spangled Banner." The house rose quickly, and applauded some moments while still standing after the national air. At the end of the first part of the concert, the Brahms Symphony No. 3, Dr. Muck deftly passed another ovation from himself to the orchestra. Major Henry Lee Higginson, the orchestra's founder, sat in the second aisle, always reserved for him far down centre aisle. He was seen by the audience as he walked forward to meet the conductor and men during the intermission, and had to turn and bow to applause, which was renewed when he presently returned to his chair. It was an open secret that the future of the Boston Symphony rested largely with the fate of last night's event in New York.

Show Swiss Citizenship Papers.

The orchestra management, however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Sarnen in the Canton of Zug, on Switzerland, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age.

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document, authenticated June 12, 1917, by H. Ritter, the Swiss Minister at Washington. This document, according to a translation, [illegible]

[illegible] POST
[illegible]ldress New York City
[illegible]te

DR. CARL MUCK'S LAST CONCERT

Boston Orchestra Will Close New York Season This Afternoon.

Dr. Karl Muck and the Boston Symphony Orchestra will give their last concert of the season in New York at Carnegie Hall this afternoon.

The orchestra played in the Academy of Music in Brooklyn last night before a large audience, which applauded the leader freely. As a precaution a detail of police was stationed about the hall to check any disturbance, but they had nothing to do. Trustees and directors of the [illegible] which manage[illegible] ly in the day and [illegible] thirty days a disastrer's concerts in [illegible]

Having examined carefully Dr. Muck's certificate of Swiss citizenship and convinced ourselves of its authenticity, we are prepared to state that never was the andante of Brahms's Third Symphony played with such vigor, control of nuance, and inspiring musicianship as was last night.

[illegible] STANDARD UNION
[illegible]ress: Brooklyn, N. Y.

NO POLICE NEEDED AT MUCK'S CONCERT

Detectives Enjoy the Music as Event Passes Without Sign of Trouble.

OVATION FOR CONDUCTOR.

Orchestra Plays Mozart, Tschaikowsky and Goldmark.

With uniformed policemen, plain clothes men and Sixth Branch detectives on guard, the Karl Muck concert at the Academy of Music last night proved as exciting as a strawberry festival. A Boy Scout would have been sufficient protection for the eminent musicians and their auditors, judging from the utter lack of anything even approaching trouble.

There was no doubt about the police; they were everywhere in evidence—big, husky ones stood in the rear lobby, and the gentle listener could have been sure there were others scattered through the audience, disguised as Philharmonic subscribers. All they saw was a stage full of flowers and fiddlers, all they heard was music. Most of them stayed through the whole of the programme and then hurried back to their precincts to answer the anxious and envious queries of their brother officers as to how went the Mozart symphony in E-flat major, the Tschaikowsky serenade for strings, opus 48, and the Goldmark overture to "Sakuntala," opus 13.

The effect of the anti-Muck propaganda was unmistakable, and to the good people who signed the petition to bar him from Brooklyn it was disturbing. It received the concert-goers into a personal ovation for Karl Muck. He was violently applauded at every turn, and his orchestra arose three times—a most unusual demonstration. The audience was large—one deserted box and a few empty seats downstairs being the only vacancies discernible.

The concert itself had plenty of "punch." Muck and his musicians, always to be depended on for rare tone and flawless technique, quite outdid themselves with a performance that had fire and vim, especially in its second half.

The "Star Spangled Banner," as usual, was played first. The first half of the programme was the Mozart symphony, chiefly melodious and elaborately orchestrated in the archaic style. The Tschaikowsky serenade, though with fewer instruments, seemingly had much greater volume. It was a happy movement, would have sent a musical comedy audience home whistling, and it had an all-Russian finale, with rhythm contagious enough to make a Bolshevik set down from his soap-box and bob his feet and whiskers in time to it. Goldmark's brilliant, almost Wagnerian overture, was a fitting climax. At its close Muck was recalled again and again, for, ended the thirty-seventh season of the Boston Symphony Orchestra, so far as Brooklyn is concerned. Many in the audience seemed to have serious doubts, not unmixed with regrets, that there will be any such events here next year—at least with Dr. Karl Muck in the role of conductor.

[illegible] POST
[illegible] New York City
[illegible]

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[illegible] IBUNE
New York City
MAR 15 1918

No Jarring Note In Audience at Muck Concert

Police at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symphony Orchestra appeared at Carnegie Hall last night and gave their symphony concert without the interruption that had been prophesied by Mrs. William Jay and other subscribers who have been conducting a campaign against the conductor's appearance in New York City.

Extra police protection, asked by the management, was provided. About [illegible] uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and as the last anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Undeterred by their failure to halt last night's concert, the subscribers led by Mrs. Jay will carry their fight to Brooklyn to-morrow night, when the Boston Symphony is booked to play. Failing to halt Dr. Muck's appearance there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturday performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of Brooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be subscribers were appended.

Charles Ellis, manager of the Symphony Orchestra, refused to make any statement.

Mrs. Jay to Keep Up Fight

Mrs. Jay did not reveal what had happened to her final "trump card."

"Of course, I have nothing to say about any American-born citizen of this country and who attends or supports a performance at which Dr. Muck is a leading figure after what is known of his sympathies in this conflict between America and Germany—about his idea of conquering the universe," she said last evening.

"What he represents is so opposite to everything which the American people have fought and bought for that I cannot believe America will tolerate him or any one who supports him now. It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and to the City of New York under the guise of art or a similar subterfuge. At any rate, our efforts will go on as usual."

Twenty-four seats, which were turned over yesterday to Mrs. Jay by subscribers were given to the Secret Service men who occupied them last evening. During the day Mrs. Jay received many letters from per[illegible] who assured her of their moral support in her efforts to prevent Dr. Muck from appearing in New York. Edwin M. Warfield, former Governor of Maryland; Gertrude Atherton, Mrs. Frederick Leavens, Mrs. Robert Ide, Mrs. George T. Bliss and Mrs. Carroll J. [illegible] among the writers.

[illegible] SUN
[illegible]ss: New York City.

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

[illegible]

Germans Cheer Vigorously.

[illegible]

Standing Room All Filled.

[illegible]

Precautions Unnecessary.

[illegible]

Disgrace to City, Says Mrs. Jay.

[illegible]

Those in the Audience.

[illegible]

His Resignation Reported.

[illegible]

TENSION TIGHTENS.

[illegible]

TO CONTINUE FIGHT.

[illegible]

Many Secret Service Men There.

[illegible]

(CONTINUED ON PAGE 4, COLUMN 2, PART 2.)

[illegible] NEW YORK HERALD
New York City

NEW YORK BOWS HEAD IN SHAME AS MUCK LEADS

Kaiser's Favorite Is Permitted to Direct Symphony Concert Here.

GERMANS APPLAUD THEIR HERO LOUDLY

Close Associate Says Conductor Will Resign End of This Season.

[illegible]

Germans Cheer Vigorously.

[illegible]

Standing Room All Filled.

[illegible]

Precautions Unnecessary.

[illegible]

Disgrace to City, Says Mrs. Jay.

[illegible]

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[illegible]

TO CONTINUE FIGHT.

[illegible]

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[illegible]

(CONTINUED ON PAGE 4, COLUMN 2, PART 2.)

[illegible] AMERICAN
[illegible]ddress: New York City.

MUCK LEADS CONCERT WITH POLICE GUARD

Cordon Thrown Around Carnegie Hall as Prelude to Boston Symphony Orchestra Programme

Vacant Boxes Testify to Efficacy of Mrs. William Jay's German Sympathizer Campaign

The tramp, tramp, tramp of police feet, and the tap, tap, tap of police clubs on the pavement around Carnegie Hall last night played a monotonous prelude to the concert the Boston Symphony Orchestra later gave under the leadership of Dr. Karl Muck.

A cordon of more than fifty uniformed patrolmen was thrown around the auditorium an hour before the concert was scheduled to start. In the lobby, and within the hall, were perhaps thirty detectives in civilian clothes.

Among the early arrivals was a group of handsome men in stylishly cut evening clothes. They stuck close together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are gentlemen of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

In a little while limousines were discharging fashionable parties at the Fifty-seventh street entrance. The concert-goers passed through police lines and into the hall. There was an atmosphere of tension on all sides. At 8:30 Dr. Muck drove up in a motor car. Several policemen stepped to his side and escorted him to the stage. By this time the auditorium was packed.

In the first tier, however, there were 12 boxes vacant. They testified to the efficacy of the fight Mrs. William Jay, a society woman, has made against Dr. Muck, alleged pro-German and German sympathizer, appearing.

It was learned afterwards that Mrs. Jay had turned over twenty-four seats to the Department of Justice. Mrs. George T. Bliss, another woman of society, living at No. 9 East Sixty-fourth street, gave her box to secret service men. Many of these seats were used.

Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra, but was on hand early last night.

TENSION TIGHTENS.

The tension tightened as the orchestra men stopped the ensemble of discord incident to the "tuning up process." Then Dr. Muck appeared, bowing, with baton in hand.

He received an ovation.

Three times Dr. Muck turned and bowed to the enthusiastic throng before the hand-clapping ceased.

The silence was shattered by the crash of the opening strains of the "Star Spangled Banner," which Dr. Muck led with vigor. Another round of hand-clapping, and the orchestra proceeded with its programme.

AUDIENCE ATTENTIVE.

The first half of the orchestra's programme was a Brahms symphony. The great audience was exceedingly attentive, and alert eyes watched every wave of Dr. Muck's baton. It was plain that many of the throng had not come solely because of a love for music.

When the symphony was finished there was vociferous applause. Dr. Muck turned, smiling, and bowed his recognition. The applause continued for some time and Dr. Muck was forced to bow six times in recognition of the ovation.

At the conclusion of the concert the throng again applauded the conductor vigorously, making conclusive his triumph, at least so far as the audience which heard him last night was concerned.

TO CONTINUE FIGHT.

Mrs. Jay and her cohorts, although disappointed in their failure to stop last night's concert, will fight on to prevent Dr. Muck's appearance this evening at the Academy of Music in Brooklyn.

All day yesterday those opposed to Dr. Muck bombarded the police commissioner, the Licenses and Federal authorities in a vain effort to prevent the concert last night in Carnegie Hall.

They will wage the fight more vigorously to-day. Two anti-Muck factions in Brooklyn already are circulating petitions among the symphony subscribers in Brooklyn, requesting the Commissioner of Licenses to revoke the license for the concert to-night. One petition had 65 names on it last evening.

Mrs. Jay has received numerous letters and telegrams commending her for her fight on Dr. Muck. One of the tributes came yesterday from Gertrude Atherton, the novelist. Another was written on the stationery of the War Department, and bore the [illegible]

From TRIBUNE
Address: New York City
Date MAR [illegible]

Dr. Muck Plays Again Without Causing a Riot

Second Concert Is Given in Brooklyn With U. S. Flags as Drapery

Again nothing happened. Dr. Karl Muck and his Boston Symphony Orchestra gave their scheduled performance last evening at the Brooklyn Academy of Music. The second concert, like that of Thursday, was played in perfect tranquillity, without a sign of the disturbance expected by the forces who have been opposing the conductor's appearance. There were few vacant seats. Four large American flags were draped on the platform.

Mrs. William Jay, leader of the subscribers who are campaigning to wrest Dr. Muck's baton from his hand, has not yet located the "trump card" which was lost in the shuffle Thursday night. It may turn up to-day, however, in time to cause a demonstration at the Symphony Orchestra's last concert in Carnegie Hall, for Mrs. Jay has sent out an appeal for tickets dated this afternoon.

"Subscribers for the Boston Symphony concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending these tickets by messenger at once to Mrs. William Jay, 850 Park Avenue," reads the appeal.

It is intimated by persons close to Mrs. Jay that if enough seats are secured before the matinee there will be some sort of protest against Dr. Muck.

The directors of the Brooklyn Institute, who engaged Dr. Muck, would not divulge last night what was discussed at their special meeting. It is understood, however, that the meeting was called to decide upon what course of action should be adopted in regard to Dr. Muck.

"It is a pity that art and patriotism sometimes conflict," said Charles D. Atkins, director of the institute. From which it may be inferred that Dr. Muck will not be engaged for next season.

An indignation meeting at which twenty-three Grand Army posts were represented was held in Borough Hall, Brooklyn, yesterday afternoon to protest against last night's concert. A resolution declaring the performance to be a disgrace to the citizens of Brooklyn was passed unanimously. Commander Ulrich P. Eshleman, McKenzie Post 399, presided.

Upon request the management of the Boston Symphony Orchestra have shown Dr. Muck's Swiss citizenship papers, authenticated June 12, 1917, by Ritter, then the Swiss Minister at Washington. The certificate was given Dr. Muck by the town of Neuheim, in the canton of Zug, on March 4, 1881, soon after he came of age. His father, a Bavarian, had settled there, and had become naturalized when Dr. Muck was six years old.

TRIBUNE
[illegible]: New York City
MAR [illegible] 1918

Music

Boston Symphony Concert Proves One of the Best of Season

Dr. Muck's performance was one of the best of the season. The Brahms third symphony, one of the most difficult of works to present in its true proportions, he conducted with a rhythmic sweep and a wealth of shading which lifted it into the domain of the noblest poetry. The mystical final movement, in particular, received a wonderfully eloquent reading, which was acknowledged by the audience by repeated recalls.

Two of the more recent Sibelius tone poems, "Pohjola's Daughter" and the "Night Ride and Sunrise," both extraordinarily rich in descriptive detail, formed the bulk of the second part of the programme. The former is a composite picture of that strange character of Finnish legend who was part girl, part witch and part virago. The latter is a musical panorama of familiar type. Both represent the fresh inspiration of one of the most distinguished composers of the day, and both were admirably played. The "Tristan" prelude closed the programme.

[illegible] Tauscher.
Others in the audi[illegible] Whitney, Mr. and [illegible] Wilhelm Funk, Altre[illegible] Mrs. Frank Scott G[illegible] Daniel Gregory Maso[illegible] C. Aldred, Mr. and [illegible] the Misses Mary Cro[illegible] cette A. Post, Ablei[illegible] reisler, Miss Helen [illegible] Franz Arens, Whi[illegible] Loemmenich, Dr. E[illegible] Herbert Wither[illegible] old Auer, Otto Well, [illegible] spoon, F. Morris Class, Baron and Baroness de Meyer, William C. Carl and Miss Winifred Christie.

The group of subscribers to the orchestra's programme who had opposed Doktor Muck's appearance here as a disgrace to the city had not given up the fight. At a closed meeting called by Mrs. William Jay it was agreed that every effort should be made to arouse public interest in a movement to prevent a repetition of what they characterized as a blotch upon the otherwise proud patriotic record of the city."

Many Secret Service Men There.

Mrs. George T. Bliss, No. 9 East [illegible] eighth street, headed a group of women who, refusing to use their tickets to the concert, placed them at the disposal of government investigators. Twenty-four

(CONTINUED ON PAGE 4, COLUMN 2, PART 2.)

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PRECISION[SM] RESOLUTION TARGETS

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TRIBUNE
New York City MAR 15 1918

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Extra police protection, asked by the management, was provided. About fifty uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong right arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

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From POST
Address New York City
Date MAR 16 1918

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SUN
New York MAR 15 1918

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall last night, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing in that role on the ground that he is a German citizen and pro-German in sympathy.

The question whether Dr. Muck actually is pro-German, as Mrs. Jay and her followers allege, or is a citizen of Switzerland, as he asserts, with no interests in Germany, still remains unsettled, but the concert last night left no doubt of the fact that the anti-Muck campaign caused no falling off in attendance. All seats and standing room had been sold three-quarters of an hour before the concert began.

Dr. Muck entered the hall at 8:15 o'clock through a double line of uniformed policemen. Not a single voice protested, and five minutes later the conductor was bowing to an audience that received him with handclaps and cheers.

Standing Room All Filled.

Fewer than thirty seats were vacant. And against these few protestants (if their absence is to be taken as a protest) were the standees filling every foot of space the fire laws permit and a crowded outer lobby filled with more than 200 persons insisting on their right to pay admissions.

As individuals in the crowd outside clamored for the management in their eagerness to attend Dr. Muck turned from the applauding audience and lifted his baton. Instantly the strains of "The Star Spangled Banner" floated into the vast auditorium. The entire audience arose.

After the playing of the anthem the loud applause was taken up again and long continued. The intensity and duration of the demonstration seemed to be forced for the purpose of showing approval of Dr. Muck's artistic popularity.

The enthusiasm in the end touched the high mark with encores six times repeated, to each of which Dr. Muck responded, smiling and bowing.

The precautions taken by the police with a view to seeing that the concert, permitted by the proper authorities, passed off without interruption or untoward incident were notably unusual. There were fifty men in uniform and any number of plain clothes men in the lobby on the Fifty-seventh street side, at the Fifty-sixth street entrance and forming a chain guard around the building.

Precautions Unnecessary.

Judging from the humor of the crowd, the remarks and the utter absence of hostile incident, the precautions taken by the authorities at the requests of both the Carnegie Hall and the orchestra managements might have been dispensed with without fear of trouble. Only one protest was heard, and that aired in the usual tones of conversation.

Neither Dr. Muck nor Charles Ellis, manager of the orchestra, had anything to say after the concert, which closed at 10:15. Dr. Muck merely shook his head. Mr. Ellis said:

"Oh, no, there is nothing to say. It is all over."

The last suggested relief. If Mrs. Jay has her way, however, there is to be no let up in the campaign. Two petitions already are circulating in Brooklyn with a view to cancellation of the concert to be given in the Academy of Music to-night. The petitions are being circulated by H. S. Gladman and Dr. Henry A. Fairbairn. The statement given out on behalf of Mrs. Jay was as follows:

"Of course I have nothing to say about any American who loves his country and attends or supports a performance at which Dr. Muck is the leading figure. But what Dr. Muck represents is so opposed to everything the American people have fought for and stand for that I cannot believe a loyal American will tolerate him or any one who supports him.

Disgrace to City, Says Mrs. Jay.

"It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and city under the name and guise of art," Mrs. Jay added.

Mrs. Jay, according to her spokesman, wished the conductor's title spelt with a K—Doktor.

This spokesman accounted for some seats that might otherwise have been empty by saying that at least twelve pairs had been offered to a Federal department and accepted, not counting the seats of Mrs. George T. Bliss, 9 East Sixty-eighth street. Mrs. Bliss had offered her seats direct and not through Mrs. Jay. Mrs. Jay supposed, she said, that these seats were occupied by Federal agents.

In support of her contention that Dr. Muck is pro-German and probably a dangerous alien, Mrs. Jay gave out copies of several letters, including one from John R. Rathom, editor of the Providence *Journal*, in which the editor calls attention to an article published in that paper in May, 1915.

This article charged Dr. Muck with giving $300 to Frederick Greisheimer in California for the use of the *Fatherland* after the latter had indorsed the torpedoing of the Lusitania. Mr. Rathom asserted that this charge has never been denied.

There were several letters from Brooklyn and one from former Governor Edwin Warfield of Maryland. The latter congratulated Mrs. Jay as "a loyal, patriotic American citizen."

The orchestra is to give a matinee concert to-morrow.

Splendid Performance Given.

The programme last night comprised Brahms's symphony in F major; by Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," and the

Continued from First Page.

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NEW YORK HERALD
New York City MAR 15 1918

NEW YORK BOWS HEAD IN SHAME

(CONTINUED FROM PAGE 1, PART 2)

other seats were contributed for a like purpose, with the result that the hall was studded with Secret Service operatives, who not only were interested in Muck, but made notes upon the individuals and actions to be seen in the audience.

John Phillips, member of the East Orange Rifles, a volunteer orgapization that has been substituted for the fighting militia who have gont to the front, expressed his indignation when he discovered that there was no militant demonstration before Carnegie Hall.

"Why, I expected to see 5,000 people outside this hall ready to tear it down in order to prevent this enemy alien from appearing here," he said. "I can't understand why New York would permit itself to be so disgraced. I was a member of the committee that prevented Fritz Kreisler from playing in East Orange. We had a vigilance committee. What's the matter with New York's patriotism?"

Others Still Angry.

"Of course, I have nothing to say about any American who loves his country and then attends a performance at which Doktor Much is a leading figure," said Mrs. Jay at the end of her conference. "I will say, however, that this is a fight to a finish, and we will not stop until such disgraceful exhibition have been stopped."

The Brooklyn opposition to Doktor Muck took the form of two petitions which are being circulated among subscribers to the Boston Symphony concerts there. Both documents, bearing the names of approximately two hundred seat holders, were forwarded to Mrs. Jay and the New York

from half a dozen other cities [illegible] his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

Germans Cheer Vigorously.

From the standpoint of the numerous Germans who crowded into the hall, the reception given to their hero—the Kaiser's favorite—was indeed a gratifying one. From the moment he stepped from behind the wings and into their view they vigorously applauded him. He turned and bowed three times to their uproarious greeting.

But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while thirteen empty boxes in the first tier of boxes and forty-two empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

His Resignation Reported.

But Doktor Muck himself is credited with having succumbed to the insistent demand for his retirement, even if his financial backer, Major N. L. Higginson, insists upon his standing firm against all critics. Both Muck and his enemy aliens, it was said by a close associate of the Prussian musician, are slated to leave the orchestra at the end of the present season.

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season," a member of the orchestra and intimate friend of the Doktor said during the intermission.

"He would have done it earlier," the informant added, "but he is bound by a contract to Major Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The twenty-three enemy alien members of the orchestra, in all probability, will go, also."

Plays National Anthem.

Doktor Muck, ever appreciative of dramatic climaxes, strode upon the platform after his audience had waited several minutes for his appearance—and long after other members of the orchestra had been in their seats. After the applause had subsided and he had ceased bowing he leaned over and bowed to his orchestra members. He waved his baton and they rose to play "The Star Spangled Banner," which he repeatedly had announced as "not being fit for an artist to play," until he was forced to do so by being barred from five cities formerly on the programme of the orchestra.

The direktor perfunctorily waved his baton while the orchestra played the national anthem. At the close of the number there was another burst of applause, obviously directed at the leader and not for the patriotic air which he had refused to play in Providence, R. I.

Then, returning to his printed programme and the Teutonic symphonies, among which he felt more at home, Muck addressed himself to the duties of the evening and left no opportunity for the criticism that he was acting his part perfunctorily.

Those in the Audience.

Among those at the concert were Mrs. Samuel Untermyer, who had several guests. Near her, in another tier loge, was Mrs. James F. D. Lanier, and her party included Mr. and Mrs. Walter T. Rosen.

The wife of Captain Hans Tauscher, who was permitted to return to Ger-

AMERICAN
New York City. MAR 15 1918

MUCK LEADS CONCERT WITH

belligerents last night as an evidence of their intention to continue the struggle.

The petitions, which are being circulated by Henry A. Fairbairn and H. S. Gladwin, both bear this introductory paragraph:—

"We, the undersigned, protest against Dr. Karl Muck coming to this town, as we regard him as a dangerous alien, having been a close friend of Von Bernstorff and is now a representative of the Kaiser, as he acknowledges in Who Is Who, of 1916 and 1917."

Interviewers Are Avoided.

Doktor Muck, accompanied by Major Higginson and N. R. Brennan, assistant manager for the organization, reached the St. Regis Hotel in the morning from Boston. But the direktor and his financial backer immediately dropped out of the public view from the moment they reached the lobby of the hotel, leaving Mr. Brennan to make what replies he could to those who had expressed indignation at the appearance of the Prussian musician here.

"We can say nothing in reply to Mrs. Jay's remarks," said Mr. Brennan, with a wave of his hand. "She represents a small group and, of course, cannot speak for the large number of men and women who have purchased tickets to hear the orchestra. Doktor Muck is just like any other artist"—

"But he has refused to play the national anthem, has criticised it and refused to make replies to questions that have been put to him by a respectably large proportion of the public," was suggested to him.

"No, he never refused to play 'The Star Spangled Banner.' It will be played to-night," andswered Mr. Brennan.

cut evening [illegible] together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are the members of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

In a little while limousines were discharging fashionable parties at the Fifty-seventh street entrance. The concert-goers passed through police lanes and into the hall. There was an atmosphere of tension on all sides. At 8:10 Dr. Muck drove up in a motor car. Several policemen stepped to his side and escorted him to the stage. By this time the auditorium was packed.

In the first tier, however, there were 13 boxes vacant. They testified to the efficacy of the fight Mrs. William Jay, society woman, has made against Dr. Muck, alleged pro-German and German sympathizer, appearing.

It was learned afterwards that Mrs. Jay had turned over twenty-four seats to the Department of Justice. Mrs. George T. Bliss, another woman of society, living at No. 9 East Sixty-fourth street, gave her box to secret service men. Many of these seats were used.

Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra, but was on hand early last night.

TENSION TIGHTENS.

The tension tightened as the orchestra men stopped the ensemble of discord incident to the "tuning up process." Then Dr. Muck appeared, bowing, with baton in hand.

He received an ovation.

Three times Dr. Muck turned and bowed to the enthusiastic throng before the hand-clapping ceased.

The silence was shattered by the crash of the opening strains of the "Star Spangled Banner," which Dr. Muck led with vigor. Another round of hand-clapping, and the orchestra proceeded with its programme.

AUDIENCE ATTENTIVE.

The first half of the orchestra's programme was a Brahms symphony. The great audience was exceedingly attentive, and alert eyes watched every wave of Dr. Muck's baton. It was plain that many of the throng had not come solely because of a love for music.

When the symphony was finished there was vociferous applause. Dr. Muck turned, smiling, and bowed his recognition. The applause continued for some time and Dr. Muck was forced to bow six times in recognition of the ovation.

At the conclusion of the concert the throng again applanded the conductor vigorously, making conclusive his triumph, at least so far as the audience which heard him last night was concerned.

TO CONTINUE FIGHT.

Mrs. Jay and her cohorts, although disappointed in their failure to stop last night's concert, will fight on to prevent Dr. Muck's appearance this evening at the Academy of Music in Brooklyn.

All day yesterday those opposed to Dr. Muck besieged the police, Commissioner of Licenses and Federal authorities in a vain effort to prevent the concert last night in Carnegie Hall.

They will wage the fight more vigorously to-day. Two anti-Muck factions in Brooklyn already are circulating petitions among the symphony subscribers in Brooklyn, requesting the Commissioner of Licenses to revoke the license for the concert to-night. One petition had 65 names on it last evening.

Mrs. Jay has received numerous letters and telegrams commending her for her fight on Dr. Muck. One of the tributes came yesterday from Gertrude Atherton, the novelist. Another was written on the stationery of the War Department, and bore the [illegible] right."

From TRIBUNE
Address: New York City
Date MAR 16 1918

Dr. Muck Plays Again Without Causing a Riot

Second Concert Is Given in Brooklyn With U. S. Flags as Drapery

Again nothing happened. Dr. Karl Muck and his Boston Symphony Orchestra gave their scheduled performance last evening at the Brooklyn Academy of Music. The second concert, like that of Thursday, was played in perfect tranquillity, without a sign of the disturbance expected by the forces who have been opposing the conductor's appearance. There were few vacant seats. Four large American flags were draped on the platform. Mrs. William Jay, leader of the subscribers who are campaigning to wrest Dr. Muck's baton from his hand, has not yet located the "trump card" which was lost in the shuffle Thursday night. It may turn up to-day, however, in time to cause a demonstration at the Symphony Orchestra's last concert in Carnegie Hall, for Mrs. Jay has sent out an appeal for tickets dated this afternoon.

"Subscribers for the Boston Symphony concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending these tickets by messenger at once to Mrs. William Jay, 850 Park Avenue," reads the appeal.

It is intimated by persons close to Mrs. Jay that if enough seats are secured before the matinee there will be some sort of protest against Dr. Muck.

The directors of the Brooklyn Institute, who engaged Dr. Muck, would not divulge last night what was discussed Thursday at their special meeting. It is understood, however, that the meeting was called to decide upon what course of action should be adopted in regard to Dr. Muck.

"It is a pity that art and patriotism sometimes conflict," said Charles D. Atkins, director of the institute. From which it may be inferred that Dr. Muck will not be engaged for next season.

An indignation meeting at which twenty-three Grand Army posts were represented was held in Borough Hall, Brooklyn, yesterday afternoon to protest against last night's concert. A resolution declaring the performance to be a disgrace to the citizens of Brooklyn was passed unanimously. Commander Ulrich P. Eshleman, McKenzie Post 399, presided.

Upon request the management of the Boston Symphony Orchestra have shown Dr. Muck's Swiss citizenship papers, authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. The certificate was given Dr. Muck by the town of Neuheim, in the canton of Zug, on March 4, 1881, soon after he came of age. His father, a Bavarian, had settled there, and had become naturalized when Dr. Muck was six years old.

TRIBUNE
New York City MAR 15 1918

Music

Boston Symphony Concert Proves One of the Best of Season

Dr. Muck's performance was one of the best of the season. The Brahms third symphony, one of the most difficult of works to present in its true proportions, he conducted with a rhythmic sweep and a wealth of shading which lifted it into the domain of the noblest poetry. The mystical final movement, in particular, received a wonderfully eloquent reading, which was acknowledged by the audience by repeated recalls.

Two of the more recent Sibelius tone poems, "Pohjola's Daughter" and the "Night Ride and Sunrise," both extraordinarily rich in descriptive detail, formed the bulk of the second part of the programme. The former is a composite picture of that strange character of Finnish legend who was part girl, part witch and part virago. The latter is a musical panorama of familiar type. Both represent the fresh inspiration of one of the most distinguished composers of the day, and both were admirably played. The "Tristan" prelude closed the programme.

[illegible] man. Cou[illegible] another [illegible] the [illegible] party [illegible] her [illegible] Tauscher.

Others in the audie[illegible] Whitney, Mr. and [illegible] Wilhelm Funk, Alfred [illegible] Mrs. Frank Scott G[illegible] Daniel Gregory Maso[illegible] F. Aldred, Mr. and [illegible] the Misses Mary Cro[illegible] ette A. Post, Adler [illegible] reisler, Miss Helen [illegible] ranz Arens, Willi[illegible] Louis Loommenich, Dr. F[illegible] rsch, Leopold Auer, Otto Weil, [illegible] Herbert Witherspoon, F. Morris Class, Baron and Baroness de Meyer, William C. Carl and Miss Winifred Christie.

The group of subscribers to the orchestra's programme who had opposed Doktor Muck's appearance here as a disgrace to the city had not given up the fight. At a closed meeting called by Mrs. William Jay it was agreed that every effort should be made to arouse public interest in a movement to prevent a repetition of what they characterized as "a blotch upon the otherwise proud patriotic record of the city."

Many Secret Service Men Th[illegible]

Mrs. George T. Bliss, No. 9 East [illegible] eighth street, headed a group of wo[illegible] who, refusing to use their tickets to the concert, placed them at the disposal of government investigators. Twenty-four

(CONTINUED ON PAGE 4, COLUMN 2, PART 2)

TRIBUNE
New York City
MAR 15 1918

No Jarring Note In Audience at Muck Concert

Police at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symphony Orchestra appeared at Carnegie Hall last night and gave their symphony concert without the interruption that had been prophesied by Mrs. William Jay and other subscribers who have been conducting a campaign against the conductor's appearance in New York City.

Extra police protection, asked by the management, was provided. About fifty uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong right arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Undeterred by their failure to halt last night's concert, the subscribers led by Mrs. Jay will carry their fight to Brooklyn to-morrow night, where the Boston Symphony is booked to play. Failing to halt Dr. Muck's appearance there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturady performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of Brooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be subscribers were appended.

Charles Ellis, manager of the Symphony Orchestra, refused to make any statement.

Mrs. Jay to Keep Up Fight

Mrs. Jay did not reveal what had happened to her final "trump card."

"Of course, I have nothing to say about any American who loves his country and who attends or supports a performance at which Dr. Muck is a leading figure after what is known of his sympathies in this conflict between American ideals and German ideas of conquering the universe," she said last evening.

"What he represents is so opposite to everything which the American people have lived and fought for that I cannot believe America will tolerate him or any one who supports him now. It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and to the City of New York under the guise of art or a similar subterfuge. At any rate, our efforts will go on as usual."

Twenty-four seats which were turned over yesterday to Mrs. Jay by subscribers were given to the Secret Service men who occupied them last evening. During the day Mrs. Jay received many letters from per[illegible] who assured her of their moral suppo[illegible] in her efforts to prevent Dr. Muck from appearing in New York. Edwin M. Warfield, former Governor of Maryland; Gertrude Atherton, Mrs. Frederick Leavens, Mrs. Robert Ide, Mrs. George T. Bliss and Mrs. Carroll J. [illegible] were among the writers.

From POST
Address New York City
Date MAR 16 1918

Having examined carefully Dr. Muck[illegible] certificate of Swiss citizenship and co[illegible] vinced ourselves of its authenticity, w[illegible] are prepared to state that never was th[illegible] andante of Brahms's Third Symphon[illegible] played with such vigor, control of nu[illegible] ance, and inspiring musicianship as i[illegible] was last night.

SUN
New York City
MAR 15 1918

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall last night, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing in that role on the ground that he is a German citizen and pro-German in sympathy.

The question whether Dr. Muck actually is pro-German, as Mrs. Jay and her followers allege, or is a citizen of Switzerland, as he asserts, with no interests in Germany, still remains unsettled, but the concert last night left no doubt of the fact that the anti-Muck campaign caused no falling off in attendance. All seats and standing room had been sold three-quarters of an hour before the concert began.

Dr. Muck entered the hall at 8:15 o'clock through a double line of uniformed policemen. Not a single voice protested, and five minutes later the conductor was bowing to an audience that received him with handclaps and cheers.

Standing Room All Filled.

Fewer than thirty seats were vacant. And against these few protestants (if their absence is to be taken as a protest) were the standees filling every foot of space the fire laws permit and a crowded outer lobby filled with more than 200 persons insisting on their right to pay admissions.

As individuals in the crowd outside clamored for the management in their eagerness to attend Dr. Muck turned from the applauding audience and lifted his baton. Instantly the strains of "The Star Spangled Banner" floated into the vast auditorium. The entire audience arose.

After the playing of the anthem the loud applause was taken up again and long continued. The intensity and duration of the demonstration seemed to be forced for the purpose of showing approval of Dr. Muck's artistic popularity.

The enthusiasm in the end touched the high mark with encores six times repeated, to each of which Dr. Muck responded, smiling and bowing.

The precautions taken by the police with a view to seeing that the concert, permitted by the proper authorities, passed off without interruption or untoward incident were notably unusual. There were fifty men in uniform and any number of plain clothes men in the lobby on the Fifty-seventh street side, at the Fifty-sixth street entrance and forming a chain guard around the building.

Precautions Unnecessary.

Judging from the humor of the crowd, the remarks and the utter absence of inimical incident, the precautions taken by the authorities at the requests of both the Carnegie Hall and the orchestra managements might have been dispensed with without fear of trouble. Only one protest was heard, and that aired in the usual tones of conversation.

Neither Dr. Muck nor Charles Ellis, manager of the orchestra, had anything to say after the concert, which closed at 10:15. Dr. Muck merely shook his head. Mr. Ellis said:

"Oh, no, there is nothing to say. It is all over."

The last suggested relief. If Mrs. Jay has her way, however, there is to be no let up in the campaign. Two petitions already are circulating in Brooklyn with a view to cancellation of the concert to be given in the Academy of Music to-night. The petitions are being circulated by H. S. Gladman and Dr. Henry A. Fairbairn. The statement given out on behalf of Mrs. Jay was as follows:

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Continued from First Page.

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NEW YORK HERALD
New York City
MAR 15 1918

NEW YORK BOWS HEAD IN SHAME AS MUCK LEADS

Kaiser's Favorite Is Permitted to Direct Symphony Concert Here.

GERMANS APPLAUD THEIR HERO LOUDLY

Close Associate Says Conductor Will Resign at End of This Season.

New York last night bowed its head in shame as it stepped down from its proud position in the first rank of the patriotic cities of the nation.

For Father Knickerbocker, possessor of an enviable reputation for patriotic war service, was compelled to play the unwilling host to Doktor Karl Muck, music direktor extraordinary to the Kaiser, and his twenty-three enemy alien associates.

While fifty uniformed policemen and a horde of government Secret Service men looked on, the man who has been barred from half a dozen other cities because of his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

Germans Cheer Vigorously.

From the standpoint of the numerous Germans who crowded into the hall, the reception given to their hero—the Kaiser's favorite—was indeed a gratifying one. From the moment he stepped from behind the wings and into their view they vigorously applauded him. He turned and bowed three times to their uproarious greeting.

But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while thirteen empty boxes in the first tier of boxes and forty-two empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

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"He would have done it earlier," the informant added, "but he is bound by a contract to Major Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The twenty-three enemy alien members of the orchestra, in all probability, will go, also."

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Those in the Audience.

Among those at the concert were Mrs. Samuel Untermyer, who had several guests. Near her, in another tier loge, was Mrs. James F. D. Lanier, and her party included Mr. and Mrs. Walter T. Rosen.

The wife of Captain Hans Tauscher, who was permitted to return to Ger-

AMERICAN
New York City.
MAR 15 1918

MUCK LEADS CONCERT WITH POLICE GUARD

Cordon Thrown Around Carnegie Hall as Prelude to Boston Symphony Orchestra Programme

Vacant Boxes Testify to Efficacy of Mrs. William Jay's German Sympathizer Campaign

The tramp, tramp, tramp of police feet, and the tap, tap, tap of police clubs on the pavement around Carnegie Hall last night played a monotonous prelude to the concert the Boston Symphony Orchestra later gave under the leadership of Dr. Karl Muck.

A cordon of more than fifty uniformed patrolmen was thrown around the auditorium an hour before the concert was scheduled to start. In the lobby, and within the hall, were perhaps thirty detectives in civilian clothes.

Among the early arrivals was a group of handsome men in stylishly cut evening clothes. They stuck close together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are the members of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

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AUDIENCE ATTENTIVE.

The first half of the orchestra's programme was a Brahms symphony. The great audience was exceedingly attentive, and alert eyes watched every wave of Dr. Muck's baton. It was plain that many of the throng had not come solely because of a love for music.

When the symphony was finished there was vociferous applause. Dr. Muck turned, smiling, and bowed his recognition. The applause continued for some time and Dr. Muck was forced to bow six times in recognition of the ovation.

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TO CONTINUE FIGHT.

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They will wage the fight more vigorously to-day. Two anti-Muck factions in Brooklyn already are circulating petitions among the symphony subscribers in Brooklyn, requesting the Commissioner of Licenses to revoke the license for the concert to-night. One petition had 65 names on it last evening.

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From TRIBUNE
Address: New York City
Date MAR 16 1918

Dr. Muck Plays Again Without Causing a Riot

Second Concert Is Given in Brooklyn With U. S. Flags as Drapery

Again nothing happened. Dr. Karl Muck and his Boston Symphony Orchestra gave their scheduled performance last evening at the Brooklyn Academy of Music. The second concert, like that of Thursday, was played in perfect tranquillity, without a sign of the disturbance expected by the forces who have been opposing the conductor's appearance. There were few vacant seats. Four large American flags were draped on the platform.

Mrs. William Jay, leader of the subscribers who are campaigning to wrest Dr. Muck's baton from his hand, has not yet located the "trump card" which was lost in the shuffle Thursday night. It may turn up to-day, however, in time to cause a demonstration at the Symphony Orchestra's last concert in Carnegie Hall, for Mrs. Jay has sent out an appeal for tickets dated this afternoon.

"Subscribers for the Boston Symphony concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending these tickets by messenger at once to Mrs. William Jay, 850 Park Avenue," reads the appeal.

It is intimated by persons close to Mrs. Jay that if enough seats are secured before the matinee there will be some sort of protest against Dr. Muck.

The directors of the Brooklyn Institute, who engaged Dr. Muck, would not divulge last night what was discussed Thursday at their special meeting. It is understood, however, that the meeting was called to decide upon what course of action should be adopted in regard to Dr. Muck.

"It is a pity that art and patriotism sometimes conflict," said Charles D. Atkins, director of the institute. From which it may be inferred that Dr. Muck will not be engaged for next season.

An indignation meeting at which twenty-three Grand Army posts were represented was held in Borough Hall, Brooklyn, yesterday afternoon to protest against last night's concert. A resolution declaring the performance to be a disgrace to the citizens of Brooklyn was passed unanimously. Commander Ulrich P. Eshleman, McKenzie Post 399, presided.

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TRIBUNE
New York City
MAR 15 1918

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Two of the more recent Sibelius tone poems, "Pohjola's Daughter" and the "Night Ride and Sunrise," both extraordinarily rich in descriptive detail, formed the bulk of the second part of the programme. The former is a composite picture of that strange character of Finnish legend who was part girl, part witch and part virago. The latter is a musical panorama of familiar type. Both represent the fresh inspiration of one of the most distinguished composers of the day, and both were admirably played. The "Tristan" prelude closed the programme.

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The group of subscribers to the orchestra's programme who had opposed Doktor Muck's appearance here as a disgrace to the city had not given up the fight. At a closed meeting called by Mrs. William Jay it was agreed that every effort should be made to arouse public interest in a movement to prevent a repetition of what they characterized as "a blotch upon the otherwise proud patriotic record of [illegible] city."

Many Secret Service Men Th[illegible]

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(CONTINUED ON PAGE 4, COLUMN 2, PART 2.)

TRIBUNE
New York City
MAR 15 1918

No Jarring Note In Audience at Muck Concert

Police at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symphony Orchestra appeared at Carnegie Hall last night and gave their symphony concert without the interruption that had been prophesied by Mrs. William Jay and other subscribers who have been conducting a campaign against the conductor's appearance in New York City.

Extra police protection, asked by the management, was provided. About fifty uniformed men and twenty detectives were stationed along the Fifty-sixth and Fifty-seventh Street sides of Carnegie Hall and scattered among the audience, a few wearing evening dress. But there was no necessity for calling upon either the authority of the law or its strong right arm.

Long before the hour set for the concert to begin throngs crowded into the lobby, overflowing the steps and sidewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Undeterred by their failure to halt last night's concert, the subscribers led by Mrs. Jay will carry their fight to Brooklyn to-morrow night, where the Boston Symphony is booked to play. Failing to halt Dr. Muck's appearance there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturady performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of Brooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be subscribers were appended.

Charles Ellis, manager of the Symphony Orchestra, refused to make any statement.

Mrs. Jay to Keep Up Fight

Mrs. Jay did not reveal what had happened to her final "trump card."

"Of course, I have nothing to say about any American who loves his country and who attends or supports a performance at which Dr. Muck is a leading figure after what is known of his sympathies in this conflict between American ideals and German ideas of conquering the universe," she said last evening.

"What he represents is so opposite to everything which the American people have lived and fought for that I cannot believe America will tolerate him or any one who supports him now. It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and to the City of New York under the guise of art or a similar subterfuge. At any rate, our efforts will go on as usual."

Twenty-four seats which were turned over yesterday to Mrs. Jay by subscribers were given to the Secret Service men who occupied them last evening. During the day Mrs. Jay received many letters from per[illegible] who assured her of their moral suppo[illegible] in her efforts to prevent Dr. Muck from appearing in New York. Edwin M. Warfield, former Governor of Maryland; Gertrude Atherton, Mrs. Frederick Leavens, Mrs. Robert Ide, Mrs. George T. Bliss and Mrs. Carroll J. [illegible] were among the writers.

om POST
ddress New York City
ate MAR 16 1918

Having examined carefully Dr. Muck[illegible] certificate of Swiss citizenship and co[illegible] vinced ourselves of its authenticity, w[illegible] are prepared to state that never was th[illegible] andante of Brahms's Third Symphon[illegible] played with such vigor, control of nu[illegible] ance, and inspiring musicianship as [illegible] was last night.

SUN
ss: New York City MAR 15 1918

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall last night, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing in that role on the ground that he is a German citizen and pro-German in sympathy.

The question whether Dr. Muck actually is pro-German, as Mrs. Jay and her followers allege, or is a citizen of Switzerland, as he asserts, with no interests in Germany, still remains unsettled, but the concert last night left no doubt of the fact that the anti-Muck campaign caused no falling off in attendance. All seats and standing room had been sold three-quarters of an hour before the concert began.

Dr. Muck entered the hall at 8:15 o'clock through a double line of uniformed policemen. Not a single voice protested, and five minutes later the conductor was bowing to an audience that received him with handclaps and cheers.

Standing Room All Filled.

Fewer than thirty seats were vacant. And against these few protestants (if their absence is to be taken as a protest) were the standees filling every foot of space the fire laws permit and a crowded outer lobby filled with more than 200 persons insisting on their right to pay admissions.

As individuals in the crowd outside clamored for the management in their eagerness to attend Dr. Muck turned from the applauding audience and lifted his baton. Instantly the strains of "The Star Spangled Banner" floated into the vast auditorium. The entire audience arose.

After the playing of the anthem the loud applause was taken up again and long continued. The intensity and duration of the demonstration seemed to be forced for the purpose of showing approval of Dr. Muck's artistic popularity.

The enthusiasm in the end touched the high mark with encores six times repeated, to each of which Dr. Muck responded, smiling and bowing.

The precautions taken by the police with a view to seeing that the concert, permitted by the proper authorities, passed off without interruption or untoward incident were notably unusual. There were fifty men in uniform and any number of plain clothes men in the lobby on the Fifty-seventh street side, at the Fifty-sixth street entrance and forming a chain guard around the building.

Precautions Unnecessary.

Judging from the humor of the crowd, the remarks and the utter absence of inimical incident, the precautions taken by the authorities at the requests of both the Carnegie Hall and the orchestra managements might have been dispensed with without fear of trouble. Only one protest was heard, and that aired in the usual tones of conversation.

Neither Dr. Muck nor Charles Ellis, manager of the orchestra, had anything to say after the concert, which closed at 10:15. Dr. Muck merely shook his head. Mr. Ellis said:

"Oh, no, there is nothing to say. It is all over."

The last suggested relief. If Mrs. Jay has her way, however, there is to be no let up in the campaign. Two petitions already are circulating in Brooklyn with a view to cancellation of the concert to be given in the Academy of Music to-night. The petitions are being circulated by H. S. Gladman and Dr. Henry A. Fairbairn. The statement given out on behalf of Mrs. Jay was as follows:

"Of course I have nothing to say of any American who loves his country and attends or supports a performance at which Dr. Muck is the leading figure. But what Dr. Muck represents is so opposed to everything the American people have fought for and stand for that I cannot believe a loyal American will tolerate him or any one who supports him.

Disgrace to City, Says Mrs. Jay.

"It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and city under the name and guise of art," Mrs. Jay added.

Mrs. Jay, according to her spokesman, wished the conductor's title spelt with a K—Doktor.

This spokesman accounted for some seats that might otherwise have been empty by saying that at least twelve pairs had been offered to a Federal department and accepted, not counting the seats of Mrs. George T. Bliss, 9 East Sixty-eighth street. Mrs. Bliss had offered her seats direct and not through Mrs. Jay. Mrs. Jay supposed, she said, that these seats were occupied by Federal agents.

In support of her contention that Dr. Muck is pro-German and probably a dangerous alien, Mrs. Jay gave out copies of several letters, including one from John R. Rathom, editor of the Providence *Journal*, in which the editor calls attention to an article published in that paper in May, 1915.

This article charged Dr. Muck with giving $300 to Frederick Greisheimer in California for the use of the *Fatherland* after the latter had indorsed the torpedoing of the Lusitania. Mr. Rathom asserted that this charge has never been denied.

There were several letters from Brooklyn and one from former Governor Edwin Warfield of Maryland. The latter congratulated Mrs. Jay as "a loyal, patriotic American citizen."

The orchestra is to give a matinee concert to-morrow.

Splendid Performance Given.

The programme last night comprised Brahms's symphony in F major; by Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," and the

Continued from First Page.

prelude to Wagners "Tristan and Isolde." The playing of the national anthem pre-

m NEW YORK HERALD
dress New York City
te MAR 15 1918

NEW YORK BOWS HEAD IN SHAME AS MUCK LEADS

Kaiser's Favorite Is Permitted to Direct Symphony Concert Here.

GERMANS APPLAUD THEIR HERO LOUDLY

Close Associate Says Conductor Will Resign at End of This Season.

New York last night bowed its head in shame as it stepped down from its proud position in the first rank of the patriotic cities of the nation.

For Father Knickerbocker, possessor of an enviable reputation for patriotic war service, was compelled to play the unwilling host to Doktor Karl Muck, music direktor extraordinary to the Kaiser, and his twenty-three enemy alien associates.

While fifty uniformed policemen and a horde of government Secret Service men looked on, the man who has been barred from half a dozen other cities because of his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

Germans Cheer Vigorously.

From the standpoint of the numerous Germans who crowded into the hall, the reception given to their hero—the Kaiser's favorite—was indeed a gratifying one. From the moment he stepped from behind the wings and into their view they vigorously applauded him. He turned and bowed three times to their uproarious greeting.

But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while thirteen empty boxes in the first tier of boxes and forty-two empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

His Resignation Reported.

But Doktor Muck himself is credited with having succumbed to the insistent demand for his retirement, even if his financial backer, Major N. L. Higginson, insists upon his standing firm against all critics. Both Muck and his [illegible]emy aliens, it was said by a close associate of the Prussian musician, are slated to leave the orchestra at the end of the present season.

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season," a member of the orchestra and intimate friend of the Doktor said during the intermission.

"He would have done it earlier," the informant added, "but he is bound by a contract to Major Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The twenty-three enemy alien members of the orchestra, in all probability, will go, also."

Plays National Anthem.

Doktor Muck, ever appreciative of dramatic climaxes, strode upon the platform [illegible] his audience had waited several min[illegible] for his appearance—and long after [illegible] members of the orchestra had been [illegible] seats. After the applause had sub[illegible]d he had ceased bowing he leaned [illegible] bowed to his orchestra members. [illegible]is baton and they rose to play [illegible]ar Spangled Banner," which he [illegible]lly had announced as "not being [illegible] an artist to play," until he was [illegible]o do so by being barred from five [illegible]ormerly on the programme of the [illegible]ra.

[illegible] direktor perfunctorily waved his [illegible] while the orchestra played the na[illegible] anthem. At the close of the num[illegible]ere was another burst of applause, [illegible]usly directed at the leader and not [illegible] the patriotic air which he had refused [illegible]lay in Providence, R. I.

[illegible]en, returning to his printed programme [illegible] the Teutonic symphonies, among [illegible] he felt more at home, Muck ad[illegible] himself to the duties of the even[illegible] left no opportunity for the crit[illegible] that he was acting his part per[illegible]

Those in the Audience.

[illegible]hose at the concert were Mrs. [illegible]termyer, who had several [illegible] her, in another tier loge, [illegible]es F. D. Lanier, and her [illegible] Mr. and Mrs. Walter T. [illegible]

[illegible] Captain Hans Tauscher [illegible] permitted to return to Ger[illegible]

AMERICAN
ess: New York City.
MAR 15 1918

MUCK LEADS CONCERT WITH POLICE GUARD

Cordon Thrown Around Carnegie Hall as Prelude to Boston Symphony Orchestra Programme

Vacant Boxes Testify to Efficacy of Mrs. William Jay's German Sympathizer Campaign

The tramp, tramp, tramp of police feet, and the tap, tap, tap of police clubs on the pavement around Carnegie Hall last night played a monotonous prelude to the concert the Boston Symphony Orchestra later gave under the leadership of Dr. Karl Muck.

A cordon of more than fifty uniformed patrolmen was thrown around the auditorium an hour before the concert was scheduled to start. In the lobby, and within the hall, were perhaps thirty detectives in civilian clothes.

Among the early arrivals was a group of handsome men in stylishly cut evening clothes. They stuck close together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are the members of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

In a little while limousines were discharging fashionable parties at the Fifty-seventh street entrance. The concert-goers passed through police lanes and into the hall. There was an atmosphere of tension on all sides. At 8:10 Dr. Muck drove up in a motor car. Several policemen stepped to his side and escorted him to the stage. By this time the auditorium was packed.

In the first tier, however, there were 13 boxes vacant. They testified to the efficacy of the fight Mrs. William Jay, society woman, has made against Dr. Muck, alleged pro-German and German sympathizer, appearing.

It was learned afterwards that Mrs. Jay had turned over twenty-four seats to the Department of Justice. Mrs. George T. Bliss, another woman of society, living at No. 9 East Sixty-fourth street, gave her box to secret service men. Many of these seats were used.

Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra, but was on hand early last night.

TENSION TIGHTENS.

The tension tightened as the orchestra men stopped the ensemble of discord incident to the "tuning up process." Then Dr. Muck appeared, bowing, with baton in hand.

He received an ovation.

Three times Dr. Muck turned and bowed to the enthusiastic throng before the hand-clapping ceased.

The silence was shattered by the crash of the opening strains of the "Star Spangled Banner," which Dr. Muck led with vigor. Another round of hand-clapping, and the orchestra proceeded with its programme.

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"What he represents is so opposite to everything which the American people have lived and fought for that I cannot believe America will tolerate him or any one who supports him now. It is for those who love their country to take a stand which will prevent a repetition of such a disgrace to the nation and to the City of New York under the guise of art or a similar subterfuge. At any rate, our efforts will go on as usual."

Twenty-four seats which were turned over yesterday to Mrs. Jay by subscribers were given to the Secret Service men who occupied them last evening. During the day Mrs. Jay received many letters from per who assured her of their moral suppo her efforts to prevent Dr. Muck appearing in New York. Edwi Warfield, former Governor of M land; Gertrude Atherton, Mrs. erick Leavens, Mrs. Robert Ide, George T. Bliss and Mrs. Carro were among the writers.

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Having examined carefully Dr. Muc certificate of Swiss citizenship and co vinced ourselves of its authenticity, are prepared to state that never was th andante of Brahms's Third Symphon played with such vigor, control of nuance, and inspiring musicianship as it was last night.

DR. MUCK WINS OVATION; FOES' CAMPAIGN FAILS

"Star Spangled Banner" Stirs Big Audience to Enthusiastic Pitch.

NATIVITY STILL MOOTED

Federal Officials Refuse to Interfere Despite Protests by Many Women.

The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall last night, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing in that role on the ground that he is a German citizen and pro-German in sympathy.

The question whether Dr. Muck actually is pro-German, as Mrs. Jay and her followers allege, or is a citizen of Switzerland, as he asserts, with no interests in Germany, still remains unsettled, but the concert last night left no doubt of the fact that the anti-Muck campaign caused no falling off in attendance. All seats and standing room had been sold three-quarters of an hour before the concert began.

Dr. Muck entered the hall at 8:15 o'clock through a double line of uniformed policemen. Not a single voice protested, and five minutes later the conductor was bowing to an audience that received him with handclaps and cheers.

Standing Room All Filled.

Fewer than thirty seats were vacant. And against these few protestants (if their absence is to be taken as a protest) were the standees filling every foot of space the fire laws permit and a crowded outer lobby filled with more than 200 persons insisting on their right to pay admissions.

As individuals in the crowd outside clamored for the management in their eagerness to attend Dr. Muck turned from the applauding audience and lifted his baton. Instantly the strains of "The Star Spangled Banner" floated into the vast auditorium. The entire audience arose.

After the playing of the anthem the loud applause was taken up again and long continued. The intensity and duration of the demonstration seemed to be forced for the purpose of showing approval of Dr. Muck's artistic popularity.

The enthusiasm in the end touched the high mark with encores six times repeated, to each of which Dr. Muck responded, smiling and bowing.

The precautions taken by the police with a view to seeing that the concert, permitted by the proper authorities, passed off without interruption or untoward incident were notably unusual. There were fifty men in uniform and any number of plain clothes men in the lobby on the Fifty-seventh street side, at the Fifty-sixth street entrance and forming a chain guard around the building.

Precautions Unnecessary.

Judging from the humor of the crowd, the remarks and the utter absence of hinimical incident, the precautions taken by the authorities at the requests of both the Carnegie Hall and the orchestra managements might have been dispensed with without fear of trouble. Only one protest was heard, and that aired in the usual tones of conversation.

Neither Dr. Muck nor Charles Ellis, manager of the orchestra, had anything to say after the concert, which closed at 10:15. Dr. Muck merely shook his head. Mr. Ellis said:

"Oh, no, there is nothing to say. It is all over."

The last suggested relief. If Mrs. Jay has her way, however, there is to be no let up in the campaign. Two petitions already are circulating in Brooklyn with a view to cancellation of the concert, [illegible] after the latter had indorsed the torpedoing of the Lusitania. Mr. Rathom asserted that this charge has never been denied.

There were several letters from Brooklyn and one from former Governor Edwin Warfield of Maryland. The latter congratulated Mrs. Jay as "a loyal, patriotic American citizen."

The orchestra is to give a matinee concert to-morrow.

Splendid Performance Given.

The programme last night comprised Brahms's symphony in F major; by Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," and the

Continued from First Page.

prelude to Wagners "Tristan and Isolde." The playing of the national anthem preceded the programme.

The orchestra gave a splendid performance of the Brahms symphony, the master's third. Dr. Muck is in his own kingdom when he interprets the works of Brahms. Last night his reading was significant for rare tonal clarity, a marvellous treatment of dynamics and beauty in depth of style.

The andante especially gave a rare display in delicacy of nuance and fine phrasing. At the end of the whole performance the approval shown by the audience was very warm. Dr. Muck had the orchestra stand and share in it and again he himself received several recalls.

The first of the two pieces by Sibelius, "Pohjola's Daughter," was first performed in this country under the composer's baton at a Norfolk, Conn., festival concert in June, 1914. It is a symphonic fantasia of descriptive character and treats of a rune in the Finnish epic "Kalevela," in which a maiden of Pohjola, which means the north country and, according to Philip Hale's programme notes, "is sometimes identified with Lapland," sits on a rainbow and is wooed by a Scandinavian deity called Wainamoinen, who with heavy heart for having failed to meet a test the maiden put to him finally rides away. It is music which is varied in type and effective.

The second piece, "Night Ride and Sunrise," a symphonic poem, is without any printed explanation. There is pictured in it a galloping horseman, whose ride is long, and the rising of the sun, loudly proclaimed. The score has some passages of striking color.

Wishes More Were Like Muck.

During the afternoon some of the opponents of Dr. Muck made a last effort to prevent his appearance by trying to prevail upon the Federal authorities to intern him. The offices of the New York Port Alien Enemy Bureau, the Department of Justice, the United States Marshal and the United States Attorney were all appealed to, but in vain.

William Wallace, Jr., Deputy Attorney-General, in charge of the first named organization, said to the complainants: "As long as a man con- [illegible] than an orchestra

NEW YORK BOWS HEAD IN SHAME AS MUCK LEADS

Kaiser's Favorite Is Permitted to Direct Symphony Concert Here.

GERMANS APPLAUD THEIR HERO LOUDLY

Close Associate Says Conductor Will Resign at End of This Season.

New York last night bowed its head in shame as it stepped down from its prominent position in the first rank of the patriotic cities of the nation.

For Father Knickerbocker, possessor of an enviable reputation for patriotic war service, was compelled to play the unwilling host to Doktor Karl Muck, music direktor extraordinary to the Kaiser, and his twenty-three enemy alien associates.

While fifty uniformed policemen and a horde of government Secret Service men looked on, the man who has been barred from half a dozen other cities because of his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

Germans Cheer Vigorously.

From the standpoint of the numerous Germans who crowded into the hall, the reception given to their hero—the Kaiser's favorite—was indeed a gratifying one. From the moment he stepped from behind the wings and into their view they vigorously applauded him. He turned and bowed three times to their uproarious greeting.

But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while thirteen empty boxes in the first tier of boxes and forty-two empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

His Resignation Reported.

But Doktor Muck himself is credited with having succumbed to the insistent demand for his retirement, even if his financial backer, Major N. L. Higginson, insists upon his standing firm against all critics. Both Muck and his twenty aliens, it was said by a close associate of the Prussian musician, are slated to leave the orchestra at the end of the present season.

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season," a member of the orchestra and intimate friend of the Doktor said during the intermission.

"He would have done it earlier," the informant added, "but he is bound by a contract to Major Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The twenty-three enemy alien members of the orchestra, in all probability, will go, also."

Plays National Anthem.

Doktor Muck, ever appreciative of dramatic climaxes, strode upon the platform after his audience had waited several minutes for his appearance—and long after other members of the orchestra had been in their seats. After the applause had subsided and he had ceased bowing he leaned over and bowed to his orchestra members. Raised his baton and they rose to play "The Star Spangled Banner," which he repeatedly had announced as "not being for an artist to play," until he was forced to do so by being barred from five works formerly on the programme of the orchestra.

The direktor perfunctorily waved his men while the orchestra played the national anthem. At the close of the number there was another burst of applause, vigorously directed at the leader and not at the patriotic air which he had refused to play in Providence, R. I.

Returning to his printed programme [illegible] the Teutonic symphonies, among which he felt more at home, Muck addressed himself to the duties of the evening. [illegible] left no opportunity for the critics to say that he was acting his part perfunctorily.

Those in the Audience.

Among those at the concert were Mrs. [illegible] Ochsenmyer, who had several [illegible] her, in another tier loge, [illegible] Mrs. F. D. Lanier, and her [illegible] Mr. and Mrs. Walter T. [illegible]

Captain Hans Tauscher, [illegible] permitted to return to Ger-

MUCK LEADS CONCERT WITH POLICE GUARD

Cordon Thrown Around Carnegie Hall as Prelude to Boston Symphony Orchestra Programme

Vacant Boxes Testify to Efficacy of Mrs. William Jay's German Sympathizer Campaign

The tramp, tramp, tramp of police feet, and the tap, tap, tap of police clubs on the pavement around Carnegie Hall last night played a monotonous prelude to the concert the Boston Symphony Orchestra later gave under the leadership of Dr. Karl Muck.

A cordon of more than fifty uniformed patrolmen was thrown around the auditorium an hour before the concert was scheduled to start. In the lobby, and within the hall, were perhaps thirty detectives in civilian clothes.

Among the early arrivals was a group of handsome men in stylishly cut evening clothes. They stuck close together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are the members of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

In a little while limousines were discharging fashionable parties at the Fifty-seventh street entrance. The concert-goers passed through police lanes and into the hall. There was an atmosphere of tension on all sides. At 8:10 Dr. Muck drove up in a motor car. Several policemen stepped to his side and escorted him to the stage. By this time the auditorium was packed.

In the first tier, however, there were 13 boxes vacant. They testified to the efficacy of the fight Mrs. William Jay, society woman, has made against Dr. Muck, alleged pro-German and German sympathizer, appearing.

It was learned afterwards that Mrs. Jay had turned over twenty-four seats to the Department of Justice. Mrs. George T. Bliss, another woman of society, living at No. 9 East Sixty-fourth street, gave her box to secret service men. Many of these seats were used.

Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra, but was on hand early last night.

TENSION TIGHTENS.

The tension tightened as the orchestra men stopped the ensemble of discord incident to the "tuning up process." Then Dr. Muck appeared, bowing, with baton in hand.

He received an ovation.

Three times Dr. Muck turned and bowed to the enthusiastic throng before the hand-clapping ceased.

The silence was shattered by the crash of the opening strains of the "Star Spangled Banner," which Dr. Muck led with vigor. Another round of hand-clapping, and the orchestra proceeded with its programme.

AUDIENCE ATTENTIVE.

The first half of the orchestra's programme was a Brahms symphony. The great audience was exceedingly attentive, and alert eyes watched every wave of Dr. Muck's baton. It was plain that many of the throng had not come solely because of a love for music.

When the symphony was finished there was vociferous applause. Dr. Muck turned, smiling, and bowed his recognition. The applause continued for some time and Dr. Muck was forced to bow six times in recognition of the ovation.

At the conclusion of the concert the throng again applanded the conductor vigorously, making conclusive his triumph, at least so far as the audience which heard him last night was concerned.

TO CONTINUE FIGHT.

Mrs. Jay and her cohorts, although disappointed in their failure to stop last night's concert, will fight on to prevent Dr. Muck's appearance this evening at the Academy of Music in Brooklyn.

All day yesterday those opposed to Dr. Muck besieged the police, Commissioner of Licenses and Federal authorities in a vain effort to prevent the concert last night in Carnegie Hall.

They will wage the fight more vigorously to-day. Two anti-Muck factions in Brooklyn already are circulating petitions among the symphony subscribers in Brooklyn, requesting the Commissioner of Licenses to revoke the license for the concert to-night. One petition had 65 names on it last evening.

Mrs. Jay has received numerous letters and telegrams commending her for her fight on Dr. Muck. One of the tributes came yesterday from Gertrude Atherton, the novelist. Another was written on the stationery of the War Department, and bore the [illegible] the fight."

Dr. Muck Plays Again Without Causing a Riot

Second Concert Is Given in Brooklyn With U. S. Flags as Drapery

Again nothing happened. Dr. Karl Muck and his Boston Symphony Orchestra gave their scheduled performance last evening at the Brooklyn Academy of Music. The second concert, like that of Thursday, was played in perfect tranquillity, without a sign of the disturbance expected by the forces who have been opposing the conductor's appearance. There were few vacant seats. Four large American flags were draped on the platform.

Mrs. William Jay, leader of the subscribers who are campaigning to wrest Dr. Muck's baton from his hand, has not yet located the "trump card" which was lost in the shuffle Thursday night. It may turn up to-day, however, in time to cause a demonstration at the Symphony Orchestra's last concert in Carnegie Hall, for Mrs. Jay has sent out an appeal for tickets dated this afternoon.

"Subscribers for the Boston Symphony concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending these tickets by messenger at once to Mrs. William Jay, 850 Park Avenue," reads the appeal.

It is intimated by persons close to Mrs. Jay that if enough seats are secured before the matinee there will be some sort of protest against Dr. Muck.

The directors of the Brooklyn Institute, who engaged Dr. Muck, would not divulge last night what was discussed Thursday at their special meeting. It is understood, however, that the meeting was called to decide upon what course of action should be adopted in regard to Dr. Muck.

"It is a pity that art and patriotism sometimes conflict," said Charles D. Atkins, director of the institute. From which it may be inferred that Dr. Muck will not be engaged for next season.

An indignation meeting at which twenty-three Grand Army posts were represented was held in Borough Hall, Brooklyn, yesterday afternoon to protest against last night's concert. A resolution declaring the performance to be a disgrace to the citizens of Brooklyn was passed unanimously. Commander Ulrich P. Eshleman, McKenzie Post 399, presided.

Upon request the management of the Boston Symphony Orchestra have shown Dr. Muck's Swiss citizenship papers, authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. The certificate was given Dr. Muck by the town of Neuheim, in the canton of Zug, on March 4, 1881, soon after he came of age. His father, a Bavarian, had settled there, and had become naturalized when Dr. Muck was six years old.

TRIBUNE
s: New York City
MAR 15 1918

Music

Boston Symphony Concer Proves One of the Best of Season

Dr. Muck's performance was one of the best of the season. The Brahms third symphony, one of the most difficult of works to present in its true proportions, he conducted with a rhythmic sweep and a wealth of shading which lifted it into the domain of the noblest poetry. The mystical final movement, in particular, received a wonderfully eloquent reading, which was acknowledged by the audience by repeated recalls.

Two of the more recent Sibelius tone poems, "Pohjola's Daughter" and the "Night Ride and Sunrise," both extraordinarily rich in descriptive detail, formed the bulk of the second part of the programme. The former is a composite picture of that strange character of Finnish legend who was part girl, part witch and part virago. The latter is a musical panorama of familiar type. Both represent the fresh inspiration of one of the most distinguished composers of the day, and both were admirably played. The "Tristan" prelude closed the programme.

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Whitney, Mr. and
Wilhelm Funk, Alfred
Mrs. Frank Scott G
Daniel Gregory Mason
F. Aldred, Mr. and
he Misses Mary Cro
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oemmenich, Dr. Fr [illegible] rsch, Leo-
old Auer, Otto Weil, [illegible] erbert Wither-
spoon, F. Morris Class, Baron and Baron-
ess de Meyer, William C. Carl and Miss
Winifred Christie.

The group of subscribers to the orchestra's programme who had opposed Doktor Muck's appearance here as a disgrace to the city had not given up the fight. At a closed meeting called by Mrs. William Jay it was agreed that every effort should be made to arouse public interest in a movement to prevent a repetition of what they characterized as "a blotch upon the otherwise proud patriotic record of the city."

Many Secret Service Men There.

Mrs. George T. Bliss, No. 9 East Sixty-eighth street, headed a group of women who, refusing to use their tickets to the concert, placed them at the disposal of government investigators. Twenty-four

(CONTINUED ON PAGE 4, COLUMN 2, PART 2)

o Jarring Note n Audience at Muck Concert

ice at Carnegie Hall Have Nothing to Do but Enjoy Music

Dr. Carl Muck and his Boston Symony Orchestra appeared at Carnegie all last night and gave their symhony concert without the interruption hat had been prophesied by Mrs. Willam Jay and other subscribers who ave been conducting a campaign gainst the conductor's appearance in ew York City.

Extra police protection, asked by the anagement, was provided. About ifty uniformed men and twenty deectives were stationed along the ifty-sixth and Fifty-seventh Street ides of Carnegie Hall and scattered mong the audience, a few wearing vening dress. But there was no necesity for calling upon either the authority of the law or its strong right arm.

Long before the hour set for the oncert to begin throngs crowded into he lobby, overflowing the steps and idewalk in front of the hall and making the path of the ticket holders a difficult one to traverse. All applicants for standing room were turned away, whatever seats left by the regular subscribers to the concerts having been sold days ago.

Just before 8:30 Dr. Muck walked to his place, baton in hand. Pausing to bow his acknowledgment of the applause that greeted his appearance, he raised his hand, and the orchestra sounded the first chord of "The Star-Spangled Banner." The audience arose, and when the anthem was finished they gave the leader another hearty round of applause.

Ovation for Conductor

As soon as the house was quiet the orchestra began to play the Brahms symphony, that was the first number of the evening's programme. At the conclusion of the three first movements there was the customary applause, and following the last the audience recalled Dr. Muck again and again to bow his acknowledgments, their enthusiasm amounting to an ovation.

While the police and detectives remained at their posts outside and in the hall the rest of the programme was played. Three boxes on the left were unoccupied, as were about thirty seats in the orchestra and auditorium.

Undeterred by their failure to halt last night's concert, the subscribers led by Mrs. Jay will carry their fight to Brooklyn to-morrow night, where the Boston Symphony is booked to play. Failing to halt Dr. Muck's appearance there, they will try to prevent his conducting at Carnegie Hall on Saturday afternoon. The Saturady performance is the last of this season's series in New York.

Two petitions, one headed by Dr. H. A. Fairbairn and the other by H. S. Gladwin, of Brooklyn, were sent to Mrs. Jay yesterday in opposition to to-night's concert. Nearly a hundred signatures of persons said to be subscribers were appended.

Charles Ellis, manager of the Symphony Orchestra, refused to make any statement.

Mrs. Jay to Keep Up Fight

Mrs. Jay did not reveal what had happened to her final "trump card."

"Of course, I have nothing to say about any American who loves his country and who attends or supports a performance at which Dr. Muck is a leading figure after what is known of his sympathies in this conflict between American ideals and German ideas of conquering the universe," she said last evening.

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William Wallace, Jr., Deputy Attorney-General, in charge of the first named organization, said to the complainants: "As long as a man conducts nothing worse than an orchestra I can see no reason for his internment. I wish that more of our Germans were musicians. It might serve to keep a lot of them out of mischief."

One Federal official said that a visitor "with blood in her eye," had demanded Dr. Muck's immediate arrest, and had waxed highly indignant when asked to furnish a reason.

Marshal McCarthy was visited by a woman who told him that "a very dear friend" had told her that she had heard Dr. Muck at a recent concert make a contemptuous remark to his concertmeister about his American audience. She refused to furnish the name of the friend who had heard the remark.

In fact so numerous were the complaints against the distinguished conductor, and of such an untangible nature, that there was a general disposition in all of the Federal offices to become extremely busy when visitors would mention Dr. Muck's name.

ORITUARIES

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Cordon Thrown Around Carnegie Hall as Prelude to Boston Symphony Orchestra Programme

Vacant Boxes Testify to Efficacy of Mrs. William Jay's German Sympathizer Campaign

The tramp, tramp, tramp of police feet, and the tap, tap, tap of police clubs on the pavement around Carnegie Hall last night played a monotonous prelude to the concert the Boston Symphony Orchestra later gave under the leadership of Dr. Karl Muck.

A cordon of more than fifty uniformed patrolmen was thrown around the auditorium an hour before the concert was scheduled to start. In the lobby, and within the hall, were perhaps thirty detectives in civilian clothes.

Among the early arrivals was a group of handsome men in stylishly cut evening clothes. They stuck close together and held frequent conferences in whispers.

"Are they some of the alleged German supporters of Dr. Muck?" asked a reporter of one of the doormen.

IN BECKER'S OLD SQUAD.

"Heavens, no!" he exclaimed. "They are the members of the Police Strong Arm Squad, formerly commanded by the late Lieutenant Becker, in disguise."

In a little while limousines were discharging fashionable parties at the Fifty-seventh street entrance. The concert-goers passed through police lanes and into the hall. There was an atmosphere of tension on all sides. At 8:10 Dr. Muck drove up in a motor car. Several policemen stepped to his side and escorted him to the stage. By this time the auditorium was packed.

In the first tier, however, there were 13 boxes vacant. They testified to the efficacy of the fight Mrs. William Jay, society woman, has made against Dr. Muck, alleged pro-German and German sympathizer, appearing.

It was learned afterwards that Mrs. Jay had turned over twenty-four seats to the Department of Justice. Mrs. George T. Bliss, another woman of society, living at No. 9 East Sixty-fourth street, gave her box to secret service men. Many of these seats were used.

Major Henry L. Higginson, president of the Boston Symphony, and a constant defender of Dr. Muck, was a conspicuous figure in another box. He seldom comes to New York to hear the concerts of the orchestra, but was on hand early last night.

TENSION TIGHTENS.

The tension tightened as the orchestra men stopped the ensemble of discord incident to the "tuning up process." Then Dr. Muck appeared, bowing, with baton in hand.

He received an ovation.

Three times Dr. Muck turned and bowed to the enthusiastic throng before the hand-clapping ceased.

The silence was shattered by the crash of the opening strains of the "Star Spangled Banner," which Dr. Muck led with vigor. Another round of hand-clapping, and the orchestra proceeded with its programme.

AUDIENCE ATTENTIVE.

The first half of the orchestra's programme was a Brahms symphony. The great audience was exceedingly attentive, and alert eyes watched every wave of Dr. Muck's baton. It was plain that many of the throng had not come solely because of a love for music.

When the symphony was finished there was vociferous applause. Dr. Muck turned, smiling, and bowed his recognition. The applause continued for some time and Dr. Muck was forced to bow six times in recognition of the ovation.

At the conclusion of the concert the throng again applanded the conductor vigorously, making conclusive his triumph, at least so far as the audience which heard him last night was concerned.

TO CONTINUE FIGHT.

Mrs. Jay and her cohorts, although disappointed in their failure to stop last night's concert, will fight on to prevent Dr. Muck's appearance this evening at the Academy of Music in Brooklyn.

All day yesterday those opposed to Dr. Muck besieged the police, Commissioner of Licenses and Federal authorities in a vain effort to prevent the concert last night in Carnegie Hall.

They will wage the fight more vigorously to-day. Two anti-Muck factions in Brooklyn already are circulating petitions among the symphony subscribers in Brooklyn, requesting the Commissioner of Licenses to revoke the license for the concert to-night. One petition had 65 names on it last evening.

Mrs. Jay has received numerous letters and telegrams commending her for her fight on Dr. Muck. One of the tributes came yesterday from Gertrude Atherton, the novelist. Another was written on the stationery of the War Department, and bore the

the fight."

Again Without Causing a Riot

Second Concert Is Given in Brooklyn With U. S. Flags as Drapery

Again nothing happened. Dr. Karl Muck and his Boston Symphony Orchestra gave their scheduled performance last evening at the Brooklyn Academy of Music. The second concert, like that of Thursday, was played in perfect tranquillity, without a sign of the disturbance expected by the forces who have been opposing the conductor's appearance. There were few vacant seats. Four large American flags were draped on the platform.

Mrs. William Jay, leader of the subscribers who are campaigning to wrest Dr. Muck's baton from his hand, has not yet located the "trump card" which was lost in the shuffle Thursday night. It may turn up to-day, however, in time to cause a demonstration at the Symphony Orchestra's last concert in Carnegie Hall, for Mrs. Jay has sent out an appeal for tickets dated this afternoon.

"Subscribers for the Boston Symphony concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval of Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending these tickets by messenger at once to Mrs. William Jay, 850 Park Avenue," reads the appeal.

It is intimated by persons close to Mrs. Jay that if enough seats are secured before the matinee there will be some sort of protest against Dr. Muck.

The directors of the Brooklyn Institute, who engaged Dr. Muck, would not divulge last night what was discussed Thursday at their special meeting. It is understood, however, that the meeting was called to decide upon what course of action should be adopted in regard to Dr. Muck.

"It is a pity that art and patriotism sometimes conflict," said Charles D. Atkins, director of the institute. From which it may be inferred that Dr. Muck will not be engaged for next season.

An indignation meeting at which twenty-three Grand Army posts were represented was held in Borough Hall, Brooklyn, yesterday afternoon to protest against last night's concert. A resolution declaring the performance to be a disgrace to the citizens of Brooklyn was passed unanimously. Commander Ulrich P. Eshleman, McKenzie Post 399, presided.

Upon request the management of the Boston Symphony Orchestra have shown Dr. Muck's Swiss citizenship papers, authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. The certificate was given Dr. Muck by the town of Neuheim, in the canton of Zug, on March 4, 1881, soon after he came of age. His father, a Bavarian, had settled there, and had become naturalized when Dr. Muck was six years old.

TRIBUNE

New York City

MAR 15 1918

Music

Boston Symphony Concer Proves One of the Best of Season

Dr. Muck's performance was one of the best of the season. The Brahms third symphony, one of the most difficult of works to present in its true proportions, he conducted with a rhythmic sweep and a wealth of shading which lifted it into the domain of the noblest poetry. The mystical final movement, in particular, received a wonderfully eloquent reading, which was acknowledged by the audience by repeated recalls.

Two of the more recent Sibelius tone poems, "Pohjola's Daughter" and the "Night Ride and Sunrise," both extraordinarily rich in descriptive detail, formed the bulk of the second part of the programme. The former is a composite picture of that strange character of Finnish legend who was part girl, part witch and part virago. The latter is a musical panorama of familiar type. Both represent the fresh inspiration of one of the most distinguished composers of the day, and both were admirably played. The "Tristan" prelude closed the programme.

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Others in the audie
Whitney, Mr. and
Wilhelm Funk, Alfred
Mrs. Frank Scott G
Daniel Gregory Masq
F. Aldred, Mr. and
he Misses Mary Cro
ette A. Post, Abler
reisler, Miss Helen
ranz Arens, Willi
oemmenich, Dr. F
old Auer, Otto Weil, erbert Witherspoon, F. Morris Class, Baron and Baroness de Meyer, William C. Carl and Miss Winifred Christie.

louis
sch, Leo-

The group of subscribers to the orchestra's programme who had opposed Doktor Muck's appearance here as a disgrace to the city had not given up the fight. At a closed meeting called by Mrs. William Jay it was agreed that every effort should be made to arouse public interest in a movement to prevent a repetition of what they characterized as "a blotch upon the otherwise proud patriotic record of the city."

Many Secret Service Men There.

Mrs. George T. Bliss, No. 9 East sixty-eighth street, headed a group of women who, refusing to use their tickets to the concert, placed them at the disposal of government investigators. Twenty-four

(CONTINUED ON PAGE 4, COLUMN 2, PART 2)

TELEGRAM
New York City.
MAR 15 1918

Defying Dr. Muck Insult, Soldier's Widow Pictures Vigorous Tactics Abroad

Mrs. Ida Mankin Found Other Parts of World Less Gentle with Arrogant Huns.

HAS PICTURE TO SHOW WHAT HAPPENED IN DURBAN.

Mrs. Ida Mankin, a soldier's daughter and a soldier's widow, has written to the EVENING TELEGRAM a vigorous protest against the apathy of New York toward the Doktor Karl Muck incident. Just returned from a trip around the world, she tells of the vigorous tactics pursued in other quarters of the globe in connection with Hun arrogance. The accompanying picture is the evidence she offers to show the hostility of the residents of Durban, South Africa, toward Prussian inhabitants after the sinking of the Lusitania. Her letter follows:—

"Why should loyal American citizens and patriotic societies have to rally to Mrs. William Jay's support to suppress Dr. Karl Muck from appearing in New York? Is he immune? Can't he be interned the same as any other enemy? It is due American soldiers at the front that enemies at home should be suppressed. Other countries hunt them out, bar them from all business, put a ban on all German goods and even arrest merchants having such goods in their possession.

"As I have recently returned from a trip around the world, and having kept myself posted on events in Australia and New Zealand and South Africa, am enclosing a snapshot of a large German business place in Durban, South Africa, which is now in ruins, wrecked by citizens after the sinking of the Lusitania. There are many such ruins to be seen in Durban and other African cities. While we were in Pietermaritzburg, where the Germans are interned, there was a revolt of prisoners, but, needless to tell you, they were promptly dealt with.

"I agree with Dr. Davis, the Kaiser's dentist, that it is surprising how much liberty is allowed Germans in this country. Perhaps it would encourage the Sammies if they knew the Karl Mucks were curbed in their actions, and I am voicing the sentiment of the masses when I assert that our "Star Spangled Banner" is sweeter music to our American ears than all the Kaiser-Muck music that can be invented.

"Why should we have to stand any Muck arrogance? Those that enjoy such performances might take a trip to Berlin and see how they would enjoy Hun Kultur at close range. It would make better Americans of them were they compelled to hear the insults that almost make us hate the very name of German.

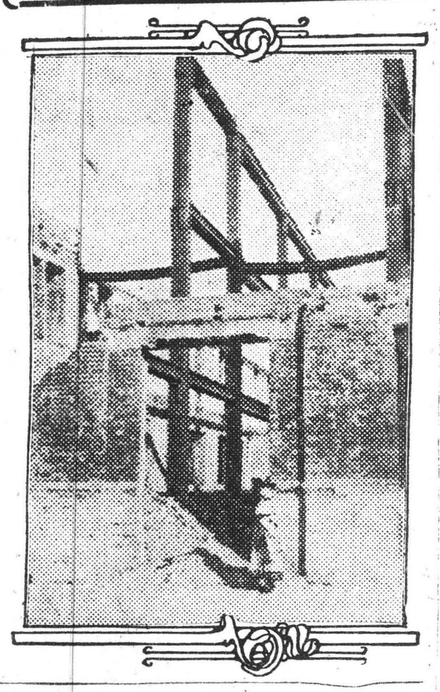
"Who is Major Higginson, and why does the U. S. A. grant him any favor that he can ignore our sentiments and insult our intelligence to suit himself? If this Muck man took a trip through Australia he wouldn't dare look like a German, let alone boasting he was one, nor would he refuse to play "God Save the King." In South Africa it would be no better. He probably would have to keep under cover, so it is up to us to preserve the honor of our country by taking care of all the Karl Mucks that come our way. Let him be interned like any other menace to our safety and comfort. We owe it to the boys at the front.

"This poorly expresses the opinion of an old-fashioned loyal American. Being sixty years old, maybe I am behind the modern times. But, then, I am a soldier's daughter and a soldier's widow, and perhaps I see things old style. Anyhow, 'safety first.'

"Mrs. IDA MANKIN.

"New York."

This picture shows Mrs. Ida Mankin standing in front of a German owned building in Durban, South Africa, wrecked by infuriated residents after the sinking of the Lusitania.



TELEGRAM
New York City.
MAR 15 1918

HUN SYMPATHIZERS HEAR MUCK CONCERT

Kaiser's Favorite Music Director Conducts Orchestra in Carnegie Hall and Is Received with "Hochs"—Patriots to Seek Change in Laws.

Backed by Germans, German sympathizers and long haired and flowing tied musical fanatics Dr. Karl Muck, the Kaiser's favorite musical director, insulted the patriotism of New York city by leading his orchestra in a concert at Carnegie Hall as he and his financial backer, Major N. L. Higginson, boasted they would. Mrs. William Jay and her patriotic supporters who put up a valiant fight to avert the disgrace from the city, found that no law existed of which they could avail themselves to stop the concert.

They lost their first encounter against the Muck-Higginson brand of German propaganda, but they are determined to see if the law cannot be changed so as to prevent a recurrence of the Carnegie Hall Prussian symposium.

Thirteen boxes were empty in the first tier and on the main floor forty-two seats were upoccupied. Outs ide of this the audience of German and German lovers, with the exception of the police and detectives present to protect the sacred person of the Royal Prussian Music Director, applauded Dr. Muck and the twenty-two enemy aliens with him to the echo.

Besides the fifty plain clothes policemen scattered through the audience of German and pro-Germans were nearly 100 agents of the Department of Justice and Secret Service men.

Acknowledges "Hochs."

But there was little use for them, for the patriots of the city were not present. They had come valiantly to the support of Mrs. Jay and refused to countenance by their presence the flaunting of Prussian Kultur in the largest city of the United States. Their seats, bought in advance because many of them are regular subscribers to the Boston Symphony concerts, were turned over to the local and federal officials to use as they saw fit.

Dr. Muck made a characteristic appearance on the stage after the other members of the orchestra and when quiet prevailed in the house.

Tumultuous applause, cheers and whispereh "Hochs" greeted the Kaiser's Own, and he bowed again and again in acknowledging the fact that so many pro-Germans could be found in the leading city of America.

When the cheering and "Hoching" ceased Dr. Muck took his place in the centre of the orchestra and, raising his baton, started playing "The Star Spangled Banner."

This was greeted with renewed applause from the audience and here and there one could hear the Muck sympathizers whisper:—"Wasn't it nice of him to play that, and he played it so well?"

"Doktor Muck Will Resign."

Then came the printed part of the programme. Hungarian, Austrian, Prussian harmonies swelled in teutonic volume and depth of tone through the hall, and with each succeeding number both the royal Prussian music director and his highly artistic audience became more and more thrilled with delight at the transportation of a little of the atmosphere of the Fatherland into New York.

Finally the Prussian rhapsody was over, but when the audience had left to wander in their dreams through the Rhine country one of the members of the orchestra who would not let his name be used said:—

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season. He would have done it earlier, but he is bound by a contract to Major Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The twenty-three enemy alien members of the orchestra, in all probability, will go also."

WORLD
ess: New York City
MAR 15

MUCK LEADS BAND AND ALL SURVIVE

Twenty-Five Policemen at Carnegie Hall Symphony Concert, but There Is No Disturbance to Quell.

THEY FADE AWAY WHEN THEY HEAR BRAHMS MUSIC.

"Star Spangled Banner" Is Played—Large Part of the Audience Plainly Is German.

The so-called Dr. Muck peril expected at Carnegie Hall last night at the ninth concert given by the Boston Symphony Society was lost in the heavy atmosphere surrounding the hall.

Twenty-five policemen, in command of Capt. Sackett of the West 47th Street Station, were at the front and rear entrances of the hall, with a few inside. Several plain clothes men hovered about. Borough Inspector John O'Brien was also on hand.

The police had little to do except listen—for a few moments—to what Mr. Brahms had to say in his Third Symphony. As this was somewhat different from the offerings of John McCormack, there was soon an exodus of bluecoats.

The only trouble appeared to be difficulty in buying tickets. Many persons were turned away. Perhaps as an indication of protest against Dr. Muck's appearance three boxes in the first tier were vacant.

Absentees Not Known.

Charles Ellis, manager of the orchestra, said he did not know who the regular occupants were, as his list of boxholders was in Boston. There were a few empty seats on the main floor, but this is the case at every concert.

Those present did not appear to be in sympathy with the efforts of the few who for a week have been trying to get Major Higginson, sponsor for the orchestra, to remove Dr. Muck from the conductorship, or requested License Commissioner J. F. Gilchrist to revoke the license of the hall.

When Dr. Muck first came out on the stage the auditors gave him a rousing welcome and they applauded long and lustily after "The Star Spangled Banner." Throughout the programme there was more than the customary amount of applause for the conductor, some of it apparently a little forced and prolonged by what seemed to be the German portion of the audience—a good-sized portion.

The orchestra, after the symphony, stood in acknowledgment. Major Higginson was discovered as he was leaving the hall and was also applauded. The Major only walked a bit more hurriedly and did not acknowledge. Nor did he comment on the situation. Dr. Muck also was silent.

Mr. Ellis said the regular concert would be given in Brooklyn to-day and the final concert of the season here in Carnegie Hall to-morrow.

No Power to Revoke License.

Regarding the concert at the Brooklyn Academy of Music to-day, Commissioner Gilchrist said last night that, although he had been petitioned to revoke the license, he has no power to do so. The seats are all taken for the Brooklyn concert, as they are for to-morrow's Carnegie Hall affair, and Mr. Ellis says there are 300 on the waiting list who would like a chance to take up dropped subscriptions.

Besides the Brahms symphony, last night's programme had two numbers by Sibelius and Wagner's "Tristan und Isolde" prelude. They were done with great care and delicacy, and the climax in the Wagner number was built up superbly.

Richard Fletcher, representing Mrs. William Jay, said last night that the campaign against Dr. Muck would be continued.

"We'll get him out if it takes two years," he added. "We'll prove what we say is right."

Mr. Fletcher said Mrs. Jay had received from Commssioner Gilchrist copies of the protests he had received against the appearane of Dr. Muck. There were seventy names in all.

EVENING GLOBE
New York City

Music.

Muck Leads Boston Band Again —Other Music.

In spite of all that was undertaken with a view to preventing Dr. Muck from conducting a concert of the visiting Boston Symphony Orchestra in Carnegie Hall last evening, the concert took place and he conducted it. The hall was well guarded by policemen against the possibility of disturbance, and no disturbance was visible or audible beyond an ineffectual hiss or two that was lost immediately in the tempest of applause that greeted the conductor.

Dr. Muck was more than ten minutes late in appearing on the platform. The audience by that time nearly filled the body of the house, though some ten boxes stood empty. Only four, however, remained empty throughout the concert. Ordinarily, of course, every seat at a local concert of this orchestra is filled. The few vacancies on the floor last night and the four persistently empty boxes were therefore more conspicuous than they would be at most concerts.

The entrance of Dr. Muck was the sign for resounding and long continued applause. Then the audience rose while he conducted a rather perfunctory-sounding performance of the "Star-Spangled Banner." Again applause loud and long. Then the audience settled itself for the programme. But at each interval of the Brahms symphony, which stood first, it demonstrated its approval with uncommon emphasis, and at the end of the work recalled Dr. Muck many times. As usual with him in the event of such an ovation he summoned the players to rise and acknowledge the applause with him. At the end of the programme the audience was not in such a hurry to disperse that many of its members could not wait to insure the conductor several further recalls.

The Brahms symphony, the glorious F major symphony, less favored this season by conductors hereabouts than its successor in E minor, received under the direction of Dr. Muck a performance truly glorious, such a performance as has given the band from Boston, and its present conductor their great renown. The symphony made the first part of the programme. The second consisted of two pieces by the Finn Sibelius, "Pohjola's Daughter," a symphonic fantasia, and "Night Ride and Sunrise," a symphonic poem, and the prelude to "Tristan und Isolde."

I do not recall a previous performance of either of the Sibelius pieces in New York. "Pohjola's Daughter" is distinctly of the greater Sibelius, the Sibelius of "The Swan of Tuonela," some of the symphonies, the violin concerto. It is wild, picturesque, lyrical, vividly descriptive of the ride of the wounded and disappointed Vainamoinen, one of the heroes of the Finnish epic "Kalevela," who sought to woo Louhi's daughter, but could not meet the requirements of the exacting and capricious maiden.

The other ride ("Night Ride and Sunrise") is in the main a dreary affair. It starts promisingly, with the suggestion of adventure to come in the bleak northern night, but then, though night and ride are long, nothing happens until sunrise, which is accomplished with a great deal of noise and no imaginative novelty. Both compositions were played superbly, and so, needless to say, was the prelude to "Tristan und Isolde."

The last Carnegie Hall concert of the Boston Symphony Orchestra for this season is announced for to-morrow afternoon, with Mozart's symphony in E flat and Rimsky-Korsakoff's "Scheherazade" suite as the programme.

PITTS SANBORN.

EVENING JOURNAL
New York.
MAR 15 1918

STAR SPANGLED BANNER PLAYED BY DR. MUCK IN N.Y.

"The Star Spangled Banner" was played by Dr. Karl Muck and the Boston Symphony Orchestra at the beginning of their concert in Carnegie Hall. Many police guarded the hall and there was a big sprinkling of detectives in the crowd which filled the house, owing to suggestions of trouble arising over Dr. Muck's previous difficulties regarding playing the national anthem and the question of his German citizenship.

A large crowd gathered outside the hall demanding admission, but the supply of tickets had been exhausted.

TELEGRAM
New York City.
MAR

WHILE DR. MUCK LED.

Dr. Muck led the Boston Symphon Orchestra in Carnegie Hall last night.

Mothers, wives, sisters and other relatives sat in homes from which the light had gone forever, mourning brave hearts under the sod on French battlefields, victims of Prussian hate and greed.

But Dr. Muck, of Darmstadt, and his band mostly of alien Germans, entertained a gathering of unthinking idlers and un-American persons with music.

Mayor Hylan breathing fire and slaughter over the morals of an opera house and a classic dancer was silent touching this foreign attack on the patriotic sentiment of the Empire City. His license department disclaimed any jurisdiction. Mr. Higginson, of Boston, and Carnegie Hall are of more consequence than patriotic sentiment.

The Department of Justice is reported to have given Mr. Higginson's German band a clean bill of health.

Hearts breaking over their dead are in no mood to either listen to or hear of harmonies rendered by alien enemies and lest any "be stirred to a sudden flood of mutiny" there was a sufficient force of police on hand to prevent any disturbance.

Nero fiddled while Rome burned. Let's have a picture of Muck cheerfully conducting—under police protection—while hearts were breaking.

Somewhere in France there are American soldiers who have been condemned to death. They are sentries who slept on post. Tired with the heat and burden of battle and long vigils they were overcome with drowsiness. The offense in military life is unpardonable.

But we say forgive them. Or if they pay the penalty let some others do the same.

Our sentinels here are sleeping.

STANDARD UNION
ess: Brooklyn, N. Y.

MUCK NOT COMING BACK TO BROOKLYN

Institute Invites Boston Symphony If It Can Substitute Another Leader.

TRUSTEES GIVE OUT TEXT.

Action Held Back Until Concert Series Was Over.

The Boston Symphony Orchestra is invited to come to Brooklyn again, but not Dr. Karl Muck, its director.

Brooklyn Institute trustees to-day gave out the text of the following resolution, passed at a meeting Thursday night, but withheld from publication until after last night's concert:

"Resolved, That it is the sense of this Board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

"Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

"Resolved, That the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this Board of Trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come."

A. Augustus Healy, president of the [illegible] has already sent a letter

From NEW YORK HERALD
Address New York City
Date March 15

BROOKLYN ACTS TO BAR ITS DOORS TO DOKTOR MUCK

Institute Directors to Sacrifice "Art" in Conflict with Patriotism.

Brooklyn last night became a candidate for an honorary position in the list of patriotic American cities which have barred their doors against Doktor Karl Muck, most prominent of enemy aliens in the United States as yet uninterned and head of the Boston Symphony Orchestra.

That the Brooklyn Institute, which heretofore has contracted for the appearance of the Muck orchestra in Brooklyn each season, had "taken definite action which was construed as the farewell of in his case for next season" became known last evening while the Prussian direktor was waving his baton at the final concert of the orchestra at the Academy of Music.

Just what the action had been none of the trustees would reveal. They said that they had bound themselves not to make public a statement of their action concerning Doktor Muck until this morning. Meanwhile it was announced significantly that when art and patriotism conflicted it was time to sacrifice art—the Brooklyn organization to the favorite of the Kaiser.

Many Vacant Seats in House.

Doktor Muck bid his adieus to Brooklyn before a house that was studded with vacant seats. Although the management of the Academy of Music took pains to make it known that every seat had been sold and that there were a few "standees" in the rear of the auditorium, it was obvious that something out of the ordinary had prevented regular subscribers to the concerts from occupying their accustomed places, for which they had paid at the beginning of the season.

Doktor Muck was received with vigorous applause when he made his initial appearance, but it was of brief duration. He stood beneath two spreading American flags and waved his baton to the strains of "The Star Spangled Banner" and at its close bowed a response to those who again applauded him.

Half a dozen uniformed policemen had been stationed about the doors of the Academy of Music and numerous detectives were to be seen about the rear of the house with the opening of the concert. But they had nothing to do, as the audience appeared more curious to see Muck than to take active part in a demonstration for or against him.

Fight Against Him Continued.

Meanwhile there were evidences that the fight against him had not been dropped by the subscribers to the New York concerts of the Boston orchestra. Patriotic men and women who having seats to this afternoon's concert at Carnegie Hall, but who would remain away because of the protest against Muck were called upon to contribute their tickets to a committee investigating the Prussian direktor.

In an appeal published in the advertising columns of the HERALD and other morning newspapers to-day the committee said:—

AN APPEAL.

Subscribers for the Boston Symphony Concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval to Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending their tickets at once to Mrs. William Jay, No. 850 Park avenue.

What the protesting subscribers intend to do with the tickets thus obtained did not become known. Neither Mrs. Jay nor any of her supporters would make known their intentions other than to repeat their assertions that they would not tolerate any breach of the peace or objectionable demonstration against the Prussian.

Defence Society Backs Crusade.

When told of the eleventh hour assertions of Doktor Muck's associates that he possessed naturalization papers proving him to be a citizen of Switzerland, neither Mrs. Jay nor any of her supporters would believe that the documents were genuine. They said that such papers would have been produced long ago, when Muck first was accused of undue friendliness for the enemies of this nation, had they been genuine.

In a letter to the HERALD William Guggenheim, chairman of the American Defence Society, yesterday said:—

"The NEW YORK HERALD is right when it states that 'New York bows its head in shame as Muck leads.'

"As chairman of the New York Vigilance Committee of the American Defence Society, I desire to say that we gave the Muck matter serious thought. We believe that, on account of his utterances and his entire attitude, Dr. Muck should be interned. Naturally such a procedure is in the hands of the federal authorities, and our society cannot do more than suggest internment and aggressively work for its enforcement.

"In this connection I wish to state that last February our committee took active steps to prevent the holding of several meetings of the People's Council of Workmen. Touching on this matter in a recent report to our Board of Trustees, I stated as follows:—

"'Permitting those to go unpunished who make utterances of the kind that were indulged in does not reflect credit upon the community, as it indicates too great a tolerance and therefore an unconscious and likely unintentional support of sedition and disloyalty.'"

Representatives of twenty-three posts of the Grand Army of the Republic at a meeting at the Borough Hall, in Brooklyn

CITIZEN
Address: Brooklyn, N. Y.
MAR 15 1918

POLICE GUARD AT THE ACADEMY

To Prevent Any Disturbance at Concert.

BOSTON ORCHESTRA TO APPEAR TO-NIGHT

Dr. Karl Muck Will Conduct—Swiss Citizenship Papers Shown—Petitions Against the Concert Receive Many Signatures.

The Academy of Music will be patrolled by several policemen and detectives this evening at the concert to be given by the Boston Symphony Society, under the direction of Karl Muck. The concert will be given under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society, according to arrangements made early in the season.

Deputy Police Commissioner John Leach declared to-day that the police did not expect any trouble, but, nevertheless, there would be a number of uniformed policemen outside the building and several detectives inside occupying seats. This arrangement was the result of a conference between the Deputy Commissioner and Borough Inspector Thomas H. Murphy.

Charles D. Atkins, director of the Institute, when asked this morning if there had been a flow of letters protesting against the holding of the concert, said that he had not received any complaints until this morning, when he received a letter from a woman in Brooklyn, who had bought a seat for the concert.

Leach said this morning that he had unofficially received information that a petition was being circulated in the borough protesting against the affair, but it had not been brought to his attention.

The petitions of protest referred to by Commissioner Leach are being circulated by Crowell Hadden, president of the Brooklyn Savings Bank, and by Dr. H. A. Fairbairn, and both have obtained many signatures of prominent Brooklyn residents.

Dr. Muck conducted the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey, of the Detective Bureau, and twenty plainclothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett, of the West Forty-seventh street station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no others. Not a ticket or standing admission was sold.

Dr. Muck was greeted with applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play, "The Star Spangled Banner." Dr. Muck conducted his concert as if nothing had occurred.

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To-night the orchestra will play in Brooklyn, as stated, where subscription audience will fill the Academy and no seats or admissions will be sold. To-morrow a third audience will hear at Carnegie Hall the last Boston Symphony concert in New York this season.

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TELEGRAM
ess: New York City.
MAR 15 1918

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Are we at war with Germany?

STANDARD UNION
ress: Brooklyn, N. Y.
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SUN
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The word "muck" means in provincial English to work hard, to toil; and there can be no doubt that Dr. Muck works hard at his artistic calling under existing conditions.

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IT would have been a pity if any well intentioned individuals had succeeded in stopping last evening's concert of the Boston Symphony Orchestra at Carnegie Hall, for Dr. Muck's programme, by far the best of the season, contained both the greatest piece of absolute music ever written, the third symphony of Brahms, and the prelude to the world's greatest piece of dramatic music, Wagner's "Tristan and Isolde," not to speak of two exceedingly interesting unfamiliar compositions of Jan Sibelius.

Although the auditorium was guarded by a large force of special policemen, there was no sign of a demonstration against the much discussed German conductor of the Boston orchestra. Rather was he given more than the usual ovation, not only at his first appearance, but again after the playing of the "Star Spangled Banner," with a climax of applause at the conclusion of the symphony. There may have been some enemy propaganda mixed with this demonstration, as has been claimed, but the greater part of it unquestionably represented a sincere tribute to the world's leading orchestra.

If there were occasional signs of individual nervousness, the interpretations in general, particularly of the noble symphony, scarcely left room for improvement. The colorful symphonic poems of Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," not only gave a touch of novelty to the programme, but added to the orchestra's reputation for virtuosity.

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Address New York City
Date

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To the Editor of The New York Times:

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M. L. MASON.

New York, March 13, 1918.

Boston American
March 16, 1918

Orchestra Up Against It.

Some of those testy people who can't understand why the Boston Symphony Orchestra continues to employ Germans do not realize the isolated position of Boston's orchestra since the war. It is the only great orchestra in the country which is not unionized. Union musicians will not play with non-union men. If the large body of enemy aliens in the orchestra, who are strictly obeying the President's regulations regarding Germans in this country, were discharged, it would be necessary to send abroad for men to replace them.

While it is possible to drop four or five men a season from a big orchestra without affecting its tone, the substitution of twenty or more new players would seriously damage it for several seasons. I doubt if a score of first class musicians capable of replacing the Germans could be secured in France and Italy at the present time, since the young musicians, and middle-aged as well, are all at the front.

It was a simple matter for the Philadelphia orchestra to drop its Germans, since the musicians union promptly replaced them with competent players. The Boston Symphony Orchestra is up against it.

When our government considers it desirable to prevent enemy aliens performing in public, Major Higginson and Manager Ellis will hasten to eliminate them no matter at what cost to the orchestra. But up to the present no murmur has come from official circles.

One great reform has already been brought about this season; bad symphonic works by mediocre German composers of the present day have not been stuffed down our throats. Good music knows no nationality, but if only racial prejudice stops bad music something has been gained.

Transcript
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On Thursday evening, conductor and orchestra for the sixth in their series of concerts in Sanders Theatre. They will then be heard in Chaikovsky's symphony in F minor—one of the "high points" of the musical year; in Beethoven's third "Leonora" overture and in the "Good-Friday" music from "Parsifal." The agreeable tenor, Mr. Hackett, many times heard at Symphony Hall, will assist the orchestra. His airs are Ottavio's "Il Mio Tesoro" from Mozart's opera, "Don Juan" and "Waft her, Angels" from Händel's oratorio, "Jephtha."

Globe
March 17, 1918

Arthur Hackett Symphony Soloist in Cambridge

The sixth Symphony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, March 21, at 8. The soloist will be that justly admired tenor, Arthur Hackett, who will then appear for the first time as soloist with the Symphony Orchestra. Mr Hackett has appeared at several of the choral concerts in which the orchestra has taken part, but he is to make his first appearance as soloist in the Symphony series. He will sing Don Ottavio's air, "Il mio tesoro" from Mozart's "Don Giovanni," and for his second number, the Recitative, "Deeper and Deeper Still," and the air, "Waft Her, Angels," from Handel's oratorio, "Jephtha."

The orchestral numbers will be the Fourth Symphony of Tschaikowsky in F-Minor, the Good Friday Magic from Wagner's "Parsifal" and the "Leonora" Overture of Beethoven.

From NEW YORK HERALD
Address New York City
Date Mar 15

BROOKLYN ACTS TO BAR ITS DOORS TO DOKTOR MUCK

Institute Directors to Sacrifice "Art" in Conflict with Patriotism.

Brooklyn last night became a candidate for an honorary position in the list of patriotic American cities which have barred their doors against Doktor Karl Muck, most prominent of enemy aliens in the United States as yet uninterned and head of the Boston Symphony Orchestra.

That the Brooklyn Institute, which heretofore has contracted for the appearance of the Muck orchestra in Brooklyn each season, had "taken definite action which was construed as the farewell of in his case for next season" became known last evening while the Prussian direktor was waving his baton at the final concert of the orchestra at the Academy of Music.

Just what the action had been none of the trustees would reveal. They said that they had bound themselves not to make public a statement of their action concerning Doktor Muck until this morning. Meanwhile it was announced significantly that when art and patriotism conflicted it was time to sacrifice art—the Brooklyn organization to the favorite of the Kaiser.

Many Vacant Seats in House.

Doktor Muck bid his adieus to Brooklyn before a house that was studded with vacant seats. Although the management of the Academy of Music took pains to make it known that every seat had been sold and that there were a few "standees" in the rear of the auditorium, it was obvious that something out of the ordinary had prevented regular subscribers to the concerts from occupying their accustomed places, for which they had paid at the beginning of the season.

Doktor Muck was received with vigorous applause when he made his initial appearance, but it was of brief duration. He stood beneath two spreading American flags and waved his baton to the strains of "The Star Spangled Banner" and at its close bowed a response to those who again applauded him.

Half a dozen uniformed policemen had been stationed about the doors of the Academy of Music and numerous detectives were to be seen about the rear of the house with the opening of the concert. But they had nothing to do, as the audience appeared more curious to see Muck than to take active part in a demonstration for or against him.

Fight Against Him Continued.

Meanwhile there were evidences that the fight against him had not been dropped by the subscribers to the New York concerts of the Boston orchestra. Patriotic men and women who having seats to this afternoon's concert at Carnegie Hall, but who would remain away because of the protest against Muck were called upon to contribute their tickets to a committee investigating the Prussian direktor.

In an appeal published in the advertising columns of the HERALD and other morning newspapers to-day the committee said:—

AN APPEAL.

Subscribers for the Boston Symphony Concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval to Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending their tickets at once to Mrs. William Jay, No. 850 Park avenue.

What the protesting subscribers intend to do with the tickets thus obtained did not become known. Neither Mrs. Jay nor any of her supporters would make known their intentions other than to repeat their assertions that they would not tolerate any breach of the peace or objectionable demonstration against the Prussian.

Defence Society Backs Crusade.

When told of the eleventh hour assertions of Doktor Muck's associates that he possessed naturalization papers proving him to be a citizen of Switzerland, neither Mrs. Jay nor any of her supporters would believe that the documents were genuine. They said that such papers would have been produced long ago, when Muck first was accused of undue friendliness for the enemies of this nation, had they been genuine.

In a letter to the HERALD William Guggenheim, chairman of the American Defence Society, yesterday said:—

"The NEW YORK HERALD is right when it states that 'New York bows its head in shame as Muck leads.'

"As chairman of the New York Vigilance Committee of the American Defence Society, I desire to say that we gave the Muck matter serious thought. We believe that, on account of his utterances and his entire attitude, Dr. Muck should be interned. Naturally such a procedure is in the hands of the federal authorities, and our society cannot do more than suggest internment and aggressively work for its enforcement.

"In this connection I wish to state that last February our committee took active steps to prevent the holding of several meetings of the People's Council of Workmen. Touching on this matter in a recent report to our Board of Trustees, I stated as follows:—

"'Permitting those to go unpunished who make utterances of the kind that were indulged in does not reflect credit upon the community, as it indicates too great a tolerance and therefore an unconscious and likely unintentional support of sedition and disloyalty.'"

Representatives of twenty-three posts of the Grand Army of the Republic at a meeting at the Borough Hall, in Brooklyn

CITIZEN
Address: Brooklyn, N. Y.
MAR 15 1918

POLICE GUARD AT THE ACADEMY

To Prevent Any Disturbance at Concert.

BOSTON ORCHESTRA TO APPEAR TO-NIGHT

Dr. Karl Muck Will Conduct—Swiss Citizenship Papers Shown—Petitions Against the Concert Receive Many Signatures.

The Academy of Music will be patrolled by several policemen and detectives this evening at the concert to be given by the Boston Symphony Society, under the direction of Karl Muck. The concert will be given under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society, according to arrangements made early in the season.

Deputy Police Commissioner John Leach declared to-day that the police did not expect any trouble, but, nevertheless, there would be a number of uniformed policemen outside the building and several detectives inside occupying seats. This arrangement was the result of a conference between the Deputy Commissioner and Borough Inspector Thomas H. Murphy.

Charles D. Atkins, director of the Institute, when asked this morning if there had been a flow of letters protesting against the holding of the concert, said that he had not received any complaints until this morning, when he received a letter from a woman in Brooklyn, who had bought a seat for the concert.

Leach said this morning that he had unofficially received information that a petition was being circulated in the borough protesting against the affair, but it had not been brought to his attention.

The petitions of protest referred to by Commissioner Leach are being circulated by Crowell Hadden, president of the Brooklyn Savings Bank, and by Dr. H. A. Fairbairn, and both have obtained many signatures of prominent Brooklyn residents.

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March 17, 1918

Arthur Hackett Symphony Soloist in Cambridge

The sixth Symphony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, March 21, at 8. The soloist will be that justly admired tenor, Arthur Hackett, who will then appear for the first time as soloist with the Symphony Orchestra. Mr Hackett has appeared at several of the choral concerts in which the orchestra has taken part, but he is to make his first appearance as soloist in the Symphony series. He will sing Don Ottavio's air, "Il mio tesoro" from Mozart's "Don Giovanni," and for his second number, the Recitative, "Deeper and Deeper Still," and the air, "Waft Her, Angels," from Handel's oratorio, "Jeptha."

The orchestral numbers will be the Fourth Symphony of Tschaikowsky in F-Minor, the Good Friday Magic from Wagner's "Parsifal" and the Third "Leonora" Overture of Beethoven.

From NEW YORK HERALD
Address New York City
Date March 15

BROOKLYN ACTS TO BAR ITS DOORS TO DOKTOR MUCK

Institute Directors to Sacrifice "Art" in Conflict with Patriotism.

Brooklyn last night became a candidate for an honorary position in the list of patriotic American cities which have barred their doors against Doktor Karl Muck, most prominent of enemy aliens in the United States as yet uninterned and head of the Boston Symphony Orchestra.

That the Brooklyn Institute, which heretofore has contracted for the appearance of the Muck orchestra in Brooklyn each season, had "taken definite action which was construed as the farewell of in his case for next season" became known last evening while the Prussian direktor was waving his baton at the final concert of the orchestra at the Academy of Music.

Just what the action had been none of the trustees would reveal. They said that they had bound themselves not to make public a statement of their action concerning Doktor Muck until this morning. Meanwhile it was announced significantly that when art and patriotism conflicted it was time to sacrifice art—the Brooklyn organization to the favorite of the Kaiser.

Many Vacant Seats in House.

Doktor Muck bid his adieus to Brooklyn before a house that was studded with vacant seats. Although the management of the Academy of Music took pains to make it known that every seat had been sold and that there were a few "standees" in the rear of the auditorium, it was obvious that something out of the ordinary had prevented regular subscribers to the concerts from occupying their accustomed places, for which they had paid at the beginning of the season.

Doktor Muck was received with vigorous applause when he made his initial appearance, but it was of brief duration. He stood beneath two spreading American flags and waved his baton to the strains of "The Star Spangled Banner" and at its close bowed a response to those who again applauded him.

Half a dozen uniformed policemen had been stationed about the doors of the Academy of Music and numerous detectives were to be seen about the rear of the house with the opening of the concert. But they had nothing to do, as the audience appeared more curious to see Muck than to take active part in a demonstration for or against him.

Fight Against Him Continued.

Meanwhile there were evidences that the fight against him had not been dropped by the subscribers to the New York concerts of the Boston orchestra. Patriotic men and women who having seats to this afternoon's concert at Carnegie Hall, but who would remain away because of the protest against Muck were called upon to contribute their tickets to a committee investigating the Prussian direktor.

In an appeal published in the advertising columns of the HERALD and other morning newspapers to-day the committee said:—

AN APPEAL.

Subscribers for the Boston Symphony Concert matinee to-day at Carnegie Hall who intend to leave their seats vacant to signify their disapproval to Doktor Muck's conducting will help the crusade against the pro-Germanism of this organization by sending their tickets at once to Mrs. William Jay, No. 850 Park avenue.

What the protesting subscribers intend to do with the tickets thus obtained did not become known. Neither Mrs. Jay nor any of her supporters would make known their intentions other than to repeat their assertions that they would not tolerate any breach of the peace or objectionable demonstration against the Prussian.

Defence Society Backs Crusade.

When told of the eleventh hour assertions of Doktor Muck's associates that he possessed naturalization papers proving him to be a citizen of Switzerland, neither Mrs. Jay nor any of her supporters would believe that the documents were genuine. They said that such papers would have been produced long ago, when Muck first was accused of undue friendliness for the enemies of this nation, had they been genuine.

In a letter to the HERALD William Guggenheim, chairman of the American Defence Society, yesterday said:—

"The NEW YORK HERALD is right when it states that 'New York bows its head in shame as Muck leads.'

"As chairman of the New York Vigilance Committee of the American Defence Society, I desire to say that we gave the Muck matter serious thought. We believe that, on account of his utterances and his entire attitude, Dr. Muck should be interned. Naturally such a procedure is in the hands of the federal authorities, and our society cannot do more than suggest internment and aggressively work for its enforcement.

"In this connection I wish to state that last February our committee took active steps to prevent the holding of several meetings of the People's Council of Workmen. Touching on this matter in a recent report to our Board of Trustees, I stated as follows:—

"'Permitting those to go unpunished who make utterances of the kind that were indulged in does not reflect credit upon the community, as it indicates too great a tolerance and therefore an unconscious and likely unintentional support of sedition and disloyalty.'"

Representatives of twenty-three posts of the Grand Army of the Republic at a meeting at the Borough Hall, in Brooklyn

CITIZEN
Address: Brooklyn, N. Y.
MAR 15 1918

POLICE GUARD AT THE ACADEMY

To Prevent Any Disturbance at Concert.

BOSTON ORCHESTRA TO APPEAR TO-NIGHT

Dr. Karl Muck Will Conduct—Swiss Citizenship Papers Shown—Petitions Against the Concert Receive Many Signatures.

The Academy of Music will be patrolled by several policemen and detectives this evening at the concert to be given by the Boston Symphony Society, under the direction of Karl Muck. The concert will be given under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society, according to arrangements made early in the season.

Deputy Police Commissioner John Leach declared to-day that the police did not expect any trouble, but, nevertheless, there would be a number of uniformed policemen outside the building and several detectives inside occupying seats. This arrangement was the result of a conference between the Deputy Commissioner and Borough Inspector Thomas H. Murphy.

Charles D. Atkins, director of the Institute, when asked this morning if there had been a flow of letters protesting against the holding of the concert, said that he had not received any complaints until this morning, when he received a letter from a woman in Brooklyn, who had bought a seat for the concert.

Leach said this morning that he had unofficially received information that a petition was being circulated in the borough protesting against the affair, but it had not been brought to his attention.

The petitions of protest referred to by Commissioner Leach are being circulated by Crowell Hadden, president of the Brooklyn Savings Bank, and by Dr. H. A. Fairbairn, and both have obtained many signatures of prominent Brooklyn residents.

Dr. Muck conducted the concert of the Boston Symphony Orchestra at Carnegie Hall last night. Borough Police Inspector O'Brien, Detective Captain Gildea, Acting Captain Carey, of the Detective Bureau, and twenty plainclothes men were present in the auditorium, while Inspector Henry, Captain Byron Sackett, of the West Forty-seventh street station, and twenty-five policemen were outside. The Carnegie Hall staff was on the alert to admit subscribers and no others. Not a ticket or standing admission was sold.

Dr. Muck was greeted with applause, which he acknowledged by bowing once, and then signaling the orchestra to rise and play, "The Star Spangled Banner." Dr. Muck conducted his concert as if nothing had occurred.

The orchestra management, however, chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Neuheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's twenty-first birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of 6 years, and he had his son naturalized on coming of age.

To-night the orchestra will play in Brooklyn, as stated, where subscription audience will fill the Academy and no seats or admissions will be sold. To-morrow a third audience will hear at Carnegie Hall the last Boston Symphony concert in New York this season.

From POST
Address New York City

MRS. JAY STILL AGAINST MUCK.

Attempt to Prevent Symphony Concert in Brooklyn To-night.

Mrs. William Jay continued her fight against Dr. Karl Muck, conductor of the Boston Symphony Orchestra, to-day by attempting to stop the concert set for to-night in the Academy of Music.

When Mrs. Jay was asked about Dr. Muck proving his Swiss citizenship she said, "I have profound respect for a pro-American German and profound contempt for a pro-German Swiss. I believe that the American people will think that a man should be judged by the feelings in his heart, and not by the papers in his pockets."

TELEGRAM
Address: New York City.
MAR 15 1918

Again a New York audience permitted itself to listen to Dr. Karl Muck, the friend and confidant of the Kaiser, presenting an all-German programme in Carnegie Hall last night.

Are we at war with Germany?

STANDARD UNION
Address: Brooklyn, N. Y.
MAR 15 1918

VETERANS PROTEST AGAINST DR. MUCK

"Disgrace to Citizens of Brooklyn," Say G. A. R. Representatives.

POLICE GUARD FOR CONCERT

Bluecoats Outside Academy and Plainclothesmen In.

Representatives of twenty-three G. A. R. Posts in Brooklyn met at Borough Hall at noon to-day to protest against permitting Dr. Karl Muck to act as conductor of the Symphony Concert scheduled for to-night at the Academy of Music. Seventeen veterans who attended the meeting signed the following resolution:

"We unanimously protest against Dr. Karl Muck acting as conductor at the Academy of Music. We consider it a disgrace to the citizens of Brooklyn."

Commander U. P. Eshleman, of Mackenzie Post, presided at the meeting. The signers of the resolution were:

Augustus P. Ticknor, U. P. Eshleman, Edward A. Dubey, Charles H. Ramsden, Harry A. Nimpain, John H. Tully, Dr. R. Estes, Walter Scott, H. C. Draper, Charles H. Hawxhurst, R. S. Maddren, Joseph F. Ludcam, Charles G. Meyers, William A. Hooton, A. J. Jensen, Root A. Harrisson and William P. Griffith.

Uniformed policemen on the outside and plain clothes men on the inside will stand guard at the Academy to-night.

Deputy Commissioner Leach said to-day that with one exception he had received no protest against Muck's appearance. The exception was from a woman subscriber who said her seat would be vacant.

"I anticipate no trouble," said Mr. Leach to-day, "but I am going to have the police there just the same."

"I realize that no legal action can prevent Muck's appearance in Brooklyn to-night, but I hope that popular opinion will act where the law is tied," said Mrs. William Jay, who led the unsuccessful fight to bar Dr. Muck in Manhattan last night. She told of having seen 140 Brooklyn signatures to the petitions seeking to prevent his appearance.

POST
Address New York City

The Boston Symphony Orchestra.

Dr. Muck, though he was for years one of the Wagner conductors at Bayreuth, is really a born interpreter of Brahms, as his fine reading of that composer's third symphony in Carnegie Hall last night proved. Two Finnish numbers on the programme were comparative novelties. "Pohjola's Daughter" was conducted by the composer in Norfolk in 1914; it is a tone poem of a high order of beauty not only of theme, but of treatment and color. "Night Ride and Sunrise" is not so good, but is of interest nevertheless. The prelude to "Tristan and Isolde" closed the programme. Strange to say, there was an element of novelty about this, too, for it was played without the "Liebestod" and with the ending that Wagner arranged for a concert in Paris in 18[illegible] five years before "Tristan and Isolde" had its first performance in Munich. Seidl once played it at Brighton Beach at a concert consisting solely of Wagner's overtures and preludes; but performances in this form have been rare. The ending is practically nothing but an adaptation of the end of the Liebestod, transposed from B to A, and differently orchestrated.

Dr. Muck was much applauded when he stepped on the platform. There was no disturbance, or even hint of it.

SUN
New York City.
MAR 15 1918

The word "muck" means in provincial English to work hard, to toil; and there can be no doubt that Dr. Muck works hard at his artistic calling under existing conditions.

EVENING MAIL
Address: New York City
MAR 15 1918

23 G. A. R. POSTS ASSAIL DR. MUCK

Brooklyn Organizations Protest Against Concert—Police to Guard.

Representatives of twenty-three Grand Army posts met to-day in Brooklyn at Borough Hall and adopted a resolution protesting against Dr. Karl Muck's being permitted to conduct the Boston Symphony Orchestra at the concert this evening in the Academy of Music, that borough.

Hugh P. Eshleman, commander of McKenzie Post G. A. R., presided. The resolution read: "We unanimously protest against Dr. Muck's acting as conductor at the Academy of Music. We consider it a disgrace to the citizens of Brooklyn."

Deputy Police Commissioner Leach to-day conferred with Borough Inspector Murphy, after which it was announced that in addition to having uniformed policemen and plainclothes men inside the Academy of Music auditorium to-night, police reserved would be mobilized at strategic points. No disturbance is expected, however.

The concert is one of a series subscribed for by members of the Brooklyn Institute of Arts and Science and the Philharmonic Society. One of the concerts in the series was given last November and was a decided success.

Charles B. Atkins, director of the Brooklyn Institute, said to-day the only protest he had received had come from a woman subscriber whose name he would not divulge. He added he had heard that a petition of protest had been in circulation in Brooklyn for two or three days, but he had no personal knowledge of it.

EVENING MAIL
Address: New York City
MAR 15 1918

BOSTON'S ORCHESTRA.

IT would have been a pity if any well intentioned individuals had succeeded in stopping last evening's concert of the Boston Symphony Orchestra at Carnegie Hall, for Dr. Muck's programme, by far the best of the season, contained both the greatest piece of absolute music ever written, the third symphony of Brahms, and the prelude to the world's greatest piece of dramatic music, Wagner's "Tristan and Isolde," not to speak of two exceedingly interesting unfamiliar compositions of Jan Sibelius.

Although the auditorium was guarded by a large force of special policemen, there was no sign of a demonstration against the much discussed German conductor of the Boston orchestra. Rather was he given more than the usual ovation, not only at his first appearance, but again after the playing of the "Star Spangled Banner," with a climax of applause at the conclusion of the symphony. There may have been some enemy propaganda mixed with this demonstration, as has been claimed, but the greater part of it unquestionably represented a sincere tribute to the world's leading orchestra.

If there were occasional signs of individual nervousness, the interpretations in general, particularly of the noble symphony, scarcely left room for improvement. The colorful symphonic poems of Sibelius, "Pohjola's Daughter" and "Night Ride and Sunrise," not only gave a touch of novelty to the programme, but added to the orchestra's reputation for virtuosity.

LOVERDE'S WORKS

From TIMES
Address New York City
Date

Dr. Muck's Position.

To the Editor of The New York Times:

The question as to Dr. Muck would appear to me very simple. If our Government finds him transgressing its laws or abusing his privileges, he will doubtless be interned, and I hope obliged to work at useful labor and not allowed to live in idle luxury. If he is not in any way "giving comfort to the enemy," but doing his best under the circumstances, why should we imitate the brutal Germans in our behavior to him and act as we think they would act in our situation? Do we not justly pride ourselves on our superior fairness and Christian mercy? Let those who cannot endure the sight of a German at liberty, however well-behaved he may be, stay away from the concerts, not selling their tickets, but if they are sufficiently generous, giving them to the poor students at the music settlement schools, many of whom, being of German parentage themselves, will not share the prejudice against Dr. Muck and his orchestra, and will be unfeignedly grateful for a chance to hear the beautiful music.

M. L. MASON.

New York, March 13, 1918.

Boston American
March 16, 1918

Orchestra Up Against It.

Some of those testy people who can't understand why the Boston Symphony Orchestra continues to employ Germans do not realize the isolated position of Boston's orchestra since the war. It is the only great orchestra in the country which is not unionized. Union musicians will not play with non-union men. If the large body of enemy aliens in the orchestra, who are strictly obeying the President's regulations regarding Germans in this country, were discharged, it would be necessary to send abroad for men to replace them.

While it is possible to drop four or five men a season from a big orchestra without affecting its tone, the substitution of twenty or more new players would seriously damage it for several seasons. I doubt if a score of first class musicians capable of replacing the Germans could be secured in France and Italy at the present time, since the young musicians, and middle-aged as well, are all at the front.

It was a simple matter for the Philadelphia orchestra to drop its Germans, since the musicians union promptly replaced them with competent players. The Boston Symphony Orchestra is up against it.

When our government considers it desirable to prevent enemy aliens performing in public, Major Higginson and Manager Ellis will hasten to eliminate them no matter at what cost to the orchestra. But up to the present no murmur has come from official circles.

One great reform has already been brought about this season; bad symphonic works by mediocre German composers of the present day have not been stuffed down our throats. Good music knows no nationality, but if only racial prejudice stops bad music something has been gained.

Transcript
March 16, 1918

CONCERTS NEXT WEEK

Mr. Chadwick's "Symphonic Sketches" and Saint-Saens's "Organ Symphony" from Dr. Muck—Mr. Heifetz in Second Hearing—Mme. Gabrilowitsch as Bettered Singer—A New String Quartet

TWO composers divide Dr. Muck's programme for the Symphony Concert of next Friday afternoon and Saturday evening in Symphony Hall—the American, Chadwick; the Frenchman, Saint-Saëns. From the Bostonian comes his "Symphonic Sketches" restored to the active repertory by Dr. Muck and heard with pleasure more than once in recent years. In none of his later music has Mr. Chadwick written with such liveliness of mood, freshness of imagination, readiness of hand and clear American quality, especially in the first sketch, "Jubilee," and the last, "A Vagrom Ballad." From the Parisian comes his symphony in C minor, largest of scale, amplest of invention and deepest of feeling of all his symphonic music, enriched, besides, with a notable organ part. The orchestra has not played the piece since it visited San Francisco in the spring of 1915. There Saint-Saëns heard it and made speed to congratulate Dr. Muck upon the eloquence of the performance.

On Thursday evening, conductor and orchestra for the sixth in their series of concerts in Sanders Theatre. They will then be heard in Chaikovsky's symphony in F minor—one of the "high points" of the musical year; in Beethoven's third "Leonora" overture and in the "Good-Friday" music from "Parsifal." The agreeable tenor, Mr. Hackett, many times heard at Symphony Hall, will assist the orchestra. His airs are Ottavio's "Il Mio Tesoro" from Mozart's opera, "Don Juan" and "Waft her, Angels" from Händel's oratorio, "Jephtha."

Globe
March 17, 1918

Hackett Symphony Soloist in Cambridge

[illegible]xth Symphony concert of the [illegible] in Cambridge will be given in [illegible] Theatre next Thursday evening, [illegible]arch 21, at 8. The soloist will [illegible]tly admired tenor, Arthur Hac[illegible] will then appear for the fir[illegible] soloist with the Symphon[illegible]ra. Mr Hackett has appeared [illegible]eral of the choral concerts in [illegible] the orchestra has taken part [illegible] is to make his first appearance [illegible]ist in the Symphony series. He [illegible]g Don Ottavio's air, "Il mio [illegible] from Mozart's "Don Giovanni." [illegible] his second number, the Recitative [illegible] "Deeper and Deeper Still," and the [illegible]aft Her, Angels," from Handel's [illegible] "Jeptha."

[illegible] orchestral numbers will be the [illegible] Symphony of Tschaikowsky in [illegible] the Good Friday Magic from [illegible] "Parsifal" and the [illegible] Overture of Beethoven.

EVENING WORLD

New York City.

MAR 14 1918

CALLS ON DR. MUCK FOR PROOF THAT HE IS SWISS CITIZEN

Mrs. Jay's War on Symphony Conductor Gets No Official Aid.

Promising interesting developments to-day, which will decide definitely whether Dr. Karl Muck will lead the Boston Symphony Orchestra to-night in Carnegie Hall, or will be prevented by the authorities, Mrs. William Jay of No. 850 Park Avenue has made public an open letter she has addressed to him.

Major Henry L. Higginson, President of the Boston Symphony Orchestra, defended Dr. Muck in Boston yesterday. He said that he had gone over the whole question with the Department of Justice in Washington, and the conductor had received permission to play anywhere in the United States except the District of Columbia.

"The orchestra will play to-night with Dr. Muck," said Major Higginson, "and those who object to Dr. Muck or the nationality of any of the players can stay away if they don't want to hear the music."

The management of Carnegie Hall told reporters that the whole [illegible] was out of its hands. Major H[illegible]son has made a contract for a [illegible]lated number of concerts ther[illegible] Muck and his orchestra have a[illegible] appeared there several times this sea[illegible]son. The orchestra played "The Sta[illegible] Spangled Banner" under his leadership.

The hall managers asserted they could not prevent the concert to-night without exposing themselves to a suit. They said that if the concert to-night offended the dignity or peace of New York, action was up to License Commissioner Gilchrist.

Mrs. Jay visited Commissioner Gilchrist yesterday afternoon.

"I told Mrs. Jay," he said later, "that the Boston Symphony Orchestra did not need a special license for its concert. The annual license issued to the hall by the city covers all public entertainments. This department at present sees no reason why it should prevent Dr. Muck's appearance with his orchestra. There is no evidence that the law is being violated or the public peace or decency endangered. If there is the least sign that the dignity of the city or the Nation is being offended by any improper act, prompt action will be taken. If Dr. Muck is an enemy alien that comes under Federal jurisdiction and is out of my hands entirely."

"The statement that Dr. Muck is a Swiss is not borne out by facts," said Richard Fletcher, editor of the Chronicle, speaking for Mrs. Jay. "He was born in Germany of German parents. If you want to know how German he is, just read 'Who's Who.' My information indicates he has the status of an enemy alien."

"Who's Who" gives Dr. Muck's birthplace as Darmstadt, Germany. He studied at Heidelberg and Leipzig, was conductor at various opera houses in Germany and in 1908 was named as musical director of the Prussian Court by the Kaiser.

Mrs. Jay's letter to Dr. Muck follows:

"As conductor of the Boston Symphony Orchestra, you are to appear in New York City on Thursday night in spite of a protest, signed by a group of responsible American citizens, which has been denied by Major Henry L. Higginson, the supreme head of the orchestra.

"There has been brought to my attention an excerpt from a letter from Major Henry L. Higginson to the editor of the Chronicle dated Oct. 23, 1917. There was this referenc to you: 'Bear in mind that Doktor Muck is a Swiss citizen, born and brought up in Germany and of German parentage. He has lived in Germany all his years and has many friends there.'

"The New York public has every right to receive from you enlightenment as to your nationality.

"Are you a Swiss citizen? If so, when were you naturalized? Have you a passport issued by the Swiss Government? Have you ever served in the German Army? Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you agree to answer these questions through the press of New York City, which represents the citizens of New York, or else will you retire permanently from public musical life?"

STANDARD UNION

Brooklyn, N. Y.

CAN'T STOP MUCK'S APPEARANCE HERE

Powerless to Prevent Any Affair Booked by Academy, Says Gilchrist.

PETITION HAD 80 SIGNERS.

Higginson Insists He Had Federal Sanction.

The fight to prevent Dr. Karl Muck's appearance with the Boston Symphony Orchestra to-morrow night at the Academy of Music has failed, according to License Commissioner J. F. Gilchrist.

That he cannot revoke Muck's license was stated to-day by Mr. Gilchrist. He explained that the Boston Symphony Orchestra requires no license to appear. The Academy of Music has its own separate license, which is good for one year, under which any event may be given in either of its auditoriums.

Commissioner Gilchrist had received from Crowell Hadden, president of the Brooklyn Savings Bank, the petition signed by eighty Brooklynites, protesting against Dr. Muck's public appearance on the ground that he is a friend of Von Bernstorff and a dangerous enemy alien.

There were also petitions from a large number of persons in Manhattan protesting against Muck's appearance in Carnegie Hall to-night and Saturday afternoon. These were disposed of in the same way.

Henry L. Higginson, founder of the Boston Symphony orchestra, to-day again insisted he had the express permission of the Federal Department of Justice for his musicians and their conductor to appear anywhere in the United States except in the District of Columbia.

Acting Chief Inspector John J. Daly when asked what action the police would take in regard to Karl Muck's concert to-night at Carnegie Hall, he replied the only action he would take would be to supply the performance with adequate police protection.

Lieut. Fuller Potter, of the Intelligence Bureau, who is absent from the

GREEKS MEET GREEK.

NEW YORK HERALD

New York City

MAR 1[illegible]18

"Poof for the Americans!"

Expressing regret that he is not in Germany to fight for the Kaiser, Charles Schroeder hurls a characteristic Prussian "poof" at America and Americans, and goes to jail.

In what does the attitude of Herr Schroeder differ from that of Herr Doktor Muck and his twenty-three—count 'em—fellow aliens of the Boston Symphony Orchestra save that the honest Schroeder comes out in the open with his poofs.

Herr Doktor Muck, however, is able to poof and get away with it. Could Lieutenant John Philip Sousa or Mr. Walter Damrosch if in Germany poof Germans and Germany with impunity? The question answers itself—and the answer ought to be sufficient to shape the course of all patriotic Americans.

But, say his apologists, Herr Doktor Muck does not refuse to lead his alien crew in playing "The Star Spangled Banner."

It is profanation to permit Herr Doktor Muck and his crew to play "The Star Spangled Banner."

From EVENING GLOBE

Address: New York City

Date.....

CARNEGIE HALL ASKS POLICE AID

Manager Insists on Carrying Out Contract for Concert to Be Conducted by Dr. Muck.

FEARS SUIT FOR DAMAGES

Chief Inspector Daly Promises to Have Policemen on Hand to Prevent Trouble.

The management of Carnegie Hall has asked the Police Department to furnish protection for the Boston Symphony Orchestra at the concert announced to be conducted by Dr. Karl Muck to-night.

Acting Chief Inspector Daly said he would send sufficient policemen to Carnegie Hall to afford every protection to Dr. Muck and his orchestra, and drastic police action would be taken in the event that any one attempted to interfere with the concert.

"We are in a position where we cannot refuse to allow the concert to go on to-night," said the manager of Carnegie Hall to-day. "We have a contract that we must fulfil, and, as the commissioner of licenses has refused to revoke the license for the concert, we are in no position to act. If we refused to permit the concert to be given, there might be a very good case for damages against us—not only damages for the loss of the money paid for tickets, but also damages to the reputation of Dr. Muck and the organization.

"Dr. Muck insists he is not an enemy alien, and it is not strange that he should refuse to go on trial on such a charge at this time and in this way. We are placed in a position where we are unable to do anything but carry out our contract with the Boston Symphony. However, under our license we are entitled to police protection, and we must give police protection, so we have asked the police commissioner to give it to us."

Mrs. Jay to Keep Up Fight.

Mrs. William Jay has not given up hope of stopping the concert. She announced to-day that the matter is now in the hands of Captain Fuller

(Continued on Second Page.)

BALFOUR CONFERS WITH BAKER IN FRANCE

[illegible]om CITIZEN

[illegible]dress: Brooklyn, N. Y.

[illegible]te.....

MUCK WILL NOT BE BARRED.

The effort which has been made to prevent the appearance of Dr. Karl Muck as the director of the Boston Symphony Orchestra at its Carnegie Hall recitals seemed to have failed this morning, when License Commissioner John Gilchrist positively announced that he would not interfere.

The commissioner was appealed to by Mrs. William Jay, leader of the forces opposed to Dr. Muck, after the management of Carnegie Hall had pointed out that, under the terms of a contract it had entered into with the orchestra, it was powerless to prevent the appearance of Dr. Muck or to dictate to the orchestra in any way.

Dr. Muck will appear also tomorrow night at the concert of the Boston Symphony Orchestra, to be given at the Brooklyn Academy of Music.

EAGLE

[illegible]dress: Brooklyn, N. Y.

MAR 1 2 191[illegible]

STILL AFTER DR. MUCK.

Miss Turner's Seats at Symphony Concerts Vacant.

Rather than seem to approve of the presence of Dr. Karl Muck as leader of the Boston Symphony Orchestra by attending the concerts of the orchestra at the Academy of Music, Miss Marion A. Turner has allowed to remain vacant during the whole season the seats she had subscribed and paid for. Miss Turner is secretary of the Educational Dramatic League of which Mrs. August Belmont is the head, and the discussion of whether or not Dr. Muck will be permitted to lead the Boston Symphony Orchestra at its scheduled concert in Manhattan on Thursday evening has prompted her to make her position known. It is possible that Commissioner of Licenses John F. Gilchrist will revoke the permit for the concert.

TIMES

Brooklyn, N. Y.

MAR 1 5 1918

G. A. R. VETERANS OPPOSE MUCK'S CONCERT HERE

Pass Resolution Calling Appearance a Disgrace.

POLICE TAKE PRECAUTIONS

Dr. Atkins Says There Is No Official Protest.

Twenty-three Grand Army Posts were represented at an indignation meeting held in the Borough Hall this afternoon to protest against Dr. Karl Muck directing the Boston Symphony Orchestra concert at the Academy of Music this evening.

The resolution which the veterans adopted was personally signed by seventeen of them and was passed without a dissenting vote. The resolution states that the action of those responsible for permitting Dr. Muck to appear on the Academy platform is a disgrace to the citizens of Brooklyn.

Commander Ulrich P. Eshleman, McKenzie Post 300, presided. The Grand Army men who signed the resolution, in addition to Commander Eshleman, are the following: Col. Edward A. Dubey, Augustus P. Ticknor, Charles H. Ramsden, Harry A. Nimpain, John H. Tully, E. R. Estes, Walter Scott, H. C. Draper, Charles H. Hawxshurst, R. S. Maddren, Joseph F. Ludlam, Charles G. Meyers, William A. Hooton, A. J. Jenson, Robert A. Harrison and William Patten Griffith.

Nevertheless, Dr. Karl Muck is expected to lead the orchestra unmolested at the Academy tonight, following the failure of his foes to interfere with the Carnegie Hall concert last night. Precautions will be taken, however, to prevent any demonstration.

First Deputy Police Commissioner John Leach said today that he had received no protest from any source against the concert and that he had not received any requests for police protection.

"But," said the Deputy Commissioner, "I am going to have the police there, just the same, more as a measure of precaution than anything else. I have told Borough Inspector Thomas H. Murphy to make the necessary arrangements and he has told me that he will have uniformed men on the outside and a number of plainclothesmen scattered through the audience. I don't think there will be any trouble, but we are taking no chances."

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EVENING WORLD

New York City.

MAR 14 1918

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The management of Carnegie Hall told reporters that the whole matter was out of its hands. Major Higginson has made a contract for a stipulated number of concerts there. Dr. Muck and his orchestra have already appeared there several times this season. The orchestra played "The Star Spangled Banner" under his leadership.

The hall managers asserted they could not prevent the concert to-night without exposing themselves to a suit. They said that if the concert to-night offended the dignity or peace of New York, action was up to License Commissioner Gilchrist.

Mrs. Jay visited Commissioner Gilchrist yesterday afternoon.

"I told Mrs. Jay," he said later, "that the Boston Symphony Orchestra did not need a special license for its concert. The annual license issued to the hall by the city covers all public entertainments. This department at present sees no reason why it should prevent Dr. Muck's appearance with his orchestra. There is no evidence that the law is being violated or the public peace or decency endangered. If there is the least sign that the dignity of the city or the Nation is being offended by any improper act, prompt action will be taken. If Dr. Muck is an enemy alien that comes under Federal jurisdiction and is out of my hands entirely."

"The statement that Dr. Muck is a Swiss is not borne out by facts," said Richard Fletcher, editor of the Chronicle, speaking for Mrs. Jay. "He was born in Germany of German parents. If you want to know how German he is, just read 'Who's Who.' My information indicates he has the status of an enemy alien."

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"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

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EVENING GLOBE

New York City

CARNEGIE HALL ASKS POLICE AID

Manager Insists on Carrying Out Contract for Concert to Be Conducted by Dr. Muck.

FEARS SUIT FOR DAMAGES

Chief Inspector Daly Promises to Have Policemen on Hand to Prevent Trouble.

The management of Carnegie Hall has asked the Police Department to furnish protection for the Boston Symphony Orchestra at the concert announced to be conducted by Dr. Karl Muck to-night.

Acting Chief Inspector Daly said he would send sufficient policemen to Carnegie Hall to afford every protection to Dr. Muck and his orchestra, and drastic police action would be taken in the event that any one attempted to interfere with the concert.

"We are in a position where we cannot refuse to allow the concert to go on to-night," said the manager of Carnegie Hall to-day. "We have a contract that we must fulfil, and, as the commissioner of licenses has refused to revoke the license for the concert, we are in no position to act. If we refused to permit the concert to be given, there might be a very good case for damages against us—not only damages for the loss of the money paid for tickets, but also damages to the reputation of Dr. Muck and the organization.

"Dr. Muck insists he is not an enemy alien, and it is not strange that he should refuse to go on trial on such a charge at this time and in this way. We are placed in a position where we are unable to do anything but carry out our contract with the Boston Symphony. However, under our license we are entitled to police protection, and we must give police protection, so we have asked the police commissioner to give it to us."

Mrs. Jay to Keep Up Fight.

Mrs. William Jay has not given up hope of stopping the concert. She announced to-day that the matter is now in the hands of Captain Fuller

(Continued on Second Page.)

BALFOUR CONFERS WITH BAKER IN FRANCE

CITIZEN

Brooklyn, N. Y.

GREEKS MEET GREEK.

NEW YORK HERALD

New York City

MAR 1 8

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In what does the attitude of Herr Schroeder differ from that of Herr Doktor Muck and his twenty-three—count 'em—fellow aliens of the Boston Symphony Orchestra save that the honest Schroeder comes out in the open with his poofs.

Herr Doktor Muck, however, is able to poof and get away with it. Could Lieutenant John Philip Sousa or Mr. Walter Damrosch if in Germany poof Germans and Germany with impunity? The question answers itself—and the answer ought to be sufficient to shape the course of all patriotic Americans.

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EAGLE

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Commander Ulrich P. Eshleman, McKenzie Post 330, presided. The Grand Army men who signed the resolution, in addition to Commander Eshleman, are the following: Col. Edward A. Dubey, Augustus P. Ticknor, Charles H. Ramsden, Harry A. Nimpain, John H. Tully, E. R. Estes, Walter Scott, H. C. Draper, Charles H. Hawxshurst, R. S. Maddren, Joseph F. Ludlam, Charles G. Meyers, William A. Hooton, A. J. Jenson, Robert A. Harrison and William Patten Griffith.

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From EVENING GLOBE
Address: New York City

(Continued from First Page.)

Potter at Police Headquarters, and that before time for the concert he would have convincing evidence that would require him to act.

"In spite of what Dr. Muck says about his Swiss citizenship," said Mrs. Jay, "in the eyes of the German law he is a subject of the kaiser, and he is a sympathizer with Germany in this war."

Mrs. Jay said the wife of a certain member of the organization was prepared to go before the proper authorities with proof that the orchestra is a nest of German propaganda. There are twenty-three alien enemy members in the orchestra, this woman will say, and besides there are many who have been naturalized who are still German at heart and assisting in German propaganda.

Another witness who is expected to go before the authorities, according to Mrs. Jay, is a New Yorker of the highest standing, who says he can prove that Dr. Muck is a German sympathizer at this time.

"Major Higginson says he will appeal for American fair play at Carnegie Hall to-night," said Mrs. Jay. "How is it possible for him to make an appeal to Americans when every patriotic organization is making every possible effort to keep Americans away from the concert? And the church is represented in the antagonism to Dr. Muck by Dr. Manning. The hall will be filled with pro-German sympathizers and they are the only ones that Major Higginson will be in a position to appeal to for American fair play."

Captain Potter, who is a United States officer attached to the intelligence bureau at Police Headquarters, said he hadn't heard anything in the matter as suggested by Mrs. Jay.

Storm Began in October.

The storm that has been swirling around the head of Dr. Muck started last October, when he failed to have "The Star-Spangled Banner" on the programme at the start of the orchestra's season. The affair developed velocity when Providence, R. I., demanded that the national anthem be played, and the demand was refused. Major Higginson, organizer of the orchestra, then declared that the anthem had no place in a purely harmonic programme. The following day Dr. Muck declared that the anthem would not be played by his organization.

"The playing of merely national or political compositions is not our business," he said. "Art is greater than any national considerations."

Later on in the same statement Dr. Muck said: "I am not a naturalized American citizen. Naturally, one would not expect me to do exactly the same as if I were an American citizen."

Walter Damrosch's View.

In reply to what Dr. Muck said, Walter Damrosch of this city declared:

"If Dr. Muck had spoken up like a man and said: 'How can you expect me, as a loyal citizen of Germany, to conduct "The Star-Spangled Banner" when you know that my sentiments in this war are in sympathy with my own country?' fair-minded Americans would have accepted this attitude."

However, within a week Dr. Muck and Major Higginson reconsidered their attitude, and the national anthem was played in the New York concert of Nov. 6 and at other concerts since that time.

GREEKS MEET GREEK.

NEW YORK HERALD
ess New York City
MAR [illegible] 13

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"If Dr. Muck is to be prevented from directing the orchestra at its Carnegie Hall recitals it will have to be through the action of the authorities," an assistant to the manager explained. "The contract we have with the orchestra gives us no right to interfere. We cannot say to the orchestra that it is to have a director of our own choosing.

"We are obliged by our contract—which is similar to the contract obtained by the orchestra for twelve years—to have the hall in readiness, and even to furnish protection for the orchestra against illegal interruptions."

Mrs. Jay Keeps Up Fight.

License Commissioner Gilchrist was not willing to accept the onus of the situation when first approached by Mrs. Jay, but this did not dismay her, and she renewed her fight this morning. She also appealed to the Federal authorities in the hope of an eleventh hour ban on Dr. Muck.

Finally, she addressed an open letter to Dr. Muck which, she hoped would prove Dr. Muck's standing as an enemy alien. In this letter she asked him the following questions:

"Are you a Swiss citizen?

"If so, when were you naturalized?

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EVENING WORLD
New York City.
MAR 13 1918

CHARGES PRO-GERMANISM BY BOSTON SYMPHONY

Mrs. William Jay of No. 850 Park Avenue, who is conducting a campaign to prevent Dr. Karl Muck from leading the Boston Symphony Orchestra's concert at Carnegie Hall to-morrow, said to-day she has been informed that the orchestra management had distributed free tickets to soldiers and sailors to give its recent concert audiences an appearance of being patriotic.

Mrs. Jay said she talked with Admiral Usher at the Navy Yard and Gen. Mann at Governor's Island, and both assured her an order would be issued that no man wearing an American uniform would be permitted to accept free tickets for the Boston Symphony during its coming visit.

"The abominable use that is being made of our soldiers and sailors to support an enemy alien in his arrogant conduct could only have sprung from the modern German mind," Mrs. Jay commented.

EVENING SUN
New York City
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Squad Will Be Assigned to Prevent Any Disturbance—License Commissioner Declines to Interfere.

Dr. Karl Muck, director of the Boston Symphony Orchestra, arrived in New York city to-day to conduct the first of the two recitals of the orchestra in Carnegie Hall to-night. He registered at the St. Regis. Commissioner John Gilchrist of the Bureau of Licenses, the Police Department and the management of Carnegie Hall all announced that so far as they were concerned there would be no interference with the concert or the appearance of Dr. Muck.

Acting Chief Police Inspector Daly announced that not only would the department not interfere but would have extra policemen on hand to see that the concert was not interrupted.

It had been suggested that persons hostile to Dr. Muck might attempt to create a disturbance, and it is the intention of the Police Department effectually to guard against this.

"I do not know how many extra men I will send," said Inspector Daly. "But there will be enough to prevent interruption or interference."

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Commissioner Gilchrist had been urged by Mrs. William Jay, leader of the forces opposed to Dr. Muck, to revoke the license for the concert unless Dr. Muck was replaced by some other director.

"The Bureau of Licenses is in no position to revoke the license," said Commissioner Gilchrist this morning. "Nor does it see any reason to do so. The standing of Dr. Muck in relation to the war has been investigated by the Department of Justice, and so far as I know no action has been taken against Dr. Muck."

The License Commission had been appealed to by Mrs. Jay after the management of Carnegie Hall had declined to act and had pointed out that under its contract with the Boston Symphony Orchestra it was powerless to prevent the appearance of Dr. Muck.

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Finally, she addressed an open letter to Dr. Muck which, she hoped would prove Dr. Muck's standing as an enemy alien. In this letter she asked him the following questions:

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N. R. Brennan, representing Dr. Muck, asserted at the St. Regis that the director was bound by this contract to appear and would do so.

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Date MAR 13 1918

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London, 1881 · New York, 18?

From EAGLE
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Directors who were present at the meeting declined to discuss what happened. David A. Boody, when questitoned today, said that any announcement would have to come from A. Augustus Healy, president of the Board of Trustees. Mr. Healy, however, went to Atlantic City today.

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Major Henry L. Higginson, financial backer of the Muck outfit, which contains twenty-three enemy aliens, contended in a letter to the Chronicle last October that Dr. Muck is a citizen of Switzerland. The questions that Mrs. Jay asks Dr. Muck to answer through the newspapers are:—

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Meantime operatives of the Department of Justice are investigating all phases of Dr. Muck's life both before and after his coming to this country. Mrs. Jay and her friends hope that they will find something that will give the Federal government some reason for interdicting the appearance of the Royal Prussian Music Master in this city.

Mrs. Jay called upon John Gilchrist, Commissioner of Licenses, only to be told that the permit for the concert was not issued directly to Dr. Muck, but to the Carnegie Hall management, and it is only revocable if there is an improper performance staged there.

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Relies on Police.

"They might be if the orchestra received a permit direct from me."

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That a large percentage of the personnel of the Muck-Higginson orchestra is German has been verified from Boston.

Await Muck's Reply.

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From NEW YORK HERALD
Address New York City
MAR 13

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POST
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EVENING JOURNAL 34
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Major Higginson sent to the newspapers a statement in which he answered what he declared to be mistaken assertions by Mrs. Jay, who is a director of the New York Philharmonic Society, conducted by Josef Stransky. In this rejoinder Major Higginson stood by Dr. Muck, who, he said, is a citizen of the Swiss Republic, and whose status has been duly examined by officers of the United States Government. Dr. Muck, he further declared, had never refused to play "The Star Spangled Banner," nor had he ever made any remark discourteous to the American flag or people. Those who subscribed to the concerts here and in Brooklyn, all sold out by the year, he added, had been fully informed of the facts before they bought their tickets last Fall.

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New York, March 12.—Aroused by the continued appearance of Dr. Karl Muck at the head of the Boston Symphony Orchestra, several subscribers to the New York concerts are taking steps to protest against the concerts which are scheduled to be held in Carnegie Hall next Thursday night and Saturday afternoon. It was said today that the present plans for a protest if carried through will deny Doctor Muck an audience in this city hereafter.

EVENING SUN
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Because Commissioner Refuses to Interfere.

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Appeals to U. S. Authorities in Hope of Eleventh Hour Ban.

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The commission was appealed to by Mrs. William Jay, leader of the forces opposed to Dr. Muck, after the management of Carnegie Hall had pointed out that under the terms of a contract it had entered into with the orchestra it was powerless to prevent the appearance of Dr. Muck or to dictate to the orchestra in any way.

"If Dr. Muck is to be prevented from directing the orchestra at its Carnegie Hall recitals it will have to be through the action of the authorities," an assistant to the manager explained. "The contract we have with the orchestra gives us no right to interfere. We cannot say to the orchestra that it is to have a director of our own choosing.

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London, 1881 · New York, 189 · WHITE SULPHUR SPRINGS, W. Va.

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MUCK DEFENDED BY HIGGINSON

Mrs. Jay's Statements Mistaken, He Declares.

SAYS LEADER IS A SWISS

Asserts His Status Has Been Examined by Government.

Major Henry L. Higginson, president of the Boston Symphony Orchestra, defends Dr. Karl Muck, the director of that orchestra, in a statement issued by him to-day at Boston. In this statement, which is a reply to the efforts of Mrs. William Jay and other persons to prevent Dr. Muck from appearing in this city, Major Higginson calls attention to the fact that an investigation conducted by the proper authorities disclosed that the director is not a German but a Swiss.

Dr. Muck is to conduct the orchestra at its recitals at Carnegie Hall to-morrow and Friday, and Mrs. Jay and her friends had renewed the fight against his appearance on the ground that he had refused to play "The Star Spangled Banner" and that he was pro-German. The Rev. Dr. William T. Manning, rector of Trinity Church, issued a statement supporting the agitation against Dr. Muck.

Major Higginson issued his statement at the request of the New York *Evening Post*. It follows:

"As Mrs. Jay and other ladies are vigorously opposing the two concerts of the Boston Symphony Orchestra which are due this week and are mistaken in various statements which they make let me give you the facts:

Attack Made in Providence.

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Officials Deny Given Seats to Men in Service.

Officials of the Brooklyn Institute are waiting to see whether or not Dr. Karl Muck will be permitted to lead the Boston Symphony Orchestra in Manhattan to-morrow night before deciding whether or not he will be permitted to appear here the night after.

Tickets for the concert at the Academy have all been disposed of with the exception of a few box seats, it was said.

In Manhattan, where Dr. Muck is scheduled to lead the Boston Symphony to-morrow night, there is a strong movement on foot to insist on a substitute. Leaders in the movement to put the quietus on Dr. Muck are W. T. Hornaday, trustee of the American Defense Society; Dr. William T. Manning, rector of Trinity Church; Richard M. Hurd of the American Defense Society, David Bispham, Mrs. Henry Ashton Crosby and G. Glen Gould.

Complaint that soldiers and sailors in uniform had been given free tickets to concerts directed by Dr. Muck at the Academy to give a touch of patriotism to these affairs were denied at the offices of the Brooklyn Institute to-day.

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From POST
Address New York City
D MAR 14 1918

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From N. Y. COMMERCIAL
Address: New York City
Date

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Established: London, 1881; New York,

TIMES
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One thing is patent. If Dr. Karl Muck leads the Boston Symphony orchestra, Germany will win the war. What we need in this country is our own simpphony, and we cannot put forth the excuse that there are no recruits. However, we let the organization of such a group to more able hands, as the question of conductorship in place of Dr. Muck must first be settled.

Our choice for leader is Irving Berlin.

EVENING SUN
New York City
MAR 13 1918

MUCK DEFENDED BY HIGGINSON

Mrs. Jay's Statements Mistaken, He Declares.

SAYS LEADER IS A SWISS

Asserts His Status Has Been Examined by Government.

Major Henry L. Higginson, president of the Boston Symphony Orchestra, defends Dr. Karl Muck, the director of that orchestra, in a statement issued by him to-day at Boston. In this statement, which is a reply to the efforts of Mrs. William Jay and other persons to prevent Dr. Muck from appearing in this city, Major Higginson calls attention to the fact that an investigation conducted by the proper authorities disclosed that the director is not a German but a Swiss.

Dr. Muck is to conduct the orchestra at its recitals at Carnegie Hall to-morrow and Friday, and Mrs. Jay and her friends had renewed the fight against his appearance on the ground that he had refused to play "The Star Spangled Banner" and that he was pro-German. The Rev. Dr. William T. Manning, rector of Trinity Church, issued a statement supporting the agitation against Dr. Muck.

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s: New York City

Up to date we have refrained from interfering too much in the controversy over the Boston Symphony orchestra but conditions have reached a stage where it seems that we must intervene —so many things would go to the devil were it not for ourself and other commentators.

One thing is patent. If Dr. Karl Muck leads the Boston Symphony orchestra, Germany will win the war. What we need in this country is our own simpphony, and we cannot put forth the excuse that there are no recruits. However, we let the organization of such a group to more able hands, as the question of conductorship in place of Dr. Muck must first be settled.

Our choice for leader is Irving Berlin.

From NEW YORK HERALD
Address New York City

CITY IS CONFIDENT BAN WILL BE PUT ON DOKTOR MUCK

Loyal Foes of Prussian Direktor Expect Action To-Day.

TRICK GETS SOLDIERS TO BROOKLYN CONCERT

General Mann and Admiral Usher Forbid Attendance of Men on Free Tickets.

Enemy alien symphonies or loyalty to the flag?

The fight to prevent the reappearance of Doktor Karl Muck, music director extraordinary to the Kaiser, at Carnegie Hall to-morrow evening narrowed down to that question yesterday as patriotic organizations, preachers, artists and patrons of music formed in one solid phalanx to oppose the Prussian orchestra leader and his enemy alien musicians.

The question was put in so many words by W. T. Hornaday, director of the New York Zoological Park and trustee of the American Defence Society. It was expressed in many other forms by the scores of other organizations and individuals who made known their attitude toward Muck and his backers.

Mr. Hurd Joins Opponents.

Others who voiced their opposition to the appearance of Dr. Muck or any other alien enemy in American theatres or opera houses included the Rev. Dr. William T. Manning, rector of Trinity Church, now devoting all of his time to religious work at Camp Upton; Richard M. Hurd, chairman of the Board of Trustees of the American Defence Society; David Bispham, barytone; Mrs. Henry Ashton Crosby and G. Glen Gould.

Although numerous schemes were considered last night for "persuading" Doktor Muck and Major N. L. Higginson, his Boston financial backer, that the Prussian's appearance at Carnegie Hall might well be dispensed with for the period of the war, none had been definitely decided upon. Mrs. William Jay, one of the subscribers to the Boston Symphony Orchestra's programme, was emphatic, however, in her assertions that one would be mapped out to-day.

"Plump Germans" Get Vacated Seats.

Chief among the complaints made was that of subscribers to the Carnegie Hall concerts, who declared that they had been informed that the seats they had paid for and vacated because of the persistent appearance of an enemy alien were being turned over to "plump Germans," who roundly applaud the appearance of their fellow enemy alien and give the appearance that a large American audience approves of him.

Another complaint was that soldiers and sailors in uniform were being given free tickets to the Brooklyn Muck performances, thus giving a semblance of patriotism to a performance that has aroused protests from patriotic citizens throughout the country.

Acting on this information immediately, Mrs. Jay communicated with Admiral Usher, at the New York Navy Yard, and General Mann, at Governor's Island. Both of these officials assured her that an order would be issued which would prevent any man wearing a United States uniform from accepting free tickets for the Bos-

(CONTINUED ON PAGE 4, COLUMN 3, PART 2.)

(CONTINUED FROM PAGE 1, PART 2.)

ton Symphony concert during the coming two concerts.

Mrs. Jay Calls Order Abominable.

Concerning this order Mrs. Jay said last night:—

"The abominable use that is being made of our soldiers and sailors to support an enemy alien in his arrogant conduct could only have sprung from the modern German mind. To use these fine men to support German propaganda through the medium of love of music should be condemned by every loyal American and lover of fair play; but I don't think, after the assurances that Admiral Usher and General Mann have made to me, that there will be any of the uniformed listeners at Boston Symphony concerts—that is, if they take place in New York.

"Among the letters I received this morning was one from a Swiss school teacher, who made a very good suggestion. She suggested that a public appeal be issued to the principals of the leading girls' private schools in and around the city—that is, schools like Miss Spence's, Miss Ely's and Miss Scoville's, should leave their seats unoccupied if these concerts are held and that they can attest to their patriotism by foregoing this enjoyment. It would mean a great many seats, although one must always bear in mind that the Boston Symphony management permits standees to occupy seats that are left vacant after a reasonable length of time."

Dr. Hornaday expressed his opinion of the Muck appearance in these words:—

"Which will it be, alien enemy symphonies, or plain loyalty to the flag?

"How much real patriotism, how much American sand, is there in the music lovers of New York, per capita? Is their devotion to the flag, to the boys in the trenches and to the Red Cross so skin-deep only that they will stand for an alien enemy musical conductor who represents the wolves and mad dogs of the meanest nation that ever disgraced this earth?

Muck Supporters "Lapel Patriots."

"Are they such 'lapel patriots' that they will hire Dr. Muck, of Germany, a loyal subject of the Leper of Potsdam, to stand up before them in a dress suit and serve out music to them?

"This city is now on trial. Will the people of New York, whose soldiers now are coming back to them poisoned by German gas and maimed by German bombs and bullets, tolerate the public appearance in her largest amusement place of a German enemy who hates our flag and plays the "Star Spangled Banner' only by compulsion? It was Dr. Muck's fellow subjects of the Kaiser who cut a lot of American throats the other day.

"If New York's patriotism is only a joke, then Dr. Muck will appear here in public. If we do not care a bang what our boys in the trenches think of us, then bring on Dr. Muck, and let his appearance brand New York as a city of disloyalists.

"Personally, I think that any opera house that will tolerate the presence on its stage of any German enemy deserves to be at once taken over by the government and converted into a storage warehouse for munitions of war. If Muck appears, that should be the government's answer."

The American Defence Society lined up with the other opponents of the Prussian musical director and made known its stand with this statement from R. M. Hurd, chairman of its Board of Trustees:—

"The American Defence Socity heartily concurs in the campaign to prevent Dr. Karl Muck from leading the Boston Symphony Orchestra at two concerts to be given in this city. Although some argue that music has no nationality, disloyalty is a matter of nationality, and Dr. Muck, by his refusal to play "The Star Spangled Banner," has shown himself to be anti-American and pro-German. If the American people are firmly determined to crush the power of Germany war must be waged upon disloyal pro-Germans in this country as well as against German soldiers abroad.

"Dr. Muck has been ordered out of Washington by the Department of Justice and has been prevented from appearing in Pittsburg, Baltimore, Detroit and Springfield, Mass. It is inconceivable that loyal Americans should applaud music rendered under the direction of the royal Prussian general music director. All enemy aliens who have expressed antagonistic views toward the United States should promptly be interned, and Dr. Muck among them."

The Rev. Dr. William T. Manning, rector of Trinity Church, now devoting his entire time to welfare and religious work among the members of the 302d United States Engineers at Camp Upton, declared that it was the duty of the people to do everything in their power to strengthen the spirit of the people, rather than give countenance and support to avowed friends and upholders of the Kaiser.

Dr. Manning Denounces Muck.

In a letter to the HERALD Dr. Manning said:—

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and other against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra. We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"Our boys fighting at the front in our defence are being assailed by liquid fire, poison gas and other like inventions of German kultur it is not fitting nor decent for us at concerts or in any other places to give our countenance and support to the avowed friends and upholders of the Kaiser."

In a letter to the editor of the HERALD, Mrs. Henry Ashton Crosby wrote:—

Mrs. Crosby Joins Opponents.

"In these days of our nation's storm and stress one must unflinchingly uphold the principles which gave our country its existence, self-sacrifice and patriotism.

"Although by accident of birth Dr. Muck came into this world on Swiss soil, Dr. Muck is avowedly a Prussian of the Prussians; the world long since has learned the value and the influence which this privilege grants him. Were it not for the accumulated years of Mr. Higginson, his solicitude for the welfare of the hundred members of the Symphony Orchestra would be puerile. Compare these musicians, able bodied, with their eyes, legs and arms, to the millions of innocent men, who through Prussian frightfulness can never earn a livelihood again.

"Although a profound lover of music I feel with those of my family, who have given up their Symphony seats and renounced their membership, that the men and women who love their music more than their country should be classed with aliens."

Would Drive Him from Country.

David Bispham, the barytone, was among the numerous New York artists who aligned themselves with the opposition to Doktor Muck during the day.

"This talk of keeping men like Doktor Muck here because of his artistic attainments is extremely foolish," said Mr. Bispham. "Art is all right, but in times of war enemy aliens should be treated as such and not coddled. I am emphatically among that class of musicians who are convinced that men of the Muck stamp should not be tolerated in this country."

Among the scores of letters received by Mrs. Jay was this one from Miss Appleton, No. 56 West Tenth street:—

"I have been trying to make many of my friends see the situation as you do, but it takes some courage to take the public stand you have done, and I honor you for it."

G. Glen Gould, No. 131 West Seventy-ninth street, New York, wrote:—

"I call it the 'Boston Alien Enemy Orchestra.' That Baltimore should be so much more patriotic than New York that it can have a mass meeting and arrange a tar and feather party for the purpose of discouraging pro-German propaganda by Major Higginson, while New York is perfectly indifferent to the insult to us and to our flag by a citizen of the most unspeakable nation of the world, is a matter of shame and a cause for humiliation upon the part of those whose ancestors have fought for this country for three hundred years and whose antecedents were a decent people. I trust you win your fight against old Major Higginson and his Boston Alien Enemy Orchestra."

From NORTH AMERICAN
Address Philadelphia, Pa.
Date MAR 1 1918

The Boston Symphony Orchestra will give its last concert of the season in Philadelphia tomorrow evening in the Academy of Music. For this appearance Doctor Muck has arranged a widely contrasting program. But two numbers appear upon it. The first is Brahm's symphony in F major, No. 3; the second, Rimsky-Korsakoff's fascinating symphonic suite, "Scheherazade."

Doctor Muck in the years he has been in America has won special praise for his interpretations of the symphonies of Brahms, especially for his interpretations of the last two symphonies. He has done much to popularize these works which once rarely appeared on concert programs. Brahms, symphonically speaking, was limited almost entirely to his symphonies in C minor and D major. In many respects the third symphony of Brahms is the most beautiful he wrote and certainly it contains a wealth of melody.

The brilliant, colorful, oriental suite of Rimsky-Korsakoff is well adapted to exhibit the qualities of any orchestra.

TELEGRAM
ress: New York City.
MAR 12 1918

We are slow to anger, but the opinion has grown that Karl Muck's treatment of "The Star Spangled Banner" is not artistic.

—, New York, 1884

MORNING TELEGRAPH
New York City
MAR

THERE are those who insi zenship is like Swiss ch

hed: London, 1881; New York 1884

MORNING TELEGRAPH
s: New York City

Patriotism of the Reason and Disloyalty of Selfish Emotions.

The elimination of undesirable alien influences, as by the silencing of Dr. Muck and his band of German musicians, should be begun and completed by the authorized officials of the Government and not by individuals or factions who lack both the responsibility and the power of public arbiters in questions of public privile. There may be an annoying tendency on the part of s. e patriotic citizens to tell the Government how to run the war, but an excess o zeal in that direction is now far more desirable than any passionate appeal reform in those social and individual rights which have nothing to do with the war.

Actuaries of the Federal Government were not slow, for instance, to darken Broadway, and chiefly for the reason, as they themselves admitted, that such darkness in the gayest street in the world would exert a powerful "moral effect" in the cause of patriotic fuel-saving. The plan itself did not save any considerable amount of coal, but the public gladly acquiesced with the Garfield order in the vague hope that somehow it would promote a victorious war.

Nor have the Washington authorities been slow to watch with jealous care the scattered and recurrent utterances of disloyal words, arguments and sophistries of the press, and quickly to put the quietus upon all such manifestations of editorial disloyalty and unfaith. The silencing of Muck, an alien enemy who appeals only to the truculent racial vanity of other alien enemies, and to the selfish artistic emotions of a more or less pampered musical class, would have a far greater "moral effect" than the temporary darkening of a great thoroughfare which, with all its frivolity and its thoughtless pranks, has given and is giving to the world and to the nation the best that is in it of patriotic service and unselfish zeal in the cause of liberty.

Protests against interference with the personal rights of the musical public will not come gracefully from Americans who are aware of the powerful raid upon personal rights now being made by the bigots of reform at Albany and elsewhere, not in the cause of the war or of world liberty, but for the enforcement of a kind of class autocracy in morals, which is as undemocratic as it is impertinent, and as arrogant as it is unfair. To deny a few thousand artistic epicures and thinly disguised Teutonic enemies the wholly emotional and utterly selfish enjoyment of German music gloatingly and truculently played by the Kaiser's bemedalled Musik Doktor and a band of un-American musicians would not be regarded as any great trespass upon the personal or public privileges of real Americans and, on the contrary, it would loom as a practical and positive proof of the American right and privilege to exert every faculty of emotion, sentiment and reason in the all-important business of winning this war.

Muck should be silenced for the moral effect that such action would have in discouraging the complacent enemies within our gates and in turning the self-coddled, epicurean gluttons of music out of their luxuriant lethargy and into the stern, daylight realities of war. Muck is giving emotional aid and encouragement to alien enemies. Inflaming unorganized public resentment against him not the right way to eliminate him. There are ample reasons why he should It is for the properly emp

CALL
ess: New York City
MAR 18

MOVE TO SNUB KARL MUCK HERE MEETS PROT

FIGHTING GERMAN MUSI AND MUSICIANS WIL NOT WIN THE WAR, SAY H. K. MODERWELL.

A report that New York women ar up in arms today over the propos appearance here of Dr. Karl Muck and his Boston Symphony orchestra has aroused many broad-minded musicians and musical critics.

Dr. Muck will play at Carnegie hall on Thursday evening. Despite the fact that loyal New Yorkers are determined to give Muck a chilly reception the Carnegie hall management said yesterday that all seats were sold ou for the night.

Hiram K. Moderwell, musical editor of Vogue and contributor to the New Republic, Modern School and other liberal periodicals, decried the attitude of those who had protested.

"American ingenuity has invented no more futile device for winning the war than that of depriving the American public of good music, as instanced in this protest against the appearance of Dr. Muck with the Boston Symphony orchestra in New York," he said. "Dr. Muck is beyond any question the greatest orchestral conductor in America today, and one of the three or four greatest in the world. If we deprive ourselves of the music which he can give us, we hurt ourselves grievously, but how we help to win the war I fail to see.

"We can hurt the kaiser more by throwing snowballs at the statue of Frederick the Great. Dr. Muck is here as a musician pure and simple. In hitting him we don't even throw a snowball at the military power of Germany. What sort of military strategy is it that dictates that instead of hitting our enemy, we shall hit some body else? Have we the chance of a snowball in a furnace to win the war if we continue to divide our energy and attack where attack cannot possibly do any good?

"For the love of Heaven and democracy, if we are out to win this war, let us go straight to the point and not divide our energies in this way. If America is efficient, as she pretends to be, she will hit where the enemy is, not where he isn't.

"The enemy is not in our musical life. That can go on without the slightest reference to the war. It will help to keep us sane and hence efficient. This hitting indiscriminately at everything that is German is a species of national insanity, which is fatal when there is serious work to be done. We shall show our sanity by cultivating, among other things, the best there is in music. And the best there is in the music of America, beyond any shadow of question, is the Boston Symphony orchestra under Dr. Muck's direction."

Herman Epstein, musical director at the Rand school, felt very strongly that there was no ground for any protest at all against the appearance of Karl Muck and the Boston Symphony orchestra.

"There is much better work to do than to deprive the American people of good music. America needs good music very greatly. Colonel Higginson, who is the president of the Boston Symphony orchestra, is, I believe, loyal enough to vouch for the loyalty of Karl Muck. Americans know that Colonel Higginson would not support any movement that was disloyal," he said.

Theodore Spiering, violinist, conductor, and one of the officials of the People's Society for Music and Drama, bases his rebuke of those who are seeking to prevent the appearance of Karl Muck on the "internationalism of art."

"I am a firm believer in the internationalism of art," says Spiering, "and it is from this viewpoint, if from no other, that I deplore the renewed agitation against Dr. Muck of the Boston Symphony orchestra.

"We have been lenient toward alien elements in general, and it is, therefore, to be regretted that this tendency of aroused feelings is not carried out in our attitude toward the man who is completely bound up with the artistic pre-eminence of the greatest musical institution of our country."

EVENING TELEGRAM
s: Philadelphia, Pa.
MAR

BOSTON SYMPHONY IN FINAL CONCERT

Magnificent Program Enthusiastically Applauded by Large and Fashionable Audience.

By HOWARD SHELLEY

Appreciative enthusiasm reigned at the Academy of Music, last evening, at the final concert, this season, of the Boston Symphony Orchestra. There was a most cordial reception for Dr. Muck and abundant applause for him as well as for the musicians when the last chord of the Oriental "Scheherazade" sounded in the historic auditorium. It was a generous tribute to the magnificent organization, which although boasting Boston as its home is, nevertheless, held in high, artistic esteem in this city. The audience was extremely large, even the upper proscenium boxes being filled.

The program was purely orchestral and consisted of Brahm's third symphony in F major and Rimsky-Korsakoff's symphonic suite, founded on several of the stories from the so-called "Arabian Nights" and known as "Scheherazade." The Brahms work is regarded by many musical authorities as the greatest composition of this master. Without venturing a statement as to whether this is or is not true, for all criticism is relative, it may be stated that it is an opus of distinction. It bears all the characteristics of Brahms, but is less stolid than several of his other works. It is substantial to a wholesome degree and is very melodious. It never approaches the lighter element of musical form either in theme or orchestration. The four movements were given with a magnificent unanimity of harmonic sequence and interpretation. Dr. Muck is noted as a protagonist of Brahms and has done much to popularize the master in this country. The orchestra was in perfect condition and the various characteristics for which it is noted were again heard in admirable exposition.

The "Scheherazade" was a decided contrast to the Brahms work. The former is Eastern to the extreme degree. The repetitional theme which recurs throughout the four movements was initially sounded most delightfully in the first in which, it perhaps occurs, more than in any other. The rich piccicati of the second movement were richly and impressively rendered while the Bagdad festival of the last was vitally reminiscent of the Oriental fetes which were famous in the city by the Tigris with its "shrines of fretted gold." The same work was given Friday last by the Philadelphia Orchestra and although civic pride would naturally suggest that the result of a comparison would be in favor of the local organization, truth favors the Bostonians. The latter have seldom played better than they did last evening, and Mr. Witek, the concertmaster, was the recipient of much applause for his achievements. It was a magnificent concert.

EVENING Bulletin
Providence, R. I.
MAR 6 - 1918

MRS. WILLIAM JAY LEADS IN PROTEST AGAINST DR. MUCK

Four Subscribers to Boston Symphony Orchestra Concerts in New York Demand That Major Higginson Find Another Conductor for Players.

New York, March 6.—Opposition to the retaining of Karl Muck as conductor of the Boston Symphony Orchestra, on the ground that he is pro-German, have reached a point where the Chronicle, a local publication devoted to society and the arts, prints in its March issue letters of protest addressed by Mrs. William Jay and other prominent subscribers to the New York concerts to Maj. Henry L. Higginson of Boston, who controls the destinies of the famous orchestra.

Under heading "Doktor Muck Must Go," editorial introduction to the article says in part: "Mrs. Jay is performing a great public service in directing attention to the incumbency of Doktor Karl Muck as conductor of the Boston Symphony Orchestra. Mrs. Jay's protest to Maj. Higginson is admirably aided by the fearless support of Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, all of whom have been subscribers to the Boston Symphony Orchestra in New York for many years. Maj. Higginson is obdurate before the appeals of the signatories of the ensuing correspondence."

"There is one remaining concert in New York this season by the Boston Symphony Orchestra. On this occasion it will be decided whether New York ranks beside Pittsburgh, Detroit, Baltimore, Springfield, Mass., and Washington, or whether she will reject the ardent protest against 'giving aid and comfort to the enemy.'"

The original letter of protest was sent to Maj. Higginson Jan. 22, signed personally by Mrs. Jay, Mrs. William P. Douglas, Mrs. Carolyn Kane Wright and Judge George L. Ingraham, and it closed as follows:

"None can impugn the appreciation of music—German music—of the undersigned. Although subscribers for many years to the Boston Symphony, we have been compelled, by the presence of Dr. Muck—an admitted ally of the Kaiser—to leave our seats unoccupied: thus signalizing our disapproval of the course you are pursuing."

In his reply, Maj. Higginson said, among other things:

"Dr. Muck is probably German in feeling, but he has done nothing wrong. He has been eminently satisfactory to me as a conductor and as a man. His industry, knowledge and power are great, and his place cannot be supplied in this country. * * *

"If your request were carried out, the orchestra would disband, and it would be owing to a small number of people who take your view. Do you care for this responsibility?"

"Five representative cities—Pittsburgh, Detroit, Baltimore, Springfield, Mass., and Washington—already have refused to permit Doktor Muck's presence, thereby reflecting the wishes of their citizens," wrote Mrs. Jay and her associate protestors. "You, over your signature, admit the Doktor Muck is pro-German in his sympathies and there is no doubt that he still bears proudly the Teutonic title Koeniglich Preussicher General Musik director.

"* * * With due recognition of all that you have done in the past for orchestral music and for your rights as supreme head of the Boston Symphony we beg to tell you that this particular element of German propaganda will be fought continuously by us."

P. S.—Can you prove that Doktor Muck has "done nothing?"

From EVENING STAR
Address: Washington, D. C.
MAR 12 1918

NEW YORK OPPOSES MUCK.

Kaiser's Own Musical Director May Change Program.

NEW YORK, March 12.—The Herald: Opposition to the appearance of Dr. Karl Muck, the kaiser's own music director, as leader of the Boston Symphony Orchestra here on Thursday evening yesterday took such definite form as to indicate that the man who attempted to escape playing "The Star Spangled Banner" might decide to change his arrangement for that day.

Music lovers and patriotic Americans stood together in announcing that some action should be taken to prevent New York from patronizing the Prussian musician who has been excluded from at least six cities of the United States.

From RECORD
Address: Philadelphia, Pa.
MAR 16 1918

BOSTON ORCHESTRA IN FINAL CONCERT

Metropolitan Company to Offer Maria Barrientos and Lazaro in "Rigoletto."

FREMSTAD TO SING HERE

Recitals by Alma Gluck and Jascha Heifetz Lend Interest to Week.

—The Boston Symphony Orchestra will give its last concert of the season in Philadelphia tomorrow evening in the Academy of Music. Dr. Muck has arranged a widely contrasting program. Brahms' symphony in F major, No. 3, and Rimsky-Korsakoff's fascinating symphonic suite, "Scheherazade," will be played. Dr. Muck in the years he has been in America has won special praise for his interpretations of the symphonies of Brahms. The brilliant, colorful, Oriental suite of Rimsky-Korsakoff is well adapted to exhibit the qualities which peculiarly distinguish the Boston Symphony Orchestra; the completeness of its technical perfection and beauty of its individual choirs and the remarkable virtuosity of its players of various solo instruments. The length of the concert will be something over one hour and a half.

From TIMES
Address: Brooklyn, N. Y.

BOSTON SYMPHONY FRIDAY.

Farewell Concert of Season at Academy of Music.

The Boston Symphony Orchestra is to make its last appearance of the season in the Academy of Music next Friday evening.

For his last program Dr. Mucy has selected three pieces of great value. The symphony will be Mozart's in E flat, the third of the wonderful trio of symphonies, composed in one summer. The first number of the second part of the program will be the exquisitely melodious serenade for strings in C major, by Tschaikowsky. This serenade srows Tschaikowsky in one of his lighter moods and demonstrates how he was a master of melody in the finest and best sense of the word. The serenade has been played by the orchestra with much success at several of its concerts the present season.

The final number will be the glowing, brilliant, colorful overture of Goldmark, "Sakuntala."

From PUBLIC LEDGER
Address: Philadelphia, Pa.

The Boston Symphony Orchestra will give its last concert of the season in Philadelphia tomorrow evening in the Academy of Music. For this last appearance Doctor Muck has arranged a very interesting and widely contrasting program. Only two numbers appear upon it. The first is Brahms's in F major, No. 3; the second, Rimsky-Korsakoff's fascinating Symphonic Suite, "Scheherazade." Doctor Muck in the years he has been in America has won special praise for his interpretations of the symphonies of Brahms, especially for his interpretations of the last two symphonies. He has done much to popularize these works, which up to ten years ago rarely appeared on concert programs, Brahms, symphonically speaking, having been limited almost entirely to his symphonies in C minor and D major. In many respects the third symphony of Brahms is the most beautiful he wrote, and certainly it contains a wealth of wonderful melodies.

The brilliant, colorful Oriental suite of Rimsky-Korsakoff is well adapted to exhibit the qualities which peculiarly distinguish the Boston Symphony Orchestra, the completeness of its technical perfection and beauty of its individual choirs and the remarkable virtuosity of its players of various solo instruments.

The length of the concert will be something over one hour and a half.

From ENQUIRER
Address: Philadelphia, Pa.
MAR 16 1918

Boston Symphony's Last Concert

The Boston Symphony Orchestra will give its last concert of the season in Philadelphia tomorrow evening in the Academy of Music. For this last appearance Dr. Muck has arranged a very interesting and widely contrasting programme. But two numbers appear upon it. The first is Brahms' in F Major, No. 3; the second, Rimsky-Korsakoff's fascinating symphonic suite, "Scheherazade."

Dr. Muck in the years he has been in America has won special praise for his interpretations of the symphonies of Brahms, especially for his interpretations of the last two symphonies. He has done much to popularize these works, which up to ten years ago rarely appeared on concert programmes, Brahms, symphonically speaking, having been limited almost entirely to his symphonies in C minor and D major. In many respects the third symphony of Brahms is the most beautiful he wrote and certainly it contains a wealth of wonderful melodies.

The brilliant, colorful Oriental suite of Rimsky-Korsakoff is well adapted to exhibit the qualities which peculiarly distinguish the Boston Symphony Orchestra, namely, the completeness of its technical perfection and beauty of its individual choirs and the remarkable virtuosity of its players of various solo instruments.

The length of the concert will be something over one hour and a half.

From SUN
Address: Baltimore, Md.
Date

NEW YORK RAPS MUCK

Subscribers To Boston Symphony Orchestra Would Bar Appearance Of German Director.

New York, March 11.—Is Doktor Karl Muck, Royal Prussian General Music Director, to be permitted to direct the Boston Symphony concerts in Carnegie Hall next Thursday night and Saturday afternoon?

How long would an American orchestra director be permitted to conduct concerts in Berlin?

Is New York to align herself with the patriotic cities of Baltimore, Washington, Pittsburg, Detroit and Springfield, Mass., and put up the bars against the Kaiser's personal musical director?

Many of the most prominent and oldest subscribers to the Boston Symphony concerts in New York, who have protested against the continuance of Doktor Muck, as they call him, as director, are asking these questions. Their silent protests of leaving unoccupied their paid for seats have had no effect on the Kaiser's chief musician, nor upon Major Henry L. Higginson, the financial backer of the orchestra, and they have written a protest to him.

"This particular element of German propaganda will be continuously fought by us," said Mrs. William Jay, one of the best known of the Boston Symphony subscribers, in a letter to Major Higginson. And yesterday, when Mrs. Jay received a "rather curt and quite rude" letter from Major Higginson informing her that their correspondence in reference to Doktor Muck must cease, she said:

"My correspondence with Major Higginson is ended, it is true; but my fight against Doktor Muck as the paid enemy agent of the Kaiser is not at an end. I intend to leave nothing undone that will prevent Doktor Muck's appearance again at the head of an orchestra in this, my native city."

Associated with Mrs. Jay in the protest to Major Higginson were Justice George L. Ingraham, Mrs. Canolyn Kane Wright and Mrs. William P. Douglas. Mrs. Wright said last night:

"Doktor Muck's pro-German proclivities are such that I do not believe he should be allowed to lead any American orchestra during the war."

Doktor Muck's troubles date from the time last autumn, when Providence refused to permit him to lead the Boston Symphony Orchestra there unless he play the national anthem, and in an interview with Boston reporters he was quoted as saying:

"To hell with your flag and your national anthem. It is not fit to be played in any artistic program."

From PUBLIC LEDGER
Address: Philadelphia, Pa.
MAR 18 1918

BOSTON SYMPHONY IN FINAL CONCERT

Its Last Program of the Season Includes but Two Compositions, Admirably Performed

PROGRAM

Brahms.....Third Symphony in F
Rimsky-Korsakoff .....
Symphonic Suite, "Scheherazade"

The Boston Symphony Orchestra at the Academy last evening said farewell for the current season—its thirty-third in Philadelphia—to the usual large audience, an audience which the concert found in an extremely cordial temper. The national anthem as the prelude to the program was played in a heartless and perfunctory way, and the proper length of some of the notes was disregarded. The remainder of the concert, consisting of the Third Symphony of Brahms and the "Scheherazade" suite of Rimsky-Korsakoff, was played in an admirable and an inspiring fashion. The present personnel of the orchestra contains four names (if one includes the organist and the librarian) which are distinctively English or American. Must one have an all-American orchestra in order to have an all-American anthem played in an all-American way? The name of American citizen is sometimes mere camouflage for the acquisitive instinct which takes the dollar and laughs at the one who pays it.

Dr. Karl Muck has a genius for leading an orchestra, if not for following a sometimes insufficiently assertive public opinion. The Brahms symphony was read with noble dignity, an appealing pensiveness in the andante, a refined accentuation of light and shade everywhere, a subtle and mercurial sense of the values of accents, nuances and delicate breathings. The players were called upon to rise at the close. Since the day when Brahms was a byword and a hissing the public has seen a great light.

The gorgeous music of "Scheherazade" had not been given time to cool off since our own orchestra played it on Friday and Saturday last. Why should it be played again so soon? Anton Witek's solo violin had its say with eloquence tender and true to the top of the fingerboard on the E string. There could be no manner of doubt as to the shipwreck upon the magnetic rock. The instruments seemed alive and on fire in one magnificent climax after another. The little relieving dancing-ditty was exquisitely handled. The flute did wonderful work, and honorable mention should go to the harp and to others.

F. L. W.

From RECORD
Philadelphia, Pa.

BOSTON SEASON ENDS

Dr. Muck's Baton Wielded Over Fine Orchestral Body.

After a rather disturbed season, beginning with the contretemps which arose regarding the playing of the national anthem and further augmented by the law forbidding the transportation of aliens which necessitated the omission of the December concert, the Boston Symphony Orchestra brought its Philadelphia series of concerts to a close in the Academy of Music last night. As usual, there was a "capacity" audience, and one which through its appreciative applause, left no doubt of the regard entertained for Dr. Muck and the musicians of his superb organization. A rather unusual combination, the brilliant, colorful "Scheherazade" of Rimsky-Korsakoff and the Brahms' F major Symphony, proved enjoyable when heard on the same program, the Orientalism of the Korsakoff work being a splendid contrast for the highly conceived and more classic character of the symphony. Probably, too, Dr. Muck, in playing the "Scheherzade," had a desire to end the season with a display of the various choirs of his orchestra. The exhibition of style and musicianship given last night must certainly have satisfied even his exacting mind since it was a revelation of the individual capacity of the musicians, which did not fail to arouse the keenest appreciation in the audience.

Despite the rhythmic and melodic beauty of the Oriental Suite, it would have been more enjoyable if it came less associated with its interpretation by the Philadelphia Orchestra last week. There should be some system practiced by leaders of orchestras to prevent the repetition of symphonies and other elaborate works at such short intervals.

The Brahms F major Symphony, one of the most popular of symphonic works, was beautifully played, and left no doubt of Dr. Muck's supremacy as an interpreter.

From POST
Address New York City
MAR 12 1918

MRS. JAY DEFENDS ATTACK ON MUCK

Others Uphold Symphony Orchestra Conductor

NO CHARGES OF WRONG DOING

Manager of Carnegie Hall Will Take No Action—Last Concerts of the Season.

Opposition to the appearance here of Dr. Karl Muck, with the Boston Symphony Orchestra, at Carnegie Hall, on Thursday evening and Saturday afternoon, continued to develop to-day, according to Mrs. William Jay, of 850 Park Avenue, who is leading a campaign among subscribers to the symphony concerts, with a view of preventing the presence of Dr. Muck as leader of the orchestra. Mrs. Jay said she believed the steps she had under consideration would be effective in keeping Dr. Muck from appearing with the orchestra, but she would not make known her plans until late this afternoon or to-morrow.

On the other hand, it was pointed out by other persons in this city interested in music that the concerts in question were the last of the season; that Dr. Muck had played in the others here this winter without objection; that there were no charges against him of objectionable conduct in this country, and that to discriminate against him would be to stigmatize an artist of recognized standing simply on the ground of nationality.

At Carnegie Hall C. C. Smith, manager of the building, said that he knew nothing of the proposed plan to block the appearance of Dr. Muck further than what he had read in the newspapers. As representative of the lessors of the auditorium he said nothing would be done by him to prevent Dr. Muck from conducting the orchestra, and so far as he knew the concerts would be held as announced.

QUESTION OF PERMIT.

Whether an official bar will be raised against the appearance of Dr. Muck is not known. Under the law John F. Gilchrist, Commissioner of Licenses, has the right to refuse a permit for any performance that is against the public welfare, and it is conceivable that he could act on this ground. Whether he will do so, however, is a question Mr. Gilchrist would not answer this morning.

Mrs. Jay at her home said she had received numerous telephone messages from all parts of the city and a great many letters giving her encouragement in her opposition to Dr. Muck.

"I am a subscriber to the Boston Symphony concerts," said Mrs. Jay, "but I have not attended a single concert this season because of the presence in the orchestra of Dr. Muck. My silent protest has continued up to the present, but now I believe it is necessary to come out in open opposition, and many of the other subscribers are joining me in my campaign. The people are being aroused against this man by the newspapers, and I believe that mere force of public opinion will prevent Major Higginson, financial backer of the orchestra, from permitting Dr. Muck to appear here.

"I am told that the performances of the orchestra here this winter have been largely attended by pro-Germans, and I sometimes wonder whether this is an American city. Certainly Baltimore, Pittsburgh, Springfield, and Detroit have shown their Americanism by refusing to have Dr. Muck appear with the orchestra in those cities.

TICKETS FOR SOLDIERS.

"Only a few minutes ago a man in Brooklyn called me on the telephone and said he understood that the management of the orchestra was distributing tickets amnk soldiers and sailors. This I think the Secret Service should stop. It is not right that our soldiers should be permitted to attend such a performance."

The concerts this week against which Mrs. Jay has protested are the last of the season's series. Tickets, it is said, are not on general sale because the seats were practically all sold last fall by subscription, excepting those in sections of the house which could not very well be disposed of by this method. At Carnegie Hall it was said that the audiences this season have been no different, so far as could be judged, from those of other seasons.

None of the representatives of the orchestra could be seen this morning because they had not returned from Philadelphia, where a concert was given last night. The only word from those directing the organization was a letter by Major Higginson to Mrs. Jay, dater March 7, which Mrs. Jay made public last night. This letter was in reply to a protest made by Mrs. Jay against the appearance of Dr. Muck, and it read as follows:

"I have your letter of March 7. It seems idle to me to carry on this correspondence. As regards the act of 'Trading with the Enemy,' I sought in person instructions from the Department of Justice, at Washington, and have obeyed those instructions with care."

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TRIBUNE
ess: New York City
MAR 13 1918

Dr. W. T. Manning Favors Ban on Muck Orchestra

Trinity Rector Writes From Camp Upton Concert Should Be Prohibited

Protests Are Growing

No Men in Uniform to Accept Tickets for Brooklyn Recital

The Rev. Dr. William T. Manning, rector of Old Trinity, now serving as temporary chaplain at Camp Upton, has added his voice to the demand which Mrs. William Jay and others are making that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, be prohibited from appearing at the concert his organization plans to give in Brooklyn Friday evening.

In a letter to The Tribune from the National Army cantonment Dr. Manning says:

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and others against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra?

All Our Principles at Stake

"We are in the midst of the greatest conflict in all history, in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them, and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"While our boys, fighting at the front in our defence, are being assailed by liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other places, to give our countenance and support to the avowed friends and upholders of the Kaiser."

Meanwhile, Mrs. Jay and other aroused subscribers are still threatening to play their two "trump cards" against Dr. Muck if he insists on appearing in Brooklyn.

Uniforms To Be Missed

Mrs. Jay announced yesterday that hereafter no men in uniform would be present at the concerts. At former entertainments, she alleged, soldiers and sailors were admitted free, so that the entertainments could be given under the guise of patriotism.

She said yesterday that she had communicated with Rear Admiral Usher, at the Brooklyn Navy Yard, and Major General Mann, at Governor's Island, and that both officers had acceded to her request that henceforth men in uniform should not be allowed to accept free tickets for the concerts.

"There can be no halfway measures in the Muck case," Mrs. Henry Ashton Crosby, of 29 Washington Square, said yesterday. "We are ignoring the most alarming menace, an attitude which is ignoble for a nation to possess."

G. Glen Gould, of 131 West Seventy-ninth Street, termed the prospective appearance of Dr. Muck "a matter of shame and humiliation."

"The people of New York should hide their faces," Dr. H. D. Fairbairn, of 249 McDonough Street, Brooklyn, a subscriber to the concerts, said yesterday. "Like Esau who sold his birthright for a mess of pottage, we have sold our freedom to Dr. Muck and his orchestra of twenty-three aliens."

HERALD
ess: New York City
MAR 17 1918

BROOKLYN BARS DOKTOR MUCK AND HIS ENEMY ALIENS

Twelve Blind Children in Silent Protest at New York Concert—Direktor to Resign.

Brooklyn yesterday struck the final blow at the hopes of Doktor Karl Muck, enemy alien and critic of "The Star Spangled Banner," by serving notice to him that its halls had been barred to him and the Boston Symphony Orchestra as long as he is associated with it.

By this action Brooklyn added one more important city to the list of those from which Doktor Muck is officially barred and probably brought to a sudden conclusion his American career. It was admitted by a close associate of the Prussian direktor last night that he had at last succumbed to the growing storm of criticism of his actions and would resign as leader of the Boston orchestra at once.

The resignation, however, is looked upon as only a detail in the belated victory of the patriotic men and women who have, by causing him to be barred from city after city, so limited his movements that he soon would have been compelled to give his concerts in Boston alone.

Six Cities Raise "Keep Out" Sign.

Incidentally, Brooklyn's action in driving out the Prussian musician is accepted as a half vindication of New York for its failure to close its municipal doors to him sooner. By forcing Muck's retirement from the orchestra further moves against him here are not expected to be necessary.

Should Muck reconsider his decision to drop out of the Boston Orchestra by the resignation route his movements in the future would be cramped by the appearance of "Keep out" signs over the city gates of

Washington,	Baltimore,
Detroit,	Pittsburg,
Brooklyn,	Springfield, Mass.

Moreover, the wholesale criticisms attending the appearance of the enemy alien, who is in complete sympathy with the war leaders of Germany, as the honored guest of this country has been so bitter in other cities that they have voluntarily been dropped from the itinerary of the Boston Symphony Orchestra. Officially, these cities have been listed by officers of the orchestra as "unprofitable." Privately, however, they admit that the force of public opinion has driven Muck and his twenty-three enemy aliens out.

Doktor Muck Silent on Action.

Direktor Muck was waving his baton at what probably was his last appearance in New York yesterday afternoon when he heard the news of the action taken by the Brooklyn Institute of Arts and Sciences. He made no comment, however, and officers of the orchestra refused to say what would be done by them in recognition of this fresh demand for the retirement of Muck.

Although the action of the institute's trustees was taken last Wednesday afternoon at a secret meeting, it was not made public until yesterday in order that it might not interfere with the already scheduled Muck concert Friday night.

The attitude of the trustees was made known in the form of these resolutions, unanimously adopted:—

"Resolved, That it is the sense of this Board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

Suggests New Leader.

"Resolved, That it is the sense of this Board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

"Resolved, That the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this Board of Trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come."

A. Augustus Healy, president of the institute, immediately sent a letter to Major N. L. Higginson, financial backer of the orchestra, informing him of the action and calling upon him to find an American leader, or at least one who would not be objectionable to the public as an enemy of the country.

Blind Children in Silent Protest.

The audience that attended the orchestra's final appearance here at Carnegie Hall was confronted with a silent protest against Muck's appearance that attracted more attention than did the much criticised Prussian himself.

A few minutes before the time set for the appearance of Muck upon the platform an automobile drove up and set down upon the sidewalk twelve blind children, across whose breasts were pinned large American flags. The children had been brought from the Lighthouse, a home for the sightless, for the double purpose of attracting attention to the protests and to permit them to enjoy the music.

When Doktor Muck strode upon the platform for the last concert he will conduct here his eyes were greeted by the flags upon the breasts of the twelve children.

"It simply was a method of calling attention to the fact that there were many persons who did not approve of the continued appearance of this man Muck," said Mrs. Jay. "We have been opposed to anything in the way of a demonstration that might be construed as a violation of the law or of good taste.

"I am greatly pleased with the conclusion of the opposition against Doktor Muck. He is through now and he, as well as all other enemy aliens, have learned that they cannot flaunt their pro-German sentiments in this country, as Muck did."

The successful campaign against the musical Prussian was the subject of numerous letters, telegrams and telephone messages to the HERALD and to Mrs. Jay. The view of foreign born American citizens was set forth by James V. Donnaruma, editor and publisher of the Gazette del Massachusetts, an Italian newspaper published in Boston, in which he said:—

Boston Editor's Comment.

"I wish to congratulate the New York people for having awakened at last to the imposition of Colonel Higginson and Manager Charles E. Ellis, of the Boston Symphony Orchestra, in continuing to have Dr. Karl Muck as director of said orchestra. Such methods as these two gentlemen are using would certainly not be tolerated in any other nation in the world and ought not to be allowed to continue here in America. At times I can hardly believe present conditions in reference to the Symphony Orchestra are true. I am picturing an American at this time, protected by two Germans, leading an orchestra in Germany. I am picturing a mob burning alive the American director and his backers."

Immediately after yesterday's concert Doktor Muck, Major Higginson and other officers of the orchestra returned to Boston. In reply to reports that the orchestra was about to go through a reorganization that would eliminate not only Muck but the other enemy aliens upon it representatives of the orchestra refused to make any comment.

There is one more concert on the orchestra's programme, to be played in Boston. This appearance by Doktor Muck is expected to be his last in this country and the conclusion of his American career.

m EVENING SUN
ress: New York City
MAR 12 1918

The Star Spangled Banner.

The war practice of giving "The Star Spangled Banner" at every performance in our playhouses presents an interesting opportunity to the musical and unmusical alike to observe the differences of meaning and inspiration that may be imparted to a melody by its setting and its playing. The great song is played in as many different ways, we believe, as there are orchestras and conductors. It is always fine; in spite of foolish talk the air is noble and appealing; but it varies in beauty and thrill according to the interpretation, and in an extraordinary degree.

It would be tiresome to dwell on the rendering given by the average theatre band. It is usually wholesome and sincere without any very distinguished artistry or temperamental fire. The same may be said of some of the great musical organizations. The Philharmonic, for instance, has a workmanlike arrangement which it goes through earnestly as a duty too solemn to be mixed with anything like enthusiasm. Dr. KARL MUCK and his splendid group of players also do their duty to the flag with decorous restraint and conscientious accuracy, but without any notable display of emotion. The Chicago Opera Company orchestra made rather a business of it, like grace before meat.

Two versions, however, with which the public have now become very familiar, take the playing of the National Anthem out of the range of the perfunctory and lift its vibrations from the mere atmosphere up into the realms of the ether. The Metropolitan Opera House is happy in a score which must have been written by one who truly felt the inspiration of the flag and who loved it and all that it represents. The instrumentation, which is delicate without being in the least weak, seems to picture in harmoniously blended tone colors the blessings for which the Star Spangled Banner stands as the symbol to mankind. The climax is reached in a screaming trumpet note of piercing sweetness, which corresponds with the word "Free"—"the Land of the Free"—in the verbal text. It can hardly be called an eagle cry, for it is too mellow and golden in its quality; but it has in it challenge and defiance, as well as exultation: it expresses pride, contentment, thanksgiving and at the same time an unbounded courage and resolution.

But perhaps the best rendering of all, particularly in time of war, is that of Mr. WALTER DAMROSCH and his Symphony Orchestra. It is full chested and full voiced, manly, soldierly, fiery, aggressive, attacking the ear with shrilling reeds and loud proclaiming brass, while the roll and beat of the drums throng the veins of the auditors with quickening pulsations. The excitement of the music and the hearers grow together to the climax, when the tension of the audience relieves itself always in a burst of applause which has nothing of mere convention about it.

This arrangement would be perfect if Mr. DAMROSCH could add to it the fine trumpet scream of the Metropolitan. What is more, the way he conducts it is worth witnessing. Mr. DAMROSCH stands facing the audience and as he wields his baton he has the air of a high priest officiating at a great religious function—and so he is, for the moment. More people sing the anthem along with his orchestra than anywhere else in New York and the number who do grows every week.

PUBLIC LEDGER
Philadelphia, Pa.
MAR 12 1918

BOSTON SYMPHONY ENDS ITS SEASON

Doctor Muck Leads His Men in Splendid Performance of Colorful Program

Two compositions comprised the program of the last concert of the Boston Symphony Orchestra which closed its season at the Academy of Music last night. Brahms's "Symphony No. 3 in F major" and Rimsky-Korsakoff's symphonic suite, "Scheherazade"—the latter heard at last week's Philadelphia Orchestra concerts—was the abbreviated program which brought an abbreviated season to an end. Out of the turbulent beginnings of a musical year, which robbed Philadelphia of one of the five concerts which the management deigns to bestow upon us each season, was evolved one of the most joyful repertoires in the annals of this city, and the two offerings last night were among the happiest.

Last night's program is familiar to Philadelphians in all (or both) its details. The heroic vigor of the first and last movements of the symphony, and the never-staling melodies of the "andante" and third movement combine to give this masterpiece a universal appeal, while the musicianly attributes of the score place it among the greatest products of Brahms's genius. Color and emotional stimulation characterize the "Scheherazade" suite, as indeed all of Rimsky-Korsakoff.

Doctor Muck read the score with an almost uncanny ability to discover hidden melodic phrases and bizarre effects which somehow have escaped unnoticed hitherto. The mystic ellipsing and circling of his magical right arm brought forth results such as even the heroes of the "Arabian Nights" might well have wondered at.

The orchestra played splendidly. After a rather uninteresting performance of the first movement of the symphony the personality of the conductor gradually permeated into the individual musicians until the result changed the concert into one of the best the orchestra has given here. The wood-winds, always superb, were particularly fine last night. The storm scene in the last movement of "Scheherazade," as played last night, was one of the most effective in musical literature. Doctor Muck's reading showed it to be the equal, at least, of the storm scene in the "Flying Dutchman" and the even better-known "William Tell."

As a final commentary on the artistic excellence of the Boston Symphony Orchestra, it is interesting to note that, although the scores of the program called for only one harp, the organization's two harps played in the "Star Spangled Banner." Although it must be admitted that the playing of the national anthem—with the exception of the last two bars up to the concluding measures—was weak, still the system which will demand a musician to travel with the orchestra just for the sake of the effect a few arpeggios or notes will produce is greatly to be admired. It is even related that the orchestra, some years ago, carried an auxiliary player on a 1000-mile trip just to crash the cymbals once.

V. H. L.

ENQUIRER
ress: Philadelphia, Pa.

BRAHMS THIRD SYMPHONY

Feature of Boston Orchestra's Concert at the Academy Last Night

There were only two numbers on the programme presented before an audience of the usual generous dimensions at the Academy of Music by the Boston Symphony Orchestra last evening, and one of these by another of those curious coincidences which are so frequent, so regrettable and so mysterious, was the "Scheherazade" suite of Rimsky-Korsakoff which, it will be remembered, was played by our own Philadelphia Orchestra last week.

The symphony was the one by Brahms in F major, No. 3, which, while the least familiar and the least popular in the series to which it belongs, is still a work of great interest and beauty, in whose conception and construction the genius of its composer is worthily and impressively displayed. Under Dr. Muck's sympathetic and illuminative direction it was most admirably and eloquently interpreted. It is music of which Dr. Muck is an admittedly authoritative exponent and his reading of it was one that clearly elucidated its complexities and communicated a full measure of its value and significance.

The orchestra, which was in fine form, played it con amore with its accustomed brilliancy of execution and with that lovely quality of tone for which it deservedly enjoys so high a reputation. It was no less praiseworthy and effective in its performance of the "Scheherazade" in which due advantage was taken of the opportunities for obligato instruments which Rimsky-Korsakoff's highly colored and fascinating score affords and the audience showed its appreciation by the heartiness of its repeated applause.

STANDARD UNION
s: Brooklyn, N. Y. 38
MAR 13 1918

RENEW FIGHT TO BAR DR. MUCK'S CONCERT

Seventy Brooklynites Sign Petition Addressed to License Commissioner Gilchrist.

EVENT FIXED FOR FRIDAY.

Crowell Hadden, of Philharmonic Society, Heads Move.

The renewed fight to bar Karl Muck from concert platforms has reached Brooklyn, it was learned today. He is scheduled to lead the Boston Symphony Orchestra in the fifth and last programme of the season's series Friday night at the Academy of Music. In the meantime Crowell Hadden, president of the Brooklyn Savings Bank and of the Philharmonic Society of Brooklyn, has been circulating petitions to have the license for the event revoked in case Dr. Muck insists on conducting.

"So far everybody approached has signed," said Mr. Hadden to-day. "Some of them wish they could put Muck in jail."

Mr. Hadden said he was asked to take charge of the petition in Brooklyn by Mrs. William Jay, of Manhattan, who inaugurated the campaign against Muck in that borough. The protest, to which the signatures of seventy prominent Brooklynites are attached, is addressed to J. F. Gilchrist, Commissioner of Licenses of the City of New York, and reads:

"We, the undersigned, protest against Dr Carl Muck coming to this town as we regard him a dangerous alien, having been a close friend of Von Bernstorff and is a known representative of the Kaiser, as he acknowledges in 'Who Is Who of 1916 and 1917.'"

Mr. Hadden in obtaining the signatures to the petition, did not confine his efforts to subscribers to the concert, it was stated.

"Muck is a dangerous alien," said Mr. Hadden, "and it is not fair to our fighting men to encourage within the borders of our domain that very thing which they are dying to overcome. We know what von Bernstorff is—well, there is Muck's indictment. We are not protesting merely because he is a German. We consider him a dangerous enemy alien.

"We have enough of them in hiding whom we are trying to locate and punish, and when we get a chance to fix a friend, a close friend of Von Bernstorff, we should take advantage of it."

Mr. Hadden expects to secure many more names before the petition is presented to the Commissioner.

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AMERICAN

ss: New York City. 39

MAR 14 1918

DR. MUCK DARED TO SHOW COLORS

Mrs. Jay Says Leader Must Answer or Cannot Direct Orchestra To-night.

Unless Dr. Karl Muck is willing to prove to-day that he is a Swiss, not a German citizen, a strong effort will be made to keep him from directing the Boston Symphony Orchestra to-night in Carnegie Hall.

The question of the famous musician's feeling toward America was first raised when it was charged he refused, several months ago, to play "The Star Spangled Banner" in Boston. Since then he has given eight concerts in New York, at all of which he played the national anthem. The orchestra is scheduled for two concerts in Carnegie Hall—one to-night and one Saturday afternoon.

The Department of Justice and the Commissioner of Licenses were appealed to yesterday to halt Dr. Muck's performance to-night. This appeal was made by subscribers to the Boston orchestra's concerts here, who had as their spokesman Mrs. William Jay, wealthy society woman, of No. 850 Park avenue.

Commissioner of Licenses Gilchrist took no action on Mrs. Jay's request, but greater hope was extended at the office of the Department of Justice. Richard Fletcher, editor of the Chronicle, who accompanied Mrs. Jay to the office, said:

"I do not think Dr. Muck will appear here to-morrow night. I have good reason to believe that the wishes of New York citizens, who believe Dr. Muck is pro-German, will be properly interpreted by the authorities to-day."

Mrs. Jay, in an open letter to the orchestra leader, yesterday asked these questions:

"Are you a Swiss citizen?

"If so, when were you naturalized?

"Have you a passport issued by the Swiss Government?

"Have you ever served in the German army?

"Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you answer these questions through the press of New York City, which represents the citizens of New York—or else will you retire permanently from public musical life?"

From Boston yesterday came a statement from Major Henry L. Higginson, president of the Boston Symphony Orchestra. Major Higginson said:

"Dr. Muck was born in Darmstadt, Germany, was made a Swiss citizen in his childhood and bears Swiss citizenship and passport papers to-day.

"I put the case before the Department of Justice in Washington, and received leave to play anywhere in the United States except in the District of Columbia."

EVENING WORLD

ess: New York City.

MAR 14 1918

FEDERAL AGENTS TO HEAR ENEMY ALIEN CONCERT

Police Also Prepared for Any Situation That May Arise Over Dr. Muck To-Night.

Agents of the United States Government will attend the concert to be given by the Boston Symphony Orchestra to-night under the leadership of Dr. Karl Muck, the German conductor who has again come into the limelight through renewed protests against enemy aliens appearing on the American stage.

Many complaints have been made, and many persons have urged that the concert be prevented. But it was made finally clear to-day that there would be no interference.

Acting Chief Inspector of Police Daly said an extra force of police would be present at Carnegie Hall to handle any situation that might arise.

An Evening World reporter, seeking a reply to Mrs. Jay's letter, was referred to Charles A. Ellis as "Dr. Muck's representative."

"We are not answering any questions of Mrs. Jay," said Ellis. "But Dr. Muck is not a Prussian; he never was an official of the German Government; he is a citizen of Germany. He was born

s: New York City.

MAR 13 1918

Dr. Manning Joins in New Effort to Silence Muck

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ress: New York City

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SUN

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TELEGRAM

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The situation is likely to lead to the retirement of Dr. Muck. There are other men who can lead orchestras well enough, and it would be better to have them than to keep pressing the conflict between the sentiment of patriotism and the liking for esthetic enjoyment. In the end, patriotism would be sure to win.

TRIBUNE

ress: New York City

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I never met Dr. Muck until a couple of weeks ago, when after the last Symphony concert I had an opportunity of speaking to him. I mentioned the circumstance above narrated. Dr. Muck said (as accurately as I can remember) that although some question had been raised about his citizenship, he had not thought it necessary to make any public statement, because any one interested could easily learn on inquiry that he was and always had been a Swiss citizen. WM. BAYARD HALE.

New York, March 12, 1918.

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From EVENING TELEGRAM

Address: Philadelphia, Pa.

Date MAR 13 1918

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Established: London, 1861; New York, 1884

AMERICAN

ss: New York City. 30

1918

DR. MUCK DARED TO SHOW COLORS

Mrs. Jay Says Leader Must Answer or Cannot Direct Orchestra To-night.

Unless Dr. Karl Muck is willing to prove to-day that he is a Swiss, not a German citizen, a strong effort will be made to keep him from directing the Boston Symphony Orchestra to-night in Carnegie Hall.

The question of the famous musician's feeling toward America was first raised when it was charged he refused, several months ago, to play "The Star Spangled Banner" in Boston. Since then he has given eight concerts in New York, at all of which he played the national anthem. The orchestra is scheduled for two concerts in Carnegie Hall—one to-night and one Saturday afternoon.

The Department of Justice and the Commissioner of Licenses were appealed to yesterday to halt Dr. Muck's performance to-night. This appeal was made by subscribers to the Boston orchestra's concerts here, who had as their spokesman Mrs. William Jay, wealthy society woman, of No. 850 Park avenue.

Commissioner of Licenses Gilchrist took no action on Mrs. Jay's request, but greater hope was extended at the office of the Department of Justice. Richard Fletcher, editor of the Chronicle, who accompanied Mrs. Jay to the office, said:

"I do not think Dr. Muck will appear here to-morrow night. I have good reason to believe that the wishes of New York citizens, who believe Dr. Muck is pro-German, will be properly interpreted by the authorities to-day."

Mrs. Jay, in an open letter to the orchestra leader, yesterday asked these questions:

"Are you a Swiss citizen?

"If so, when were you naturalized?

"Have you a passport issued by the Swiss Government?

"Have you ever served in the German army?

"Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship, will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you answer these questions through the press of New York City, which represents the citizens of New York—or else will you retire permanently from public musical life?"

From Boston yesterday came a statement from Major Henry L. Higginson, president of the Boston Symphony Orchestra. Major Higginson said:

"Dr. Muck was born in Darmstadt, Germany, was made a Swiss citizen in his childhood and bears Swiss citizenship and passport papers to-day.

"I put the case before the Department of Justice in Washington, and received leave to play anywhere in the United States except in the District of Columbia."

EVENING WORLD

ess: New York City.

MAR 14 1918

FEDERAL AGENTS TO HEAR ENEMY ALIEN CONCERT

Police Also Prepared for Any Situation That May Arise Over Dr. Muck To-Night.

Agents of the United States Government will attend the concert to be given by the Boston Symphony Orchestra to-night under the leadership of Dr. Karl Muck, the German conductor who has again come into the limelight through renewed protests against enemy aliens appearing on the American stage.

Many complaints have been made, and many persons have urged that the concert be prevented. But it was made finally clear to-day that there would be no interference.

Acting Chief Inspector of Police Daly said an extra force of police would be present at Carnegie Hall to handle any situation that might arise.

An Evening World reporter, seeking a reply to Mrs. Jay's letter, was referred to Charles A. Ellis as "Dr. Muck's representative."

"We are not answering any questions of Mrs. Jay," said Ellis. "But Dr. Muck is not a Prussian; he never was an official of the German Government; he is a citizen of Germany. He was born

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From EVENING GLOBE
Address: New York City
Date

DR. MUCK ET AL.

The removal of Dr. Muck from the field of public entertainment would entail more complications and consequences than its energetic promoters seem to foresee. The first point that occurs to any sober person is, why remove Dr. Muck, indisputably a great artist, when a battalion of alien enemies, and non-alien enemies, some of whom are great artists, but some of whom emphatically are not, go scot free?

Art has been used as hostile camouflage in every Allied country, and above all in our own country, throughout the war. Art in a sense has nothing to do with politics or war, but in a sense it has, especially since the Germans have cunningly and relentlessly sought to mobilize its power and protection in their behalf. To win this war every loyal man is ready for every sacrifice. To the man going over the top the sacrifice of artistic enjoyment must seem about the pettiest of deprivations. To us behind the lines it ought to seem not a jot less petty.

So if Dr. Muck must be sacrificed we should make up our minds to face a Muckless future with fortitude and calm. It is by no means necessary that that magnificent institution the Boston Symphony Orchestra should suffer irreparably, let alone perish, because it loses an excellent conductor In Eugène Ysaye or in Arturo Toscanini, or perhaps in Sir Henry Wood, the Boston orchestra could find men devoted to the Allied cause who are worthy to maintain its high musical tradition.

But in the name of justice and common sense Dr. Muck ought not to be singled out as a scapegoat for the whole tribe of pro-German musicians. If a systematic internment of every alien enemy and a systematic imprisonment of every non-alien enemy is to be carried through, Dr. Muck must certainly go in company with his spiritual brethren. But what an arrant absurdity to see Dr. Muck removed as enemy and a man installed in his place no less pro-German in sympathy and without the excuse of a German allegiance for his anti-American bias!

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TRIBUNE
ss: New York City
MAR 14 1918

Dr. Muck

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For this we stand deeply in his debt. We wish there were more rich men like him.

Nor could there be any doubt or question that Major Higginson is as loyal a supporter of the government as any one in the United States. But in his natural desire to maintain intact an organization which has cost him so much and so many years to develop we think he a little forgets.

We are at war. Some time, some day, when our dead come home, this fact will become to our people an overshadowing reality. To Major Higginson as well.

We are at war, and at war with the German nation and the German people. Dr. Muck is German born, German bred and of intensely German sympathies. And it is no secret that his contempt for Americans, and especially the people of New York, is something engaging and profound.

Had Dr. Muck a little more sensitiveness, a little less willingness to accept American dollars, he would not be here. He has no purpose here to remain, no desire to become one of the thousands of loyal German-Americans.

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n MORNING TELEGRAPH
ress: New York City
MAR 14 1918

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Leader of Boston Symphony Orch tra Will "Do His Duty," His Manager States.

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The letter which is signed by Mrs. Jay follows:

"Sir—As conductor of the Boston Symphony Orchestra, you are to appear in New York City on Thursday night in spite of a protest, signed by a group of responsible American citizens, which has been denied by Major Henry L. Higginson, the supreme head of the orchestra.

"There has been brought to my attention an excerpt from a letter from Major Henry L. Higginson to the editor of the Chronicle, dated October 23, 1917. There was this reference to you:

"'Bear in mind that Doktor Muck is a Swiss citizen, born and brought up in Germany and of German parentage. He has lived in Germany all his years and has many friends there.'

"The New York public has every right to receive from you enlightment as to your nationality.

"Are you a Swiss citizen?

"If so, when were you naturalized?

"Have you a passport issued by the Swiss Government?

"Have you ever served in the German army?

"Have you ever referred to the American flag with contempt?

"If you have papers attesting to your Swiss citizenship will you show them to a representative of our group before you appear in Carnegie Hall?

"Will you agree to answer these questions through the press of New York City, which represents the citizens of New York—or else will you retire permanently from public, musical life?"

From POST
Address New York City
Date MAR 14 1918

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BOSTON ORCHESTRA IN TOWN

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Inspector Daly made this announcement when asked whether any action, if any, would be taken by the Police Department in view of the objection raised against the appearance of Dr. Muck by Mrs. William Jay and others. The extra policemen will be on hand as a precautionary measure to cope with any situation that may arise.

Members of the orchestra arrived here this morning, and Messrs. Ellis and Vernon, of the managing force, went to the Hotel St. Regis. They could not be seen, but it is understood that the opposition to the appearance of Dr. Muck has not caused them to change their plans for the concerts to-night and to-morrow afternoon.

The managers of Carnegie Hall asserted that they could not prevent to-night's concert without exposing themselves to a suit, as they had made a contract for a stipulated number of concerts there. If the concert offended the dignity or peace of New York, action lay with John F. Gilchrist, the License Commissioner, they said. Commissioner Gilchrist, when Mrs. Jay visited him in reference to the concert said:

"The Boston Symphony Orchestra does not need a special license for its concert. The annual license issued to the hall by the city covers all public entertainments. This department at present sees no reason why it should prevent Dr. Muck's appearance with his orchestra. There is no evidence that the law is being violated or the public peace or decency endangered . If there is the least sign that the dignity of the city or the nation is being offended by any improper act, prompt action will be taken. If Dr. Muck is an enemy alien that comes under Federal jurisdiction and is out of my hands entirely."

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om AMERICAN
ddress: Baltimore, Md.
ate

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From WORLD
Address: New York City
MAR 14 1918
Date

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"So far as it concerns me, no action in the matter was contemplated on behalf of the army," said Capt. Fuller Potter, of the Army Intelligence Bureau.

In spite of repeated requests Commissioner Gilchrist, of the Bureau of Licenses, refused to take any measures to prevent the concert. He said he had no evidence that the public peace or decency was endangered and only on those grounds could he prevent the performance. He continued:

"If there is the least sign that the dignity of the city or nation is being offended by any improper act, prompt measures will be taken."

MANAGEMENT BOUND.

"We are in a position where we cannot refuse to allow the concert to go on to-night," said the manager of Carnegie Hall. "We have a contract that we must fulfill, and, as the commissioner of licenses has refused to revoke the license for the concert, we are in no position to act.

"If we refused to permit the concert to be given, there might be a very good case for damages against us—not only damages for the loss of the money paid for tickets, but also damages to the reputation of Dr. Muck and the organization.

"Dr. Muck insists he is not an enemy alien, and it is not strange that he should refuse to go on trial on such a charge at this time and in this way.

"We are placed in a position where we are unable to do anything but carry out our contract with the Boston Symphony. However, under our license we are entitled to police protection, and we must give police protection, so we have asked the police commissioner to give it to us."

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Mrs. William Jay, who took a leading part in an effort to stop the concert, said to-day:

"In spite of what Dr. Tuck says about his Swiss citizenship, in the eyes of the German law he is a subject of the kaiser, and he is a sympathizer with Germany in this war."

The whole trouble started when Dr. Muck failed to have his orchestra play "The Star-Spangled Banner" last October. Major Higginson, who is the backer of the orchestra, stands firmy by Dr. Muck and does not expect any trouble to-night.

From EVENING GLOBE
Address: New York City

Date

DR. MUCK ET AL.

The removal of Dr. Muck from the field of public entertainment would entail more complications and consequences than its energetic promoters seem to foresee. The first point that occurs to any sober person is, why remove Dr. Muck, indisputably a great artist, when a battalion of alien enemies, and non-alien enemies, some of whom are great artists, but some of whom emphatically are not, go scot free?

Art has been used as hostile camouflage in every Allied country, and above all in our own country, throughout the war. Art in a sense has nothing to do with politics or war, but in a sense it has, especially since the Germans have cunningly and relentlessly sought to mobilize its power and protection in their behalf. To win this war every loyal man is ready for every sacrifice. To the man going over the top the sacrifice of artistic enjoyment must seem about the pettiest of deprivations. To us behind the lines it ought to seem not a jot less petty.

So if Dr. Muck must be sacrificed we should make up our minds to face a Muckless future with fortitude and calm. It is by no means necessary that that magnificent institution the Boston Symphony Orchestra should suffer irreparably, let alone perish, because it loses an excellent conductor. In Eugène Ysaye or in Arturo Toscanini, or perhaps in Sir Henry Wood, the Boston orchestra could find men devoted to the Allied cause who are worthy to maintain its high musical tradition.

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TRIBUNE
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m MORNING TELEGRAPH
ress: New York City
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POST
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MAR 14 1918
Date

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EVENING SUN
Address: Baltimore, Md.
MAR 1

New York And Dr. Muck; Pittsburgh And Wagner

From the New York Herald.

Expressing regret that he is not in Germany to fight for the Kaiser, Charle Schroeder hurls a characteristic Prussian "poof" at America and Americans, and goes to jail.

In what does the attitude of Herr Schroeder differ from that of Herr Doktor Muck and his 23—count 'em—fellow-aliens of the Boston Symphony Orchestra save that the honest Schroeder comes out in the open with his poofs.

But, says his apologists, Herr Doktor Muck does not refuse to lead his alien crew in playing "The Star-Spangled Banner."

It is profanation to permit Herr Doktor Muck and his crew to play "The Star-Spangled Banner."

From the New York World.

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From the Philadelphia Public Ledger.

The Philadelphia Orchestra was not allowed to play the prelude of Wagner's "Tristan und Isolde" in Pittsburgh, and even the "Unfinished" Symphony of Schubert appears to have come under the police interdict, since it, too, was removed from the program of the afternoon concert. Is not this cutting off the nose to spite the face in matters musical? Because the Germans are filling air, earth and sea with their noisome infamies, are we to deprive ourselves of beautiful things brought into the world for its inspiration and enjoyment by the Germans of old, who are as different from modern militaristic Junkerdom and Hohenzollernism as Hans Sachs is different from Hindenburg or Martin Luther is from a sycophant court preacher at Potsdam?

From the Philadelphia Press.

A large massmeeting was held recently in the Forrest Theatre under the auspices of the Drama League to impress upon the public the idea that music and drama, in upholding the morale of the people, are essential to the winning of the war. While they were holding this meeting Dr. Stokowski and the Philadelphia Orchestra were being prevented in Pittsburgh from including in a concert an excerpt from Wagner's "Tristan" and Schubert's "Unfinished" Symphony.

Nowadays some of our good citizens have an obsession. In certain of our communities the witch-burners of old have revived in spirit, assumed the title of "patriots' 'and, in the field which the Drama League meeting brings to mind, started a hue and cry against anything German or Austrian in music, without distinction.

NEWS
Address: Baltimore, Md.
MAR

NEW YORK HOT AFTER MUCK

Prominent Persons Seek To Prevent Him Leading Boston Orchestra.

(From the New York Sun.)

Rev. Dr. William T. Manning, rector of Trinity Church, who is serving as chaplain with the Three Hundred and Second United States Engineers at Camp Upton, Yaphank, L. I., has entered the fight to prevent Dr. Karl Muck from conducting at the last Boston Symphony Orchestra concert scheduled for tomorrow night at Carnegie Hall. In supporting the effort to have the Kaiser's court musician ousted Dr. Manning said:

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and others against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"While our boys, fighting at the front in our defense, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other place, to give our countenance and support to the avowed friends and upholders of the Kaiser."

Mrs. William Jay, who has led the attack on Dr. Muck, gave out letters yesterday from persons who have joined in the effort to prevent the German conductor's appearance Thursday night, and gossip in musical circles had it that steps will be taken to exclude him from the program on that evening.

Rumor was rampant that soldiers and sailors have been given, or will be given, free tickets to the performance in an effort to make the audience seem patriotic. This, according to a subscriber to the symphony here in New York, has been done to further the propaganda in Germany and other countries that Dr. Muck's efforts are sanctioned in many quarters in the United States.

"It is beyond me," said Mrs. Jay, "that any sensitive musician can persist, in the face of the righteous indignation of Americans, to thrust himself before their presence unless he were actuated by some deeper motive than merely earning his living."

EAGLE
Address: Brooklyn, N. Y.
MAR 14 1918

ANTI-MUCK PETITIONS GROW; NO BAN HERE

Effort to Stop Academy Concert, Despite Opinion of License Commissioner.

FINANCE MEN SIGN PROTEST

Crowell Hadden Says Signers Urge Internment of Symphony Conductor.

A determined effort is being made to "spike" the concert of the Boston Symphony Orchestra which Dr. Karl Muck is scheduled to lead at the Academy of Music tomorrow night. The effort takes the form of a protest to License Commissioner Gilchrist.

Petitions of protest were circulated in Brooklyn by Crowell Hadden, president of the Brooklyn Savings Bank, and by Dr. H. A. Fairbairn, and both obtained many signatures of prominent Brooklyn residents. Mr. Hadden secured seventy signatures yesterday just from people he met in going about his business affairs, among them, he said today, Edwin Packard, who was the first president of the Franklin Trust Company; Charles A. Boody, president of the People's Trust Company; C. D. Burdick of the Title Guaranty and Trust Company; James H. Post and E. F. Maynard, president of the Brooklyn Trust Company.

The movement to stop Dr. Muck from leading a concert here was started by Mrs. William Jay of Manhattan, who is moving heaven and earth to prevent Muck from leading the concert in Carnegie Hall tonight, as well as that scheduled for Brooklyn. Mrs. Jay said today that she had received at least 150 letters approving of her course and that her telephone had been busy from 8 o'clock in the morning until 10 o'clock at night with calls from people encouraging her and offering to help.

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Mrs. Jay said today that she thought it was strange that the Federal Government did not interfere and back her up in her efforts.

Wants Government Aid.

"If the Government would come to my rescue it would be a comparatively easy matter," said she, "to stop Dr. Muck from giving any concerts here. There is something mysterious about the Government's failure to act.

"To an American it is unendurable to think that this man Muck, after tonight, may be able to snap his fingers in all our faces and with a sardonic smile say, 'Well, I put it over on them all.'"

The basis of the protest is that Mr. Muck declined to play "The Star-Spangled Banner" in Providence on the score that it was unmusical and that he was a close friend of the dismissed German Ambassador to the United States Johann von Bernstorff.

The petition addressed to Commissioner Gilchrist read:

"We, the undersigned, protest against Dr. Karl Muck coming to this town as we regard him as a dangerous alien, having been a close friend of Von Bernstorff and is a known representative of the Kaiser, as he acknowledged in 'Who's Who of 1916 and 1917.'"

Some of the men who were asked to sign were outspoken in their condemnation of Muck and several declared that in their opinion he should be interned, according to Mr. Hadden.

Mr. Hadden did not confine his efforts, in obtaining signatures, to subscriptions to the concert, but asked everybody he met to sign the protest and none demurred.

EAGLE
Address: Brooklyn, N. Y.
MAR 15 1918

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Doctor Muck Conducts Brahms Symphony Before Enthusiastic Audience.

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Probably fearing trouble the management had a number of policemen in the lobby, but the performance moved without interruption. The program opened with a reading of the Brahms Third Symphony, which was distinguished by clarity, beautiful tone and excellent sense of design. Indeed, it was the Boston Orchestra and Dr. Muck at their best and by far the most able interpretation of the work we have had in years.

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The concert closed with the Prelude to "Tristan und Isolde." The orchestra will play at the Academy this evening.

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HENKES is sent to prison for twenty-five years; respectable clergymen listen to a demand for the death of anti-Americans; BUENZ, the Hamburg-American Line official, goes to jail at last despite his physical condition and the relatively light nature of his offences, committed long before this country went to war. LA FOLLETTE and his anti-patriotic faction are publicly rebuked by a Wisconsin grown fervently loyal. The German language is objected to in the schemes of public instruction. The Government approaches the wise step of selling out enemy alien properties. The hunt after German influence and money grows keener everywhere, in politics, in crime, in business, in the very schools.

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NEW YORK HERALD
New York City
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New York ought to treat Dr. Muck as Berlin would treat Victor Herbert.

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Brooklyn, N. Y., March 17, 1918.

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REPUBLICAN
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In verifying the naturalization of Dr Muck as a Swiss citizen the chancellor of Zug canton added, "with the best recommendation to all authorities and their respective protection." New York complied handsomely with a guard of 45 policemen when the Boston symphony orchestra played Thursday evening.

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To the Editor of The New York Times:

Do you not think that when we know of the fiendish horrors our boys are facing now from the culture Dr. Muck represents the most ardent lovers of music could, with Herculean effort, deprive themselves of German culture, at least for the duration of the war, and put up with the great hardship of listening to Italian, French, English, and American music?

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Address: Baltimore, Md.

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Metropolis Finds Out Conductor Has Enemy Aliens In His Orchestra.

New York is working itself up today to the state which was reached by Baltimore last November, when patriotic citizens prevented the appearance of Dr. Karl Muck in this city as the director of the Boston Symphony Orchestra and the concerts of the orchestra were halted.

Dr. Muck and his orchestra are echeduled to give a concert at Carnegie Hall this evening. Certain citizens, subscribers to the concerts, led by Mrs. William Jay, have tried to find some means of stopping the concert. In addition to resenting Dr. Muck's effort to avoid playing "The Star-Spangled Banner" at his performances, all of which was discovered by Baltimore and other cities five months ago, the New Yorkers are alleging that there are numbers of enemy aliens in the orchestra. New York papers are backing these people.

The management of Carnegie Hall has answered their criticisms by saying that arrangements for renting the hall to the orchestra have been made and that they cannot do anything about it.

Following the publicity given to Dr. Muck's reluctance to play "The Star-Spangled Banner" last fall, a great massmeeting to protest against his appearance here was organized by former

WORLD
New York City
MAR 17 1918

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Major Higginson Told He Must Be Displaced if Symphony Returns.

Announcement was made by the trustees of the Brooklyn Academy of Music yesterday that the Boston Symphony Orchestra had been invited to give a series of concerts in Brooklyn again next season, but without the leadership of Dr. Karl Muck. A letter to this effect has been sent by A. Augustus Healy, President of the board, to Major Higginson.

The decision of the trustees was reached at a special meeting Thursday afternoon, but Mr. Healy and his associates refused to make the fact public until after the final concert of the season Friday night.

A resolution was passed declaring that the board should confine the appearance at the Academy of artists and speakers to persons in avowed sympathy with the ideals and aims of the United States in the existing war, and continues:

"Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

"Resolved, That the President be and he is hereby authorized to express to Major Higginson the deep appreciation of this Board of Trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come."

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Dr. Muck was warmly greeted and, after the Mozart symphony, which opened the programme, the orchestra stood. Dr. Muck further responded to additional calls for his appearance.

The Mozart symphony, the E-flat major, was done in the right spirit and the Rimsky-Korsakoff suite, "Scheherazade," while formming an odd running mate for the symphony, allowed the organization to display that wealth of delicacy and individual virtuosity that one looks for from the Boston men.

The local status of the orchestra for next year is not yet known.

rom EVENING SUN
ddress: Baltimore, Md.
ate MAR 1

New York And Dr. Muck; Pittsburgh And Wagner

From the New York Herald.

Expressing regret that he is not in Germany to fight for the Kaiser, Charle Schroeder hurls a characteristic Prussian "poof" at America and Americans, and goes to jail.

In what does the attitude of Herr Schroeder differ from that of Herr Doktor Muck and his 23—count 'em—fellow-aliens of the Boston Symphony Orchestra save that the honest Schroeder comes out in the open with his poofs.

But, says his apologists, Herr Doktor Muck does not refuse to lead his alien crew in playing "The Star-Spangled Banner."

It is profanation to permit Herr Doktor Muck and his crew to play "The Star-Spangled Banner."

From the New York World.

No man or woman who is a conscientious objector is required to sit through a concert at Carnegie Hal. Anybody who dislikes Dr. Muck personally more than he likes symphony music is free to spend a pleasant afternon or evening by himself humming a hymn of hate.

From the Philadelphia Public Ledger.

The Philadelphia Orchestra was not allowed to play the prelude of Wagner's "Tristan und Isolde" in Pittsburgh, and even the "Unfinished" Symphony of Schubert appears to have come under the police interdict, since it, too, was removed from the program of the afternoon concert. Is not this cutting off the nose to spite the face in matters musical? Because the Germans are filling air, earth and sea with their noisome infamies, are we to deprive ourselves of beautiful things brought into the world for its inspiration and enjoyment by the Germans of old, who are as different from modern militaristic Junkerdom and Hohenzollernism as Hans Sachs is different from Hindenburg or Martin Luther is from a sycophant court preacher at Potsdam?

From the Philadelphia Press.

A large massmeeting was held recently in the Forrest Theatre under the auspices of the Drama League to impress upon the public the idea that music and drama, in upholding the morale of the people, are essential to the winning of the war. While they were holding this meeting Dr. Stokowski and the Philadelphia Orchestra were being prevented in Pittsburgh from including in a concert an excerpt from Wagner's "Tristan" and Schubert's "Unfinished" Symphony.

Nowadays some of our good citizens have an obsession. In certain of our communities the witch-burners of old have revived in spirit, assumed the title of "patriots' 'and, in the field which the Drama League meeting brings to mind, started a hue and cry against anything German or Austrian in music, without distinction.

om TELEGRAM
dress: New York City.
MAR 17
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rom NEWS
ddress: Baltimore, Md.
ate

NEW YORK HOT AFTER MUCK

Prominent Persons Seek To Prevent Him Leading Boston Orchestra.

(From the New York Sun.)

Rev. Dr. William T. Manning, rector of Trinity Church, who is serving as chaplain with the Three Hundred and Second United States Engineers at Camp Upton, Yaphank, L. I., has entered the fight to prevent Dr. Karl Muck from conducting at the last Boston Symphony Orchestra concert scheduled for tomorrow night at Carnegie Hall. In supporting the effort to have the Kaiser's court musician ousted Dr. Manning said:

"May I express my unqualified approval and support of the stand taken by Mrs. William Jay, Judge George L. Ingraham and others against the appearance in New York of Dr. Karl Muck with the Boston Symphony Orchestra? We are in the midst of the greatest conflict in all history in which every ideal and principle which we hold is at stake. It is our duty to do everything in our power to stir and strengthen the spirit of our people for the struggle before them and not to dull and weaken that spirit by our attitude of tolerance toward those with whom we are at war.

"While our boys, fighting at the front in our defense, are being assailed with liquid fire, poison gas and other like inventions of German kultur, it is not fitting nor decent for us at concerts, or in any other place, to give our countenance and support to the avowed friends and upholders of the Kaiser."

Mrs. William Jay, who has led the attack on Dr. Muck, gave out letters yesterday from persons who have joined in the effort to prevent the German conductor's appearance Thursday night, and gossip in musical circles had it that steps will be taken to exclude him from the program on that evening.

Rumor was rampant that soldiers and sailors have been given, or will be given, free tickets to the performance in an effort to make the audience seem patriotic. This, according to a subscriber to the symphony here in New York, has been done to further the propaganda in Germany and other countries that Dr. Muck's efforts are sanctioned in many quarters in the United States.

"It is beyond me," said Mrs. Jay, "that any sensitive musician can persist, in the face of the righteous indignation of Americans, to thrust himself before their presence unless he were actuated by some deeper motive than merely earning his living."

TIMES
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EAGLE
ess: Brooklyn, N. Y.
MAR 14 1918

ANTI-MUCK PETITIONS GROW; NO BAN HERE

Effort to Stop Academy Concert, Despite Opinion of License Commissioner.

FINANCE MEN SIGN PROTEST

Crowell Hadden Says Signers Urge Internment of Symphony Conductor.

A determined effort is being made to "spike" the concert of the Boston Symphony Orchestra which Dr. Karl Muck is scheduled to lead at the Academy of Music tomorrow night. The effort takes the form of a protest to License Commissioner Gilchrist.

Petitions of protest were circulated in Brooklyn by Crowell Hadden, president of the Brooklyn Savings Bank, and by Dr. H. A. Fairbairn, and both obtained many signatures of prominent Brooklyn residents. Mr. Hadden secured seventy signatures yesterday. Just from people he met in going about his business affairs, among them, he said today, Edwin Packard, who was the first president of the Franklin Trust Company; Charles A. Boody, president of the People's Trust Company; C. D. Burdick of the Title Guaranty and Trust Company; James H. Post and E. F. Maynard, president of the Brooklyn Trust Company.

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EVENING SUN

ess: New York City

MAR 15 1918

The Bostons' Concert.

When news intrudes upon mus is usually with ill and disturb effects. It must go down into print of a musical record, howe that the last of the Thursday night concerts of the season which the Boston Symphony Orchestra has given in Carnegie Hall was received with such an ovation as left no doubt concerning the real New York's opinion of the running controversy. Dr. Muck, at his first entrance to conduct the national anthem, was given an ovation which ran from clapping to loud cheers; and when, at the end of the concert, Major Higginson chanced to cross the stage, the audience was quick to catch sight of the orchestra's sponsor and to greet him with a similar enthusiasm.

So much for the results of this vaporous campaign which had been loosed against the famous Swiss conductor (as if in accord with the theory that, since we must rout aliens from their employment it should be those who have been preeminently useful and beneficial to us). Three boxes were empty and some few subscription seats, but the body of the house, upper floors and lower, was filled with the usual large audience which attends upon the Bostons' visits; the law was present, uniformed and otherwise, but never needed—and, for the rest, the evening was given up to excellent music and its particularly eager enjoyment.

The programme began with the third Brahms symphony; then came Sibelius's symphonic fantasia, "Pohjola's Daughter," and his symphonic poem, "Night Ride and Sunrise," with the prelude to "Tristan and Isolde" for the end. The Brahms was given in such wise as might have been expected from the orchestra: there was a vigorous coping with its depth and hugeness of feeling, its great, swaying themes, and a consequent largess of beauty. The first movement, it was noticed, went in a faster tempo than usual; it lost none of its color thereby and certainly gained in vitality and spirit. The whole was held together in smooth knit, glossed and furbished by the threading into it of such gleaming strands as spoke a hotly protestant praise of both the player and his conductor.

The strident colors that come to battle in the two Sibelius numbers will doubtless not appeal to those who prefer to take their sunsets pale and over city housetops. And, tones aside, it is not easy to stand stanch and hold out a friendly imagination to the sector wide onrush of noise and forced climaxes which the Kalevala legend conjures. The night ride, too, is shod with heavy hoofs, and the sun comes up like that familiar one beside the road to Mandalay. All that was strong and striking in both the pieces, however Dr. Muck succeeded admirably in bringing out. The Wagner prelude, would be an axiom to add, was rendered exquisitely—and with no attribute of an axiom excepting truth and truth's beauty. THE LISTENER.

New York City

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And those that don't like Muck don't have to go and hear him make music. It is not a matter of compulsion. But from the way this musician has been excoriated one would think he had all the people of New York thrown down and hog-tied, and that they had to listen to his fiddling whether they liked it or not. If that was the case, there would be some reason for the objection to the man. But it is not the case.

The unfortunate musician is but fulfilling a contract, and a contract is a sacred thing. Besides, the contract cites the party of the other part in the form of an old Boston resident whose patriotism is simply unquestioned. Major Higginson evidently has been proceeding on the theory that "music hath charms to soothe the savage," but it seems there are some of those simple children of nature who are proof against it. It doesn't charm them; it only makes them "bow their heads in shame."

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TRIBUNE

New York City

MAR 17 1918

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om WORLD

ddress: New York City

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TELEGRAM

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The resignation, however, is looked upon as only a detail in the belated victory of the patriotic men and women who have, by causing him to be barred from city after city, so limited his movements that he soon would have been compelled to give his concerts in Boston alone.

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n TRIBUNE

ress: New York City

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The Mozart symphony the great orchestra gave with exquisite polish and beautiful attention to detail, while Rimsky's suite received a reading which for color and rhythmic vigor was simply superb. Happy is New York to be able to hear such performances, even if they come to us only ten times a year! The applause throughout was in the best Boston tradition—warm but measured.

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Two taxicabs were in waiting rush Dr. Muck, his individual friend, and Major Henry Lee Higginson, organizer of the orchestra, to the Boston train immediately after the performance. But not one disturbing element appeared, and the police "had nothing to do."

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EVENING SUN
ess: New York City
MAR 15 1919

an the ideal husband's generosity.

The Bostons' Concert.

When news intrudes upon music it is usually with ill and disturbing effects. It must go down into the print of a musical record, however, that the last of the Thursday night concerts of the season which the Boston Symphony Orchestra has given in Carnegie Hall was received with such an ovation as left no doubt concerning the real New York's opinion of the running controversy. Dr. Muck, at his first entrance to conduct the national anthem, was given an ovation which ran from clapping to loud cheers; and when, at the end of the concert, Major Higginson chanced to cross the stage, the audience was quick to catch sight of the orchestra's sponsor and to greet him with a similar enthusiasm.

So much for the results of this vaporous campaign which had been loosed against the famous Swiss conductor (as if in accord with the theory that, since we must rout aliens from their employment it should be those who have been preeminently useful and beneficial to us). Three boxes were empty and some few subscription seats, but the body of the house, upper floors and lower, was filled with the usual large audience which attends upon the Bostons' visits; the law was present, uniformed and otherwise, but never needed—and, for the rest, the evening was given up to excellent music and its particularly eager enjoyment.

The programme began with the third Brahms symphony; then came Sibelius's symphonic fantasia, "Pohjola's Daughter," and his symphonic poem, "Night Ride and Sunrise," with the prelude to "Tristan and Isolde" for the end. The Brahms was given in such wise as might have been expected from the orchestra: there was a vigorous coping with its depth and hugeness of feeling, its great, swaying themes, and a consequent largess of beauty. The first movement, it was noticed, went in a faster tempo than usual; it lost none of its color thereby and certainly gained in vitality and spirit. The whole was held together in smooth knit, glossed and furbished by the unreading into it of such gleaming strands as spoke a hotly protestant praise of both the player and his conductor.

The strident colors that come to battle in the two Sibelius numbers will doubtless not appeal to those who prefer to take their sunsets pale and over city housetops. And, tones aside, it is not easy to stand stanch and hold out a friendly imagination to the sector wide onrush of noise and forced climaxes which the Kalevala legend conjures. The night ride, too, is shod with heavy hoofs, and the sun comes up like that familiar one beside the road to Mandalay. All that was strong and striking in both the pieces, however, Dr. Muck succeeded admirably in bringing out. The Wagner prelude, would be an axiom to add, was rendered exquisitely—and with no attribute of an axiom excepting truth and truth's beauty. THE LISTENER.

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From TIMES

Address New York City

Date MAR 17 19

BROOKLYN WANTS NO MORE OF MUCK

Contract with Boston Symphony Will Not Be Renewed if Leader Is Retained.

TRIBUTE TO HIGGINSON

But Institute of Arts and Sciences Wants Only Artists in Sympathy with America in War.

The Boston Symphony Orchestra will not play in Brooklyn next season under the auspices of the Brooklyn Institute of Arts and Sciences if Dr. Karl Muck remains its conductor. Announcement was made yesterday by the Board of Trustees of the institute that the contract with Major Henry Lee Higginson's musical organization would not be renewed unless some other leader was substituted for Dr. Muck. A resolution to this effect was adopted by the trustees at a meeting on Thursday, but why it was not made public before the concert at the Brooklyn Academy of Music on Friday night was not explained. The resolution was as follows:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

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In pursuance of the resolution, A. Augustus Healy, the President of the institute, has sent a letter to Major Higginson.

The Boston Symphony Orchestra gave its last New York concert yesterday afternoon at Carnegie Hall here in Manhattan Borough. Dr. Muck conducted a program of two numbers at his farewell to his local public, a symphony—that in E flat, numbered 543 in the Koechel edition—by Mozart, and after intermission the superb "Scheherazade" of Rimsky-Korsakoff, which the men of Boston had often played here before the music was appropriated to make a holiday for the Russian ballet.

"The Star-Spangled Banner" was given at the start of the afternoon, and not only the patriotic number, but also the conductor and all his men in their later music received frequent and hearty applause. Police in less formidable force than at Thursday's evening concert were again on guard to prevent any untoward incident.

There was no renewal of attacks. Neither were there any further signs of protesting subscribers, beyond one group of blind children said to have been sent to occupy the objectors' seats. Some twenty of these had been received, according to the woman director of a local orchestra who led the campaign against the Bostonians.

Major Higginson accompanied his hundred players home on the 5 o'clock train over the New Haven road. He declined to say if action had been taken looking to next season's plans, and Manager C. A. Ellis explained that no steps were likely until the close of the Boston season, which with the usual term of Summer "pops," will run into next July.

From TELEGRAM

Address: New York City. MAR 17 1918

Date

To The Mayor in Regard to Dr. Muck.

TO THE EDITOR OF THE EVENING TELEGRAM:—

I send this as an open letter to Mayor Hylan:—

DR. MUCK should not be allowed to conduct any more concerts in New York. At the performance of the Boston Symphony Orchestra in Carnegie Hall, November 10, he deliberately and grossly offered insult to the people of this city, whose guest he then was.

The performance opened with "The Star Spangled Banner," and the audience gave generous applause though it could see only Dr. Muck's back. Everybody knew that the national anthem had—for whatever reason—not been played by Dr. Muck's orchestra not long before in Boston, and everybody felt pleased that it was showing a decent regard for the patriotism of the public now.

So the large audience filling Carnegie Hall applauded warmly, and continued insistently to applaud—always at Dr. Muck's back—expecting naturally the conductor's customary bow. But Dr. Muck's immovable black back remained stiffly turned. He contemptously ignored his audience and presently went on with the regular programme in his well known mechanically precise, but cold and uninspiring style.

Now, whatever may be said about the technical merits of national airs considered merely as musical compositions, they are—one and all—ennobled by the patriotic feelings and ideals they arouse and symbolize. They stand for love of country; they express the people's heart and deserve the highest respect on that account.

Therefore, Dr. Muck has undoubtedly been guilty of a very boorish insult to the people of this city, and to the land to which, for some time, he has owed a livelihood. The lifelong profession of music—in his way—has not made him a gentleman, for he behaved as no gentleman would; but, of course there is no word for that product of modern civilization—a gentleman—in the language of the Hun.

The above is a fair statement, and the spirit shown by Dr. Muck will explain why his orchestra has been barred from many American cities, and should be from New York, so long as he leads it.

AN AMERICAN LOVER OF MUSIC.

New York, March 13, 1918.

From TRIBUNE

Address: New York City

MAR 17 1918

Trinity's Rector Is Deep in War Work

DR. WILLIAM T. MANNING, rector of Trinity parish in New York, said to be the largest and wealthiest parish in the world, who has recently aligned himself with the forces opposed to the appearance in New York of Dr. Karl Muck, director of the Boston Symphony Orchestra, has been an active figure in patriotic movements since the beginning of the war. He was one of the strongest supporters of the allied cause, it is said, between the outbreak of the war and America's entry into it, and was particularly prominent in the movement of protest against the Belgian deportations in the winter of 1916. He was an advocate of conscription long before that measure was adopted. Since last December he has been serving as voluntary chaplain at Camp Upton. His term expired the first week in March, but at the request of Upton officers he is to continue at his post in the cantonment.

Dr. Manning was born in England in 1866, but came to the United States when a boy of ten, and is an American citizen.

In 1903 he came to New York as vicar of St. Agnes' Chapel of Trinity Parish in West Ninety-second Street. The following year he was elected assistant rector, and upon the death of the Rev. Dr. Morgan Dix in 1908 he succeeded to the rectorship of Trinity.

Rev. Dr. William T. Manning

SUN

Address: New York City MAR 17 1918

WELL FILLED HOUSE GREETS DR. MUCK

Conducts at Matinee Concert—Mrs. Jay Gives Seats to Blind.

SEVERAL TIMES RECALLED

Brooklyn Art Institute Resolves Against His Appearance There Next Season.

Dr. Karl Muck's last appearance in New York as conductor of the Boston Symphony Orchestra in the New York 1917-18 season was well received at the matinee performance in Carnegie Hall yesterday afternoon. The audience, while not so large as usual, comfortably filled the house, although there were spots in the orchestra and in some of the boxes where seats were not occupied.

Whether this was the result of the campaign against Dr. Muck which has been waged by Mrs. William Jay and the anti-Muck faction and which culminated yesterday in an appeal for tickets which Mrs. Jay distributed to blind persons, who occupied twelve seats, or whether it was due to illness on the part of subscribers could not be cleared up.

The management of the Boston Symphony held that there were no more vacancies than usual, but those who have attended the concerts regularly as well as those who are against Dr. Muck gave it as their opinion that there were.

Whatever the actual reason for the vacant seats the audience gave the leader, who has been barred from many of the leading cities in this country, a hearty reception and about the usual amount of applause at the end of each number. At first Dr. Muck refused to acknowledge the applause alone and signalled for the orchestra to rise and bow, but following the intermission he acknowledge the handclapping. After the Mozart Symphony in E flat major and at the end of the concert the audience called him back a number of times.

Dr. Muck left the hall at the close of the concert, entered a taxicab on the Fifty-sixth street side of the building and hurried to the Grand Central Terminal, where he boarded a train for Boston.

Higginson Silent as to 1918-19.

Major Higginson, who has made possible the presentation of Boston Symphony music to the American public and who has been Dr. Muck's stanch supporter in all of the campaigns against him, refused yesterday after the matinee to say anything to THE SUN regarding plans for the continuation of the concerts next year.

In sending seven blind children to the concert yesterday from the New York Association for the Blind's Lighthouse in East Fifty-ninth street arrangements were made so that each child wore pinned across the breast of his or her jacket or blouse a twelve by nine inch American flag. This was covered by an overcoat when the children were piloted into the big hall. The five elderly ladies from the same institution also wore the flags. This plan, according to Mrs. Jay, was symbolic of the blindness of America to German autocracy, and she said she chose blind persons as it expressed her belief and the belief of other patriotic Americans that only those who could properly listen to the beautiful music of the orchestra were those who could not see the face of the Kaiser's friend. The blind women and children did not enter Carnegie Hall until after Dr. Muck had conducted the playing of "The Star Spangled Banner," as it was Mrs. Jay's specific wish that they should not hear it when it was directed by Dr. Muck.

Mrs. Jay Threatened.

Richard Fletcher, representing Mrs. Jay, said last night that the leader of the agitation against the man who at one time played for the Kaiser has received a large number of abusive and threatening letters. The latter, he said, have been turned over to the proper authorities.

As intimated in THE SUN yesterday, Dr. Muck will not conduct any concerts presented by the Boston Symphony Orchestra under the auspices of the Brooklyn Institute of Arts and Sciences next winter. The following resolutions to that end have been adopted by the institute:

"Resolved, that it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

"Resolved, that it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

"Resolved, that the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this board of trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come."

The president of the institute, A. Augustus Healy, has sent a letter to Major Higginson expressing the stand of the institute.

An Audience of Music Lovers.

The programme of the afternoon's entertainment was peaceable and impartial. Two compositions were listed, one by an Austrian and the other by that Russian who has lately contributed pictorial and terpsichorean delights to the not infrequently dull stage of the Metropolitan Opera House. Mozart's familiar E flat symphony was the former of these two and the latter was Rimsky-Korsakov's "Scheherazade" suite, which was made known to many music haters by the ministrations of the Russian ballet. Yesterday afternoon, however, there was no necessity of appealing to people's souls by means of Mr. Nijinsky's moving pictures.

An audience of music lovers, not at all in sympathy with the weary policeman who said, "They ought to pay people to listen to such stuff," sat closely attentive to the playing of the great orchestra and seemed to be in no wise perturbed by Dr. Muck's possession of the baton. Nor did the now sensationally advertised director seem in the least nervous. His back was as straight as ever and his left knee bent at precisely the same angle as usual.

His beat was infinitesimal as it always is except when sudden bursts of tone were demanded and then the summons was made as with the brandishing of a sword. Most solemn was the countenance which the Doctor turned upon the audience when he acknowledged applause.

As for the orchestra, it played apparently without a tremor. Of course it contained some aliens of the enemy race, but no one has taken any notice of them except the District of Columbia, which has invited them to stay away. But in company with the French and Russians in the orchestra they gave a very delightful concert.

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From TIMES
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Post 10/28

Post Dec 31, 1917

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More than 4000 officers and men packed every available space in the auditorium and applauded liberally. The entire assembly stood at attention as the musicians stood and played the national anthem. The trumpet solo of Gustav Heim, a naturalized American citizen, brought forth prolonged applause and he responded with "The Lost Chord."

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44 Bost Globe Dec 31, 1917

Boston Symphony Concert

Then it was time for headquarters to climb into overcoats and helmets and race over to the Y. M. C. A. Auditorium to hear the greatest treat a military camp in New England ever had, a concert by the Boston Symphony Orchestra.

The big building was jammed, nearly 4000 men and officers sitting on benches without backs and standing for two hours. A late train from Boston delayed the program.

But members of the orchestra said they had never played before a better audience. This afternoon's audience was as quiet as if Billy Sunday was perched before them glowering at the least disturbance. Music did it. Four thousand men in the army hungry for fine music. Their appreciation showed without applause; but there was applause too.

And it wasn't the "Star Spangled Banner" they went wild about. That number, first on the program, received respectful, soldierly attention. The orchestra and audience stood through it. They gave a little more applause to the "Battle Hymn of the Republic."

But when conductor Clement Lenom started on a program of just about the sort which is given pop concert audiences in Symphony Hall the men let themselves out after every number. They sat really rapt through "Peer Gynt," and when the first trumpeter, Gustav Heim, played "The Rosary" they wouldn't let him go back to his place until he had encored with "The Lost Chord."

This Symphony player has been a naturalized American for some 10 years. The conductor is a Belgian; none of the 48 players who came for this concert were enemy aliens.

Officer Cheered for Order

When wrist watches began slipping past 4 o'clock rookies became nervous. They were supposed to be back at retreat at 4:45. Brig Gen William S. McNair of the Artillery Brigade was the ranking officer present, and at his request Col Arthur S. Conklin of the 303d Artillery called for attention, between two numbers, and announced that by order of the commanding general men who wished to stay need not report for retreat.

They had not been soldiers long enough to know they shouldn't cheer orders, no matter how pleasant. They yelled their thanks.

The final number was one to please a military audience, Rossini's overture, "William Tell," a German story in Italian music.

Sec Robie of the Y. M. C. A. announced that another concert would be given in the auditorium next Sunday afternoon.

The weather is still cool.

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m EAGLE
ress: Brooklyn, N. Y.
MAR 19 1918

"FAIR PLAY" ANSWERED

Dr. Fairbairn Assails Defense of Dr. Muck.

Editor Brooklyn Daily Eagle:

The "Fair Play" cry for Dr. Muck cannot go unanswered, notwithstanding it appears over a nom de plume, especially as it accuses a respected woman of this city of misstatements. The habit of giving tickets to Army and Navy men was very manifest, so remarked by public press. The source was unknown. Dr. Muck gave an authorized account of his life in "Who's Who" in 1916-17, as reproduced in The Eagle. There is no mention of his Swiss citizenship—important detail of life for a man to omit and keep quiet about for thirty years! Was it a matter of shame or regret? It was placed in a very minor position in the mental makeup of the author as compared with German detail.

He recounts his German birth—German education, finished in 1880. He was in Austria in 1882; in charge of Berlin Imperial Opera House, 1892-1912; here on leave of absence—mind you, by permission of "me and Gott"!—an employed agent, musical or otherwise, of the Kaiser; made general music director by the Kaiser in 1908. How kind the Kaiser usually is to those who desert his kingdom!

If Dr. Muck was a Swiss citizen from 1882 he was about as patriotic as some of those peculiar Prussian individuals who have taken out citizenship papers here and work overtime for "me and Gott." We are supposed to restrain them or attempt to. We know what they do, what they say and what they are from sad experience.

The Harvard professor, again from the region of Boston, and, if I am not mistaken, Kueneman enjoyed the hospitality of this country, and came to the Brooklyn Institute and aired Prussianism in the face of protest. After the lectures or before, during the dining and wine—excuse me, beer bibbing—protected by the cry of "fair play," they formed a bureau and organized strikes and directed the damnable Prussian spy system in this country.

Dernburg, in the face of protest, under the protection again of "fair play," aired Kaiserism before the University Club. Dumba followed their example and was under the protection of "fair play." In the meantime fires—explosions again called spontaneous combustion by "fair play"—murder of women and children by submarines without much protest from "fair play" goes along.

Protests—facts are called calumnies. Six cities who have driven out these Prussians and their aids, in fact if not in name, are called chauvinists—fanatics. When the dead bodies of our boys are brought home, victims of the system which those Prussians at heart do not oppose in our midst, "Fair Play" had better not suggest that Dr. Muck and his orchestra furnish the music, though he may have the temerity now, even under a nom de plume, to protect them with the plea of "fair play." Bernstorff's exit was accompanied by a halo of "fair-play" cry. The exit of Dr Muck's beloved friend would be a fairy scene compared with result. Let's hear some words about fair play for our boys—our boys with the greatest love for us that man can exhibit—and drop the wandering minstrel of historic, though questionable, fame.

H. A. FAIRBAIRN.

Brooklyn, March 19, 1918.

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om EVENING GLOBE
ddress New York City
ate

Playing the Anthem "in Vain."

Editor Globe:—Mrs. (Captain) B. L. Smith's criticism regarding the lack of respect shown the national anthem, especially when played at the commencement of theatrical performances, is certainly justified. I think, however, that it is important to search for the reason of this disrespect.

The reason is that the national anthem, owing to misdirected patriotism of well meaning people, is played entirely too often, and on most uncalled-for occasions. Instead of being considered sacred music, and consequently played only on proper occasions, when it will thrill the hearts of the audiences, it is made so common that it loses its meaning and people simply stand up in a mechanical, thoughtless way, without any particular feeling or thought.

The national anthem should be treated in the spirit of the Third Commandment:

"Thou shalt not take the name of the Lord thy God in vain."

The theatre is no place where the sacred strains of the national anthem should be played "in vain," unless on the same occasion a patriotic piece or a great war picture is brought before the public.

C. A. P.

New York, March 19.

Those Umlaut Musicians.

Editor Globe:—The letter of Joseph de Valdor in Saturday's issue concerning Dr. Muck and the Boston Symphony exhibits a hypersensitive type of patriotism, which cannot be classed as of the lightest service to the country in its hour of stress. There are many Germans in this country who came here with no thought that war would ever exist between our land and theirs and who have conducted themselves with perfect propriety under the unforeseen and trying conditions that have arisen. Why on earth should we visit on them the penalty due to the misleaders and misrulers of the German nation?

Our present business is to whip the Kaiser and to smash Prussian autocracy, and we gain no efficiency in the performance of this task by persecuting innocent individuals or by trying to suppress the German language. Does Mr. De Valdor think that the Germans in this country should all commit suicide or bury themselves in caves during the war? If they are not to speak their own language must they remain dumb until peace is achieved? How does the sound of the German language hurt any American? It is a language in which many noble things have been said and written to the advantage of the whole world. Even at the present day there are thousands of Germans who are using it to condemn the infamies of kaiserism.

Suppose the Prussian autocrats, of whom I entertain precisely as strong a feeling of detestation as does Mr. De Valdor, would not allow American musicians to play in Berlin. Are we to take them as our models, or to shame them by showing a nobler spirit? We are fighting for democracy, and its first principle is that every man should be judged according to his own merits, regardless of ancestry or race. Only the irrational mob spirit would persecute the decent German in this country for the crimes of indecent Germans in Europe.

Dr. Muck is no spy or plotter, and receives no pay which he does not fairly earn by distinguished service to one of the noblest of the arts. To seek to deprive him of a livelihood because of an accident of birth, or even because of sentiment which he cannot help, and which have been controlled by him to the avoidance of any form of misconduct or even bad taste, is monstrous and brutal intolerance. The Prussians might be guilty of it toward an American in his situation, but no American should dishonor himself by stooping to such baseness.

JAMES F. MORTON, JR.

New York, March 16.

EVENING SUN
ess: New York City
MAR 15 1918
MAR 15 1918

MUCK PROTEST SEEMS ALLAYED

No Outburst Expected at Brooklyn Concert.

CARNEGIE HALL CROWD QUIET

Orchestra Leader Produces Proof of Swiss Citizenship.

The appearance of Dr. Karl Muck in Brooklyn to-night is expected to pass off with no more disturbance than attended the recital of the Boston Symphony Orchestra last night in Carnegie Hall, in Manhattan. As in the case at Carnegie Hall, extra policemen will be on hand to check any hostile demonstration, but none is expected. Tomorrow afternoon Dr. Muck and his orchestra will appear again in Carnegie Hall.

Twenty ploicemen in citizens' clothes, in charge of Borough Police Inspector O'Brien, Captain of Detectives Gildea, and Acting Captain Carey, were on guard last night in Carnegie Hall. Inspector Henry and Captain Byron Sackett, in charge of twenty-five policemen, kept watch on the outside.

The concert passed off without interruption. The numbers were similar to those at previous recitals and received much in the same manner as on those occasions.

Before ascending to the platform Dr. Muck offered proof of his Swiss citizenship. He made public a certificate he had received from the town of Neuheim, in the Canton of Zug, Switzerland, on March 4, 1881. He was then 21 years old. Dr. Muck's father was a Bavarian and settled in Switzerland when the future director of the Boston Symphony was 6 years old. The latter was naturalized upon coming of age.

Proof of his Swiss citizenship was offered in a document which bore the signature of the President of the Town Council of the community where Dr. Muck was naturalized. It follows:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1859, be (is) our citizen, and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signatures is acknowledged.

Chancellery of the Canton of Zug.
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

TRIBUNE
ess: Providence, R. I.
R 17 1918

DR. MUCK NOT INVITED

Brooklyn Arts and Sciences Institute Demand Loyalty.

New York, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced to-day, decided not to invite the Boston Symphony Orchestra next season, provided Dr. Karl Muck is conductor.

EVENING STAR
ss: Washington, D. C.
MAR 17 1918

PUTS BAN ON DR. MUCK.

Brooklyn Institute of Arts and Sciences Cuts Boston Orchestra.

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Boston Globe Dec 31, 1917

Boston Symphony Concert

Then it was time for headquarters to climb into overcoats and helmets and race over to the Y. M. C. A. Auditorium to hear the greatest treat a military camp in New England ever had, a concert by the Boston Symphony Orchestra.

The big building was jammed, nearly 4000 men and officers sitting on benches without backs and standing for two hours. A late train from Boston delayed the program.

But members of the orchestra said they had never played before a better audience. This afternoon's audience was as quiet as if Billy Sunday was perched before them glowering at the least disturbance. Music did it. Four thousand men in the army hungry for fine music. Their appreciation showed without applause; but there was applause too.

And it wasn't the "Star Spangled Banner" they went wild about. That number, first on the program, received respectful, soldierly attention. The orchestra and audience stood through it. They gave a little more applause to the "Battle Hymn of the Republic."

But when conductor Clement Lenom started on a program of just about the sort which is given pop concert audiences in Symphony Hall the men let themselves out after every number. They sat really rapt through "Peer Gynt," and when the first trumpeter, Gustav Heim, played "The Rosary," they wouldn't let him go back to his place until he had encored with "The Lost Chord."

This Symphony player has been a naturalized American for some 10 years. The conductor is a Belgian; none of the 48 players who came for this concert were enemy aliens.

Officer Cheered for Order

When wrist watches began slipping past 4 o'clock rookies became nervous. They were supposed to be back at retreat at 4:45. Brig Gen William S. McNair of the Artillery Brigade was the ranking officer present, and at his request Col Arthur S. Conklin of the 303d Artillery called for attention, between two numbers, and announced that by order of the commanding general men who wished to stay need not report for retreat.

They had not been soldiers long enough to know they shouldn't cheer orders, no matter how pleasant. They yelled their thanks.

The final number was one to please a military audience, Rossini's overture, "William Tell," a German story in Italian music.

Sec Robie of the Y. M. C. A. announced that another concert would be given in the auditorium next Sunday afternoon.

The weather is still [illegible]

m EAGLE
ress: Brooklyn, N. Y.
MAR 19 1918

"FAIR PLAY" ANSWERED

Dr. Fairbairn Assails Defense of Dr. Muck.

Editor Brooklyn Daily Eagle:

The "Fair Play" cry for Dr. Muck cannot go unanswered, notwithstanding it appears over a nom de plume, especially as it accuses a respected woman of this city of misstatements. The habit of giving tickets to Army and Navy men was very manifest, so remarked by public press. The source was unknown. Dr. Muck gave an authorized account of his life in "Who's Who" in 1916-17, as reproduced in The Eagle. There is no mention of his Swiss citizenship—important detail of life for a man to omit and keep quiet about for thirty years! Was it a matter of shame or regret? It was placed in a very minor position in the mental makeup of the author as compared with German detail.

He recounts his German birth—German education, finished in 1880. He was in Austria in 1882; in charge of Berlin Imperial Opera House, 1892-1912; here on leave of absence mind you, by permission of "me and Gott"!—an employed agent, musical or otherwise, of the Kaiser; made general music director by the Kaiser in 1908. How kind the Kaiser usually is to those who desert his kingdom!

If Dr. Muck was a Swiss citizen from 1882 he was about as patriotic as some of those peculiar Prussian individuals who have taken out citizenship papers here and work overtime for "me and Gott." We are supposed to restrain them or attempt to. We know what they do, what they say and what they are from sad experience.

The Harvard professor, again from the region of Boston, and, if I am not mistaken, Kueneman enjoyed the hospitality of this country, and came to the Brooklyn Institute and aired Prussianism in the face of protest. After the lectures or before, during the dining and wine—excuse me, beer bibbing—protected by the cry of "fair play," they formed a bureau and organized strikes and directed the damnable Prussian spy system in this country.

Dernburg, in the face of protest, under the protection again of "fair play," aired Kaiserism before the University Club. Dumba followed their example and was under the protection of "fair play." In the meantime fires—explosions again called spontaneous combustion by "fair play"—murder of women and children by submarines without much protest from "fair play" goes along.

Protests—facts are called calumnies. Six cities who have driven out these Prussians and their aids, in fact if not in name, are called chauvinists—fanatics. When the dead bodies of our boys are brought home, victims of the system which those Prussians at heart do not oppose in our midst, "Fair Play" had better not suggest that Dr. Muck and his orchestra furnish the music, though he may have the temerity now, even under a nom de plume, to protect them with the plea of "fair play." Bernstorff's exit was accompanied by a halo of "fair-play" cry. The exit of Dr Muck's beloved friend would be a fairy scene compared with result. Let's hear some words about fair play for our boys—our boys with the greatest love for us that man can exhibit—and drop the wandering minstrel of historic, though questionable, fame.

H. A. FAIRBAIRN.

Brooklyn, March 19, 1918.

TRIBUNE
ess: Providence, R. I.

DR. MUCK NOT INVITED

Brooklyn Arts and Sciences Institute Demand Loyalty.

New York, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced to-day, decided not to invite the Boston Symphony Orchestra next season, provided Dr. Karl Muck is conductor.

EVENING STAR
ss: Washington, D. C.
MAR 17 1918

PUTS BAN ON DR. MUCK.

Brooklyn Institute of Arts and Sciences Cuts Boston Orchestra.

NEW YORK, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Maj. Henry L. Higginson, backer of the orchestra, has been notified of the action taken by the Brooklyn institute. Resolutions expressed the hope that with the substitution of some other conductor than Dr. Mucks the orchestra might continue its visits to Brooklyn.

om EVENING GLOBE
ddress New York City
ate

Playing the Anthem "in Vain.

Editor Globe:—Mrs. (Captain) B. L. Smith's criticism regarding the lack of respect shown the national anthem, especially when played at the commencement of theatrical performances, is certainly justified. I think, however, that it is important to search for the reason of this disrespect.

The reason is that the national anthem, owing to misdirected patriotism of well meaning people, is played entirely too often, and on most uncalled-for occasions. Instead of being considered sacred music, and consequently played only on proper occasions, when it will thrill the hearts of the audiences, it is made so common that it loses its meaning and people simply stand up in a mechanical, thoughtless way, without any particular feeling or thought.

The national anthem should be treated in the spirit of the Third Commandment:

"Thou shalt not take the name of the Lord thy God in vain."

The theatre is no place where the sacred strains of the national anthem should be played "in vain," unless on the same occasion a patriotic piece or a great war picture is brought before the public.

C. A. P.

New York, March 19.

Those Umlaut Musicians.

Editor Globe:—The letter of Joseph de Valdor in Saturday's issue concerning Dr. Muck and the Boston Symphony exhibits a hypersensitive type of patriotism, which cannot be classed as of the lightest service to the country in its hour of stress. There are many Germans in this country who came here with no thought that war would ever exist between our land and theirs and who have conducted themselves with perfect propriety under the unforeseen and trying conditions that have arisen. Why on earth should we visit on them the penalty due to the misleaders and misrulers of the German nation?

Our present business is to whip the Kaiser and to smash Prussian autocracy, and we gain no efficiency in the performance of this task by persecuting innocent individuals or by trying to suppress the German language. Does Mr. De Valdor think that the Germans in this country should all commit suicide or bury themselves in caves during the war? If they are not to speak their own language must they remain dumb until peace is achieved? How does the sound of the German language hurt any American? It is a language in which many noble things have been said and written to the advantage of the whole world. Even at the present day there are thousands of Germans who are using it to condemn the infamies of kaiserism.

Suppose the Prussian autocrats, of whom I entertain precisely as strong a feeling of detestation as does Mr. De Valdor, would not allow American musicians to play in Berlin. Are we to take them as our models, or to shame them by showing a nobler spirit? We are fighting for democracy, and its first principle is that every man should be judged according to his own merits, regardless of ancestry or race. Only the irrational mob spirit would persecute the decent German in this country for the crimes of indecent Germans in Europe.

Dr. Muck is no spy or plotter, and receives no pay which he does not fairly earn by distinguished service to one of the noblest of the arts. To seek to deprive him of a livelihood because of an accident of birth, or even because of sentiment which he cannot help, and which have been controlled by him to the avoidance of any form of misconduct or even bad taste, is monstrous and brutal intolerance. The Prussians might be guilty of it toward an American in his situation, but no American should dishonor himself by stooping to such baseness.

JAMES F. MORTON, JR.

New York, March 16.

EVENING SUN
ess: New York City
MAR 15 1918

MUCK PROTEST SEEMS ALLAYED

No Outburst Expected at Brooklyn Concert.

CARNEGIE HALL CROWD QUIET

Orchestra Leader Produces Proof of Swiss Citizenship.

The appearance of Dr. Karl Muck in Brooklyn to-night is expected to pass off with no more disturbance than attended the recital of the Boston Symphony Orchestra last night in Carnegie Hall, in Manhattan. As in the case at Carnegie Hall, extra policemen will be on hand to check any hostile demonstration, but none is expected. Tomorrow afternoon Dr. Muck and his orchestra will appear again in Carnegie Hall.

Twenty ploicemen in citizens' clothes, in charge of Borough Police Inspector O'Brien, Captain of Detectives Gildea, and Acting Captain Carey, were on guard last night in Carnegie Hall. Inspector Henry and Captain Byron Sackett, in charge of twenty-five policemen, kept watch on the outside.

The concert passed off without interruption. The numbers were similar to those at previous recitals and received much in the same manner as on those occasions.

Before ascending to the platform Dr. Muck offered proof of his Swiss citizenship. He made public a certificate he had received from the town of Neuheim, in the Canton of Zug, Switzerland, on March 4, 1881. He was then 21 years old. Dr. Muck's father was a Bavarian and settled in Switzerland when the future director of the Boston Symphony was 6 years old. The latter was naturalized upon coming of age.

Proof of his Swiss citizenship was offered in a document which bore the signature of the President of the Town Council of the community where Dr. Muck was naturalized. It follows:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1859, be (is) our citizen, and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER.
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signatures is acknowledged.

Chancellery of the Canton of Zug.
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

Transcript March 17, 1918

NEWS OF MUSIC

The Symphony Orchestra and Mr. Hackett at Cambridge—A New Suite from Mr. Sowerby and New Piano-Pieces from Mr. Engel—Films at the Metropolitan—Items and Opinions

THE subscribers to the Symphony Concerts at Cambridge enjoyed yesterday one of the choicest evenings of the season. A good soloist in Mr. Arthur Hackett, with two matchless arias from eighteenth-century music; the enjoyable and "taking" fare of Chaikovsky's symphony in F minor, numbers from Beethoven and Wagner at their best—a Cambridge concert-goer, not irreconcilably wrapped up in the "very latest" music, could scarcely look for a finer programme. And the audience showed itself highly pleased throughout, not least by Mr. Hackett's euphonious, resonant, and well-mellowed tones. Händel's style suited his particular qualities and capabilities much more successfully than Mozart's. Don Ottavio, lamenting and outraged, in his air from the second act of "Don Giovanni" takes a more subtly polished voice than Mr. Hackett's, while the mood of the music requires a smoother flexibility, a greater sensitiveness to shaded expression than he now possesses. But the air from Händel's last oratorio, "Jepthah," he delivered in a manner, properly more stout and sturdy, proportioning the contour, fully understanding and imparting the emotion.

Evidently Dr. Muck prefers Chaikovsky's Fourth Symphony to the others. At any rate, he gives it a suitably assertive and brilliant reading. One wonders how popular the Finale has been upon the phonograph, where music is oftener designed to soothe than to be but startling, piercing and lurid. As for the whole symphony, does familiarity with the trumpet theme, the ironies and complaints, the Andantino and the once novel Scherzo bring contempt from our audiences? No, people are not indifferent. The "catchy" themes, the advantageous orchestration and coloring, the well-planned practicability of the whole still persist. But how cheap the music sounds beside the thrice familiar Overture to "Leonore" No. 3! That also has its reiterations and its orthodoxies, but the hundred details of transition and development to give it the sense of permanence of music sufficient unto itself and peculiar to its subject and its moods, a music that seemingly can never age. You can always see just how Chaikovsky does it—you can never quite see how Beethoven does it; not even when the triumphant relief of the concealed trumpets breaks the tension of anxiety or the music rises to the pure exhilaration and joy of the close. Again there is the indefinable mood in Wagner's "Good Friday" picturing, and now when his operas are banished from the stage and his music is seldom heard in the concert-hall, not a few hearers return to it with sudden realization of strengthened affection.

Globe 3/17

A Mrs. Jay, the wife of an admirable man who died some years ago, made considerable agitation over Dr. Muck's appearing as conductor of the Boston Symphony concerts last Wednesday night in New York. Therefore 24 police officers stood guard while Dr. Muck conducted, and none but subscribers were allowed to buy tickets at the door. Plain clothes men were in the corridors and among the audience. The concert went off without incident. The management of the orchestra made public the official papers which declared Dr. Muck a Swiss citizen—papers recently authenticated by Mr. Ritter, Swiss minister to the United States. The form of the document may be of interest:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen, and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim this 4th day of March, 1881.

The President.

(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.
(Signed) C. JOS. STAUB.

With the best recommendation of all authorities and their representative protection, the genuineness of the foregoing signature is acknowledged.

Chancellor of the Canton of Zug,
by the Chancellor, A. WEBER.
Zug, March 15, 1881.

The certificate bore the seal of Neuheim and various validations showing inspections from time to time.

Major Higginson, who was present, stated again in the press that he had neither accepted nor refused Dr. Muck's resignation offered him months ago. There has been much division of opinion on this matter. Technically, at least, there is no reason for Dr. Muck's retirement. He is not only a bona fide Swiss citizen, but so far as public utterances are concerned has sedulously kept his mouth shut as to his opinions of the present war. Everyone knows that those opinions are strongly and not unnaturally pro-German. Dr. Muck's father, a Bavarian, settled in Switzerland in the Canton of Zug when his son was 6 years old. Karl Muck was given citizenship papers when he came of age. The matter of Dr. Muck's retention at the head of the Boston Symphony Orchestra next season is a matter not of legality but of sentiment. There are no facts known which condemn his retention in the sense of law. The sentiment of the community on this subject will be one which the management of the orchestra will heed.

Boston Herald Jan 5, 1918

SYMPHONY GIVES 11TH CONCERT

Overture to 'Genoveva' and Concerto for Violoncello Feature Program.

NO PERFORMANCE IN BOSTON NEXT WEEK

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Muck, conductor, gave its 11th concert yesterday afternoon in Symphony Hall. The program was as follows: Schumann overture to "Genoveva"; Dohnanyi, concert piece in D major for orchestra and violoncello (Mr. Warnke, violoncellist); Hendel, Concerto Grosso in D minor op. 6, No. 10; Ropartz, Symphony No. 4 in C major; Ravel, Second Suite from the ballet "Daphnis and Chloe."

The introduction of Schumann's overture is still impressive, music hinting at a tragedy, music that puts the hearer in a sombre, yet expectant, mood. The Allegro that follows is below it in invention and in workmanship. There is a striving after passionate expression, but the pashion is fitfully feverish, not deep-rooted. The music is not dramatic, in the sense that other opera-overtures suggest the stage, as the overture to "Don Giovanni," the great overtures of Beethoven, the overture to "Der Freischuetz," to name only classic examples. Schumann's genius was lyrical, not dramatic, and in this Allegro there is not the rushing, spontaneous flow of high-strung feeling. That his instrumentation is thin, ill considered, in the nature of patchwork, is an old story.

Concertos for the violoncello are as a rule abomination in the sight of the Lord and in the ear of the hearer. There are a few exceptions, as the first one of Saint-Saens. We should like to hear Mr. Loeffler's again. Dohnanyi is to be thanked for writing his concerto in the form of an orchestral piece with violoncello obligato and without the arbitrary divisions. The stopping-places for violoncellists to wipe their manly brows and bow gracefully in recognition of the awaited applause. Dohnanyi is also to be thanked for treating the solo instrument as a purveyor of melodic passages, not as a showman of florid measures. Walt Whitman, hearing the violoncello, then heard the "voice of the young man's complaint." The violoncellist too often does not remind one of Werther or Chateaubriand's hero suffering from romantic melancholy and premature disillusionment; he delights in the bravura display that Hanslick of Vienna compared to the chasing of flies up and down the instrument. Now Dohnanyi has written music that does not obtrude preposterously the violoncello. Its entrance is here welcome; its visits are of discreet length. It has something to say; its speech is agreeable, at times poetic. These are fine things in this concert piece. There is also at the end "linked sweetness (too) long drawn-out." Mr. Warnke played in a warm and eminently agreeable manner.

Handel's Concerto, as Max Seiffert arranged it, was played here last season. Again Dr. Muck, as a pianist (the piano taking the place of the cembalo), played and conducted. It was a pleasure to hear this sturdy music, with allegros essentially English, music of roast beef and strong ale, music that is stirring, great in its simplicty and rhythmic force. And in the Air is revealed Handel. The melodist, the born melodist, to be ranked thus as a favored child of nature with Mozart, Rossini, Schubert—one is tempted to add Oppenbach.

The symphony of Ropartz made a deeper impression than it did three years ago, when the influence of Cesar Franck was perhaps unduly considered as its chief characteristic. There are many pages of individual feeling. There are others that seem labored, perfunctory, not essential. It is a question whether a work in this from does not suffer from the length of continuity. "To be played without pause" may reassure some that are secretly timid at concerts; but ears need rest for a moment, especially after a serious composition is the fourth on a program.

Ravel's charming, dazzling, exciting Suite was played for the second time this season at the request of many.

The concert will be repeated tonight. There will be no concerts next week.

Bost Globe March 17, 1918

Symphony Program for Friday and Saturday

But two numbers appear on the 18th Symphony program this week, Friday afternoon and Saturday evening. These are George W. Chadwick's Symphonic Sketches, in four parts, entitled, respectively, "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad," to be followed by Saint-Saens' Symphony in C-Minor, the "Organ" Symphony and the noblest work of its kind that came from the pen of this gifted composer. The latter has not been played at a Symphony concert in several years and its return to the repertory will be welcome. Mr Marshall will be the organist.

Bost Herald Feb 17, 1918

A Large Subscription List

A few of those who will attend the opera, which opens at the Opera House tomorrow evening for a short session, are Mr. and Mrs. Ten Eyck Wendell, Mrs. Lyon Weyburn, Mr. S. A. Whittemore, Mrs. Theodore C. Woodbury, Miss I. H. Worthington, Mrs. J. D. C. Bradley, Mr. Francis Shaw, Miss M. C. Burnham, Mr. and Mrs. R. S. Bradley, Mr. and Mrs. E. P. Brown, Mrs. H. S. Hunnewell, Mrs. Walcott H. Johnson, Mrs. H. P. King, Mrs. Eben D. Jordan, Mr. and Mrs W. Y. Peters, Mrs. H. P. Quincy, Mrs. C. G. Weld, Mr. and Mrs. F. W. Hobbs, Mr. and Mrs. W. F. Watters, Mr. C. E. Sampson, Mr. and Mrs. Gorham Brooks, Mr. and Mrs. H. F. Bigelow, Mr. and Mrs. E. B. Bartlett, Mr. and Mrs. W. A. Gaston, Mrs. James Lawrence, Mrs. Boylston Beal, Mrs. Oliver Ames, Mrs. N. S. Bartlett, Jr., Mr. Allan Forbes, Mrs. J. E. Thayer, Mr. R. W. Emmons, Mrs. Louis K. Liggett, Mrs. Richard Russell, Mrs. George Willett, Mrs. J. M. Longyear, Mr. Alvan T. Fuller, Mr. William M. McKee, Mrs. Henry Burnham, Mr. A. S. West, Mr. Charles H. Bond, Mr. Arthur M. Milliken, Mrs. Montgomery Sears, Mrs. J. H. Morison, Mrs. Grant Walker, Mrs. H. K. Appleton, Miss Sarah C. Walker, Mrs. Oliver Crocker Stevens, Mr. William Ellery, Mrs. E. Sohier Welch, Mrs. L. F. Barnes, Mr. Franklin H. Leebe, Mr. I. Tucker Burr, Jr., Mrs. E. M. Binney, Mrs. Elmer J. Bliss, Mrs. Butler Bradley, Miss Mildred Bradley, Mrs. R. M. Bradley, Mrs. Cyrus Bingham, Mrs. A. F. Brown, Mrs. John Nicholas Brown of Newport, Miss Ellen L. Brown, Mr. Godfrey L. Cabot, Mrs. Robert S. Chase, Mr. Stephen Chase, Mr. F. E. Chick, Mrs. E. Howard Child, Mr. Amos A. Lawrence, Mr. William H. Dunham, Mrs. E. G. Dexter, Mrs. Herbert Browne, Miss Julia Bird, Mrs. F. Gordon Dexter, Mrs. Ed. L. Adams, Mr. Emil Ahlborn, Mr. Homer Albers, Miss R. C. Amory, Mrs. N. L. Amster, Mrs. John C. Phillips, Mrs. Robert Anderson, Mrs. G. H. Babbitt, Miss G. Q. Clapp, Mrs. George P. Crafts, Mrs. D. Henry Cram, Mrs. Joshua Crane, Mrs. O. Z. Crane, Mrs. Frank Crawford, Mrs. B. L. Crocker, Miss Elizabeth Crocker, Mrs. H. P. Cross, Mrs. Lewis A. Crossett, Mr. H. E. Cummings, Miss Margaret Cummings, Mr. Richard Henry Dana, Mrs. Frank A. Day, Mrs. F. W. Day, Mrs. Charles H. L. Delano, Mrs. C. B. Devereaux, Mrs. Joseph S. Fay, Mrs. W. B. Field, Mr. A. Lincoln Filene, Mrs. Frank Philbrick, Mrs. J. Harry Poole, Mr. George G. Quincy, Mrs. J. E. Rothwell, Mr. Hollis H. Shaw, Mrs. Casey Sherwood, Mr. Sabin F. Sanger, Mrs. E. E. Sawyer, Mr. Henry F. Sears, Mrs. Frank W. Remick, Mrs. H. R. Rice, Mrs. A. L. Richards, Miss S. F. Richardson, Mr. W. K. Richardson, Miss Phyllis Robbins, Miss Katherine Sigourney, Mrs. George S. Silsbee, Mrs. L. L. Silsbee, Mrs. F. A. Snow, Mr. Emor H. Harding, Mr. Arthur W. Hardy, Mrs. W. R. Hayden, Mrs. Charles W. Spencer, Dr. J. L. Sprague, Mr. George E. Spring, Mrs. Daniel Staniford, Mrs. Francis E. Stamley, Mrs. Frank H. Stewart, Mrs. F. D. Strauss, Mr. George H. Swift, Mrs. J. S. Tarbell, Mrs. J. K. Taylor, Mrs. T. C. Thacher, Miss Jane A. Thomas, Mrs. F. L. Thompson, Miss Alice Thurber, Mr. George W. Thurston, Mrs. A. H. Tillinghast, Mrs. W. S. H. Lothrop, Mr. Phillips Mason, Mr. Lawrence Minot, Mr. Arthur M. Moors, Mrs. Charles A. Morss, Mr. G. Richmond Parsons, Mr. Walter L. Hobbs, Mr. Charles F. Holman, Mr. Philip C. Horton, Mr. W. D. Howe, Miss M. L. Howland, Mr. Eliot Hubbard, Mrs. Richard C. Humphreys, Mrs. W. F. Humphrey, Dr. D. L. Hunt, Mr. Burt La Roy Knowles, Mrs. G. L. Lawrence, Mrs. George C. Lee, Mrs. Henry Lefevour, Mr. Homer Loring, Mr. L. F. Loring, Mr. W. D. Orcutt, the Misses Lane.

Bost Globe March 17, 1918

Bach's "Passion" Music

The first full rehearsal of the choruses in Bach's "Passion Music," which is to be given in Symphony Hall Tuesday, March 26, was held in Symphony Hall last Wednesday evening. The chorus which Mr Townsend has trained for this concert numbers an even 400, and in addition to these there will be a choir of 80 boys drawn from Trinity Church, Emmanuel Church and the Church of the Advent.

The performance will be given in two sessions. The first will begin at 4 o'clock in the afternoon and run about an hour and three-quarters. The second will begin at 8 o'clock in the evening and run about an hour and a half. The same ticket will admit to both sessions.

Mr Townsend has another rehearsal in Symphony Hall next Monday evening, and next Wednesday evening Dr Muck takes charge of the full forces for full rehearsal of choruses and orchestra. The several soloists, Mmes Hinkle and Alcock and Messrs Lambert Murphy, Reinald Werenrath and Herbert Witherspoon, will spend the greater part of Sunday working here with Dr Muck. The final rehearsal will be held Monday evening, March 25.

Bost Herald March 18, 1918

THE PITH OF OPINION

The Dr. Muck Peril

(From the New York World.)

In these busy times there are so many things of importance to do besides stirring up an agitation against Dr. Karl Muck. For instance, knitting sweaters for sailors, making surgical dressings for the Red Cross, selling Thrift Stamps and collecting books for war-camp libraries. Any zealous person should be able to find an outlet for his patriotism without hunting far.

It hardly seems plausible that Congress had Dr. Muck exclusively in mind when it passed the espionage and trading with the enemy acts. So far as is known, the Boston Symphony Orchestra has not been maintained for the purpose of planting bombs on transports or setting fires in munition works. Neither the Halifax disaster nor the Port Newark fire has been traced to it. Of course the government does not tell all that it knows. But by last accounts, Maj. Henry L. Higginson had not been interned at Fort Oglethorpe, Ga., with the enemy aliens held there. The appalling state of affairs that alarms certain apprehensive persons appears to be largely a matter of personal feeling. The Boston Symphony Orchestra, under Dr. Muck's leadership, has given many concerts here without shifting the situation on the western front. Its program calls for two more concerts this season. There is no occasion for anxious souls to hunt bomb-proof cellars or retire to their country estates in anticipation of danger from the orchestra's visit.

Herald March 17, 1918

18TH SYMPHONY

Only two numbers appear on the 18th Symphony program, which will be played at Symphony Hall next Friday afternoon, March 22, and Saturday evening, March 23. These are George W. Chadwick's Symphonic Sketches and Saint-Saens's Symphony in C-Minor, No. 3. In many respects the Symphonic Sketches are the most successful of Mr. Chadwick's comparatively recent compositions. They are four: "Jubilee," "Noel," "Hobgoblin" and "A Vagrom Ballad." Saint-Saens's Symphony in C-minor is the "Organ" Symphony, the noblest work of its kind that came from the pen of this gifted composer. It has not been played at a Symphony concert in several years. Mr. Marshall will be the organist.

Bost Traveller March 21, 1918

SYMPHONY PROGRAM

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, tonight; Dr. Muck, conductor. The program will include Tschaikowsky's 4th Symphony, Wagner's Good Friday Spell from "Parsifal" and Beethoven's overture to Leonore No. 3. Arthur Hackett, tenor, will sing arias from "Don Giovanni" and "Jepthah."

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening will include Chadwick's Symphonic Sketches and Saint-Saens's Symphony No. 3 (with organ). Traveler 3/21

Advertiser March 21, 1918

SYMPHONY CONCERT AT HARVARD TONIGHT

The sixth of the series of concerts being given at Harvard by the Boston Symphony Orchestra will take place this evening in Sanders Theatre at 8 o'clock.

Arthur Hackett, the Chicago tenor, will be the soloist. Karl Muck will direct the concert as usual.

Bost Herald March 17, 1918

SYMPHONY CONCERT IN CAMBRIDGE

The sixth Symphony concert of the season in Cambridge will be given in Sanders Theatre next Thursday evening, March 21, at 8 o'clock. The soloist will be the tenor, Arthur Hackett, who will then appear for the first time as soloist with the Symphony Orchestra. He will sing twice, his first number being "Il Mio Tesoro," from "Don Giovanni"; his second, the Recitative, "Deeper and Deper Still," and the air, "Waft Her, Angels," from "Jeptha." The orchestral numbers will be the Fourth Symphony of Tschaikowsky in F-minor, the Good Friday Magic from Wagner's "Parsifal," and the third "Leonora" overture of Beethoven.

Bost American March 20, 1918

MUCK PROTEST SENT WILSON BY MOTHER

By International News Service.

New York, March 21.—In view of the fact that she has two sons who are captains with the American expeditionary forces, Mrs. Frank Smithson, whose stage name is Phoebe Coyne, thinks she has a right to her views on international questions. She has written the following letter to President Wilson asking him to stop German music being played in America:

Mr. President—I am voicing the sentiment of thousands of American women when I tell you we are amazed at the refinement of cruelty that will sanction the Dr. Muck insult.

Do you not think, Mr. President, when we know of the fiendish horrors our boys are facing now from the kultur Muck represents, that the most ardent lovers of music could with herculean effort deprive themselves of German kultur, at least for the duration of war and put up with the great hardship of listening to Italian, French, English and American? The German music can only bring to the anguished hearts of every true American the tortured cries of our wounded "over there."

Is it necessary to pander to the taste of people who desire German music at a time when the whole civilized world is soul-stirred to its very depth by the monstrous inhumanity of this German kultur? Can't we dispense with it, Mr. President? It is wounding unnecessarily the hearts of thousands of women who, like myself, have given their sons to fight for the cause of humanity.

PHOEBE SMITHSON,
Schuyler Arms Hotel, 305 to 311 W. Ninety-eighth street, New York city.

American March 17, 1918

BACH'S PASSION MUSIC.

The first full chorus rehearsal of Bach's Passion Music, which is to be given in Symphony Hall, Tuesday, March 26, was held in Symphony Hall last Wednesday evening. The chorus, which Mr. Townsend has trained for this concert, numbers an even 400, and in addition to these there will be a choir of eighty boys. The performance will be given in two sessions, the first will begin at 4 o'clock in the afternoon and the second at 8 o'clock. The same ticket will admit to both sessions. Next Wednesday evening Mr. Muck takes charge of the rehearsal of choruses and orchestra. The several soloists, Mesdames Hinkle and Alcock and Messrs. Lambert Murphy and Reineld Werrenrath, will spend the greater part of Sunday working here with Dr. Muck.

Transcript March 21, 1918

A private letter from New York rejoices in the bearing of audiences there toward Dr. Muck when the attacks upon him, last week, were at hysterical height. "Both on Thursday and Saturday," it says, "they had only one impulse, to pay tribute to an artist, who was doing his job to the best of his ability, and to prove their resentment of the campaign against him. They seized every opportunity to applaud conductor and orchestra, while their talk, no less than their conduct, showed that they knew very well that the concerts had no sort of connection with the war or with patriotism."

Globe March 18, 1918

SYMPHONY CONCERT AT HARVARD COMES MARCH 21

The sixth of the series of concerts given at Harvard University by the Boston Symphony Orchestra will take place at Sanders Theatre on the evening of March 21. Arthur Hackett, tenor, will be the soloist for the concert.

Don't trifle with a cold; it is dangerous. Adamson's Balsam will cure it.—Advt.

Boston Traveller March 26, 1918

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Department of Justice O. K.'s Action.

OBJECTS TO IRON CAGE

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Traveler 3/26

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KARL MUCK HELD UNDER ENEMY ACT

Record 3/26

Musician Seized by U. S. Agents

Symphony Orchestra Leader Taken Into Custody at Fenway Home

Karl Muck, leader of the Boston Symphony Orchestra, was taken into custody at his home on Fenway and locked up in Police Station 16 under the espionage act.

Dr. Muck had been scheduled to direct a concert here tonight.

Conductor Muck, born in Germany, formerly conductor of the Royal Opera in Berlin, friend and intimate of Kaiser William, is the man who refused to allow the Symphony Orchestra to play "The Star Spangled Banner," although requested to do so, at a concert in Infantry Hall, Providence, on the evening of Oct. 30.

Maj. Henry L. Higginson, founder of the famous orchestra, defended Muck's action on the ground that the national anthem was not a part of the program for that evening, which included only "classical" music.

The arrest was effected by police officers of Station 16, assigned by Lieut. Mulligan, and agents of the Department of Justice.

Officers In Wait

Muck was not at home when the officers arrived, and they waited until he reached the house. Thereupon he was seized.

Following Muck's refusal to play the national anthem at Providence, a storm of protest against his action arose all over the country.

When it was announced in Baltimore, the home of Francis Scott Key, who wrote the stirring anthem, that Muck would lead the Symphony Orchestra in that city, a few days after the Providence event, the police of Baltimore refused to grant a license for the opening of the hall where the orchestra was scheduled to play, and the date was cancelled.

A few days later, Nov. 6, in Washington, at the National Theatre, Muck led the famous orchestra at afternoon and eevning performances, and played the "Star Spangled Banner" at each performance.

The latest performances of the Symphony Orchestra was on March 14 when at Carnegie Hall, New York Muck conducted the performance while hundreds of New York police guarded the stage, the aisles and doors leading into the building.

There were also plain clothes men from the Detective Bureau sitting among the audience, to guard against any sign of threatened violence.

Born in Germany

Muck came to Boston first in 1906 on the recommendation of C. A. Ellis business manager of the Symphony Orchestra. His coming was the occasion for public disapproval in Germany of his leaving the Royal Opera in Berlin, and Muck's leaving of Germany was discussed in the Prussian Diet and the German Reichstag.

Despite official displeasure, however, Muck was given a rousing reception

(Continued on Page Two, Column Eight)

Dr. Muck Spends Night in Cell After Arrest

DR. KARL MUCK
Conductor of Boston Symphony Orchestra who is held by Federal authorities under enemy alien act.

CHARGE MUCK SENT MONEY TO GERMANY

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Record 3/26

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KARL MUCK HELD UNDER ENEMY ACT

Record 3/26

Musician Seized by U. S. Agents

Symphony Orchestra Leader Taken Into Custody at Fenway Home

Karl Muck, leader of the Boston Symphony Orchestra, was taken into custody at his home on Fenway and locked up in Police Station 16 under the espionage act.

Dr. Muck had been scheduled to direct a concert here tonight.

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Maj. Henry L. Higginson, founder of the famous orchestra, defended Muck's action on the ground that the national anthem was not a part of the program for that evening, which included only "classical" music.

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(Continued on Page Two, Column Eight)

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Boston Record March 26, 1918

Dr. Muck Was Anti-American

No misdirection of sympathy, no futile and ill-tuned sentiment of regard for our great Symphony Orchestra, can warp the judgment of the American people that the leader of that orchestra, Dr. Karl Muck, now under arrest by the Federal authorities, was a menace to the patriotic purposes of this Republic.

It is a melancholy circumstance that so wonderful an orchestra, built up by many years of effort and at such sacrifice on the part of those who have made it possible, should stand on the verge of ruin. IT IS NOT MORE MELANCHOLY THAN THAT THE CATHEDRAL AT RHEIMS IS A MUTILATED VICTIM OF THE HUN. It is not more lamentable than that Louvain has been sacked by vandals. It is not more regrettable than that the leader of that orchestra himself has played the harmonies of the world's musical masters with one hand and stood ever at salute with the other before the bloodshod feet of Bruteracy.

We are at war with a nation which has raised hatred aloft on the barbed spears of lust and outrage, a new and dreadful banner swung in the fiery breeze of ravaging conquest. We cannot, beside this Thing, place the lesser things of life.

The Boston Symphony Orchestra is greater than its German leader. Music is greater than any orchestra. And the world's liberty greater than music.

Transcript March 21, 1918

Items and Announcements

For the first time in thirty-four years, the first clarinetist of the Symphony Orchestra has been allotted a concerto at a pair of its concerts. In 1884, Mr. Pourteau played such a piece; in 1918, at the concerts of March 29 and 30, Mr. Sand, who amply deserves the distinction, will do likewise. His choice of piece is a concerto in A major by Mozart in which a small orchestra accompanies the solo clarinet. Schumann's symphony of the spring, Cherubini's overture to his opera, "The Abencerrages," and a suite of dances from operas by Rameau fill the rest of the programme.

The demand for tickets to the impending performance next Tuesday of Bach's "Passion Music According to Matthew," by the Symphony Orchestra, Mr. Townsend's chorus and various solo singers—all under Dr. Muck—already warrants a repetition of the concert. It will befall on Tuesday, April 2, in Symphony Hall, with forces and arrangements unchanged.

Herald March 21, 1918

CONCERT NOTES

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, tonight; Dr. Muck, conductor. The program will include Tschaikowsky's 4th Symphony, Wagner's Good Friday Spell from "Parsifal" and Beethoven's overture to Leonore No. 3. Arthur Hackett, tenor, will sing arias from "Don Giovanni" and "Jepthah."

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening will include Chadwick's Symphonic Sketches and Saint-Saens's Symphony No. 3 (with organ).

Post March 17, 1918

The Passion Music

The first full rehearsal of the choruses in Bach's Passion Music, which is to be given in Symphony Hall, Tuesday March 26, was held in Symphony Hall last Wednesday evening. The chorus which Mr. Townsend has trained for this concert numbers an even 400, and in addition to these there will be a choir of 80 boys drawn from Trinity Church, Emanuel Church and the Church of the Advent. As already announced, the performance will be given in two sessions, the first to begin at 4 o'clock in the afternoon and run about an hour and three-quarters. The second will begin at 8 o'clock in the evening and run about an hour and a half. The same ticket will, of course, admit to both sessions.

Mr. Townsend has another rehearsal in Symphony Hall next Monday evening, and next Wednesday evening Dr. Muck takes charge of the full forces for full rehearsal of choruses and orchestra. The several soloists, Mesdames Hinkle and Alcock and Messrs. Lambert Murphy and Reinald Werrenrath, will spend the greater part of Sunday working here with Dr. Muck. The final rehearsal will be held Monday evening, March 25.

Post. 3/17

Advertiser March 26, 1918

KARL MUCK ARRESTED AS ENEMY ALIEN

Symphony Orchestra Leader Taken in Custody at Fenway Home

MUSICIAN IS SEIZED BY FEDERAL AGENTS

Authorities Silent on Case; Prisoner Locked Up by Police

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Dr. Muck's father, Federal agents have ascertained, removed to Switzerland in 1867 and there became naturalized. No warrant was issued for his arrest last night, for none was needed. He is simply held by the Boston police for the Federal government.

American 3/26

TO INTERN MUCK IN SOUTH

Symphony Leader Held as Enemy Alien to Be Sent to Fort Oglethorpe, Ga.

Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Georgia, as an alien enemy. This was definitely announced from Washington today.

This statement disposes of the claim that Dr. Muck, through his attorneys and influential friends, would fight the charge against him on the ground that he is of Swiss citizenship. Officials of the government point out that Swiss citizenship would not prevent him from being interned as a dangerous enemy alien under the President's proclamation directed against all citizens born in Germany.

At the Federal Building today Dr. Muck was subjected to intensive questioning, following his arrest by police officers and agents of the Department of Justice at his home, 50 Fenway.

CHEERED BY MRS. GARDNER.

He was examined by United States District Attorney Thomas J. Boynton, and United States Assistant District Attorneys Daniel A. Shea and Judd Dewey.

No formal charge was made at the conclusion of the hearing. Dr. Muck was placed in the custody of United States Marshal John J. Mitchell. It was expected he would be remanded to the East Cambridge jail.

Mrs. "Jack" Gardner, Back Bay society leader and patroness of art, called at the Federal building during the examination of the musical director. She was unable to talk with Dr. Muck, and was able to show her sympathy by a wave of the hand only. Mrs. Gardner was also unsuccessful in an attempt to see Charles A. Ellis, manager of the Symphony.

It was stated that the performance of Bach's "Passion According to St. Matthew" will be held this afternoon at Symphony Hall as scheduled, with Ernst Schmidt as director in place of Dr. Muck. This performance has been in preparation all Winter.

SMOKED CIGARETTES

Dr. Muck arrived at the Federal building in his own automobile, accompanied by Manager Ellis, and in charge of two agents of the Department of Justice. After circling the building four times in an effort to shake off photographers, the conductor alighted and was taken upstairs and placed in the pen. A short time later Deputy United States Marshal John Backus escorted him to a seat in the courtroom, where Dr. Muck remained smoking cigarettes until the examination began.

Dr. Muck was arrested by police officers and Department of Justice agents, as he stepped from his

Continued on Page 2, Column 5.

American 3/26

JAIL DR. MUCK AS AN ENEMY ALIEN

Symphony Conductor Arrested by Federal Officers; Had Sought Passports

Continued from First Page.

limousine at the door of his home, No. 50 Fenway.

The arrest was made following a recent visit on the part of the conductor's secretary, to the office of the clerk of the United States District Court. The secretary asked Assistant District Attorney Judd Dewey for blank applications for passports for Dr. and Mrs. Muck to go abroad.

Following the arrest, Attorney Dewey issued this statement:

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Washington officials declared today they had proofs on file to the effect that Dr. Muck holds anti-American sentiments. They stated that although it was understood that the former conductor of the German royal orchestra will make a fight on the ground that he is a Swiss subject, this will not avail. It is entirely possible to deport him as an undesirable alien if he proves his Swiss citizenship, which is unlikely, it was added.

His arrest is said to be simply a continuation of the policy of the government to intern all dangerous aliens regardless of their social position or the number of their friends. It is stated that there are too many evidences reaching Washington that the temper of the nation is approaching the breaking point in tolerating anti-American utterances, and this action is necessary if wholesale lynchings throughout the country are to be prevented.

LONG UNDER SURVEILLANCE.

Dr. Muck has been under surveillance by agents of the Department of Justice since the beginning of the war, long before the United States became a participant. It was learned that he was born in Bavaria, in 1859, and that when about eight years old his father emigrated to Switzerland. It was further learned that the musical director was engaged in German propaganda work, it is said, and a close watch was kept on him.

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Globe March 23, 1918

SYMPHONY CONCERT

Mr Chadwick's orchestral suite, "Symphonic Sketches," is optimistic music. There is red-blooded good cheer, a sentiment which, if obvious, is genuine; the pranks of madcap roguery, a sympathetic tribute to that instinctive, ribald vagabondage, which at some time or other finds the most urbane, smug, exemplary in conduct, at heart a gypsy or a brigand. It is music of no professed psychological intimacy; it has no abstruse soul problem; it is not morbidly introspective, nor does it ostensibly chastise, purge or sanctify the spirit. It is refreshngly, human, whether it be called "American" or what not.

A motto of a few lines of verse is taken to pitch the emotional keynote for each movement. Those for the "jubilee," which would be an antidote for pessimism whatever their literary value, are followed by the Christmas hymn, calling out in the English horn a melody and subsequent treatment in the orchestra with a suggestion of the South found in other of Mr Chadwick's writing. The Hobgoblin, a happy conceit for a scherzo, is a fine piece of orchestral humor. Here, as in the final Vagroom ballad, ideas terse and characteristic, are set off with a lively imagination and sense of instrumental colors. Dr Muck and the orchestra played the music with zest and occasional prolonged applause for all, the composer included.

Saint-Saens' "organ" symphony in C minor was given a noble performance, one which grew in proportion, into a majestic sense of its final bars, where in lesser hands the sonority of the organ, its martial proclamations of brass and tympani, might become bombast. Saint-Saens, who stands revealed as in living marble in the scholarly appreciation by the annotator of the program book, thought tones in architecture of remarkable symmetry of design, of purity and plasticity of line, in all revealing characteristically Gallic elegance. As heard yesterday, his finesse was not diluted into superficiality. Seldom has Saint-Saens' personifying use of rhythmic figuration, graphic and individual, been so vitally interpreted.

For Sale. To Let

Boston Herald March 26, 1918

Dr. Muck Was Anti-American

No misdirection of sympathy, no futile and ill-tuned sentiment of regard for our great Symphony Orchestra, can warp the judgment of the American people that the leader of that orchestra, Dr. Karl Muck, now under arrest by the Federal authorities, was a menace to the patriotic purposes of this Republic.

It is a melancholy circumstance that so wonderful an orchestra, built up by many years of effort and at such sacrifice on the part of those who have made it possible, should stand on the verge of ruin. IT IS NOT MORE MELANCHOLY THAN THAT THE CATHEDRAL AT RHEIMS IS A MUTILATED VICTIM OF THE HUN. It is not more lamentable than that Louvain has been sacked by vandals. It is not more regrettable than that the leader of that orchestra himself has played the harmonies of the world's musical masters with one hand and stood eye at salute with the other before the bloodshod feet of Brutocracy.

We are at war with a nation which has raised hatred aloft on the barbed spears of lust and outrage, a new and dreadful banner swung in the fiery breeze of ravaging conquest. We cannot, beside this Thing, place the lesser things of life.

The Boston Symphony Orchestra is greater than its German leader. Music is greater than any orchestra. And the world's liberty is greater than music.

Transcript March 21, 1918

Items and Announcements

For the first time in thirty-four years, the first clarinetist of the Symphony Orchestra has been allotted a concerto at a pair of its concerts. In 1884, Mr. Pourteau played such a piece; in 1918, at the concerts of March 29 and 30, Mr. Sand, who amply deserves the distinction, will do likewise. His choice of piece is a concerto in A major by Mozart in which a small orchestra accompanies the solo clarinet. Schumann's symphony of the spring, Cherubini's overture to his opera, "The Abencerrages," and a suite of dances from operas by Rameau fill the rest of the programme.

The demand for tickets to the impending performance next Tuesday of Bach's "Passion Music According to Matthew," by the Symphony Orchestra, Mr. Townsend's chorus and various solo singers—all under Dr. Muck—already warrants a repetition of the concert. It will befall on Tuesday, April 2, in Symphony Hall, with forces and arrangements unchanged.

Herald March 21, 1918

CONCERT NOTES

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, tonight; Dr. Muck, conductor. The program will include Tschaikowsky's 4th Symphony, Wagner's Good Friday Spell from "Parsifal" and Beethoven's overture to Leonore No. 3. Arthur Hackett, tenor, will sing arias from "Don Giovanni" and "Jepthah."

The program of the Symphony concerts in Symphony Hall tomorrow afternoon and Saturday evening will include Chadwick's Symphonic Sketches and Saint-Saens's Symphony No. 3 (with organ).

Post March 17, 1918

The Passion Music

The first full rehearsal of the choruses in Bach's Passion Music, which is to be given in Symphony Hall, Tuesday March 26, was held in Symphony Hall last Wednesday evening. The chorus which Mr. Townsend has trained for this concert numbers an even 400, and in addition to these there will be a choir of 80 boys drawn from Trinity Church, Emanuel Church and the Church of the Advent. As already announced, the performance will be given in two sessions, the first to begin at 4 o'clock in the afternoon and run about an hour and three-quarters. The second will begin at 8 o'clock in the evening and run about an hour and a half. The same ticket will, of course, admit to both sessions.

Mr. Townsend has another rehearsal in Symphony Hall next Monday evening, and next Wednesday evening Dr. Muck takes charge of the full forces for full rehearsal of choruses and orchestra. The several soloists, Mesdames Hinkle and Alcock and Messrs. Lambert Murphy and Reinald Werrenrath, will spend the greater part of Sunday working here with Dr. Muck. The final rehearsal will be held Monday evening, March 25.

Post. 3/17

Advertiser March 26, 1918

Advertiser March 26

KARL MUCK ARRESTED AS ENEMY ALIEN

Symphony Orchestra Leader Taken in Custody at Fenway Home

MUSICIAN IS SEIZED BY FEDERAL AGENTS

Authorities Silent on Case; Prisoner Locked Up by Police

Karl Muck, leader of the Boston Symphony Orchestra, was taken into custody last evening at his home, 50 Fenway, and locked up in Police Station 16, where he is charged with being an enemy alien.

Conductor Muck, born in Germany, formerly conductor of the Royal Opera in Berlin, friend and intimate of Kaiser William, is the man who refused to allow the Symphony Orchestra to play the "Star Spangled Banner," although requested to do so, at a concert in Infantry Hall, Providence, on the evening of October 30.

Major Henry L. Higginson, founder of the famous orchestra, defended Muck's action on the ground that the national anthem was not a part of the program for that evening, which included only "classical" music.

The arrest last evening was effected by police officers of Station 16, assigned by Lieutenant Mulligan, and agents of the Department of Justice.

OFFICERS WAIT FOR HIM.

Muck was not at home when the officers arrived, and they waited until he reached the house. Thereupon he was seized.

Muck was not at home when the orchestra in that city a few days after that occasion the former Governor's national anthem "does not ajr with any" among the audience to guard against any sign of threatened violence.

Following Muck's refusal to play the national anthem at Providence, a storm of protest against his action arose all over the country.

When it was announced in Baltimore, the home of Francis Scott Key, who wrote the stirring anthem, that Muck would lead the Symphony Orchestra, in that city a few days after the Providence event, the police of Baltimore refused to grant a license for the opening of the hall where the orchestra was scheduled to play, and the date was cancelled.

A few days later, November 6, in Washington, at the National Theatre, Muck led the famous orchestra at afternoon and evening performances, and played the "Star Spangled Banner" at each performance.

The latest performance of the Symphony Orchestra was on March 14, when at Carnegie Hall, New York, Muck conducted the performance, while hundreds of New York police guarded the stage, the aisles and doors leading into the building.

There were also plain clothes men from the Detective Bureau sitting among the audience, to guard against and sign of threatened violence.

BORN IN BAVARIA.

Muck came to Boston first in 1906, on the recommendation of C. A. Ellis, business manager of the Symphony Orchestra. His coming was the occasion for public disapproval in Germany of his leaving the Royal Opera in Berlin, and Muck's leaving of Germany was discussed in the Prussian Diet and the German Reichstag.

Despite official displeasure, however, Muck was given a rousing reception upon his last appearance as conductor in Berlin.

Dr. Muck, while a citizen of the Swiss republic, was born in Bavaria in 1859, before the foundation of the German Empire. And under the interpretation of the President's proclamation, any man born in Germany before the empire was established is amenable to the regulations under that proclamation. Hence it is under this proclamation that Dr. Muck was last night apprehended and jailed by the United States authorities.

Dr. Muck's father, Federal agents have ascertained, removed to Switzerland in 1867 and there became naturalized. No warrant was issued for his arrest last night, for none was needed. He is simply held by the Boston police for the Federal government.

Transcript 3/26

TO INTERN MUCK IN SOUTH

Symphony Leader Held as Enemy Alien to Be Sent to Fort Oglethorpe, Ga.

Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Georgia, as an alien enemy. This was definitely announced from Washington today.

This statement disposes of the claim that Dr. Muck, through his attorneys and influential friends, would fight the charge against him on the ground that he is of Swiss citizenship. Officials of the government point out that Swiss citizenship would not prevent him from being interned as a dangerous enemy alien under the President's proclamation directed against all citizens born in Germany.

At the Federal Building today Dr. Muck was subjected to intensive questioning, following his arrest by police officers and agents of the Department of Justice at his home, 50 Fenway.

CHEERED BY MRS. GARDNER.

He was examined by United States District Attorney Thomas J. Boynton, and United States Assistant District Attorneys Daniel A. Shea and Judd Dewey.

No formal charge was made at the conclusion of the hearing. Dr. Muck was placed in the custody of United States Marshal John J. Mitchell. It was expected he would be remanded to the East Cambridge jail.

Mrs. "Jack" Gardner, Back Bay society leader and patroness of art, called at the Federal building during the examination of the musical director. She was unable to talk with Dr. Muck, and was able to show her sympathy by a wave of the hand only. Mrs. Gardner was also unsuccessful in an attempt to see Charles A. Ellis, manager of the Symphony.

It was stated that the performance of Bach's "Passion According to St. Matthew" will be held this afternoon at Symphony Hall as scheduled, with Ernst Schmidt as director in place of Dr. Muck. This performance has been in preparation all Winter.

SMOKED CIGARETTES

Dr. Muck arrived at the Federal building in his own automobile, accompanied by Manager Ellis, and in charge of two agents of the Department of Justice. After circling the building four times in an effort to shake off photographers, the conductor alighted and was taken upstairs and placed in the pen. A short time later Deputy United States Marshal John Backus escorted him to a seat in the courtroom, where Dr. Muck remained smoking cigarettes until the examination began.

Dr. Muck was arrested by police officers and Department of Justice agents, as he stepped from his

Continued on Page 2, Column 5.

JAIL DR. MUCK AS AN ENEMY ALIEN

Symphony Conductor Arrested by Federal Officers; Had Sought Passports

Continued from First Page.

limousine at the door of his home, No. 50 Fenway.

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Globe March 23, 1918

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For Sale. To Let

Advertiser March 23

BACH WORK TO BE PERFORMED TWICE

"Passion Music" to Be Given Extra Rendition On Tuesday, April 2

In many respects the most important event in the season of music will be the performance in Symphony Hall next Tuesday, March 26, of Bach's St. Matthew Passion. The management announces this early that owing to the very large demand for tickets the performance will be repeated under exactly the same conditions and with the same soloists the following week, on Tuesday, April 2. For the vast majority of persons interested in music in general and choral music in particular, these performances will be their first opportunities to hear the St. Matthew Passion in its entirety and it will be decidedly their first opportunity to hear it sung and played in practically the manner in which Bach intended.

Monitor March 23, 1918

MUSIC

Boston Symphony Orchestra

Specially for The Christian Science Monitor

BOSTON, Mass.—In Symphony Hall on Friday afternoon, the Boston Symphony Orchestra brought forward two of the lighter works of its repertory and gave interpretations of them that won the hearty applause of the listeners. The selections were the symphonic sketches of Chadwick and the third symphony in C minor of Saint-Saëns.

Both pieces are more interesting as expressions of the temperaments of the composers than for their musical structure or their instrumental method. The symphonic sketches by the Boston writer, Mr. Chadwick, are delightful for their humor, a rare trait in American composition. The symphony of Saint-Saëns is pleasing for its elegant workmanship and its neatly contrived contrasts of mood. As a study in the incorporation of the organ and the piano into the orchestral scheme, it hardly seems a thrilling adventure today.

Herald March 25, 1918

VIOLINIST AND PIANIST HEARD

Herald 3/25

Jacques Thibaud and Miss Novaes Play

Jacques Thibaud, violinist, and Guiomar Novaes, pianist, gave a concert at Symphony Hall yesterday afternoon. The program was as follows: Beethoven, Sonata in F major, Op. 24; Mozart, Concerto in E flat; Chopin, Sonata in B minor, Op. 58; Vieuxtemps, Ballade et Polonaise; Liszt, Murmuring Woods, Dance of the Gnomes.

The first two numbers, Beethoven's Sonata, played with Miss Novaes, and Mozart's Concerto, in which Mr. Thibaud was assisted by his own excellent accompanist, Nicolai Schneer, revealed the distinguished French violinist's superlative skill as an interpreter of classical music. His beautiful tone, smooth and serene, yet eloquent with the flavor of Latin intensity, his facile execution and fully developed technic, his sensitiveness and delicacy as an interpreter were constantly in evidence. The performance of Beethoven's Sonata, in which the piano part was brilliantly played by Miss Novaes, the young Brazilian pianist, was a striking exhibition of well-nigh flawless ensemble.

On the other hand, Miss Novaes, whose technic is worthy to stand beside that of celebrated and masculine confreres, was cool and impersonal in her treatment of Chopin's Sonata. She has strength, unusual clarity, crispness and brilliance, but her playing is sophisticated rather than emotional, showy rather than interesting.

Next Sunday afternoon Jascha Heifetz will make his third and last appearance this season.

Post March 23, 1918

AMERICAN MUSIC BY SYMPHONY

Chadwick's "Sketches" Enjoyed—Saint Saens' C Minor

BY OLIN DOWNES

George W. Chadwick's "Symphonic Sketches" and Saint-Saens' symphony in C minor for modern orchestra with organ made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall.

Saint-Saens' symphony is a commendably serious and well written work, carefully planned, entertaining and impressive in spots, and confessing perhaps more than Saint-Saens himself would wish to confess his indebtedness to composers younger as well as older than he is.

Even Cesar Franck, a musical personality not over sympathetic to Saint-Saens, has had, we believe, a good deal to do with the form of this symphony.

A MADE SYMPHONY

But on the other hand, it must be confessed that with all his charm and all his erudition Saint-Saens does not show in this work ideas worthy of the mould in which he has seen fit to cast them. A theme for a symphony has to have great material in it, architectural material in the strength and potency of its melodic line, rhythms which are life-blood to music, and emotional power. We do not find all of these things in the principal themes of the C-minor symphony. There is charm rather than strength, and sometimes the charm is superficial. There are reminiscences of other compositions, all the way from a figure which suggests the Schubert of the B-minor symphony to sequences which are commonplaces of the Liszt-Wagner period. A made symphony. Often well made. In outward form, but not in inner content, a symphonic composition. Dr. Muck made the most of this music. Mr. Marshall, the organist, and other musicians of the orchestra excelled in individual performance.

By contrast the music of Mr. Chadwick, which opened the programme, left the stronger impression with the hearer. This music sounded three times as youthful, vigorous, personal, as the music of Saint-Saens, who is better represented by works other than that heard yesterday.

Mr. Chadwick, in the Symphonic Sketches, is for us at his best. His native humor, sometimes broad and verging on the farcical, but always genuine, is felt in many pages. You can hear the man laugh and catch the twinkle in his eye. There is a fresh, lyrical vein in the Jubilee. The music of this piece, the first of the four "sketches," is exultant and optimistic. Without running to provincialism, one can fairly call this music, as also that of the reckless camaraderie and the strange melancholy of the last movement—the "Vagrom Ballade"—American.

The "Noel" is charming in its simplicity and sentiment, which does no harm by approaching at times to what is sentimental. What makes the music the more fascinating is the ease and the virtuosity with which it is written. Would that more Americans had Mr. Chadwick's substantial knowledge and mastery of his art. The performance was a triumph for composer and orchestra as well. Dr. Muck called the players to their feet to acknowledge the approval of the audience. After long applause Mr. Chadwick rose in the audience.

TOPS BARRED

SYMPHONY IN 18TH CONCERT

Boston Orchestra's Artistic Playing Is Heartily Enjoyed

LONG APPLAUSE FOR CHADWICK SKETCHES

By PHILIP HALE

The 18th concert of the Boston Symphony Orchestra, Dr. Muck conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Chadwick's Symphonic Sketches; Saint-Saens's Symphony in C minor, No. 3.

Mr. Chadwick's Sketches, especially "Jubilee" and "A Vagrom Ballad," may justly be called American music. Not because the two are derived in any way from Congo, Indian, Creole or Cowboy themes; not because they strive to illustrate in tones an episode in American history or to portray some prominent American; but because this music has characteristics, rhythmic, melodic that we believe to be distinctively American; because it is vitalized by a peculiarly American spirit. The middle Sketches, "Noel" and "Hobgoblin," pleasing as they are, might have been composed by a musician of another nationality. It is impossible to think of anyone but an American inventing the material of the other two and evolving the expression, the musical speech for the thought.

There is an originality, a swing, an audacity, a recklessness, an irreverence—witness the introduction of a phrase from Bach's great organ fugue in G minor in "A Vagrom Ballad"; a joyous extravagance, a rollicking humor, a boastfulness tempered slightly by appreciation of the ridiculous; an utter absence of self-consciousness, an inability to take oneself or one's achievements too seriously—all phases of the American character that we find in Walt Whitman's "Leaves of Grass"; in the stories of "O. Henry"; even in certain pages of Thoreau and Emerson. "Jubilee" and "A Vagrom Ballad" might also be called "human documents."

In these days when young composers are gloomy, pessimistic in music, when they strive to translate a tragedy into tones, to express the Infinite in a symphonic poem, it is a good thing to be reminded that music may be gay, exhilarating, and thus beneficent, and at the same time show the hand of the skilled musician.

The Sketches were brilliantly played and heartily enjoyed by the large audience. Dr. Muck conducted them con amore. Mr. Chadwick was obliged to acknowledge the spontaneous and prolonged applause.

Saint-Saens's symphony again made a profound impression, and not only by reason of the excellent performance. It is a striking example of the economy in material and expression, the fine, fastidious taste, the logical arrangement and continuity of thought, the lucidity, that are peculiar to French masters in music. The transformations of the chief theme are admirably contrived, each transformation bringing fresh interest and new beauties. The technical skill is never allowed to be merely a display of pedantry. The composer is not detected in the act of padding conventionality, treading water until he is strong enough to strike out boldly. There is a certain nobility, an artistic repose even in agitated measures. Climaxes are powerful, not hysterical. Nowhere is there a deliberate appeal to the crowd.

Shall we not be allowed before the season closes to hear one or two of Saint-Saens's symphonic poems? "Le Rouet d'Omphale," a masterpiece of grace, beauty, and delicate irony, has not been played at these concerts for seven years; the "Danse Macabre" has not been heard here since 1911; "La Jeunesse d'Hercule" was last performed in 1905; while "Phaeton" would be a new composition to nine-tenths of the audience.

The concert will be repeated tonight. The program of next week will be as follows: Cherubini, Overture to "Les Abencerages"; Mozart, Concerto for Clarinet (Albert Sand, clarinetist); Rameau, Ballet Suite; Schumann, Symphony in B flat major, No. 1.

M'CALL ON THE

Bach's "St. Matthew" Passion is to be presented in Symphony Hall in a double session on Tuesday, March 26, by the Townsend chorus and the Boston Symphony Orchestra. It will be repeated on Tuesday, April 2. The first part of the program begins at 4 o'clock in the afternoon; the second at 8 o'clock in the evening. The chorus numbers about 400 singers. This will be augmented by a choir of 80 boys' voices.

The Boston Symphony Orchestra gives its nineteenth regular pair of concerts in Symphony Hall on the afternoon of Friday, March 29, and Saturday, March 30. On the program are Cherubini's overture, "The Abencerages"; the Mozart clarinet concerto in A major, with Albert Sand as the soloist; the Rambeau ballet suite; and the Schumann symphony in B flat major, No. 1.

The orchestra gives its seventh concert in Sanders Theater, Cambridge, on the evening of Thursday, April 4, with Alice Allen, pianist, assisting.

Transcript March 23, 1918

CONCERTS NEXT WEEK

A Concerto for Clarinet and Schumann's "Spring" Symphony on Dr. Muck's Programme—Bach's "Matthew-Passion" as Never Before in Boston—Mr. Casals Returns and Miss Novaes Appears

ONCE in thirty-four years, seemingly, a concerto for clarinet and small orchestra is in order at the Symphony Concerts. In 1884, Mr. Strasser, then the first clarinetist of the band, played such a piece; while next Friday afternoon and Saturday evening, Mr. Sand, who now holds the post, will play another. His choice is a concerto by Mozart in the usual three movements and his hearers are likely to be surprised at the range of tone and of tonal color of which the clarinet, played by a master, is capable. The other three items of the programme are Schumann's songful and glowing symphony of the spring; Cherubini's stately overture to his Moorish opera, "The Abencerrages" and the suite of dances from eighteenth-century operas by Rameau that Dr. Muck assembled last year and that two audiences heard with no small zest.

Bach Comes to His Own

In two "sessions"—one beginning at four in the afternoon and the other at eight in the evening, with an intermission of two hours between—on Tuesday next, March 26, and on the following Tuesday, April 2, in Symphony Hall, Bach's "Passion-Music according to Matthew," will be heard in entirety for the first time in Boston for many years, and, perhaps for the first time in America with an orchestral part collated by Dr. Muck himself and approximating that which the composer designed and used. The two orchestras for which Bach wrote will be constituted according to his prescriptions; the two choruses and the choir of boys will be similarly assembled and disposed, while the solo singers have been assiduously practised in their parts. They are Mmes. Hinkle and Alcock and Messrs. Murphy, Werrenrath and Witherspoon. The chorus is, of course, the remarkable body of singers that Mr. Townsend and Dr. Muck have brought this season to an eloquence hitherto unknown in kind to Bostonian ears; the boys have been recruited from various churches; while the two bands come from the Symphony Orchestra. Elsewhere on these pages, Professor Clapp writes of the "Matthew-Passion" as the acknowledged masterpiece of choral music. The subjoined note sets forth Dr. Muck's revisions and restorations:

In the original version Bach's orchestra comprised the string choir, with four flutes and four oboes, the latter interchangeable, first, with oboi d'amore; second, with oboi da caccia. He employed also the organ and harpsichord for the basso continuo or figured bass. For most of the arias and recitatives and for some of the choruses, Bach wrote no orchestral accompaniment unless it was a single instrument, obligato, allowing the organist or harpsichordist to weave his own accompaniment to the singers. This basso continuo became a lost art long before the end of the eighteenth century, and Mozart was the first to undertake an elaboration of Bach's orchestral score. In doing so he added clarinets, bassoons, trumpets, trombones, horns and tympani. A second and more familiar revision was made later by Franz, and it is this which is generally used at performances in this country and abroad.

In preparing the "Passion Music" for performance it has been Dr. Muck's aim to revert as nearly as possible to the original in form and manner. He will give it in entirety, for the excisions usually made destroy the significance of the whole. Holding that it is an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death, and holding likewise that Bach would have used bassoons, horns, trumpets, trombones and tympani in this music had he wished to do so, Dr. Muck rejects all of the Franz version except certain accompaniments for strings alone. His orchestra (divided into two parts, one for each of the two choirs) will consist of thirty-two violins, twelve violas, twelve 'cellos, ten basses, four flutes, four oboes, organ and piano. It is greatly to his regret that he is unable to secure in this country the oboi da caccia, but for these he will substitute the English horn, which in the modern orchestra corresponds to the obsolete oboe da caccia. He has oboi d'amore.

Dr. Muck himself has restored, so far as practical, the original orchestration of Bach. He has also scored for Bach's orchestra many of the arias and choruses which in the original version were accompanied merely by a solo instrument and the figured bass. He has further written out the parts for the organ and piano, the latter taking the place of the harpsichord. In other words, the performance of the "Passion Music" will approximate the original performance in Leipsic as closely as modern conditions permit.

Advertiser March 23, 1918

CHADWICK SKETCH, SYMPHONY FEATURE

America and France Represented in Good Program by Dr. Muck's Orchestra

By LOUIS C. ELSON.

PROGRAM

Symphonic Sketches.....Chadwick
Third Symphony.....Saint-Saens

Mr. Chadwick's "Symphonic Sketches" strike a distinctly American note. Although not an oboe composition the oboe is graphically portrayed in the first and last movements of this ultra-Bohemian work. Dr. Muck has evidently grown up to this American picture of scalawagdom. It was scarcely comprehensible to him a few years ago, but yesterday he conducted it with an abandon that meant much in the interpretation. That Mr. Chadwick can give such a spirited picture of this shipwreck on the seacoast of Bohemia indicates that he might have supplied the reckless element that we found lacking in Wallace's "Villon," for Villon was but a wild phase of American life translated into mediaeval French.

The opening "Jubilee" had a circus band frankness that was "sui generis," a swagger that might have delighted a cowboy, yet had its attraction for a Symphony Hall audience as well. There are contrasts in the work also. If the first and last movements are intentionally broad, the two interior movements are poetic enough. The wood-wind had some charming passages in the second movement, "Noel," and there was some excellent work on the brasses in "Hobgoblin," which is a sort of Robin Goodfellow translated into the vernacular. There was also some delicate horn playing in the first movemnt.

FINALE IS GEM OF WORK.

But the finale is the gem of the work. To Dr. Muck it must have seemed only a sort of "Lumpen Vagabundis," for to every few (fortunately) is it given to comprehend—

> A tale of tramps and railway ties,
> Of old clay pipes and rum,
> Of broken heads and blackened eyes,
> And the thirty days to come.

German music has its "Till Eulenspiegel." French vagabondage has been translated into "La Boheme," but the American tramp has his first idealization in this wild work of our resident composer, and it will live because it is so graphic. It was enthusasticaly recived yesterday afternoon; we wonder how it would impress an English or a French audience.

There were two great symphonies in C minor before Saint-Saens used this key, and it is no exaggeration to say that Saint-Saens third symphony does not altogether shrivel up in their company. It is undoubtedly this composer's most ambitious orchestral work. Dedicated to the memory of Liszt, as this work is, it is especially fitting that the pianoforte should play its part in its measures. The piano has often been combined with the orchestra, but very seldom used as a regular member of the band, and very few composers have elicited a new tone-color by employing it.

WORK WELL DEVELOPED.

Berlioz in his "Tempest" obtained a rippling wave color; Wolf-Ferrari in his "Vita Nuova," combining it with harps, achieved superb bell effects; and St. Saens in this symphony has some striking devices of piano scales that develop excellently out of piccolo passages and are a new touch.

The use of the organ (it is a heavily scored modern work) is also most effective. At the end of a rather freely-formed first movement we get an Adagio (joined to it) in which the organ is very effective. After some musicianly development of themes there comes a celestial ending here that is impressive.

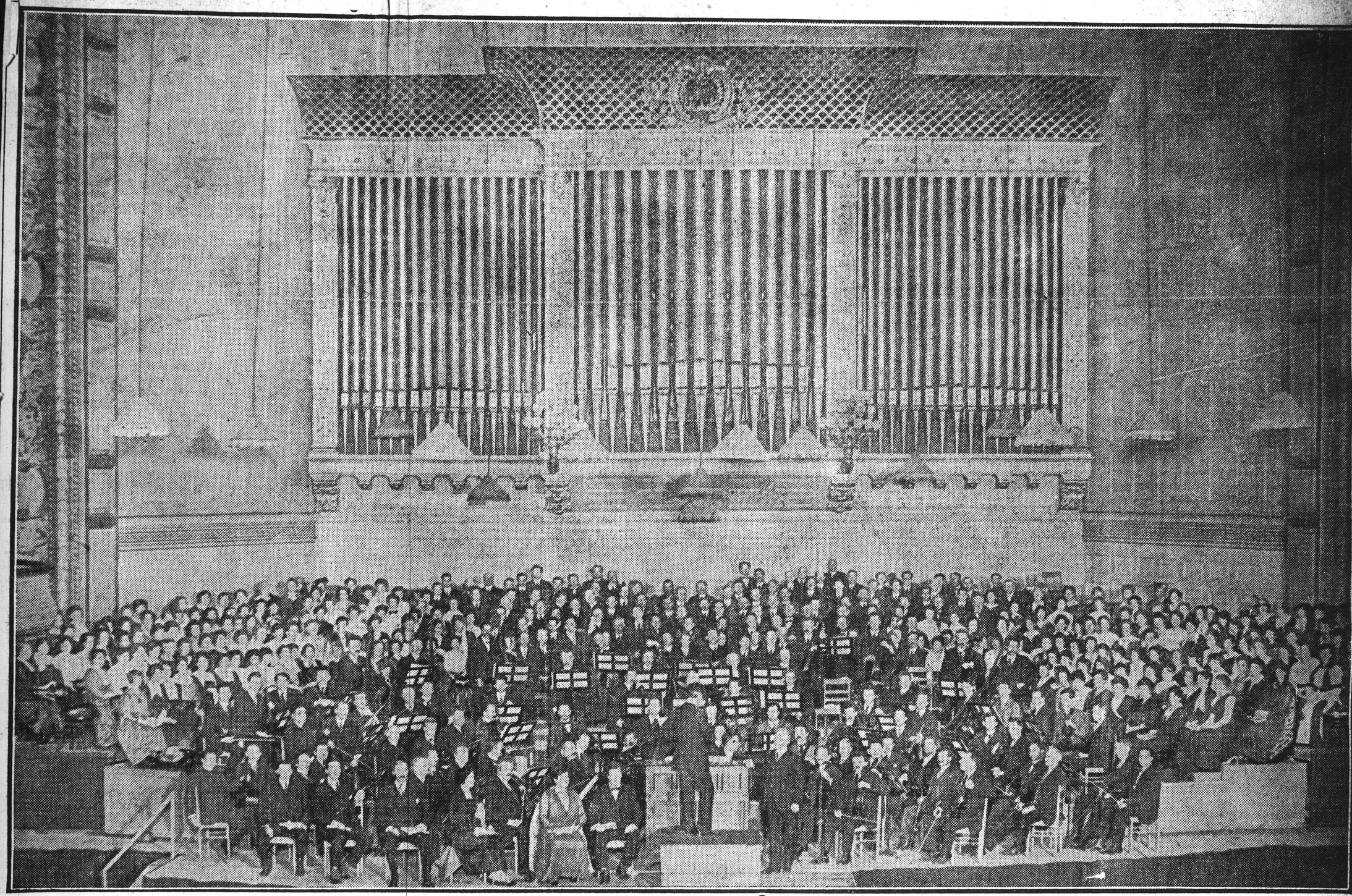
In the second part (the third real movement), the violins and violas in unison give a very clear figure which the kettle-drums respond to with tonic and dominant notes. In spite of this opening simplicity there is great ingenuity displayed in developing this figure, and notwithstanding the various juggleries of rhythm that followed (6-8, 9-8, 2-2, 3-1, etc., mingling or alternating) Dr. Muck kept matters quite clear by his remarkable reading and decisive beat. The intricate phrases were punctuated with cymbal clashes, which served as guide-posts even if they added somewhat to a very decided tumult.

ORGAN ADDS TO EFFECT.

The grandiose effect of the finale cannot be exaggerated. Much of it is due to the excellent manner in which the organ is employed, and Mr. John P. Marshall deserves credit for adding greatly to the success of the work. The symphony was received with much enthusiasm, and it deserves recognition. St. Saens has always shown excellent routine in orchestral matters; he knows how to manage modern tone-coloring and his leading of voices is always easy and unforced. But here he goes above this rather dangerous facility and evolves lofty thoughts as well as masterly treatment.

Nevertheless we find the work unequal, and something more of quantity than quality in the finale, in spite of some glimpses of good counterpoint. Yet the two last movements (they are joined together) are better than the first part.

Dr. Muck's Last Rehearsal -- Never Before Has He Marshalled Such Forces



The Two Orchestras, the Two Choruses and the Solo-Singers as Arrayed for the Performances of Bach's Matthew-Passion Music on the Stage of Symphony Hall

From a Photograph Taken at the Rehearsal on Monday Evening

THE MATTHEW-PASSION

PERFORMANCE UNPRECEDENTED IN BOSTON

The Circumstance of an Unusual Occasion —How Far Restoration of Original Form May Wisely Go—The Penalty It Exacts in the Decorative Airs and the Ancient Accompaniments—The Abiding Power of the Narrative, the Chorales and the Chorus—The Glories of a Choir Such as Never Before Here Has Undertaken and Achieved the Music—The Outshining Murphy and Werrenrath Among the Solo Singers

WHAT Dr. Muck had prepared, those whom he had made ready accomplished yesterday at Symphony Hall with little deviation from the methods prescribed and the standards set. For nearly two hours in the afternoon, for two hours more in the evening, Bach's "Passion-Music according to Matthew" was sung and played without the omission of a single measure, with as near an approximation as possible, two hundred years afterward, to the instrumental voices that he arrayed in 1729 or in 1740 in the church of St. Thomas at Leipzig. The anticipated solo-singers were in their places, for the most part apt to their task; the divided chorus filled the extended stage with such numbers as it has hardly known before; within the horns of this crescent sat the orchestra, likewise divided, with only strings, flutes, oboes of various species and English horns in the two bands; while within these ranks were the piano, replacing the ancient harpsichord, and the organ, far more sonorous than that at which Bach himself may have sat. To the eye, there was no change, save that Mr. Schmidt, the assistant conductor of the Symphony Orchestra, replaced his chief. Fortunately, in his days at Darmstadt, before he came to Boston, he had led in many choral concerts well reputed in the city and the country roundabout. Still more fortunately, Dr. Muck's markings of the conductor's score, the instrumental and the choral parts, and the characteristic thoroughness of his preparation, ended late on the evening before, laid Mr. Schmidt a course relatively easy to follow. Once and again in the long progress of what were virtually two concerts, the hearer missed a stimulation that Dr. Muck's personal force might have given to his choirs; occasionally it was easy to believe that his quickness of ear and hand would have kept the tonal balance evener between the accompanying instruments and the solo voice. Otherwise—there is little

The assembled company was plainly disposed to encourage Mr. Schmidt by the hearty applause with which it greeted him both afternoon and evening; while it testified as loudly at the end of each part to its satisfaction with the whole outcome. Between, it heeded the request of the programme to forbear clapping, so that the narrative of the Passion of Jesus was not "punctuated with applause" as has become the mistaken Bostonian custom with the similar "rite"—if one chooses so to regard it—of "The Messiah" at Christmas time. As for the audience, finally, it filled every part of the hall except the standing-room and listened with every sign of sustained interest and pleasure to a taxing performance. In the afternoon not a few came late, apparently uncertain and uninformed whether the concerts were to take place; while at both "sessions," there were curiously numerous incomings and outgoings—the only circumstance of the occasion, except the withholding of applause to the end, that suggested a "religious service." It is possible so to sing and play The Matthew-Passion; indeed Bach so designed it; but at Symphony Hall yesterday, in accord with preponderant modern custom, it was treated as a concert-music, in which the "congregation" shared only as listeners. So much for the record.

In a sense, of course, the restoration of The Mathew Passion-Music to its original form and circumstance is as vain an endeavor as the restoration, say, of Shakspeare's "Hamlet" to the manner of the Elizabethan theatre. The circumstance must, indeed, altogether evade the restorer. "The ancients were the ancients and we are the people of today," as the blessed common sense of Molière affirms, and an audience sitting in Symphony Hall in Boston on the twenty-sixth day of March, 1918, scantily resembles the congregation that presumably filled St. Thomas's church in Leipzig on April 15, 1729, or on any Good Friday thereafter until death took Bach away. As far as the concert room of yesterday is from that nave and chancel, so far remote, almost, are the pre-dispositions of the hearers of 1918 from those of 1729. To us, Bach is one of the mighty and enduring composers of music; to them he was the cantor and organist of St. Thomas, doing his job under pay from the municipality and the approbation or the disapprobation of the townsfolk. To us, The Matthew-Passion is one of the exalted and abiding monuments of choral music; to them it was but the service of the day. Bach's forces at St. Thomas's were meagre and ill-trained; often, in his few surviving petitions to his employers, he complains of them; there is not a doubt that they scrabbled through The Matthew-Passion somehow, much as would a church choir and a church orchestra nowadays, did the organist and the choir-master set a task too exacting for them. In contrast, an arduously trained chorus, two, three, four hundred strong, an expert orchestra numerically proportion[illegible] to it and as diligently [illegible]

With the original form of the music the restorer may accomplish more. If he has sufficient confidence in the staying-power of his singers and his audience through "two sessions," he may omit, as Dr. Muck did, not a measure of the score. If he has sufficient instrumental resource he may, again like Dr. Muck, nearly reconstitute Bach's orchestra from which only the oboi di caccia and the viole da gamba were missing yesterday, though he must inevitably swell its numbers. Probably, moreover, the "scratch band" of St. Thomas's in the Leipzig of 1729 possessed instruments of no such quality as the violins, the violoncellos, the flutes or the oboes of the members of the Symphony Orchestra. Furthermore: if the restorer enjoy the scholarship, the ingenuity and the industry of Dr. Muck, he may discard the "additional instrumentation" that various hands have added to the original score and substitute for it accompaniments and obbligati, approximating the procedure of Bach himself. Similarly, he may figure anew in his own detailing the organ and the piano parts that the composer, after the manner of his time, left to the readiness of the players upon them, one of whom was usually his ready and comprehending self. So yesterday the audience heard accompaniments, newly fashioned in the ancient manner for many an air, chorus or paragraph of melodious recitative.

Yet, when the restorer has accomplished all these things, even with the scholarship, and the skill, the understanding and the intuition of Dr. Muck's handiwork, has he really heightened the impression of The Matthew-Passion upon his hearers of 1918? He may have gratified their curiosity to hear music and text without the omission of word or note; but beyond question, many of the so-called decorative airs yield no other interest. They are the items in the Passion Music, in which a single voice, rising from the choir, speaks the reactions of devout spirits to the inner and the outer content of the narrative unfolded, or the aspirations it may kindle in touched and longing hearts. Such design is comprehensible and sympathetic to a hearer of 1918 no less than to a listener of 1729; but the verse of these airs in the original German as well as in the translated English seldom rises above sentimental doggerel, while often the musical form of the air seeks every repetition and return prescribed by the formulas of the beginning of the seventeenth century.

In the twentieth century and with English text, the listener may only smile at the vapid pietistic verse, with the simple graphic, intensive prose of Matthew, the apostle, and of the King James version before and behind it; while he resigns himself to the tedious lengths of the aria da capo unrelaxingly orthodox. A few of these airs, like the alto's "O Pardon Me" or the soprano's "Of love my Saviour Dieth," whatever the exactions of form, are of an intrinsic beauty and emotion preserving and animating them to this day, caressing the listening ear, melting the responsive heart. In the contours of the pattern, in the details of the accompaniment a few more are interesting to the studious over their music. The rest, classic though they be, are mere professional routine; for Bach, like every other eighteenth-century composer with his living to earn, did a deal of musical journalism—even when he was writing of the Passion of Jesus. Moreover, some of these airs fared ill in the concerts of yesterday, since the voice of Mr. Witherspoon, to which those for bass fell, now lacks resonance, smoothness, pliability, while Mme. Alcock, whatever the virtue of her tones, was none too much at ease with the ancient pattern of the music. Only Miss Hinkle achieved the flowing outlines, the sensibility of phrase and ornament, the grave play of sentiment that these airs exact.

As with the melody and the arabesques of these airs, so in measure with the approximation to the original accompaniments. Again, the outcome was interesting to the learned and the studious; occasionally it did achieve the pale coloring, the piteous suggestion, the voice of mystery or of pleading, the tonal atmosphere that Bach by every sign imagined. Flutes, oboes, assisting strings may indeed be so poetized and Dr. Muck has been imaginative and apt with them. On the other hand, in many such accompaniments and obbligati, there is no questioning the ennui to twentieth-century ears of these repeated figures in what soon become the thin, piercing, naked tones of the reed choir.

No: the interest, the power of The Matthew-Passion with an audience of 1918 —the shamming mummeries of "reverence" for a classic aside—spring from the narrative, whether one voice or many bear it, from the amplifying and the intensifying choruses, from the chorales, in which, much more graphically and penetratingly than in the decorative airs, the emotions and the moods invoked attain to tonal being. To the power of that narrative, the apostle, the composer, and, as it happened yesterday, the singing Evangelist all contributed. The text is that of the twenty-sixth and the twenty-seventh chapters of the Gospel of Matthew, in the English of the King James Scripture, in which words seem to open the deed they record, to release the emotion they recount. The music of Bach, veritably, attains the goal of a melodious declamation as precise and pliant as that in the spoken word, yet heightened in delineative and emotional eloquence by the enhancing power that only tones may lend. Most of it, on Tuesday, was sung by Mr. Murphy, for the voice of the narrating Evangelist, by Mr. Werrenrath for the voice of Jesus. They eschewed the silly sentimentality that reduces grave, vivid, naked words to a sugary patois; they were always intelligible as became such masters of diction; they were heedful of the contours and the inflections of Bach's tonal speech; they mated skilfully music and words; they gave to both the illusion of an exaltation born of deep understanding and sincere response. Technically—and the music is endlessly exacting; tonally—and it demands an equal range of artistry and imagination—it never baffled them. Hearing them and hearing the orchestra with them, the listener caught the joined voices of Matthew and of Bach.

As for the chorales, better one of them in quality of the music, in quality of the imparted emotion, to the ears of today than ten of the decorative airs. Hymn-tunes, if the listener chooses so to name them, square-cut certainly; simple melodies, simply rhythmed, harmonized, developed, set in march, if that same listener chooses; contrast them with the more intr[illegible] music of this very Matthew-Passion, some of the Church Cantatas, of the [illegible] in B minor. Yet music that rather virtue, than in spite of, these qual[illegible] summons a beauty gaining the unive[illegible] ear, touching the common and univer[illegible] heart. Some of them, perhaps all of them were once the "traditional tunes" [illegible] scholastic label; but when they had passed through the alembic of Bach's mind a[illegible] heart—of music, of emotion, of a de[illegible] sincere religious faith and religious su[illegible] ceptibility all compact—they emerged [illegible] the beauty and the power in which we n[illegible] know them, irresistible. As it falls [illegible] the ear, this beauty seems so simple, [illegible] clear, the essence, as it were, of tonal [illegible] liness, distilled and concentrated. A[illegible] reaches the heart this power seems as si[illegible] ple—the essence of mood, emotion, sens[illegible] tion isolated, intensified and projected.

As these Chorales, as Bach himself, w[illegible] rooted in the folk, so does the comm[illegible] ear, the common impulse respond, qu[illegible] and warm, to them. They are, indeed, [illegible] response of all the people, as the pray[illegible] book has it, to this rite of the Passion [illegible] Jesus. Yet with what diversity of mo[illegible] voice, illusion does Bach invest th[illegible] Five times, for example, one ("O Sac[illegible] Head") returns in the course of [illegible] Matthew Passion and each time with [illegible] power to touch and sway. As they [illegible] written not merely on the surface but [illegible] within, so were they sung yesterda[illegible] the choir that has now justly taken [illegible] proud name of the Boston Symph[illegible] Chorus. Since these Chorales are relativ[illegible] ly so stripped, no music in the wh[illegible] course of the afternoon and the evenin[illegible] so clearly disclosed the brightness and [illegible] warmth of the soprano tone, the richn[illegible] of the alto, the resonant fullness of [illegible] tenor and the bass, the nearly unfail[illegible] technical virtue, the suppleness, the [illegible] cision, the intelligence, the sensibility [illegible] the whole choir, the like of which [illegible] Mr. Townsend's endless pains and [illegible] Muck's fostering care, Boston or, for t[illegible] matter any American city, except Tor[illegible] in older and better days has hardly kno[illegible] There were Chorales on Tuesday t[illegible] sounded with a beauty of tone as distil[illegible] and concentrated as the music itself [illegible] of which the song was as instinct [illegible] absorbed, united, projected emotion.

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The choruses proper, so to say, like those which respectively begin and end The Matthew-Passion or that which calls down the lightnings, the thunders upon the slayers of Jesus, the choral interjections that are oftenest the cries of the Jewish mob as the narrative gives it voice, set tasks for the chorus as exacting in another way. In the chorus of the beginning, for example, Bach has written music that would scale the heavens as it summons the world to contemplate and to experience the Passion of its Lord. Higher and higher mounts the music, broader and broader becomes its span, thicker and more glowing its interwoven strands, larger and larger its speech, more and more ardent its march—music of a mass and a momentum that none before him had undertaken or, perhaps, imagined; music that few after him have matched in power. More naked and darting, as of direct tonal thrust, as though the arm of Omnipotence Itself was about to Wield Its weapons, is the invocation of the powers of heaven and hell. Some of the choral cries like the celebrated shout for Barabbas are winged with a kindred force and flash, while others are no more than the eloquent or the workmanlike progress of the narrative. The final chorus, in contrast, forsakes upswelling and interjectional power and dwells in the grave measures of mournful vigil and wistful expectancy, in a beauty as gently suffused over this music of the end as the music of the beginning was tense with woful summons. Yet in sum, as in contrast, these choruses are a music of might and motion, whereas the Chorales are music of beauty and meditation. Only in the Chorale that ends the first division of the Passion—the Choral Fantasia, as it is more truly named, "O Man Bewail thy Sin so Great"—does Bach underlay the outer simplicity and directness with an inward emotion comparable to that within the choruses of power.

As they had conquered the beauty of the Chorales, so the Boston Symphony Chorus and Mr. Townsend, the Boston Symphony Chorus-Master—to name each by what is present and probably permanent title—conquered the power of the choruses. The four hundred singers flung forth the cries of the crowd as though by sudden and sweeping impulse, traversing, permeating, firing a mob all on the instant, and yet with a firm precision to the rhythm and the modulations of the music. Where fewer voices, like those of Jesus's disciples, speak through the chorus, the singers, many as they were, gave the measures like human inflection, like vivid, and characterizing color to those which Mr. Murphy, by his single self, bestowed upon the Evangelist's declamation.

Again, while the chorus of the beginning mounted in a very magnificence of tonal power, clear and elastic was every strand that wove the heighth, breadth and depth of the music. There were march, might, magnitude, with skill and surety to direct and confirm them; there were also the flooding emotion, the intensifying glamor of such music. And once more with the Choral-Fantasia at the end of the first division. Studious dreamers over The Matthew-Passion have visioned to their ears this music sung with all the grave and lovely simplicity that glows off the surface of the tones, yet charged with the lament of the truly devout and enkindled spirit within that was Bach as he wrote these measures, penetrating, haunting two centuries beyond all else in this Passion of Jesus. So for feat of feats, by conductor, chorusmaster, orchestra and singers, they might have heard it on Tuesday afternoon. There above all else in the four hours progress of music and performance, the end crowned the work.

H. T. P.

Transcript

ERNEST SCHMIDT TO CONDUCT

Assistant Conductor of Boston Symphony Orchestra to Take Place of Dr. Muck in Performance of Bach's "Passion" This Afternoon and Tonight at Symphony Hall

It was announced early this afternoon by the Symphony Hall management that Bach's "Passion" would be sung this afternoon and evening as announced; that the conductor would be Ernest Schmidt, who has been assistant conductor of the Boston Symphony Orchestra for three or four years.

Mr. Schmidt has had experience in choral conducting, especially at Darmstadt, West Germany, where he lived for some time. He has helped in several emergencies during his career with the Symphony Orchestra, and has conducted in Dr. Muck's place possibly five times in the last few years.

Transcript March 27, 1918

Dr. Muck Still Smiles Under Arrest

Dr. Karl Muck, Second From the Left, Looking Toward Manager Ellis of the Symphony Orchestra, at the Extreme Right, as Party Arrived at the Federal Building From Police Station 16. On Either Side of the Musician Is a Plain Clothes Policeman. In Dr. Muck's Left Hand Is a Package of Cigarettes Which He Smoked Rapidly All the Forenoon

DR. MUCK NOT RELEASED

Transcript

Effort Made to Have Him Lead the Orchestra

Will Go to Cambridge Jail This Afternoon

Manager Ellis Calls at the Federal Building

Ernest Schmidt Conducts "Passion" Concert

Dr. Karl Muck, leader of the Boston Symphony Orchestra, was taken to the Federal Building at ten o'clock this morning, by plain clothes men of Station 16, and special agents of the Department of Justice.

Upon his arrival at the building he was placed in the cage in the office of the United States Marshal Mitchell, and the gate was locked. He was the only prisoner in the enclosure. Other prisoners, who had been taken into custody on various charges, sat outside the cage.

After a short time Deputy United States Marshal Backus unlocked the cage door and told Dr. Muck that he could sit outside, which he did, taking a seat in the enclosure, near other prisoners. He took a box of cigarettes from his pocket and asked Deputy Backus for a match, which was given him. He then started smoking. He asked for a newspaper, which he proceeded to read. He did not appear to be perturbed over the situation.

While seated in the marshal's room, several called with requests to be allowed to speak with Dr. Muck, and the request was granted in few instances. Manager C. A. Ellis of the Boston Symphony Orchestra was among the first to arrive, and it is understood that he was especially anxious to have Dr. Muck released from the custody of deputy marshals for the purpose of leading the Symphony Orchestra at this afternoon's and evening's concert.

The request was not granted, and it was subsequently arranged that Ernest Schmidt, the assistant conductor of the Symphony band, would conduct in his place.

Mrs. Gardner Calls

Just after Mr. Ellis left, Mrs. John L.

DR. MUCK NOT RELEASED

Continued from Page One

Gardner arrived, holding in her hand a small parcel which appeared to be a glass wrapped in paper. She inquired for Mr. Ellis and was informed that he had gone. A special agent of the Department of Justice took her in charge and she left the parcel with him, apparently for Dr. Muck. She requested that she be allowed to go as far as the partition in the office and wave her hand at the prisoner. This she was allowed to do. In making this request she said that she desired to cheer him.

It is understood that the investigation by the Federal authorities of Dr. Muck's affairs is being carried along as rapidly as possible and Dr. Muck will be taken to the East Cambridge jail late today and left there until further proceedings are carried out.

When Dr. Muck arrived at the Federal Building this morning the automobile which carried him circled the Federal Building about four times before it was stopped at one of the entrances for him to be taken into the Milk street entrance. Several newspaper photographers followed the auto-

Lunches in Marshal's Office

The prisoner's luncheon was obtained from a hotel, as for others in custody. Dr. Muck appeared to enjoy the food. When the messenger arrived with the luncheon he was handed money by a young man who stood in the marshal's office and appeared to be looking after Dr. Muck's interests as much as he could.

There may be nothing further for some days that will cause Dr. Muck to be taken from the East Cambridge jail to the Federal Building.

Arrested at His Home

Dr. Muck was arrested at 11.30 last night at his home, 50 Fenway, Back Bay, by three agents of the United States Department of Justice and a patrolman from the Back Bay police station. The officers had watched the house all the evening, Dr. Muck being absent. When he arrived in front of his home in his motor he was informed that he was under arrest as an enemy alien. He was taken to the Back Bay police station and, after being booked in the usual course, was placed in a cell, where he was obliged to remain all night, bail not being permitted to prisoners under the enemy alien act.

Dr. Muck, who had been the principal conductor of the Royal Opera in Berlin, first came to Boston to lead the Symphony Orchestra in 1906 and remained here two years. He came back again in 1912 and has since been head of the Symphony Orchestra. Last November it was asserted that Dr. Muck refused to lead the orchestra in "The Star Spangled Banner" at Providence. It was said at the time that he had not been asked to lead the orchestra in the national anthem, but public resentment was strong and since then Symphony Orchestra concerts have been cancelled in various places. Dr. Muck, soon after the Providence episode, began the custom at Symphony concerts in Boston of playing "The Star Spangled Banner."

Swiss Citizen by Purchase

The citizenship of Dr. Karl Muck has been a subject of discussion in the diplomatic corps in Washington for some time. It is generally understood that while the holder of Swiss papers, he is a Prussian in fact.

As explained by one member of the corps today, Dr. Muck's father, when the son was six or eight years old, went to the Canton of Zug and obtained by purchase papers entitling him to Swiss citizenship. He did that, it is said, to obtain the protection of the Swiss Government in his business, which was largely in Switzerland, and also to keep his son from being taken into the Prussian army when he arrived at the age of conscription. The Swiss naturalization laws are administered in many cases by the cantons, and in some of these the regulations are lenient, making it possible for anyone to buy naturalization papers without being compelled to exercise all the preliminary duties of citizens.

MAJOR HIGGINSON ILL AT HOME

Founder of the Symphony Orchestra Makes No Statement Regarding the Arrest of Dr. Muck

Major Henry L. Higginson, founder of the Symphony Orchestra, was not at his office at Lee, Higginson's today and it was said there that he would have nothing to say regarding the arrest of Dr. Muck. At Major Higginson's residence, 191 Commonwealth avenue, inquiries brought the information that he was not quite well and was in his room. He will not be out for a day or two, although his illness is said to be only a slight indisposition.

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DR. MUCK SMOKES A PIPE

Conductor of Boston Symphony Orchestra Abandons His Accustomed Cigarettes in Accordance with Rules of East Cambridge Jail—Accepts Changed Conditions with Apparent Philosophy

Dr. Karl Muck is learning to smoke a pipe. Cigarettes are forbidden at the East Cambridge jail, where he is locked up, and although this is his first attempt with slice tobacco, he is too zealous a smoker to give up the comfort which the smoke clouds bring, even though he must make them in a new way. Ardent pipe-smokers no doubt will agree that, after he is properly broken in, he may never return to cigarettes.

The conductor of the Boston Symphony Orchestra accepts his changed conditions philosophically—as he smokes his pipe. Since he is merely in jail, he wears his usual civilian clothing. He does not eat the palatable meals which Sheriff Fairbairn provides at "Charley Adams's," but has them sent in from a Cambridge street restaurant. Last night he enjoyed a supper of ham and eggs, baked beans, French fried potatoes, coffee and pie. For breakfast today he was more continental in taste, with oatmeal and cream, and a pot of coffee.

Dr. Muck has had no visitors so far, although his wife was expected at the jail some time today. No visitors, moreover, will be allowed without a special permit from the Federal authorities; and it goes without saying that the orchestra leader has no inatercourse with fellow prisoners.

Upon the arrival of Dr. Muck at the jail last night the sheriff had a talk with him, outlining what is expected of prisoners; and the musician accepted the advice with proper seriousness and expressed his willingness to abide by all rules.

Dr. Muck was taken from the Federal Building to the jail late yesterday afternoon in an automobile, with other prisoners, by two United States deputy marshals. Owing to the extent of the investigation into the affairs of Dr. Muck it is likely that he will not be taken from the jail to the Federal Building for several days. He was booked at the office of United States Marshal Mitchell as an enemy alien, and the authorities usually take definite action within ten days of the arrest. The Department of Justice made seizures of large amount of correspondence from the residence and office of the prisoner. As a large part of the writing is in German, some time will be required to get the matter into shape for action.

It is understood that Dr. Muck will not be given a chance to smoke cigarettes at the East Cambridge jail, for there is a rule against all smoking except a pipe. Dr. Muck stated that he had never smoked a pipe.

Dr. Muck, while at the Federal Building, was taken before Assistant United States District Attorney Judd Dewey, in charge of alien cases, and told something about the Government's case. The prisoner was left by himself nearly all the time that he was at the marshal's office and he seemed somewhat relieved when the silence of the authorities was broken. Upon returning from the private office of Mr. Dewey, the prisoner appeared to be deeply concerned over his situation. Mrs. Muck called upon her husband before he left for East Cambridge.

The only statement that Mr. Dewey was willing to make public was given after Dr. Muck left for the jail. It was as follows:

"Dr. Muck was born in Germany, and being a native of Germany he comes under the head of being an enemy alien, even though he later acquired citizenship in Switzerland. We had a parallel case only last week of a man who was born in Germany who migrated to South Africa and became a British subject.

"He was sent away on precisely the same grounds as we are now holding Dr. Muck."

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ATIC AND MUSICAL REVIEW BY

ness of speech and simplicity of manner are the marks of your true grande dame. There is something comfortable about this typical figure. You feel safe with it and at home. So peculiarly and so gratifyingly English is it that you want to show it to your foreign friends—just to let them know what we can do."

The Coming Performance of Bach's Passion According to Matthew

Bach's Passion According to Matthew music will be performed next Tuesday by the forces under Dr. Muck in Symphony Hall. The whole of the work will be performed for the first time in Boston since 1882.

The "Matthaeus Passion" in its first form was first heard in the St. Thomas Church of Leipsic on Good Friday in 1729. It is said that the music was not fully appreciated. It cannot be said authoritatively that it was performed again under his direction. The original version was changed by him. The version that is now known was performed in 1740 or soon afterwards. There were performances after Bach died (1750), but the work was not known outside Leipsic until Mendelssohn brought about a performance in Berlin on March 12, 1829, exactly 100 years after the first performance.

The chorus in 1729 was very small. The average number for a four-part chorus was about 12 voices. Bach left Coethen in 1723, chiefly because he felt that the Prince of Anhalt-Coethen was losing interest in music on account of his marriage with a woman who did not care for it, although she may not have been afraid of it. In 1730 Bach wrote to the Leipsic town council about the number of musicians required for the adequate performance of church music. We learn from this memorial that he had at his disposal two violins, two trumpets, two oboes and a bassoon. "Thus," he wrote, "there are wanting the following instruments which are necessary, some for strengthening the tone and some for playing parts which cannot be left out, to wit, two first violins, two second violins, two that can play viola, two violoncellos, one double bass and two flutes." The scholars of St. Thomas were taught by him to supply the missing instruments, but he pointed out that this lessened the adequacy of his choral forces, for the boys taken for the instruments were also badly wanted to sing.

The announcement of the coming performance of the Matthew Passion in Symphony Hall included the surprisingly erroneous statement that it is "an anachronism to introduce into the score an instrument like the clarinet, which was invented years after Bach's death."

Bach died in 1750. It is not necessary to discuss the question whether Johann Christopher Denner "invented" the clarinet at Nuremberg about 1690. (Mahillon thinks that Denner's work was in the nature of modifying the chalumeau.) We know this, however: Rameau introduced clarinets in his "Acanthe et Cephise," produced at Versailles in 1751, the year after Bach's death. Clarinets were then rare in Paris, found only in La Poupliniere's orchestra, heard at his house and at the concert Spirituel. Two clarinetists, Gaspard Broksch and one Flieger, were imported from Germany about 1750-51.

Bach's first Passion was the one according to John, the first version of which was performed at Leipsic in Holy Week, 1724. It began with the great chorus "O Mensch bewein' dein' Suende gross!" which now ends the first part of the Matthew Passion.

These two works, the John and the Matthew, after Bach's death were preserved by his son Philip Emanuel. Bach wrote three other Passions, which are lost, some think through the carelessness or indifference of the brilliant but reckless eldest son, Wilhelm Friedemann. The "Passion according to Luke," although it is in Bach's handwriting, is not by him.

Portions of the Passion according to Matthew were performed by the Handel and Haydn Society at its second triennial festival May 13, 1871. Carl Zerrahn conducted. The solo singers were Mmes. Rudersdorff and Sterling, W. J. Winch, M. W. Whitney. Mr. Listemann played the solo violin. The chorus, according to Mr. Dwight, numbered 700. The local orchestra was enlarged by many of the best musicians of the Philharmonic and Thomas orchestras of New York, some from Philadelphia and other cities—about 100 in all. Franz's instrumentation was used. B. J. Lang was the organist.

A larger portion was performed on May 8, 1874, when the solo singers were Edith Wynne, Adelaide Phillipps, W. J. Winch, J. F. Rudolphsen, M. W. Whitney. Twice as much of the work was then heard as was heard three years before.

About three-fourths were performed on April 9, 1876. Henrietta Beebe, Mme. Rudersdorff, Laura Goodwin, William J. Winch, John F. Winch, J. F. Rudolphsen were the solo singers.

On April 11, 1879, the work complete was performed. Henrietta Beebe, Edith Abell, William Courtney, J. F. Winch, M. W. Whitney. Remenyi was the solo violinist. The first part was performed in the afternoon and occupied two hours; the second, almost two hours and a half. Music Hall was crowded at both concerts. Many stood. For the benefit of hundreds, public rehearsals of both parts were given on the two preceding afternoons. The receipts were $2984.9 the expenses $2800.17.

SOLOISTS OF THE WEEK

Left to Right. Pablo Casals, 'Cellist, in Recital at Jordan Hall, Monday Afternoon; Florence Hinkle, Soprano, in the Passion Music, at Symphony Hall, on Tuesday; Lambert Murphy, Tenor, in the Passion Music.

Portions were performed on April 15, 1881: Mrs. Humphrey-Allen (Mrs. George F. Babbitt), Edith Abell, Annie Louise Cary, William J. Winch, Georg Henschel, John F. Winch.

The entire work was performed on April 7, 1882, in two concerts, with a chorus of 350 in the afternoon and 450 in the evening. Mrs. E. A. Osgood, Mathilda Phillipps, Edith Abell, W. F. Winch, Georg Henschel, J. F. Winch. The receipts were $2700.

Portions were performed on these dates:

1884, April 11—Mrs. Osgood, Emily Winant, G. J. Parker, Georg Henschel, Franz Remmertz.

1888, March 4—Henrietta Beebe-Lawton, Mary H. How, W. J. Winch, M. W. Whitney, George Prehn.

1891, March 27—Harriet S. Whittier, Mary H. How, G. J. Parker, J. H. Ricketson, William Ludwig, Ivan Morowski.

1892, April 15—Mrs. Henschel, Mme. Joachim, Edward Lloyd, G. J. Parker, Georg Henschel, G. S. Lamson.

1893, March 31—Gertrude Franklin, Mrs. Carl Alves, William Dennison, Heinrich Meyn, Max Heinrich.

1894, March 23—Jennie Patrick Walker, Mrs. Alves, Ben Davies (his first appearance in this country), Plunket Greene, Max Heinrich.

1895, April 12—Mrs. Walker, Marguerite Hall, W. H. Rieger, Carl E. Duft, E. F. Bushnell.

1896, April 3—Mrs. Henschel, Mrs. Alves, W. H. Rieger, Ffrangcon Davies, Watkin Mills, B. J. Lang, conductor.

1902, March 28—Charlotte Maconda, Gertrude May Stein, W. H. Rieger, G. Miles, L. W. Flint, Emil Mollenhauer, conductor.

The Cecilia Society gave portions of the work on April 14, 1911. Marie Zimmerman, Alice Bates Rice, Janet Spencer, George Hamlin, David Bispham, Earl Cartwright, Max Fiedler conductor.

Sir Hubert Parry, speaking of the Matthew Passion, says: "It is probably the most beautiful expression of a beautiful phase of religion. It need not be supposed that a devotional attitude so supremely ideal could have ever had a general practical existence. Even in Bach's time the majority of the congregation would have been quite unworthy of the work as a scheme of religious art. It can at least be said of them that they put themselves in a position to afford Bach the opportunity of knocking at the door of their hearts and offering his view of the manner in which the story of the Passion might be profitably taken. . . . For truly the keynote of the whole is the divine manifested in man. . . . The Godhead of Christ is scarcely anywhere apparent. The tragedy is unfolded in its purely human aspects, as the sacrifice of a man who was ideally adorable as man rather than on account of his divine descent. . . . Bach's music is almost invariably intensely human in its expression, and notwithstanding the enormous amount of church music which he wrote, unecclesiastical. It is intensely spiritual, deeply devout, nobly and consistently serious, but with the largeness of temperamental nature that reaches out beyond the limitations of any four walls whatever into communion with the infinite. The story of the Passion as told by him would appeal not only to the Christian but also to a pagan who had but the slenderest knowledge of the traditions of Christianity. It was the outcome of Teutonic Christianity of the time, and yet it transcended it in the far-reaching power of the music and makes an appeal which can be answered by humanity at large."

Globe March 26, 1918.

Globe 3/26

U. S. AGENTS ARREST MUCK

Symphony Orchestra Leader Seized Under Alien Enemy Act---Placed In Cell For the Night

Report Sensational Charges Are to Be Made Against Him Under Federal Code---Native of Germany

Dr Karl Muck, leader of the Boston Symphony Orchestra, was arrested last night at his home, 50 Fenway, by three agents of the Department of Justice, accompanied by a patrolman in uniform from Station 16.

The noted musician was informed by the officers that he was arrested under the President's proclamation as an alien enemy, and that he could not be released on bail.

Passes Night in Cell

The prisoner was taken to Station

Continued on the Second Page.
Continued from the [illegible]

16, where he was questioned by Lieut Mulligan, in charge of the desk, who after going through the usual formalities of booking and searching his clothing ordered him placed in a cell for the night.

It is understood that Dr Muck will be taken to the Federal Building about 9 o'clock this morning, where he will be questioned by United States Dist Atty Thomas J. Boynton and United States Asst Dist Attys Daniel A. Shea and Judd Dewey, the latter being in charge of alien enemy matters for the Government.

Hint of Sensational Charges

According to the present program, Dr Muck, after the informal hearing at the Federal Building, will be placed in the custody of United States Marshal John J. Mitchell and remanded to the East Cambridge Jail, where he is apt to pass considerable time before his case is disposed of finally.

LEADING EVENTS IN CAREER OF DR MUCK

1859—Born in Bavaria.

1880—Awarded degree of Ph. D. by University of Leipsic.

1880-1881—Chorus master in the Municipal Theatre at Zurich.

1881-1882—Conductor at Salzburg, Austria.

1882-1884—Conductor of opera at Brunn, Austria.

1884-1886—Conductor of opera at Graz, Austria.

1886-1892—Conductor of German opera and philharmonic concerts at Prague, Bohemia.

1889—Conductor of Angelo Neumann's Opera Company in Russia.

1891—Conductor of Neumann's Opera Company in Berlin.

1892-1906—Principal conductor of the Royal Opera at Berlin.

1906-1908 and 1912-1918—Conductor of Boston Symphony Orchestra.

1917—Protest against his alleged refusal to lead Boston Symphony Orchestra in rendition of "The Star Spangled Banner."

1917—Leads orchestra in "The Star Spangled Banner."

1918—Arrested under Alien Enemy act.

While the charge against Dr Muck is covered in the President's proclamation relative to the activities of alien enemies, it is reported that other sensational charges may be brought against him for alleged violation of two sections of the Federal code.

Ever since the beginning of the war, in fact long before the United States became a participant, Dr Muck has been under observation by the agents of the Department of Justice. He has been regarded as being a pronounced pro-

American March 27, 1918

BACH "PASSION" IS SKILFULLY PERFORMED

American 3/27

Ernst Schmidt Conducts Symphony—Lambert Murphy Adept as Narrator

By FRED J. McISAAC.

The whisking away of Doctor Muck on the eve of the performance of the great St. Matthew's Passion by J. S. Bach, which he had so carefully prepared for several months, did not prevent an excellent performance of the big work at Symphony Hall yesterday.

Ernst Schmidt, assistant conductor of the orchestra, who had not held the baton this season, was notified at noon that he would have to lead the concert without a rehearsal. Fortunately he had been present at most of the rehearsals and knew how the work had been developed.

In addition to the mixed chorus of 400 voices, there was a boy choir of eighty, and the Symphony orchestra of 100, a total of nearly 600 performers, to produce a work which the great Bach himself first presented with a choir of thirty and an orchestra of half that number.

The arrest of Dr. Muck undoubtedly caused an undercurrent of unrest, but there was no outward signs that the authorities had plucked the peerless leader. There was no announcement, and Herr Schmidt, who has grown a whisker since he was last seen, stepped upon the conductor's stand with his identity unknown to many in the audience.

The Passion of St. Matthew was performed as nearly as possible in the style in which it was given in Leipsic in 1729, except of course that such a multitude of performers would have caused Bach to expire with joy.

The work is one of the most beautiful, devotional and inspiring in the library of classic music. It was written to occupy three hours on Good Friday, and intended to put its audience into a proper mood to consider the passion of our Savior.

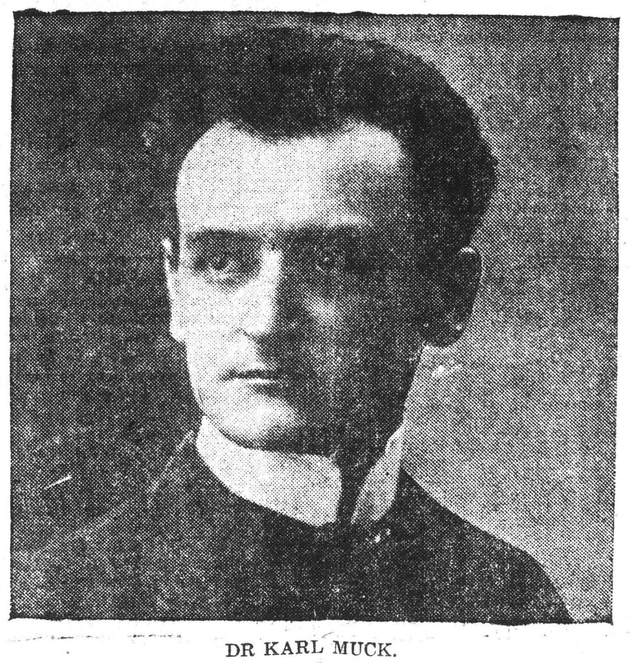
Thus it is in no sense an entertainment, nor was it intended for concert purposes. In order to suit the American temperament the performance was split in two parts, permitting an intermission of two hours for dinner. Otherwise I am afraid the character of the music, its endless repetitions and its extreme deliberateness would have worn out the patience of most of those present.

A very large part of the music is sung by the narrator, who was Lambert Murphy. Mr. Murphy is to be congratulated for an English diction as rare as it was delightful, a clear clarion tone and exquisite judgment. His was a wonderful performance.

Excellent solo work was done by Merle Alcock, contralto, and Reinald Werrenrath, baritone. The very important bass part was entrusted to Herbert Witherspoon, who was in execrable voice and who made the long drawn out bass airs almost undurable. Florence Hinkly in the soprano part sang only respectably.

The chorus singing, on the whole, was splendidly performed. The sudden change in the conductor was responsible, no doubt, for certain faults of attack and lack of precision. Mr. [illegible] under the circumstances de-

SYMPHONY LEADER ARRESTED UNDER ALIEN ENEMY ACT



DR KARL MUCK.

Asst U. S. Dist Atty Judd Dewey issued the following statement last night:

"Dr Muck was born in Germany and being a native of Germany he comes under the head of being an alien enemy, even though he later acquired citizenship in Switzerland. We had a parallel case only last week of a man who was born in Germany, who migrated to South Africa and became a British subject. He was sent away on precisely the same grounds as we are now holding Dr Muck."

Citizen of Switzerland

About six months ago the Department of Justice received information to the effect that Dr Muck was conducting propaganda through personal friends. He was closely watched at that time and an investigation was made relative to his claim of Swiss citizenship. It was discovered that Dr Muck had been perfectly truthful in regard to the country of his adoption.

Investigators of the Department of Justice learned that Dr Muck was born in Bavaria in 1859, and that in 1867 his father emigrated to Switzerland and became a naturalized citizen, the doctor then being about 8 years old.

Within the past few days the attention of the Department of Justice was again directed to the alleged activities of Dr Muck, when his secretary called at the office of the clerk of the United States District Court and asked Asst Dist Atty Dewey to give him blank applications for passports for Dr and Mrs Muck to go abroad.

This action resulted in a conference among Federal officials, at which a decision was reached to arrest the doctor under President Wilson's proclamation as an alien enemy, the department, it is alleged, having ample evidence on which to hold him and intern him during the period of the war.

Warrant May Be Issued

So far there has been no written complaint and no warrant has been issued, because they are not required in cases that come under the President's proclamation. There is a possibility that while Dr Muck is being detained in the East Cambridge Jail, a warrant may be issued on another charge or charges and that a complaint may be issued on information charging violation of the Federal law.

Dr Muck attended the rehearsal of the Symphony Orchestra yesterday morning.

Since Dr Muck opposed the playing of "The Star Spangled Banner" by the orchestra some months ago, he has been the center of a patriotic barrage.

Dr Muck, arrested under the President's proclamation, is not entitled to a hearing before either the United States Commissioners or the United States Courts. Only in case he appeals to the Minister from Switzerland will Dr Muck be given the alternative of taking his punishment under the President's proclamation or having recourse to the courts, which would mean the swearing out of warrants to be followed by arraignment and possible indictments by the Federal Grand Jury.

The Globe representative was told by Federal officials last night that when Dr Muck is lodged in the East Cambridge jail today he will be treated no better or no worse than any of the many Federal prisoners there.

After Dr Muck's arrest he was taken to Station 16, where he was confined for the night. The party entered the station with the utmost secrecy and when the officers who had arrested Dr Muck left the station they professed ignorance of what had taken place. When questioned by newspapermen they refused to give any information, one professing total ignorance of the fact that the Symphony director had been arrested. Nor would Lieut Mulligan at Station 16 have anything to say beyond that it was a Government case and he knew nothing else about it. The plain clothes men left the station together but soon separated and apparently went home.

Takes Arrest Coolly

When the officers called at the home of Dr Muck last night they found that he was away, and therefore were compelled to wait for him until about 10:45. The doctor expressed surprise when informed by the officer in uniform that he was wanted, but after asking a few questions of the policeman and Department of Justice agents Gifford, Weiss and Leavitt, he took his arrest stoically and said little while on the way to station 16.

Dr Muck's arrest threw the household at 50 Fenway into an uproar, although the bell has been ringing periodically for many months, when representatives of Department of Justice have called to ask the doctor questions regarding German propoganda. Dr Muck has been regarded as one of the most pronounced pro-Germans in this section. His arrest is considered one of the most important that has been made by the Government since the promulgation of the President's proclamation.

The arrest will be a great blow to the Symphony Orchestra. Coming on the eve of the first performance of Bach's St Matthew Passion to be given at Symphony Hall this afternoon and tonight, the arrest of Dr Muck, who was to have conducted the great musical production, will cause disappointment to thousands of lovers of music.

Doubtless great influence will be brought to bear to obtain Dr Muck's temporary release in order that he may fill this engagement, not to speak of the second and last performance to be given a week from today. The feeling among Federal officials last night was that Dr Muck will not be released for this special engagement.

CAREER OF DR MUCK ONE OF NOTABLE SUCCESSES

Dr Karl Muck was born Oct 22, 1859, either at Darmstadt or Wurzburg, Bavaria. When he came to Boston in 1906 his birthplace was given as Darmstadt, but since the recent agitation over his alleged hostile attitude toward including "The Star Spangled Banner" in the Boston Symphony programs, it has been said he was born in Wurzburg.

His father was a Government clerk, who intended that he should become a merchant. At 11 Dr Muck first appeared in public as a pianist, and later he was a violinist with a symphony orchestra. At 21 he was awarded the degree of doctor of philosophy by the University of Leipsic, after also studying at Heidelburg.

In 1880 he was chorusmaster in the Municipal Theatre at Zurich, and from that point he had continued successes in 1881 and 1882 as conductor at Salzburg, Austria; in 1882-1884 as conductor of opera at Brunn, Austria; 1884-1886 as conductor of opera at Graz, Austria; 1886-1892, conductor of German opera and philharmonic concerts at Prague, Bohemia; 1889, conductor of Angelo Neumann's opera company in Russia, and in 1891 as conductor of Neumann's opera company.

Friend of the Kaiser

In the meantime he had attracted the attention of Kaiser Wilhelm and a strong personal friendship developed between them. In 1892 he became principal conductor of the royal opera at Berlin, which post he held until 1906, when he was persuaded by Charles A. Ellis, manager of the Boston Symphony Orchestra, to come to Boston.

It was not until the Kaiser's permission had been granted that Dr Muck signed the contract. June 2, 1906, he was granted leave of absence for one year, beginning Oct 1, by the Kaiser, but this was later extended, so that he was not recalled until the Spring of 1908. May 11, on their departure for Berlin, Dr Muck and Mrs Muck were given a big sendoff by music lovers at Trinity-pl Station. For several days previously, Dr Muck had been feted by numerous organizations.

Oct 3, 1912, on the same ship which originally brought them to this country, with Manager Ellis, just six years before—the Kaiser Wilhelm der Grosse—Dr and Mrs Muck returned to the United States, and Dr Muck has since acted continuously as Boston Symphony leader.

Claims Swiss Citizenship

Since the episode of "The Star Spangled Banner," Charles A. Ellis has made the following statement about Dr Muck:

"For the information of subscribers to concerts by the Boston Symphony Orchestra, and to correct the impression made by assertions concerning Dr Karl Muck widely circulated by publication in newspapers and in other ways, I beg to submit the following statements, which can be verified by anyone who cares to make inquiries of the proper authorities:

"Dr Muck is not a Prussian.

"He is not an enemy alien of the United States.

"He is not an official of the German Government.

"He is not a citizen of Germany.

"While he was born in Bavaria, he is a citizen of Switzerland, as was his father.

"Dr Muck is a man of high attainments, and his unusual gifts as a musical director are well known. During the more than seven years he has been in America he has respected our laws and has complied with them in letter and spirit."

Since 1893, when he made an effort to secure him for Boston Symphony, Maj Henry L. Higginson has been an admirer of the great artist, and the stanch friendship that developed with their better acquaintance was shown when Maj Higginson defended Dr Muck against the attacks which started back in the early days of last November, at Providence.

Upheld by Maj Higginson

When Dr Muck offered his resignation, Maj Higginson deferred action. At the opening of the fourth rehearsal in Symphony Hall, Nov 2, Maj Higginson appeared before the audience, and said: "I have asked Dr Muck and the orchestra to play 'The Star Spangled Banner.' They have never refused to play it. Dr Muck has placed his resignation in my hands. To lose him would be disastrous. The matter rests with me. It will have my earnest consideration."

That the orchestra did not play the National anthtem in Providence, although asked to do so, never has been questioned, and Dr Muck was quoted as saying, in a published interview, that it would not be given at the New York concerts the following week. Maj Higginson defended the orchestra, and argued that "The Star Spangled Banner" has no place in an art program such as given by the Symphony.

Then came the closing of the doors on the Boston Symphony in Baltimore, Washington, Pittsburg, Detroit and Springfield, although in New York on March 18, after a violent campaign of opposition, led by Mrs William Jay, and supported by a leading newspaper, which repeatedly referred to Dr Muck as "the Prussian direktor," and "the Kaiser's Own," the orchestra was allowed to play in Carnegie Hall and received an ovation.

While always maintaining that there is no feeling of unfriendliness toward United States on his part, it is not understood that Dr Muck has made any effort to conceal his loyalty to his native land.

Called Belgians Cruel

Dr Muck returned Oct 7, 1914, on the Ryndham of the Holland American Line from Rotterdam, after having been detained for a month in Berlin to perform clerical work in the War Office, and in New York he gave out an interview in which he said that reports of German atrocities in Belgium were untrue and that they had been circulated by the Belgians to enlist American sympathy and to cover up their own barbaric cruelty to wounded German soldiers.

"I know it to be a fact," said Dr Muck, "that evidence is on hand in the German offices to substantiate reports of the acts of cruelty on the part of Belgium, and I personally saw three wounded German officers whose eyes were gouged out by the Belgians. These officers are now in Berlin and their sworn statements together with the living evidence of their condition will be forthcoming when the hostilities end.

"Soldiers have returned to Germany with their hands cut off, others with their ears missing and still others bearing marks of cruelty which only the savages of Darkest Africa would be heartless enough to commit, and these were not received in battle, but at the hands of Belgians."

Wife Stands by Dr Muck

Throughout the controversy, Mrs Muck has remained in the background, but stands valiantly with her gifted husband to whom she has been sweetheart ever since their romantic first meeting in 1886 in Prague.

In 1891, when he made his first appearance in Berlin as a guest conductor at the Lessing as conductor, she was his great inspiration, and so deep was the impression he made upon his audience that he was offered the post of conductor of the Royal Opera. His contract with Prague having yet a year to run he was unable to accept until the following year.

In the early '90s Dr Muck was invited to conduct "Parsifal" at Beyreuth, where his success was such that he was called the "successor of Levi," the great Wagnerian conductor who directed "Parsifal" in 1882.

In later years Dr Muck has conducted at the royal operas at Covent Garden, and as guest has led symphony orchestras in London, Paris, St Petersburg, Moscow, Brussels and Madrid. In 1905 he shared with Felix Motti the honor of conducting philharmonic concerts in Vienna.

He made his farewell appearance in Berlin prior to resuming his work as conductor of Boston Symphony June 14, 1912, in a performance of "Tristan und Isolde," and was showered with honors.

Herald March 26 1918

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DR. KARL MUCK ARRESTED AS ALIEN ENEMY

Symphony Conductor Is Taken as He Leaves Motor Car at His Home

LOCKED UP IN BACK BAY POLICE STATION

Federal Authorities Silent Regarding Possible Recent Evidence

Dr. Karl Muck, director of the Boston Symphony Orchestra, was arrested at his home, 50 Fenway, at 11:30 o'clock last night, by policemen and agents of the department of justice. He was taken to the Back Bay police station and lodged there for the night, under the charge of Lt. Mulligan. The arrest was made at the instance of U. S. Dist. Atty. Boynton, Asst. U. S. Atty. Judd Dewey being directly in charge of the arrest.

Dr. Muck will be charged with being an alien enemy. He will be taken to the federal building this morning, and afterward probably be transferred to the East Cambridge jail. It was intimated last night he will remain at the East Cambridge jail for some time. Bail will not be permitted him.

Under Surveillance

Dr. Muck has been under surveillance for some time, probably since the incident of some months ago, when it was charged he refused to direct his orchestra in playing "The Star-Spangled Banner" at a concert in Providence. It is considered significant that Dr. Muck's arrest occurs at a time when that incident, with its accompanying popular indignation, its defense of Dr. Muck on the part of Maj. Higginson and others, and other circumstances had begun to pass from the public mind. A member of Dist. Atty. Boynton's staff when asked last night

(Continued on Page Seven, Column 4.)

(Continued from Page One.)

if evidence had recently been found against Dr. Muck, said that he was not at liberty to say.

"We don't arrest all enemy aliens," he said.

The arrest was decided upon late last evening. Policemen and department of justice agents kept vigil on the Fenway residence from about 8:30 until 11:30. Dr. Muck, they learned, was either at a play or at some social affair. Immediately upon the arrival of his limousine at his home a policeman stepped to his side, identified him, and told him he was under arrest.

Surrenders Without Protest

He immediately expressed his willingness to give himself up and walked with the officers from his home to the station.

At the station house he was put into a cell. Since no bail is obtainable in such cases, there he was forced to remain throughout the night, undergoing, no doubt, the same sensations as would any other man for the first time lodged in a cell.

The cell in which he was imprisoned in former days has held many a famous confidence man, robber and murderer. But never before has one of the greatest musicians in the world gone through the experience of spending a night in it.

The police officials in charge of the station granted him no more favors than they did any of the other prisoners. His bed was just as hard as that of the men in the adjoining cells on either side, and his tin drinking cup was of the same model as theirs.

Lt. Mulligan declined to make any statement concerning the arrest of the noted musician, other than to say that Dr. Muck was being held for the department of justice, and that he had been ordered to make no comment whatever on the case.

"My husband's arrest is preposterous," Mrs. Muck declared at her home. "I have no knowledge of what the charge could be, and I am sure it will prove to be a farce. I know he will be released right away, for Mr. Ellis told me so."

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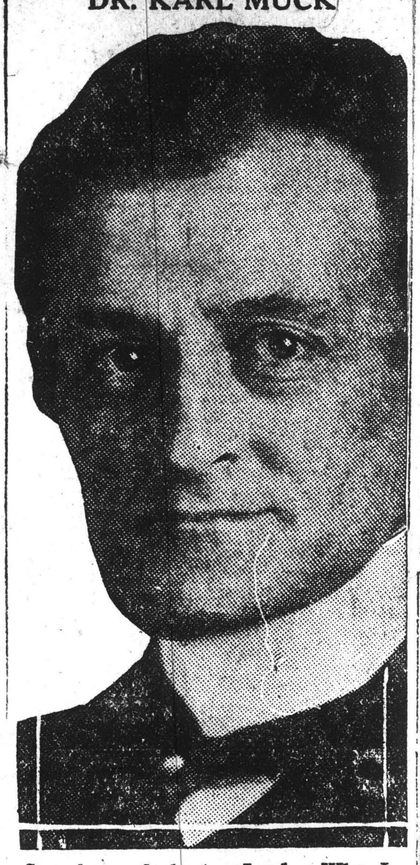

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"Loaned" by the Kaiser

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He tendered his resignation to Maj. Henry L. Higginson, founder and chief sponsor of the orchestra.

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SERIOUS CHARGES HINTED AT

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Dr. Muck's father, federal agents have ascertained, removed to Switzerland in 1867 and there became naturalized. No warrant was issued for his arrest last night, for none was needed. He is simply held by the Boston police for the federal government.

Asked for Passports

Assistant United States District Attorney Dewey remained in his office at the federal building for hours last night waiting to get word that the orchestra leader had been taken. That he had no suspicion that he was wanted was evident. It became known last evening that only yesterday his representative called at the federal building to obtain passports for him and his wife to go to Europe.

Mrs. Muck was informed of her husband's arrest by Charles A. Ellis, manager of the Boston Symphony Orchestra, who told her that Mr. Muck had been detained on a light charge and that he would probably be released within an hour. She had gone to Symphony Hall to attend the rehearsal.

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Foremost Conductor Both in Orchestral and Opera World—20 Years Head of Berlin Royal Opera and Regular Bayreuth Festival Master

For months numerous complaints have been made to federal officials against the distinguished conductor, Dr. Karl Muck, but they were of such an intangible nature that the government authorities could take no action.

Last fall, Dr. Muck with the members of the Boston Symphony Orchestra, of which he has been for years the guiding genius, gave a concert at Providence, R. I. Prominent citizens of Providence at the time declared that a request had been submitted to the management of the orchestra that "The Star Spangled Banner" be played and that Dr. Muck declined to play it.

Never Knew of Request

Major Henry L. Higginson said that he and Mr. Ellis had received the request from the Providence opera patrons that the national anthem be played at the concert and that he ordered Mr. Ellis to do "nothing to change the programme, which had been made up and rehearsed."

"Dr. Muck," said Major Higginson, "never knew that a request for 'The Star Spangled Banner' had been made until after the concert was over and he had returned to Boston. None of the orchestra members knew of the request until they reached Boston."

Dr. Muck then offered his resignation as conductor of the orchestra. The resignation was not accepted and the famed conductor and the members of his orchestra were absolved from ever having refused to play the national anthem by Major Higginson in a brief address at Symphony Hall.

Played When Asked

It was on this occasion that Dr. Muck and the orchestra, at the request of Major Higginson, played "The Star Spangled Banner" while 2500 men and women composing the audience sang the words of the anthem. It was a remarkable scene and the denouement seemed to bear out Major Higginson's statement that "Dr. Muck and the members of the orchestra never refused to play 'The Star Spangled Banner.'"

In November last, Dr. Muck and the Boston Symphony Orchestra were barred from performing in Baltimore, because of threats of violence if they sought to perform.

A tremendous wave of popular sentiment against Dr. Muck swept through the country. Opera-going people everywhere took sides in the controversy.

Barred From Washington

The Department of Justice at Washington that had for months been watching the developments in the activities of Dr. Muck gave full notice of its position in December when it declared that it held him to be a German citizen and as such would arrest him the moment he attempted to enter the District of Columbia.

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Herald March 26 1918

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DR. KARL MUCK ARRESTED AS ALIEN ENEMY

Symphony Conductor Is Taken as He Leaves Motor Car at His Home

LOCKED UP IN BACK BAY POLICE STATION

Federal Authorities Silent Regarding Possible Recent Evidence

Dr. Karl Muck, director of the Boston Symphony Orchestra, was arrested at his home, 50 Fenway, at 11:30 o'clock last night, by policemen and agents of the department of justice. He was taken to the Back Bay police station and lodged there for the night, under the charge of Lt. Mulligan. The arrest was made at the instance of U. S. Dist. Atty. Boynton, Asst. U. S. Atty. Judd Dewey being directly in charge of the arrest.

Dr. Muck will be charged with being an alien enemy. He will be taken to the federal building this morning, and afterward probably be transferred to the East Cambridge jail. It was intimated last night he will remain at the East Cambridge jail for some time. Bail will not be permitted him.

Under Surveillance

Dr. Muck has been under surveillance for some time, probably since the incident of some months ago, when it was charged he refused to direct his orchestra in playing "The Star-Spangled Banner" at a concert in Providence. It is considered significant that Dr. Muck's arrest occurs at a time when that incident, with its accompanying popular indignation, its defense of Dr. Muck on the part of Maj. Higginson and others, and other circumstances had begun to pass from the public mind. A member of Dist. Atty. Boynton's staff when asked last night

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if evidence had recently been found against Dr. Muck, said that he was not at liberty to say.

"We don't arrest all enemy aliens," he said.

The arrest was decided upon late last evening. Policemen and department of justice agents kept vigil on the Fenway residence from about 8:30 until 11:30. Dr. Muck, they learned, was either at a play or at some social affair. Immediately upon the arrival of his limousine at his home a policeman stepped to his side, identified him, and told him he was under arrest.

Surrenders Without Protest

He immediately expressed his willingness to give himself up and walked with the officers from his home to the station.

At the station house he was put into a cell. Since no bail is obtainable in such cases, there he was forced to remain throughout the night, undergoing, no doubt, the same sensations as would any other man for the first time lodged in a cell.

The cell in which he was imprisoned in former days has held many a famous confidence man, robber and murderer. But never before has one of the greatest musicians in the world gone through the experience of spending a night in it.

The police officials in charge of the station granted him no more favors than they did any of the other prisoners. His bed was just as hard as that of the men in the adjoining cells on either side, and his tin drinking cup was of the same model as theirs.

Lt. Mulligan declined to make any statement concerning the arrest of the noted musician, other than to say that Dr. Muck was being held for the department of justice, and that he had been ordered to make no comment whatever on the case.

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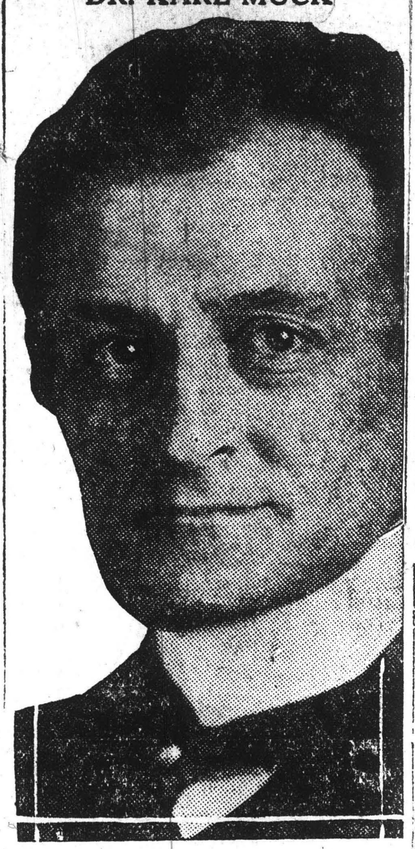

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LONDON, March 25.—In Haig, David Lloyd George, the men necessary to replace those er already on their way. All g urther reinforcements of men he battle. The premier's mess ation's thanks for its splendid s filled with pride as it watche y its brave troops to overwhel "Knowing their steadfastn

Monitor March 26, 1918

DR. KARL MUCK IS UNDER ARREST

Monitor 3/26

Conductor of Boston Symphony Orchestra Taken by Agents of Department of Justice in Boston and Lodged in Jail

Specially for The Christian Science Monitor

BOSTON, Mass.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, whose citizenship and sympathies have been the subject of controversy in various cities, was arrested Monday as an enemy alien by agents of the Department of Justice, and lodged in jail. He was informed that bail would not be permitted him.

The decision to place him under arrest followed the receipt of a request through his secretary for blank applications for passports for Dr. and Mrs. Muck to go abroad.

For months Dr. Muck has been under surveillance by the Department of Justice, which had received reports that he was conducting propaganda through private channels. It was known that he was a personal friend of the Kaiser; that in 1914 he was detained a month in Berlin for clerical work in the War Office; and that he did not conceal his sympathy for Germany. Returning to the United States in October, 1914, from a trip to Europe, he said that reports of German atrocities in Belgium were untrue, and that the Belgians were cruel.

It is claimed that he is not a German citizen; that he was born in Bavaria in 1859, taken to Switzerland when a boy, and that he became a Swiss citizen.

It has been said also in print that Dr. Muck, by his own statement to the San Francisco courts, has admitted contributing money to aid German propaganda, and that he gave $300 to the German weekly, the Fatherland.

Dr. Muck expressed surprise when told that he was wanted, but quietly accompanied the agents to Station 16. After his clothing had been searched, in accordance with custom, and he had been booked, he was placed in a cell for the night.

This morning, accompanied by a representative of the management of the orchestra, he was taken to the federal building, and given into the custody of the United States Marshal. He was placed in the barred-off portion of the office known as the "cage," but shortly was taken out and permitted to sit in the detention room. It was expected that later he would be questioned by the United States Attorney, then transferred to the East Cambridge jail.

This statement was made by Judd Dewey, the assistant United States Attorney in charge of such cases: "Dr. Muck was born in Germany and being a native of Germany he comes under the head of being an alien enemy, though he later acquired citizenship in Switzerland. We had a parallel case only last week of a man who was born in Germany, who migrated to South Africa, and became a British subject. He was sent away precisely the same grounds as we are now holding Dr. Muck."

The charge at present against Dr. Muck is covered by the President's proclamation relative to the activities of alien enemies; but there is a report that he may be charged with violation of two sections of the federal code.

The arrest came on the eve of the presentation of Bach's "St. Matthew Passion," today, which Dr. Muck was to have conducted. It has been in preparation all winter, with a chorus of 400 and a boy choir of 80 and the Boston Symphony Orchestra.

The publicity which Dr. Muck attracted, in addition to his fame as a musician, came as a result of an incident at Providence, R. I., last October. It was reported that he had refused to play "The Star-Spangled Banner" at his concert there, after patriotic organizations had asked that it be done. What really happened was that the request was made to C. A. Ellis, the manager of the orchestra, who was unwilling to change the program at that late hour. Dr. Muck himself did not know of it at the time. The publicity which followed, however, attracted attention to Dr. Muck's pro-German sympathies, and certain cities, Baltimore, Pittsburgh, Detroit and Springfield, declined to permit him to appear there.

He was barred also from Washington, under the proclamation covering alien enemies. During the controversy, Dr. Muck was defended by Maj. Henry L. Higginson, founder and supporter of the orchestra. It was argued at the time in Dr. Muck's behalf, that "The Star-Spangled Banner" had no place in an art program such as is given by the Symphony Orchestra. It has, however, been played at the performances since.

to the United States, and Dr. Muck has since acted continuously as Boston Symphony leader.

Dr. Muck was born Oct. 22, 1859, either at Darmstadt or Wurzburg, Bavaria. When he came to Boston in 1906, his birthplace was given as Darmstadt, but since the recent agitation it has been said he was born in Wurzburg.

His father was a government clerk, who intended that he should become a merchant. At 11, Dr. Muck first appeared in public as a pianist, and later he was a violinist with a symphony orchestra. At 21, he was awarded the degree of doctor of philosophy by the University of Leipsic, after also studying at Heidelberg.

In 1880 he was chorusmaster in the Municipal Theater at Zurich, and from that point he had continued successes in 1881 and 1882 as conductor at Salzburg, Austria; in 1882-1884 as conductor of opera at Brunn, Austria; 1884-1886 as conductor of opera at Graz, Austria; 1886-1892, conductor of German opera and philharmonic concerts at Prague, Bohemia; 1889, conductor of Angelo Neumann's opera company in Russia, and in 1891 as conductor of Neumann's opera company.

He has conducted at the royal operas at Covent Garden, and as guest has led symphony orchestras in London, Paris, Petrograd, Moscow, Brussels and Madrid. In 1905 he shared with Felix Motti the honor of conducting philharmonic concerts in Vienna.

He made his farewell appearance in Berlin prior to resuming his work as conductor of Boston Symphony June 14, 1912, in a performance of "Tristan und Isolde," and was showered with honors.

Symphony Orchestra

Membership Made Up of Many Men of German Birth

BOSTON, Mass.—Symphony Orchestra is made up of about 100 players, many of whom are of German birth, and, as conductor, Dr. Muck has under his direction the following named men who comprise the organization:

Violins—A. Witek, concert-master, S. Noack, F. Mahn, E. Tak, W. Habenicht, B. Fiedler, O. Roth, J. Hoffmann, A. Ribarsch, W. Traupe, S. Spoor, R. Ringwall, K. Rissland, E. Schmidt, H. Goldstein, A. Baraniecki, H. Berger, H. Sülzen, J. Theodorowicz, A. Bak, H. Sauvlet, M. Grünberg, S. Goldstein, A. Fieldler, A. Gerardi, R. Kurth, C. Pinfield, R. Gunderson, J. Gewirtz, S. Rosen.

Violas—E. Ferir, F. Wittmann, H. Werner, P. Schwerley, A. Gietzen, W. Berlin, H. v. Veen, W. Kautzenbach, C. van Wynbergen, W. Blumenau.

Violoncellos—H. Warnke, J. Malkin, J. Keller, R. Nagel, C. Barth, L. Nast, M. Belinski, E. Folgmann, B. Steinke, J. Warnke.

Basses—M. Kunze, G. Gerhardt, K. Agnesy, A. Jaeger, T. Seydel, E. Huber, O. Ludwig, R. Schurig.

Flutes—A. Maquarre, A. Brooke, C. de Mailly; oboes, G. Longy, C. Lenom, H. Stanislaus.

Clarinets—A. Sand, P. Mimart, A. Vannini; bassoons, J. Mosbach, E. Mueller, B. Piller.

Piccolo—A. Battles; English horn, F. Mueller; bass clarinet, K. Stumpf; contra-bassoon, M. Fuhrmann.

Horns—G. Wendler, H. Lorbeer, F Hain, A. Resch, B. Jaenicke E. Miersch, M. Hess, E. Hübner.

Trumpets—G. Heim, J. Mann, G. Nappi, L. Kloepfel. Trombones—M. Alloo, S. Belgiorno, A. Mausebach, L. Kenfield.

Tuba—P. Mattersteig. Harps—A. Holy, T. Cella. Tympani—S. Neumann, F. Kandler. Percussion—F. Zahn, C. Gardner, H. Burkhardt.

Organ—J. P. Marshall. Librarian—L. J. Rogers.

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Bach's "St. Matthew Passion" to Be Given as Planned

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It is understood that the regular Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra will continue through the season.

Record March 27, 1918

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Record 3/27

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Musician Will Be Interned at Fort Oglethorpe During War

Department of Justice officials today await word from Washington before proceeding in the case of Dr. Karl Muck, who is now held at the East Cambridge jail.

Evidence gathered from correspondence and papers seized at the home of the orchestra director have been forwarded to Washington and it will depend upon action taken there how far the net in which Dr. Muck is involved will spread over certain other Bostonians now under surveillance. Other arrests here are contemplated.

Mrs. Muck, wife of the musician, visited the office of the U. S. Marshal today and obtained a pass to see her husband at the jail. He was brought from the cell, where he spent the night, to one of the reception rooms, and the two chatted animatedly for some time.

Contrary to expectation, Dr. Muck spent a comfortable night in the jail cell and awoke today from a refreshing sleep. His breakfast and noon-

(Continued on Page Four, Column Eight)

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day meal were taken in to him again today. He was not morose today, but appeared to jail officers to be in good spirits, in spite of his confinement.

Wife Worried

Mrs. Muck was much concerned, upon her application for a pass to the jail, as to whether her husband had spent a restful night. No one will be permitted to see the musician without a pass from the marshal's office. Charles A. Ellis, manager of the Boston Symphony Orchestra, has obtained such a pass, in addition to Mrs. Muck.

It is expected that Dr. Muck will be taken to Fort Oglethorpe in Georgia for internment during the war, although this point will not be established until Asst. Dist. Atty. Judd Dewey, who is in charge of the case, has received word from Washington.

Wants Cigarettes

Perhaps the biggest blow in the series of surprises that overtook Dr. Muck yesterday was the mandate that cigarette smoking is banned at the East Cambridge jail. Dr. Muck protested against this and begged to be allowed to smoke cigarettes, saying that he had never smoked a pipe or cigar in his life, but without avail.

He will be permitted to have his meals brought in from outside sources, but even these will be subject to rigid scrutiny.

It was indicated at Washington that the citizenship of Dr. Muck has been the subject of discussion for some time in diplomatic circles there. It is generally understood in the capital that the Symphony conductor is a Prussian, in fact, although he is said to be the possessor of Swiss citizenship.

Muck's Swiss citizenship claim was held to be true, according to a statement made by Hans Sulzer, the Swiss Minister to the United States. The Minister, who is on a visit to New York, added that no representations in regard to his arrest in Boston had been made to the Swiss legation by Dr. Muck. He said that as far as he knew none had been sent to the legation in Washington.

As far as could be learned, no claim for Swiss intervention had been made by the arrested musical conductor.

Carl Kauffman, representing the Swiss Legation in Boston today, stated that steps "can and will be taken" looking to the release of Dr. Karl Muck on the grounds that he is a citizen of Switzerland. However, Mr. Kauffman qualified that statement by saying that some formal request must first come from Mrs. Muck or some one acting for Dr. Muck.

"Washington has officially announced that Dr. Muck is a Swiss subject," said Mr. Kauffman, "and we will stand by that announcement."

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Bach Work Performed Under Most Trying Circumstances

By J. V. Clark

The Passion according to St. Matthew, by Johann Sebastian Bach, was performed at Symphony Hall yesterday. The first half was given in the afternoon, the second half in the evening. The performance will be repeated April 2. Taking part in the performance were a choir of 400 adults, a boy choir of 80 and the following soloists, Florence Hinkle, soprano; Merle Alcock, alto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Herbert Witherspoon, bass; John P. Marshall, organist, and Alfred De Voto, pianist. Mr. Ernst Schmidt conducted at four hours' notice. He conducted under most trying circumstances with authority. The performance was tremendously impressive.

Every man, woman and child who reads the newspapers knows that Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, was arrested shortly before the performance of this work, on which he had devoted hours of time, thought and labor. The presentation of the work he considered one of his great undertakings in America. He intended giving the work as nearly as possible in its original form. Of course, the work of his pen in transcribing much of the music and the hours of labor at rehearsals were not lost. How much of the effectiveness of the performance was lost by Dr. Muck's absence it is hard to say.

This note, which stood on the program, explains much of Dr. Muck's ideas in presenting the work:—

Bach is said to have composed five Passions. Two have been lost and the authenticity of the St. Luke Passion has been questioned, thus leaving the St. John Passion, composed in 1724, and the greater St. Matthew Passion, composed in 1729. The latter had its first performance in St. Thomas' Church, Leipsic, Good Friday, April 15, 1729. Bach afterward altered and extended this original version.

It has been Dr. Muck's desire to perform the St. Matthew Passion in as nearly its original form as modern conditions will permit. He has restored the original orchestra with only two changes; substituting the English horn for the obsolete oboe da caccia and the piano for the harpsichord. This orchestra consists of violins, violas, violoncellos, contrebasses, flutes, oboes, oboi d' amore, English horns, organ, and piano. He has rejected all the Frenz version except certain accompaniments for strings alone, restoring as far as practical the original orchestration of Bach. He has himself scored for the Bach orchestra many of the unaccompanied arias and choruses and has written out the parts for the organ and piano which in the original version were merely indicated as "figured bass."

The work was given in a semi-religious atmosphere. There was no applause during the work. The beautiful music was heard reverentially, but, of course, there was the concert air that is bound to come when a work is performed in a modern concert hall under modern conditions. Given, as it was, as a concert work, it is a great question if it would not have been advisable to have made certain cuts. The arias are distressingly long and redundant. In most works of this kind it is the recitative that bores and the arias that charm. Very often in the St. Matthew Passion the reverse is true. These dull spots were well worth sitting through for the glory of much of the work. The choral passages were particularly effective. The chorus, here as in the Beethoven and Mahler symphonies, was the real great star. The choral work was beyond reproach, something which cannot be said of the orchestral work, which was not perfect. At times certain instruments in solo passages were poorly played. What would Dr. Muck have done had he heard some of yesterday's playing? On the other hand there were some wonderful solo passages for orchestral instruments. In the long oboe obbligatto, which precedes the "I would beside my Jesus be watching," Mr. Longy played like the great virtuoso he is. There was tone and phrasing which was almost beyond reproach. There is a long passage for flute between the "Beside, my Jesu nought hath done" and "From love unbounded my Saviour dieth," which Mr. Maquarre played exquisitely.

The choral sing was marked throughout by beauty of tone, not only in big passages, but in the pianissimo passages. The choral, "Here Will I Stay Beside Thee," was superb. The final double chorus, "Around Thy Tomb Here Sit We Weeping," was immensely impressive. The last pages of the work, among the most beautiful in ecclesiastical music, were sung with fervor and devotion.

It was noticeable that all of the soloists sang rather better after the intermission than before. Are they night soloists, rather than day soloists? Did they violate the usual rules of singers and snatch a bite to eat or drink at the even hour?

Mr. Murphy was a greatly improved singer after dinner. Before the intermission his voice often had a thin, colorless quality in the upper registers. It later gained in warmth and color. As the narrator he had the difficult role—to him falls the telling of some uninteresting passages. He sang with fine art. Mr. Werrenrath sang the Saviour's music gloriously. There are many finer baritone voices than his, if voices be measured by range, sensuousness of tone and volume. He will never be an Amato, a Ruffo, but his voice has such an heroic ring, such a manly quality that it is a perfect delight. Mme. Alcock is fast gaining a public here. She has an opulent voice. She sings beautifully. She did wonderfully well with the "Are My Weeping and My Wailing Unavailing?"

Neither Mme. Hinkle nor Mr. Witherspoon created an entirely favorable impression. Mme. Hinkle sings with much vocal art, but her voice is, or was yesterday, so white, that it was almost colorless. Bach unfortunately gives the lest interesting solo passages in this entire Passion to the soprano. On the other hand the composer gives some of the finest pages in the work to the bass. Mr. Witherspoon varied. At times he was the confident, straightforward singer we have often admired. At other times he was not in the voice.

The performance was well-worth the great pains expended on it. It was in every way a credit to musical Boston. It was one of the performances that make one proud of Boston, and, expecially, the choral singers of the city.

Boston Globe March 27, 1918

DIST ATTY BOYNTON TO REPORT ON DR MUCK

Whether He Should Be Held as Dangerous Enemy

WASHINGTON, March 27—Whether Dr Karl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States attorney at Boston, where Dr Muck is now under arrest.

Only a preliminary report from Government investigators was received by the Department of Justice today, and all comment on the case was withheld pending the Federal attorney's statement.

Post March 27, 1918

THE MUCK ARREST

The arrest and detention of Karl Muck, conductor of the Boston Symphony Orchestra, under the enemy alien law, will arouse interest the country over; yet to many it will not be surprising. Needless to say, perhaps, it has nothing to do with the recent storm over the failure of the orchestra to play "The Star Spangled Banner" at a Providence concert, with which refusal Dr. Muck himself had no connection.

It must reasonably be assumed that the government has some convincing evidence as to Dr. Muck's private activities as a hostile to the United States, or it would not have taken the step it has. The federal authorities are not interning civilian enemy aliens simply because they are in that category. We shall doubtless learn of the government's discoveries in due time, although in the enemy alien cases it is not obliged to make public any evidence unless it chooses.

It seems hardly necessary to say that Dr. Muck's apprehension is no reflection on the loyalty of the men who have been sponsors for him. Per contra, the fact that he has been vouched for by them is no guaranty whatever of his innocence. He would not be likely to inform them of any underhanded work for Germany in which he might be engaged.

Monitor March 26, 1918

DR. KARL MUCK IS UNDER ARREST

Monitor 3/26

Conductor of Boston Symphony Orchestra Taken by Agents of Department of Justice in Boston and Lodged in Jail

Specially for The Christian Science Monitor

BOSTON, Mass.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, whose citizenship and sympathies have been the subject of controversy in various cities, was arrested Monday as an enemy alien by agents of the Department of Justice, and lodged in jail. He was informed that bail would not be permitted him.

The decision to place him under arrest followed the receipt of a request through his secretary for blank applications for passports for Dr. and Mrs. Muck to go abroad.

For months Dr. Muck has been under surveillance by the Department of Justice, which had received reports that he was conducting propaganda through private channels. It was known that he was a personal friend of the Kaiser; that in 1914 he was detained a month in Berlin for clerical work in the War Office; and that he did not conceal his sympathy for Germany. Returning to the United States in October, 1914, from a trip to Europe, he said that reports of German atrocities in Belgium were untrue, and that the Belgians were cruel.

It is claimed that he is not a German citizen; that he was born in Bavaria in 1859, taken to Switzerland when a boy, and that he became a Swiss citizen.

It has been said also in print that Dr. Muck, by his own statement to the San Francisco courts, has admitted contributing money to aid German propaganda, and that he gave $300 to the German weekly, the Fatherland.

Dr. Muck expressed surprise when told that he was wanted, but quietly accompanied the agents to Station 16. After his clothing had been searched, in accordance with custom, and he had been booked, he was placed in a cell for the night.

This morning, accompanied by a representative of the management of the orchestra, he was taken to the federal building, and given into the custody of the United States Marshal. He was placed in the barred-off portion of the office known as the "cage," but shortly was taken out and permitted to sit in the detention room. It was expected that later he would be questioned by the United States Attorney, then transferred to the East Cambridge jail.

This statement was made by Judd Dewey, the assistant United States Attorney in charge of such cases: "Dr. Muck was born in Germany and being a native of Germany he comes under the head of being an alien enemy, though he later acquired citizenship in Switzerland. We had a parallel case only last week of a man who was born in Germany, who migrated to South Africa, and became a British subject. He was sent away on precisely the same grounds as we are now holding Dr. Muck."

The charge at present against Dr. Muck is covered by the President's proclamation relative to the activities of alien enemies; but there is a report that he may be charged with violation of two sections of the federal code.

The arrest came on the eve of the presentation of Bach's "St. Matthew Passion," today, which Dr. Muck was to have conducted. It has been in preparation all winter, with a chorus of 400 and a boy choir of 80 and the Boston Symphony Orchestra.

The publicity which Dr. Muck attracted, in addition to his fame as a musician, came as a result of an incident at Providence, R. I., last October. It was reported that he had refused to play "The Star-Spangled Banner" at his concert there, after patriotic organizations had asked that it be done. What really happened was that the request was made to C. A. Ellis, the manager of the orchestra, who was unwilling to change the program at that late hour. Dr. Muck himself did not know of it at the time. The publicity which followed, however, attracted attention to Dr. Muck's pro-German sympathies, and certain cities, Baltimore, Pittsburgh, Detroit and Springfield, declined to permit him to appear there.

He was barred also from Washington, under the proclamation covering alien enemies. During the controversy, Dr. Muck was defended by Maj. Henry L. Higginson, founder and supporter of the orchestra. It was argued at the time in Dr. Muck's behalf, that "The Star-Spangled Banner" had no place in an art program such as is given by the Symphony Orchestra. It has, however, been played at the performances since.

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Violoncellos—H. Warnke, J. Malkin, J. Keller, R. Nagel, C. Barth, L. Nast, M. Belinski, E. Folgmann, B. Steinke, J. Warnke.

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The choral sing was marked throughout by beauty of tone, not only in big passages, but in the pianissimo passages. The choral, "Here Will I Stay Beside Thee," was superb. The final double chorus, "Around Thy Tomb Here Sit We Weeping," was immensely impressive. The last pages of the work, among the most beautiful in ecclesiastical music, were sung with fervor and devotion.

It was noticeable that all of the soloists sang rather better after the intermission than before. Are they night soloists, rather than day soloists? Did they violate the usual rules of singers and snatch a bite to eat or drink at the even hour?

Mr. Murphy was a greatly improved singer after dinner. Before the intermission his voice often had a thin, colorless quality in the upper registers. It later gained in warmth and color. As the narrator he had the difficult role—to him falls the telling of some uninteresting passages. He sang with fine art. Mr. Werrenrath sang the Saviour's music gloriously. There are many finer baritone voices than his, if voices be measured by range, sensuousness of tone and volume. He will never be an Amato, a Ruffo, but his voice has such an heroic ring, such a manly quality that it is a perfect delight. Mme. Alcock is fast gaining a public here. She has an opulent voice. She sings beautifully. She did wonderfully well with the "Are My Weeping and My Wailing Unavailing?"

Neither Mme. Hinkle nor Mr. Witherspoon created an entirely favorable impression. Mme. Hinkle sings with much vocal art, but her voice is, or was yesterday, so white, that it was almost colorless. Bach unfortunately gives the lest interesting solo passages in this entire Passion to the soprano. On the other hand the composer gives some of the finest pages in the work to the bass. Mr. Witherspoon varied. At times he was the confident, straightforward singer we have often admired. At other times he was not in the voice.

The performance was well-worth the great pains expended on it. It was in every way a credit to musical Boston. It was one of the performances that make one proud of Boston, and, expecially, the choral singers of the city.

Boston Globe March 27, 1918

DIST ATTY BOYNTON TO REPORT ON DR MUCK

Whether He Should Be Held as Dangerous Enemy

WASHINGTON, March 27—Whether Dr Karl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States attorney at Boston, where Dr Muck is now under arrest.

Only a preliminary report from Government investigators was received by the Department of Justice today, and all comment on the case was withheld pending the Federal attorney's statement.

Post March 27, 1918

THE MUCK ARREST

The arrest and detention of Karl Muck, conductor of the Boston Symphony Orchestra, under the enemy alien law, will arouse interest the country over; yet to many it will not be surprising. Needless to say, perhaps, it has nothing to do with the recent storm over the failure of the orchestra to play "The Star Spangled Banner" at a Providence concert, with which refusal Dr. Muck himself had no connection.

It must reasonably be assumed that the government has some convincing evidence as to Dr. Muck's private activities as a hostile to the United States, or it would not have taken the step it has. The federal authorities are not interning civilian enemy aliens simply because they are in that category. We shall doubtless learn of the government's discoveries in due time, although in the enemy alien cases it is not obliged to make public any evidence unless it chooses.

It seems hardly necessary to say that Dr. Muck's apprehension is no reflection on the loyalty of the men who have been sponsors for him. Per contra, the fact that he has been vouched for by them is no guaranty whatever of his innocence. He would not be likely to inform them of any underhanded work for Germany in which he might be engaged.

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INTERNMENT AT OGLETHORPE FOR MUCK

American 3/27

Dr. Karl Muck, director of the Boston Symphony Orchestra, in custody as an alien enemy, will be interned at Fort Oglethorpe, Ga., for the duration of the war, it has been definitely announced.

Taking on a national interest, the arrest of the noted conductor promises to see newer developments in the next few days.

It was intimated that in connection with Dr. Muck's arrest another man will, in all probability, be brought before the Department of Justice officials. The arrest of this man, whose name has not been revealed, is to be expected soon, it is said.

Many visitors and friends were in evidence at the home of Dr. Muck at No. 50 Fenway all day. They brought kind words of consolation to his wife, who was confined to her room the greater part of the day.

CLAIMS SWISS CITIZENSHIP.

They informed Assistant District-Attorney Dewey that they were true Americans and in asking for the temporary release of the musical conductor, were not trying to obstruct the progress of the government's actions. Among those who called on Mr. Dewey was Major Henry L. Higginson's secretary, who made no attempt to communicate with Dr. Muck.

The disappointment at the failure of the government officials to permit Dr. Muck's rendering of Bach's "Passion According to St. Matthew," at the Symphony Hall was particularly keen among music lovers, inasmuch as the production has been in preparation all Winter. A day before the arrest Dr. Muck had been busy rehearsing the orchestra, which was to have performed with a chorus of 400 and a boy choir of eighty.

It was indicated at Washington that the citizenship of Dr. Muck has been the subject of discussion for some time in diplomatic circles there. It is generally understood in the capital that the Symphony conductor is a

Continued on Page 3, Column 6.

MUCK SLATED FOR GEORGIA FORT

American 3/27

Musician Stoical in Spite of Arrest—Important Developments Expected

Continued from First Page.

Prussian, in fact, although he is said to be the possessor of Swiss citizenship.

Muck's Swiss citizenship claim was held to be true, according to a statement made by Hans Sulzer, the Swiss Minister to the United States. The Minister, who is on a visit to New York, added that no representations in regard to his arrest in Boston had been made to the Swiss legation by Dr. Muck. He said that as far as he knew none had been sent to the legation in Washington.

According to a New York dispatch, the Swiss minister has made clear that unless Dr. Muck claimed the protection of the Swiss legation he would not interfere in the matter. He added that if he were asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

As far as could be learned, no claim for Swiss intervention had been made by the arrested musical conductor.

When Dr. Muck was six to eight years old, his father became a resident at the canton of Zug, and there obtained his citizenship a member of the Swiss diplomatic corps revealed. He obtained his new citizenship with a view of gaining protection for his business and to avoid having his son Karl being taken into the Prussian army.

The Swiss naturalization laws are very lenient, the diplomat said, making it possible for anyone to obtain naturalization papers without being obliged to exercise the preliminary duties of citizenship.

At the same time that intimations of the arrest of another person by the Department of Justice, in connection with the arrest of Dr. Muck, were made, it was learned that a careful search of the musician's home and office had been conducted by government officials. The officials did not make any statement.

At the Federal Building Dr. Muck was subjected to a severe cross-examination following his arrest at his home. He was committed in the East Cambridge jail as an alien enemy. He was accompanied to the jail, together with three other prisoners, by Deputy Marshal Arthur Shinners.

WAFTED KISS IS MRS. MUCK'S FAREWELL

Symphony Leader Asks Only for Cigarettes as He Is Taken Away to Jail

By MARIE DUNBAR.

"Good-bye, dear."

Standing on tip toes, Mrs. Muck, wife of Dr. Karl Muck, leader of the Boston Symphony Orchestra, who was taken to the East Cambridge jail, threw her husband a kiss as the elevator carried him to the ground floor of the Federal building.

"Good-bye," said Dr. Muck and as a wan smile spread over his face he threw back a kiss to his wife and then he was gone.

Mrs. Muck and a friend, who accompanied her to bid her husband farewell, then walked down the stairs of the Federal building, were joined in front of the building by C. J. Foley, Dr. Muck's secretary, and drove away in the Muck automobile.

Dr. Muck, together with three other prisoners, was taken to the East Cambridge jail in an automobile which awaited the party in front of the federal building.

Nothing but bright smiles and encouraging words were brought to Dr. Muck by his attractive young wife. She entered the deputy marshal's office, accompanied by her friend, and requested that she be allowed to see Dr. Muck.

BOTH IN SMILES.

A glad smile spread over Mrs. Muck's face as she clasped the hand of her husband. It was reflected on the face of the husband as he clasped her hand.

"How are you?" was Mrs. Muck's first anxious inquiry.

"Fine," responded her husband, who spoke in such low tones that even Mrs. Muck was forced to lean forward to catch the words.

Mrs. Muck carried two small tin boxes of cigarettes. She handed these to Marshal Mitchell, explaining that Dr. Muck could not smoke anything but cigarettes. Her request was granted.

During the day, Dr. Muck was never without a cigarette. He smoked one after the other in rapid succession.

WANTS EVERYTHING O. K.

"Will he have a room by himself? Can I bring him some food? Can I take him some reading matter? Will he have good clean bed clothing?" were some of the questions that Mrs. Muck put to Marshal Mitchell, as she asked solicitously of the comfort of her husband.

"You see, his stomach bothers him and I would like to take him some food so he will not be sick," explained Mrs. Muck. Marshal Mitchell explained that these matters would rest with the sheriff at the jail.

"And what do you need? Is there anything you want?" asked Mrs. Muck of her husband as she named over various articles.

"No, nothing, nothing," wearily said Dr. Muck. "Nothing but,"—and he rubbed his forehead.

NEEDED REST.

"Nothing but rest, I see," said Mrs. Muck as a sympathetic smile broke over her face. And the silent answer of Dr. Muck was an appreciative nod.

"How often can I see him?" asked Mrs. Muck of the marshal. "I would like to see him as often as I can."

Marshal Mitchell answered that this would also rest with the sheriff.

"You have been very kind," said Mrs. Muck to the marshal. "I thank you so much and I am glad to have met you people." She pointed to the Federal officials as she spoke.

Following a few more inquiries as to the welfare of her husband, a silence fell, and then Mrs. Muck reached out and grasped her husband's hand. The bright, reassuring smile which she had worn during the entire conversation did not fade from her face. Her voice did not falter once as she and her husband kissed each other good-by and she said, "Good-by, take good care of yourself. It will be all right."

MUCK REMAINS SILENT.

Dr. Muck's farewell was silent. His smile was a failure.

In company with the federal authorities, Dr. Muck then took the elevator while his wife and her friend walked down the stairs.

She followed him to the elevator as if unwilling to part with him. Throwing a kiss after him as the elevator left, she then turned and slowly walked away. The smile had slowly faded as she realized that he was gone.

"No, no, I cannot talk about it," exclaimed Mrs. Muck when approached for a statement, "you see I do not like the publicity. All day they have been calling me, but I do not want to talk about it now. It will be all right though," she concluded.

J. S. BACH'S "PASSION" PERFORMED

Post 3/27

Schmidt Conducts Great Chorus Through Choral Work

BY OLIN DOWNES

The performance of Bach's "St. Matthew's Passion," which was to have been conducted by Dr. Muck, leading the Boston Symphony Orchestra, soloists and a chorus of some 400, took place yesterday afternoon and evening in Symphony Hall, under the leadership of Ernst Schmidt, assistant conductor of the orchestra.

The first part of the great choral work was given at 4 o'clock and came to an end at 5:45, and the second part commenced in the evening at 8.

SOLOISTS AND CHORUS

The soloists were Florence Hinkle, soprano; Merle Alcock, alto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Herbert Witherspoon, bass; Arthur Meyers, tenor; John W. Pierce, baritone. John P. Marshall was organist, Alfred de Voto, pianist. The chorus, which was swelled by the addition to its ranks of a boy choir of 80 voices from Trinity and Emmanuel churches and the Church of the Advent, had been prepared by Stephen Townsend, chorus-master. The audience packed the hall.

The performance was impressive. The St. Matthew Passion music is performed so well, too seldom for a writer who has heard the music on two other occasions, only to speak of it jauntily and with the calm confidence of finality.

It is unquestionably music of another period of a different spirit than this one.

Stupendously Dramatic

The profound religiousness and also the Protestant gloom of the period which followed the Thirty Years war in Thuringia is in the score. It is sorrowful and tragic in its character, as befits the subject, and seldom beatific in its faith.

At the climax of the first part it is stupendously dramatic. Even Handel in his most dramatic mood is not more thrilling than Bach in that mighty chorus which invokes the vengeance of the lightnings and the thunders on the betrayers of the Christ.

Even when the melodic line is unvocal, when it lies badly for the singers, or sounds like music for an instrument rather than the voice, it is noble and emotional, though not in the manner of a Puccini or a Leoncavallo! It cannot be denied that there are passages which become discursive in their length and tedious because of repetition. Yet the music and the performance as a whole made a lasting and profound impression.

Soloists Admirable

The soloists were admirably selected. To them, as well as to the chorus, all praise should be given. Dr. Muck had revised the instrumentation, with intent to restore the spirit and letter of Bach's time as much as possible. Mr. Schmidt conducted with a quiet sincerity and a careful attention, no doubt, to the wishes of the conductor who had prepared the performance, which brought his forces through the trial without disaster and usually with brilliant results.

For diction and tone quality as well, the performances of Messrs. Murphy and Werrenrath and also Miss Hinkle were remarkable. Mr. Witherspoon showed his musicianship.

The chorus excelled in the simplicity and sonority and fine tonal gradations with which they sang the chorals. The orchestra was rarely in character with the quality and style of the music. Only at the end of the performance was applause desired. When it came, it bore testimony to the enjoyment of the audience.

Post. Post March 27, 1918

MUCK IN JAIL INDEFINITELY

A Prisoner as an Alien Enemy—Chafes at Rule Forbidding Cigarettes—Hint Another Arrest

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, and now a government prisoner as an alien enemy, was taken to the East Cambridge jail late yesterday afternoon for an indefinite stay.

He had spent six hours in the de-

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DR. MUCK IN JAIL FOR INDEFINITE TERM

Continued From First Page

tention room at the office of Marshal Mitchell in the Federal building, smoking endless numbers of high-grade cigarettes. During the latter part of the day he was interviewed by Assistant United States District Attorney Dewey.

Then, after a brief meeting with his wife, he was escorted to Cambridge by Deputy United States Marshals Shinners and Scully. He held himself well in hand, but when he reached the jail he was distressed by the announcement that his favorite "smokes" will be barred—for cigarettes are not allowed there. Sheriff Fairbairn told him that he was sorry, but the rules of the institution permit only pipe smoking.

HAS HAM AND EGGS

Despite this discouragement, he ate a hearty supper of ham and eggs and French fried potatoes, baked beans and cocoanut custard pie, which had been ordered by the sheriff from a caterer.

From mid-forenoon, when the orchestra leader stepped out of the elevator, escorted by two agents of the Department of Justice, who made the arrest, until late in the afternoon, many people, some of them women, walked to and fro in the corridors, hoping for a glimpse of the man internationally famous. A few obtained a look at Dr. Muck, but to most this was impossible, as he remained seated the chief part of the time on a settee well out of range of vision of the curiosity seekers outside.

Not Locked in Cage

It was not deemed necessary to keep the musician locked up in the cage, although when he first arrived the iron door clanked behind him. It was opened well within a quarter of an hour, however, and the prisoner seemed grateful for the change. Dr. Muck quickly after his arrival showed his fondness for cigarettes. F. J. Foley, the secretary of Charles A. Ellis, manager of the Symphony, was the earliest caller, and he brought with him a box of them.

The musician puffed continually, but kept himself well in hand. At times he paced the little room where one or two other prisoners were quartered, and then resumed his seat.

Talks With Manager Ellis

Assistant United States District Attorney Dewey gave orders that he was to see no one, but an exception was made in the case of Manager Ellis himself, who appeared on the scene within an hour to confer with Dr. Muck about the concerts scheduled in Symphony Hall for yesterday afternoon and last night, for the success of which Dr. Muck had labored hard.

Later Seth H. Gano, Major Henry L. Higginson's secretary, asked to see Mr. Dewey and wished to know if it would be possible for the government to allow Dr. Muck to be bailed and so enabled to conduct as he had planned. Mr. Gano was told that it did not appear to be possible.

Mrs. Gardner Leaves Marmalade

Mrs. John L. Gardner was also a caller at the federal building. But it was indicated that she came in quest of Mr. Ellis likewise to confer about the concerts which for a time they feared might have to be given up. Mrs. Gardner went up in an elevator on the Water street side and inquired of "Jimmy" Masterson, who presides at the throttle of one of the cars, where the "federal office" was. As it is "Jimmy's" business to know everything, he directed Mrs. Gardner to Marshal Mitchell's office. And though she did not converse with Dr. Muck, she waved her hand to him in the inner room, as she departed.

Observant newspapermen noticed as she went in, she carried what looked like a large jar of marmalade or something of the sort and it was also noticed that she did not carry it when she left.

Mrs. Muck Chats With Husband

Mrs. Muck saw her husband for a few moments just before he was leaving for the jail. She, in company with another woman, entered the marshal's office and stood in the outer office for a minute until the musician, with hat and coat on, came into the room.

Husband and wife greeted each other affectionately and they chatted together briefly. Mrs. Muck impressed those who saw her as very confident that their troubles would soon be over and that Dr. Muck would shortly be released from custody.

She was smiling much of the time she was in the marshal's office. She accompanied her husband out to the elevator on the third floor, as he was leaving with the marshals, and she threw him a kiss as the car descended. The two women went down the stairs, it was thought with the purpose of avoiding the photographers who were outside waiting to "snap" her husband as he emerged. But if this was their intention, they were not successful, for the camera man "caught" her as she was leaving the big gray building through the exit to Postoffice square.

Assistant District Attorney Dewey did not have any talk with Dr. Muck for several hours. A hearty dinner from a down-town hotel had been provided, as is done for all prisoners, and Mr. Dewey gave him plenty of time to eat in leisure before sending out word for a conference. And even then it did not last long, perhaps 20 minutes or half an hour. It is not believed that the government official went deeply into the case, but he did acquaint Dr. Muck fully with the fact that he is held as an alien enemy.

Some further aspects of the matter, it is thought, were touched upon, but the inference was given that Dr. Muck was told that he would have to go to jail "indefinitely." It is not Mr. Dewey's intention to have another conference with the prisoner for several days.

Anxious About Concert

During the trip out to Cambridge Dr. Muck appeared greatly disturbed over the fact that he was not able to appear at the concert. And in conversation with Deputy Marshal Shinners he recalled that the concert was "on" at that moment, and the thought seemed to sadden him. He referred to his absence from the concert again and said he "had rehearsed it for weeks and had looked forward to it."

At the jail Dr. Muck was introduced to Sheriff Fairbairn, and he was vastly disappointed when told that he would be unable to smoke cigarettes there, as it was against the rules.

"I have scarcely ever smoked a cigar in my life," he told the sheriff, and he intimated that a pipe was not less objectionable to him.

"I am sorry, but it's against the rules to smoke cigarettes here. Nothing but a pipe is permitted," she sheriff told him. His wife had brought him a large box of his favorite weed, which according to the jail regulations will now be useless.

No Orders From Washington

It became known yesterday that case against Dr. Muck is not h

Post March 27, 1918

DR. MUCK IS CITIZEN OF SWITZERLAND

NEW YORK, March 26.—Hans Sulzer, the Swiss minister to the United States, who is visiting New York today, told the Associated Press that the claim of Dr. Karl Muck that he is a naturalized citizen of Switzerland is correct.

The minister said that up to the present no representation had been made to him by Dr. Muck with regard to his arrest in Boston, and that, so far as he knew, none had been sent to the legation at Washington.

The minister added that unless Dr. Muck claimed the protection of the Swiss legation he would take no action in the matter, but that if he was asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

Advertiser March 27, 1918

BACH'S PASSION MUSIC GIVEN IN ENTIRETY

Ernst Schmidt Leads Choral Concert of Symphony Orchestra

GREAT ARRAY OF VOCAL SOLOISTS

Lambert Murphy, Merle Alcock and Florence Hinkle Win Praise

Bach's St. Matthew Passion Music.
The Work Given Entire.
Mr. Schmidt Directs.

By LOUIS C. ELSON.

"The best-laid plans o' men and mice gang aft agley!" The government just before the concert yesterday took away Conductor Karl Muck and shook the great choral concert of the Boston Symphony Orchestra combined with Stephen Townsend's Chorus to its very foundations.

The Symphony Orchestra, however, has many resources, and Ernst Schmidt was suddenly called to direct the performance. The Symphony Choral Concert without Dr. Muck was not quite as bad as "Hamlet" without Hamlet, but much of the savor of the occasion was lost, even though Mr. Schmidt did remarkably well for an emergency call. After all, the careful preparations of Dr. Muck could not go entirely to waste, and his careful rehearsals bore good fruit.

Much of revision was necessary in such a work. Bach and Handel made only skeleton sketches of the orchestral parts of their choral compositions, and numerous are the editors who have tried their hands at "additional accompaniments" in these works. Last night the chief labor, the filling out and rearrangement of many parts of the score, was probably not appreciated by the audience, but the musician could recognize many orchestral improvements and note that Dr. Muck had labored conscientiously at a rather ungrateful task. We believe, however, that the clarinette work of the editors should be retained, even though Bach never used the instrument.

WORK GIVEN COMPLETE.

The work was given complete, divided into an afternoon and an evening concert. We are heterdox in this matter. We do not care for the Passion Music in its entirety. Bach was old-fashioned, long-winded, full of repetitions, archaic in the form of his vocal solos. He was neither so dramatic nor as vocal as Handel. Sometimes however, he flames forth as the greatest genius of them all, and the first and last numbers of this work will possibly never be excelled in sacred music. But between them there is very much that could be spared, much of wearisome monotony.

There was much "obbligato" display with special instruments in the accompaniments, often making a duet or trio of certain vocal numbers, and we may mention the flutes in the alto aria, "Grief and Pain," the unusual Oboe d'Amore in "Never Will My Heart Refuse Thee," the violin solo in "Oh, Pardon Me, My God," and in "Give Me Back My Dearest Master," the violoncello (for Viol di Gamba) in "Come Blessed Cross," the two violins in "At Eventide Cool Hour of Rest," with English horn taking the place of the obsolete Oboe di Caccia here and in "Look Where Jesus Beckoning Stands."

There was a great array of vocal soloists. We may here give the palm to Lambert Murphy, the tenor, for he had the most difficult and most ungrateful task of all, the interminable recitatives of the Evangelist. These can never interest any but the student-musician who follows their ingenious modulations with something akin to awe. They are tiresome to the average auditor and decidedly so to the singer both on account of their high pitch and their constant changes of tonality. The difficulties of the tenor part were bravely mastered, but only in "I'll watch with my dear Jesu," was there any hyrical opportunity.

The interminable recitations were skillfully accompanied on piano by M. Alfred De Voto. Mr. Reinald Werrenrath in the recitatives of the Savior was earnest and expressive, giving the phrases connected with the Passion with dramatic power and being especially pathetic in recitative. Witherspoon gave the bass numbers better than we can recall them in recent Boston performances.

FLORENCE HINKLE SOPRANO.

"Give Me Back My Dearest Master" and "At Eventide" were both commendably interpreted. Merle Alcock is winning a fine reputation in Boston for her pure intonation and reliability in difficult work. She was successful both in "Oh Pardon Me," and in "Grief and Pain," two of the best solos in the work.

Florence Hinkle was the soprano. We think that Bach all through the Passion Music favors the alto and bass with the best solos. The soprano numbers are comparatively weaker. Yet "Never Will My Heart Refuse Thee," with its oboe d'amore backing, and "From Love Unbound," with English horns replacing the obsolete oboi di Caccia, were both interesting. There was no applause at any of the solos, the whole occasion partaking of the nature of a religious service.

In spite of the amount of obbligato work on special instruments, one finds considerable sameness in the tone-color of the orchestral support. Although Bach presents wonderful counterpoint in some of the accompaniments ne was satisfied (so he declared) if he had an orchestra of twenty or twenty-four musicians. Only rarely does one find a really dramatic tone-color, as in the contra-basses at "Ye Lightnings, Ye Thunders." Even in the vocal parts there is lack of dramatic intensity (compensated for by much intellectuality) save in an occasional flash, as at the mob's cry of "Barabbas!" in answer to the question of Pontius Pilate.

But when one comes to the choral parts one cannot fail to become enthusiastic. If the whole Passion Music wer boiled down into a Choral service, although the consecutive narrative would disappear, the work would be much more inspiring to the modern auditor. The glory of the opening chorus, with its Soprano Ripieno (trebles) and its bold contrasts of flowing melody and interjected phrases, was an inspiration to every auditor. So too was the lofty serenity of "Around Thy Tomb."

DOUBLE CHORUSES SURE.

The employment of the congregation in the singing of "Oh Sacred Head Now Wounded," and its often recurrent melody, is another majestic touch. The melody of this is taken from a love-song by Hessler, and Bach used the tune because he knew that his parishioners in the St. Thomas Church would all be familiar with it. Yesterday the audience was not invited to join in the singing of this as in the days of Bach.

Some of the double choruses, and the "Turbae," the choruses of the mob, are by no means easy vocal work, and they were given with a surety, a precision of attack, a general ensemble, that calls for full recognition. Only at times the sopranos overpowered the male voices.

But probably the chief point in which the performance of yesterday afternoon and evening was beyond and above previous interpretations of this work which we have heard, was in the orchestral support. If there is lack of dramatic tone-color here, there is noble counterpoint almost everywhere, and if this is brought out clearly there is at least a sustained intellectual interest. This was done yesterday in spite of the handicap of the conductorial difficulty. The great work revealed many new beauties because of its symphonic treatment.

This and a finely trained chorus (for which many thanks to Mr. Townsend) were the glories of this occasion which not all the excess of recitative and the endless repetitions of the aria-form in the solos could quite obliterate. But Bach's Passion Music, according to St. Matthew, is a severe musical penance at its best. But a very large audience sat through its four long hours with most reverent attention.

Globe March 28, 1918

DR MUCK ATTEMPTS TO FIND CONSOLATION IN PIPE

Dr Karl Muck, who is confined in the East Cambridge Jail under the President's alien enemy proclamation, received a visit yesterday from his wife and his secretary, C. J. Foley. These are the only persons he was allowed to see. All visitors must have a pass from United States Marshal John J. Mitchell.

Dr Muck is beginning to feel the rigors of his confinement. He has been denied the privilege of smoking cigarettes, to which he is addicted. As a substitute for his favorite form of nicotine he is trying to accustom himself to pipe smoking.

Advertiser March 27, 1918

DR. MUCK TO BE INTERNED DURING WAR

Fate of Symphony Leader Settled by Washington Authorities

WILL BE SENT TO FORT OGLETHORPE

Another Arrest in Case Due at Early Date, Is Report

Dr. Karl Muck, director of the Boston Symphony Orchestra, who has been taken in custody as an alien enemy by the police and agents of the Department of Justice, will be interned at Fort Oglethorpe, Georgia, for the duration of the war, it was definitely announced last night.

Taking on a national interest, the arrest of the noted conductor promises to see newer developments in the next few days.

It was intimated last night that in connection with Dr. Muck's arrest another man will, in all probability, be brought before the Department of Justice officials. The arrest of this man, whose name has not been revealed, is to be expected soon, it is said.

Many visitors and friends were in evidence at the home of Dr. Muck at No. 50 Fenway all day. They brought kind words of consolation to his wife, who was confined to her room the greater part of the day.

During the day eseveral persons visited United States Attorney Dewey, who is in charge of the case, with the request that the prisoner be permitted to conduct the concerts scheduled for yesterday afternoon and evening.

They informed Dewey that they were true Americans and in asking for the temporary release of the musical conductor, were not trying to obstruct the progress of the government's actions. Among those who called on Mr. Dewey was Major Henry L. Higginson's secretary, who made no attempt to communicate with Dr. Muck.

SWISS CITIZENSHIP ADMITTED.

The disappointment at the failure of the government officials to permit Dr. Muck's rendering of Bach's "Passion According to St. Matthew," at Symphony Hall yesterday afternoon and evning, was particularly keen among music lovers, inasmuch as the production has been in preparation all winter. A day before the arrest Dr. Muck had been busy rehearsing the orchestra, which was to have performed with a chorus of 400 and a boy choir of 80.

It was indicated from Washington that the citizenship of Dr. Muck has been the subject of discussion for some time in diplomatic circles there. It is generally understood in the capital that the symphony conductor is a Prussian, in fact, although he is said to be the possessor of Swiss citizenship.

Government officials were of the opinion that his claimed Swiss citizenship would not prevent him from being interned as a dangerous enemy. His internment, it was pointed out authoritatively, would come under the provisions of the President's proclamation directed against all citizens born in Germany.

The statement that the conductor would be interned at Fort Oglethorpe, and speculations on his citizenship status, were embodied in Washington dispatches reaching Boston late yesterday.

The definite intention of government agents to intern the musician was taken as the death blow to the claim that Dr. Muck would wage a fight for liberty on the ground that he is of Swiss citizenship.

Muck's Swiss citizenship claim was held to be true, acording to a statement made by Hans Sulzer, the Swiss minister to the United States, yesterday. The minister, who is on a visit in New York, added that no representation with regard to his arrest in Boston had been made to the Swiss legation by Dr. Muck. He said that as far as he knew none had been sent to the legation in Washington.

According to a New York dispatch, the Swiss minister has made clear that unless Dr. Muck claimed the protection of the Swiss legation he would not interfere in the matter. He added that if he were asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

MUCK MAKES NO CLAIM.

As far as could be learned last night, no claim for Swiss intervention had been made by the arrested musical conductor.

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Globe 3/27/18

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Advertiser March 27, 1918

BACH'S PASSION MUSIC GIVEN IN ENTIRETY

Ernst Schmidt Leads Choral Concert of Symphony Orchestra

GREAT ARRAY OF VOCAL SOLOISTS

Lambert Murphy, Merle Alcock and Florence Hinkle Win Praise

Bach's St. Matthew Passion Music.
The Work Given Entire.
Mr. Schmidt Directs.

By LOUIS C. ELSON.

"The best-laid plans o' men and mice gang aft agley!" The government just before the concert yesterday took away Conductor Karl Muck and shook the great choral concert of the Boston Symphony Orchestra combined with Stephen Townsend's Chorus to its very foundations.

The Symphony Orchestra, however, has many resources, and Ernst Schmidt was suddenly called to direct the performance. The Symphony Choral Concert without Dr. Muck was not quite as bad as "Hamlet" without Hamlet, but much of the savor of the occasion was lost, even though Mr. Schmidt did remarkably well for an emergency call. After all, the careful preparations of Dr. Muck could not go entirely to waste, and his careful rehearsals bore good fruit.

Much of revision was necessary in such a work. Bach and Handel made only skeleton sketches of the orchestral parts of their choral compositions, and numerous are the editors who have tried their hands at "additional accompaniments" in these works. Last night the chief labor, the filling out and rearrangement of many parts of the score, was probably not appreciated by the audience, but the musician could recognize many orchestral improvements and note that Dr. Muck had labored conscientiously at a rather ungrateful task. We believe, however, that the clarinette work of the editors should be retained, even though Bach never used the instrument.

WORK GIVEN COMPLETE.

The work was given complete, divided into an afternoon and an evening concert. We are heterdox in this matter. We do not care for the Passion Music in its entirety. Bach was old-fashioned, long-winded, full of repetitions, archaic in the form of his vocal solos. He was neither so dramatic nor as vocal as Handel. Sometimes however, he flames forth as the greatest genius of them all, and the first and last numbers of this work will possibly never be excelled in sacred music. But between them there is very much that could be spared, much of wearisome monotony.

There was much "obbligato" display with special instruments in the accompaniments, often making a duet or trio of certain vocal numbers, and we may mention the flutes in the alto aria, "Grief and Pain," the unusual Oboe d'Amore in "Never Will My Heart Refuse Thee," the violin solo in "Oh, Pardon Me, My God," and in "Give Me Back My Dearest Master," the violoncello (for Viol di Gamba) in "Come Blessed Cross," the two violins in "At Eventide Cool Hour of Rest," with English horn taking the place of the obsolete Oboe di Caccia here and in "Look Where Jesus Beckoning Stands."

There was a great array of vocal soloists. We may here give the palm to Lambert Murphy, the tenor, for he had the most difficult and most ungrateful task of all, the interminable recitatives of the Evangelist. These can never interest any but the student-musician who follows their ingenious modulations with something akin to awe. They are tiresome to the average auditor and decidedly so to the singer both on account of their high pitch and their constant changes of tonality. The difficulties of the tenor part were bravely mastered, but only in "I'll watch with my dear Jesu," was there any hyrical opportunity.

The interminable recitations were skillfully accompanied on piano by M. Alfred De Voto. Mr. Reinald Werrenrath in the recitatives of the Savior was earnest and expressive, giving the phrases connected with the Passion with dramatic power and being especially pathetic in recitative. Witherspoon gave the bass numbers better than we can recall them in recent Boston performances.

FLORENCE HINKLE SOPRANO.

"Give Me Back My Dearest Master" and "At Eventide" were both commendably interpreted. Merle Alcock is winning a fine reputation in Boston for her pure intonation and reliability in difficult work. She was successful both in "Oh Pardon Me," and in "Grief and Pain," two of the best solos in the work.

Florence Hinkle was the soprano. We think that Bach all through the Passion Music favors the alto and bass with the best solos. The soprano numbers are comparatively weaker. Yet "Never Will My Heart Refuse Thee," with its oboe d'amore backing, and "From Love Unbound," with English horns replacing the obsolete oboi di Caccia, were both interesting. There was no applause at any of the solos, the whole occasion partaking of the nature of a religious service.

In spite of the amount of obbligato work on special instruments, one finds considerable sameness in the tone-color of the orchestral support. Although Bach presents wonderful counterpoint in some of the accompaniments he was satisfied (so he declared) if he had an orchestra of twenty or twenty-four musicians. Only rarely does one find a really dramatic tone-color, as in the contra-basses at "Ye Lightnings, Ye Thunders." Even in the vocal parts there is lack of dramatic intensity (compensated for by much intellectuality) save in an occasional flash, as at the mob's cry of "Barabbas!" in answer to the question of Pontius Pilate.

But when one comes to the choral parts one cannot fail to become enthusiastic. If the whole Passion Music wer boiled down into a Choral service, although the consecutive narrative would disappear, the work would be much more inspiring to the modern auditor. The glory of the opening chorus, with its Soprano Ripieno (trebles) and its bold contrasts of flowing melody and interjected phrases, was an inspiration to every auditor. So too was the lofty serenity of "Around Thy Tomb."

DOUBLE CHORUSES SURE.

The employment of the congregation in the singing of "Oh Sacred Head Now Wounded," and its often recurrent melody, is another majestic touch. The melody of this is taken from a love-song by Hessler; and Bach used the tune because he knew that his parishioners in the St. Thomas Church would all be familiar with it. Yesterday the audience was not invited to join in the singing of this as in the days of Bach.

Some of the double choruses, and the "Turbae," the choruses of the mob, are by no means easy vocal work, and they were given with a surety, a precision of attack, a general ensemble, that calls for full recognition. Only at times the sopranos overpowered the male voices.

But probably the chief point in which the performance of yesterday afternoon and evening was beyond and above previous interpretations of this work which we have heard, was in the orchestral support. If there is lack of dramatic tone-color here, there is noble counterpoint almost everywhere, and if this is brought out clearly there is at least a sustained intellectual interest. This was done yesterday in spite of the handicap of the conductorial difficulty. The great work revealed many new beauties because of its symphonic treatment.

This and a finely trained chorus (for which many thanks to Mr. Townsend) were the glories of this occasion which not all the excess of recitative and the endless repetitions of the aria-form in the solos could quite obliterate. But Bach's Passion Music, according to St. Matthew, is a severe musical penance at its best. But a very large audience sat through its four long hours with most reverent attention.

Globe March 28, 1918

DR MUCK ATTEMPTS TO FIND CONSOLATION IN PIPE

Dr Karl Muck, who is confined in the East Cambridge Jail under the President's alien enemy proclamation, received a visit yesterday from his wife and his secretary, C. J. Foley. These are the only persons he was allowed to see. All visitors must have a pass from United States Marshal John J. Mitchell.

Dr Muck is beginning to feel the rigors of his confinement. He has been denied the privilege of smoking cigarettes, to which he is addicted. As a substitute for his favorite form of nicotine he is trying to accustom himself to pipe smoking.

Advertiser March 27, 1918

DR. MUCK TO BE INTERNED DURING WAR

Fate of Symphony Leader Settled by Washington Authorities

WILL BE SENT TO FORT OGLETHORPE

Another Arrest in Case Due at Early Date, Is Report

Dr. Karl Muck, director of the Boston Symphony Orchestra, who has been taken in custody as an alien enemy by the police and agents of the Department of Justice, will be interned at Fort Oglethorpe, Georgia, for the duration of the war, it was definitely announced last night.

Taking on a national interest, the arrest of the noted conductor promises to see newer developments in the next few days.

It was intimated last night that in connection with Dr. Muck's arrest another man will, in all probability, be brought before the Department of Justice officials. The arrest of this man, whose name has not been revealed, is to be expected soon, it is said.

Many visitors and friends were in evidence at the home of Dr. Muck at No. 50 Fenway all day. They brought kind words of consolation to his wife, who was confined to her room the greater part of the day.

During the day several persons visited United States Attorney Dewey, who is in charge of the case, with the request that the prisoner be permitted to conduct the concerts scheduled for yesterday afternoon and evening.

They informed Dewey that they were true Americans and in asking for the temporary release of the musical conductor, were not trying to obstruct the progress of the government's actions. Among those who called on Mr. Dewey was Major Henry L. Higginson's secretary, who made no attempt to communicate with Dr. Muck.

SWISS CITIZENSHIP ADMITTED.

The disappointment at the failure of the government officials to permit Dr. Muck's rendering of Bach's "Passion According to St. Matthew," at Symphony Hall yesterday afternoon and evening, was particularly keen among music lovers, inasmuch as the production has been in preparation all winter. A day before the arrest Dr. Muck had been busy rehearsing the orchestra, which was to have performed with a chorus of 400 and a boy choir of 80.

It was indicated from Washington that the citizenship of Dr. Muck has been the subject of discussion for some time in diplomatic circles there. It is generally understood in the capital that the symphony conductor is a Prussian, in fact, although he is said to be the possessor of Swiss citizenship.

Government officials were of the opinion that his claimed Swiss citizenship would not prevent him from being interned as a dangerous enemy. His internment, it was pointed out authoritatively, would come under the provisions of the President's proclamation directed against all citizens born in Germany.

The statement that the conductor would be interned at Fort Oglethorpe, and speculations on his citizenship status, were embodied in Washington dispatches reaching Boston late yesterday.

The definite intention of government agents to intern the musician was taken as the death blow to the claim that Dr. Muck would wage a fight for liberty on the ground that he is of Swiss citizenship.

Muck's Swiss citizenship claim was held to be true, acording to a statement made by Hans Sulzer, the Swiss minister to the United States, yesterday. The minister, who is on a visit in New York, added that no representation with regard to his arrest in Boston had been made to the Swiss legation by Dr. Muck. He said that as far as he knew none had been sent to the legation in Washington.

According to a New York dispatch, the Swiss minister has made clear that unless Dr. Muck claimed the protection of the Swiss legation he would not interfere in the matter. He added that if he were asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

MUCK MAKES NO CLAIM.

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Globe March 27, 1918

Transcript March 27, 1918 58

DR KARL MUCK TAKEN TO THE JAIL AT EAST CAMBRIDGE

Spends Day at Federal Building—Visited by Wife And Others—Officials Go Over Papers

DR AND MRS KARL MUCK.

Dr Karl Muck had a change of quarters from the dingy cell in Station 16, where he spent Monday night, to the more spacious though thickly populated room in the rear of the deputy marshal's office in the Federal Building, where he was conveyed yesterday morning in company with the arresting officers, all being in plain clothes.

Dr Muck was a temporary occupant of the cage in the marshal's office for about 10 minutes, after which he was allowed to mix with the other prisoners, consisting of alleged slackers and bootleggers who were awaiting arraignment before Commissioner Hayes, and the touching of elbows with the motley gathering did not appear to ruffle the temper of the music master in the least. He smoked cigarettes almost incessantly.

After an uneventful day in smoking and reading the Globe, Dr Muck received an official call from Asst United States Attorney Judd Dewey, who told the noted prisoner that he had been arrested under the President's proclamation as an alien enemy, and that he was to be held in the East Cambridge Jail until further orders.

Going Over Mass of Letters

Almost coincident with the arrest of Dr Muck Monday evening, his home and office were searched by members of the Department of Justice and great quantities of correspondence were secured and removed to the offices of the Federal officials. There was still another search earlier Monday, and quarters known to have been frequented by the prisoner was visited and searched yesterday. The officials spent the entire day, yesterday, examining letters and other documents and in translating them and putting everything in shape for reviewing by United States Dist Atty Thomas J. Boynton and Mr Dewey.

According to present plans the prisoner will not be brought to the Federal Building today, but will remain in the East Cambridge Jail for two or three days while the Government is studying the case, after which Dr Muck will be called over to the Federal Building and will be given every chance to convince the Government men that the charges against him are false.

This will not partake of anything savoring of court action, but rather will be of the star chamber character. This will be Dr Muck's best opportunity to lay any suspicions in the minds of the officials. At the same time he is likely to be informed of the strength of the Government's case against him.

Many Show Interest

There were many callers yesterday at the office of Judd Dewey, assistant United States attorney in charge of the case, chiefly in regard to the musical festival which Dr Muck was to have conducted yesterday afternoon and last night. The Government's position was explained to Seth T. Gano of Belmont, secretary to Maj Henry L. Higginson, who was among the first to drop into the Federal Building yesterday morning.

As the day wore on several influential friends of Dr Muck called, among them Mrs John L. Gardner, the noted patron of music and art. She did not talk with Dr Muck, but brought something in a marmalade jar for him. After stepping across the threshold of the door leading to the rear of the marshal's office she waved her gloved hand at Dr Muck, as she expressed it, just to cheer and encourage him. Mrs Gardner called to see Charles A. Ellis, manager of Symphony Hall, in regard to the concert, but could not resist the temptation to lighten the burden on the mind of the prisoner, who, in common with many other noted artists, had previously enjoyed her hospitality.

Later in the day Mrs Muck called on her husband. Their meeting took place in the office in the rear of the deputy marshal's office, in which Mrs Muck tried to cheer her husband. Her call was brief.

Later in the day Mr Dewey stated that Mrs Muck would be allowed to call on her husband in the East Cambridge Jail, where he is to be confined for the present. One of the attaches of Symphony Hall, named Foley, was a constant attendant on Dr Muck yesterday, remaining close at hand during the entire day and bringing his meals and smoking materials.

JUDD DEWEY,
Assistant United States District Attorney, in Charge of Dr Muck's Case.

It was said that he will make an effort to be close to Dr Muck while he is in the East Cambridge Jail to give him such comforts as he may desire.

Investigating Friend of Dr Muck

Perhaps the most interesting development yesterday was the fact that a close friend of Dr Muck is being closely investigated by the Department of Justice, and in case he is found to have transgressed the law he will be arrested and given the same treatment as is planned for Dr Muck.

Many persons' names figured in the correspondence found in the doctor's apartments and office, and they will also be thoroughly looked up.

Taken to Jail

About 4:40 yesterday afternoon Dr Muck was placed in the care of Deputy United States Marshal Arthur Shinners and, without being subjected to the humiliation of being handcuffed, he was placed in a machine with three other prisoners and Deputy United States Marshal Scully and whisked across to the East Cambridge Jail.

Dr Muck was introduced to the sheriff and found on his arrival that Mrs Muck and another woman had also called at the jail and were making diligent inquiries in regard to room, bedding and meals for Dr Muck.

Perhaps the greatest hardship Dr Muck will have to endure will be his deprivation of cigarettes, which is a rule of the institution.

He will be allowed to smoke a pipe, but the cigarettes are barred for all prisoners. Dr Muck explained that he had smoked cigarettes all his life and that he had never indulged in pipe or cigar, but the officials were obdurate.

Mrs Muck embraced and kissed her husband when she called and kissed him again when leaving. She had just began to pass out when Dr Muck was seen in the elevator and threw a kiss to his wife as he was being carried up.

Worries About Concert

While en route to the jail Dr Muck showed much feeling, especially as he referred to the concert going on at the time he was going to Cambridge.

He stated to one of the attendants that he had trained and drilled the musicians in the production and that his assistant who was leading had not previously conducted for this production.

Throughout the many trying ordeals of the day Dr Muck showed not the slightest spirit of defiance.

During the day there were many women callers from among the employes of the building.

The next step will be in the form of a regular report by Judd Dewey with recommendations for the final disposition of the case which will be forwarded to the Attorney General at Washington.

Maj Higginson Not at Office

No statement could be obtained yesterday from Maj Henry L. Higginson in regard to the arrest of Dr Muck.

At Maj Higginson's office on State st his secretary, Seth T. Gano, said that the major would not be tnere during the day and that there would be no statement on the Dr Muck case. At the Higginson home, 191 Commonwealth av, it was said that the major remained at home because he was not feeling well.

It is said that he had a conference in the morning with members of the Symphony Orchestra relative to the action to be taken in the matter of the concert by the orchestra in the afternoon, in view of the absence of Dr Muck.

Maj Higginson's physician, Dr Edward L. Young of 99 Commonwealth av, who visited the Higginson home during the day, stated last evening that there was nothing to say about his patient save that he was slightly indisposed and would probably be out again within a day or two.

SWISS MINISTER WILL TAKE UP CASE, IF ASKED

NEW YORK, March 26—Hans Sulzer, the Swiss Minister to the United States, who is visiting New York, today told the Associated Press that the claim of Dr Karl Muck that he is a naturalized citizen of Switzerland is correct.

The Minister said that up to the present no representation had been made to him by Dr Muck with regard to his arrest in Boston, and, that so far as he knew, none had been sent to the Legation at Washington.

The Minster added that unless Dr Muck claimed the protection of the Swiss Legation he would take no action in the matter, but if he is asked to intervene he will proceed in the matter as he would in the case of any Swiss citizen.

MUSIC

Monitor 3/27

"St. Matthew" Passion

Specially for The Christian Science Monitor

Bach's "St. Matthew" Passion—Presented, in complete form and with the original accompanying music, by chorus, soloists and the Boston Symphony Orchestra, Ernst Schmidt conducting; Symphony Hall, Boston, Mass., afternoon and evening of March 26, 1918. The principal assisting artists were: Lambert Murphy, tenor, who sang the narrative portions of the text; Reinald Werrenrath, baritone, who sang the words of Jesus; Mme. Florence Hinkle, soprano; Mme. Merle Alcock, contralto; and Herbert Witherspoon, bass. Minor assisting singers were Arthur Myers, tenor; and John W. Peirce, baritone. Performers assisting in the accompaniments were John P. Marshall, organist; and Alfred de Voto, pianist. The Bach work completes a series of three choral programs arranged by the manager of the orchestra, C. A. Ellis. The chorus was trained by Stephen Townsend.

BOSTON, Mass.—Ernst Schmidt, the assistant conductor of the Boston Symphony Orchestra, was called at the last moment to direct the performance of the Bach "St. Matthew" Passion, upon Karl Muck's being taken into custody by officers of the United States Department of Justice. He presented the music before a large audience and made a markworthy success of his opportunity. He was well received along with the chorus, the soloists and the orchestra; though neither he nor anybody else had especial applause, the occasion being one at which hand-clapping, except by way of courtesy at the opening and the close of the sessions, was not in order.

Oratorios, when well performed, should be impressive in the work of the chorus, the work of the soloists and the work of the orchestra. But very seldom do they make an appeal in all three of these particulars. The department most likely to excel is that of the soloists; the one least likely to, is that of the orchestra. The one that should excel, if only one can be good, is that of the chorus. This, however, is often considered of little importance, and sometimes of no account whatever, as happened a month or so ago at a certain music festival, where, according to reports, Rossini's "Stabat Mater" was performed with soloists, but without chorus.

In the presentation of the "St. Matthew" Passion at Symphony Hall, all three departments acquitted themselves well, though not equally well. The one which, without much question, did the best was the usual one—the soloists; that which earned the next rating was doubtless the orchestra; while that which most of the time seemed to lead the rear of the procession was the chorus.

This is to speak of the matter in relative terms only. For the Townsend chorus, compared with ordinary oratorio groups, made a strong showing. In the first place, the singers were thoroughly acquainted with their music, which cannot always be said of members of oratorio organizations, even when they have the book of some far easier piece than a Bach Passion open before them. And then, the singers were well controlled in respect to rhythm and tone, though their volume of tone was not always in proper adjustment with that of the orchestra and the organ.

More in detail, the singers of Tuesday, at the very beginning of the afternoon session, starting into the brisk, antiphonal passages of "Come, Ye Daughters," and passing into the stern, four-part measures of the hymn, "O Lamb of God," displayed an ability to attack initial notes firmly, and to release final notes smoothly, that was assuring; and an agreement in accenting principal notes vigorously, and in executing subsidiary notes evenly, that was fascinating. Briefly, both here and in the rest of the piece, they merited the praise of being excellent at choral phrasing.

As for the orchestral side of the presentation, the idea was a worthy one of having the accompaniment played according to the original scoring, instead of according to a modern adaptation. A little documentary interest in a concert is always attractive to a serious audience. But what did Saint-Saëns once say? "Instruments pass; the voice remains." He spoke from long experience with Eighteenth Century musical documents when he made that remark. He meant to say that you cannot, try as you will, bring back the music with which voices were accompanied 200 years back.

The Boston Symphony Orchestra a Bach orchestra? Impossible, even when you divide it into two small orchestras and restore to one of them the ancient scheme of wood wind. Orchestra and organ at the sessions of Tuesday afternoon and evening, probably against the intentions of those who planned things, produced a sonority that was realistically of the Twentieth Century. There should have been a larger force of bass singers to hold up the vocal harmony, anyway. With all the circumstances as they were, the choral ship inevitably got

As for the soloists, Mmes. Hinkle and Alcock, the soprano and the contralto, had much meditative singing to do, which they managed in their usual finished way. Mr. Witherspoon, the bass, had dramatic moments, when he represented Peter and Pilate, which he handled capitally. Mr. Murphy, singing the narrative text, and Mr. Werrenrath, singing the words of Jesus, had the leading rôles, and they both gave remarkable interpretations. The tenor could have done no more than he did in preparing his part but to have gone through it with some master of English speech, for the correction of certain pronunciations. The baritone could hardly have done more to improve his study of his part. He has made it a masterwork in point both of technique and expression.

American March 27, 1918

OTHER ARRESTS MAY FOLLOW THAT OF MUCK

3/27

Musician's Papers, Seized by U. S. Officials, Said to Involve Prominent Bostonian

The arrest of a prominent Boston man was intimated today, as the latest development in the case of Dr. Karl Muck, director of the Boston Symphony Orchestra, who is held in East Cambridge jail as an alien enemy.

It was stated that papers seized by agents of the Department of Justice in the home of Dr. Muck and other places frequented by him were of such character that other arrests may be expected.

Federal officials refused to discuss the identity of the prominent Bostonian said to be implicated with the musical director. The papers were seized on three search warrants, an exhaustive search being made at No. 50 Fenway, the home of Dr. Muck, and at two other places. Mrs. Muck was at home while the search was being made, but was not asked to assist in locating the documents.

QUESTIONED ABOUT LETTERS.

After returning to the Federal building the raiding officers went into executive session in the office of the United States District Attorney. A short time later Dr. Muck was called into the private office of Assistant District Attorney Judd Dewey and interrogated regarding certain of the letters. The names of many persons appeared in the correspondence found in the doctor's office and apartments, and they will be investigated.

The famous conductor was placed in an automobile containing two handcuffed prisoners and was whisked to the jail and installed in a cell where he will probably remain for several days.

A lunch room on Cambridge street furnished his supper and breakfast today. For supper he had ham and eggs with beans, coffee, bread and butter and cocoanut pie. Breakfast consisted only of oatmeal and cream and coffee.

MUST GIVE UP CIGARETTES.

Dr. Muck must abandon cigarettes and woo the pipe while in East Cambridge jail. The jail regulations forbid the "coffin nails" but permit the pipe. The Symphony director is an inveterate cigarette smoker. But, when he returned to the jail last night from the Federal building in Boston, his remaining cigarettes were taken from him. Today he sent word to his secretary to send him a pipe. Prisoners lacking means to buy pipes are furnished by Sheriff John R. Fairbairn with the democratic delight known as the "common clay," or "T. D." Presumably Dr. Muck will have a much more pretentious affair.

After the Federal officials have studied his case, Dr. Muck may be given an opportunity to prove his innocence. At the same time he will probably be informed of the strength of the government's case against him.

It is understood that counsel has been engaged to defend him, but as alien enemies are not entitled to hearings the necessity for an attorney is not apparent.

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SEIZE PAPERS BELONGING TO DR. KARL MUCK

Officers Visit House and Two Other Places During Their Quest

PRISONER CONSIGNED TO CAMBRIDGE JAIL

Only Charge so Far Placed Against Him Is Being an Enemy Alien

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was committed to the Middlesex county jail at East Cambridge late yesterday afternoon on a mittimus in which he was described as an enemy alien. Before he departed from the federal building he learned that agents of the department of justice had visited his home and other places frequented by him and had seized correspondence and papers.

At the federal building it was rumored that the government agents found pa-

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(Continued from Page One.)

pers of such character that other arrests may be expected and that among those implicated with Dr. Muck is one of the most prominent persons in Boston. Officials declined to give out any information concerning their activities or the results of their visits to places visited by Dr. Muck.

Held in Federal Building

Dr. Muck was a prisoner all day at the federal building. He was held in the pen with several others who were under arrest for various infractions of government regulations, including several "bootleggers" and draft evaders.

He was interrogated at frequent intervals by Asst. U. S. Dist.-Atty. Judd Dewey, Asst. U. S. Dist.-Atty. Daniel Shea, and was several times taken before U. S. Dist.-Atty. Thomas J. Boynton. When he was finally turned over to a deputy marshal for commitment to jail there was no change in the complaint entered on the United States marshal's record.

Officers of the government declined firmly to say that Dr. Muck would not be taken into court at a later date and arraigned on a specific charge of violating some section or sections of the espionage act. The discovery of letters and papers of a compromising nature was not admitted by the department agents, but after Mrs. Muck took the news of the raids to the federal building the officials did not deny that seizures were made.

There were several visitors at the offices of the numerous officials concerned with Dr. Muck's detention, and among them were some of Boston's prominent music patrons. They called on Dist. Atty. Boynton, Asst. Dist. Atty. Dewey and upon United States Marshal Mitchell, inquiring as to the possibility of Dr. Muck's being permitted to conduct the concert at Symphony hall yesterday afternoon and last night. Offers of bonds, escorts and guards failed to move the officials to grant the requests for the orchestra leader's temporary release from custody.

Intercession Proves Vain

One group of 10 patrons of the Symphony concerts interceded with the officials, but made it clear that their interest was entirely musical and that they were not seeking Dr. Muck's release except under suitable restraint, long enough to conduct the orchestra at the concerts, which were arranged far in advance of any suggestion that the leader was to be arrested.

Asst. Dist. Atty. Dewey, in charge of enemy alien cases and in personal charge of the case against Dr. Muck, refused to permit any arrangement to be made for Dr. Muck to leave the custody of the United States marshal, and arrangements were then completed for the concerts to go on with another leader.

When Dr. Muck was transferred from the police station on Boylston street to the detention cage at the marshal's office in the federal building, application was made by department of justice officers for three search warrants. They described three premises where Dr. Muck was known to have visited, including his home at 50 Fenway, where an exhaustive search was conducted. Mrs. Muck was at home during the proceedings, but the officers apparently knew the lay-out of the premises and asked for no assistance in finding the papers they sought.

The other warrants were served in other localities, and when the raiding officers returned to the federal building they had a mass of papers which they had taken from the three places searched, but most of the matter was taken from Dr. Muck's studio.

DR. KARL MUCK, FEDERAL PRISONER, AND HIS WIFE

Herald 3/27

Mrs. Muck Was Devoted in Her Attendance Yesterday While Her Husband Was in Custody at the Federal Building.

Questioned Regarding Papers

The raiding officers went into immediate conference with the officials in the district attorney's office, and a short time later Dr. Muck was called into Asst.-Dist.-Atty. Dewey's private office, where he was questioned concerning some of the documents. He explained the presence of some of them and characterized them as personal matters. Of others he said they had accumulated for some time and were of such little importance that he did not know why they were preserved.

The officers searched among the papers at their leisure while Dr. Muck remained in the detention cage. At intervals he was recalled to the office and questioned regarding other matters which were brought to light as the inquiry progressed.

While awaiting the call of the officials, Dr. Muck assumed an air of indifference to his plight. For hours he appeared to be interested in the newspapers, and several times he chatted animatedly with fellow-prisoners, but during the afternoon he lost his air of nonchalance and paced nervously up and down the cage, smoking cigarettes incessantly and nervously flecking the ashes.

Each time he was called to the assistant district attorney's office he smiled in acknowledgment of the summons, passing the guards with smiles and bows, but each time he returned to enter the cage he appeared pale and distraught, but quickly assumed his mask of smiles as he reached the deputy marshal's office.

One of his fellow-prisoners in the cage was an Italian sent up from Hartford, Ct., and Dr. Muck engaged him in conversation, but the Italian had troubles of his own and was not eager to continue the talk.

Gets His Pet Cigarettes

From the time of Dr. Muck's arrest Monday night until he was taken to East Cambridge at 5 o'clock yesterday afternoon efforts were being made to bring about his release and to make his stay in custody as pleasant as possible under the circumstances. Business Manager Charles A. Ellis of the Boston Symphony orchestra was in communication with his associates and with Mrs. Muck, assuring all that no effort would be spared to procure Dr. Muck's attendance at the concerts. His secretary, Charles A. Foley, went to the federal building early in the day and carried with him a tin box of cigarettes of the particular brand Dr. Muck is accustomed to smoke.

Shortly after 4 o'clock Mr. Dewey announced that he did not require the prisoner's attendance any longer, and Marshal Mitchell issued directions that he be made ready for the trip to jail. Deputy Marshal Arthur J. Shinners went to the detention room to prepare the prisoners.

The deputy had two pairs of handcuffs in his hand as he entered the room and Dr. Muck shrank back in the corner as his glance fell upon them. The officer unlocked the cage in which two of the prisoners were confined and handcuffed them but nodded to Dr. Muck to follow him, without handcuffs.

An automobile was at the door waiting for its fares and just as the officer and his prisoner emerged from the detention room Mrs. Muck, carrying another tin box of cigarettes under her arm and accompanied by a woman friend, entered the outer office. Mrs. Muck accosted the officer and asked if she might speak to her husband. Deputy Shinners stepped aside and Dr. Muck took a quick step forward to greet his wife, the color returning to his pale cheeks as he smiled at her and grasped her hand.

Mrs. Muck asked the question—was she permitted to pass to her husband some cigarettes? The officer told her that he did not object to her giving Dr. Muck the box, but he doubted that he would be permitted to smoke them at East Cambridge. Mrs. Muck and her husband were both plainly surprised at this announcement.

Assured of Consideration

"He can't smoke cigarettes over there?" she asked, hesitating to mention the jail, though she evidently knew he was going there. Dr. Muck, too, asked that question, and the deputy turned to Chief Deputy Duane, who turned from his desk at the inquiry. Chief Duane explained that it was against the rules to smoke cigarettes at East Cambridge and said that only a pipe would be permitted. Dr. Muck hastily declared that he never smoked a pipe or a cigar in his life and that he could smoke only cigarettes. Chief Duane informed them that they might arrange with the sheriff to have cigarettes, but he could not grant such a permit.

Mrs. Muck was deeply concerned about the sleeping accommodations at the jail and United States Marshal Mitchell arrived at this juncture, just in time to assure her that the beds were quite comfortable, the jail very clean and orderly and that every consideration possible in keeping with jail rules would be shown Dr. Muck.

Mrs. Muck asked concerning the food and the marshal told her he had been informed that arrangements were made to have Dr. Muck's meals sent in from outside of the jail. Mrs. Muck said: "That is excellent, for you know his digestion is very poor."

When the interview was concluded Mrs. Muck grasped Marshal Mitchell's hand, expressed her pleasure at meeting him and thanked him for his kindness. Then she turned to her husband who took her in his arms and kissed her fervently. Both were smiling as they parted and she hurried to the corridor.

Mrs. Muck waited in the corridor until her husband passed into the elevator and as he started downward he threw her a kiss through the grating, to which she responded with a wave of her hand.

Curious Crowd Gathers

Newspaper photographers and a crowd of curious people were at the waiting automobile when Dr. Muck appeared. Mrs. Muck did not use the elevator, but walked down two flights of stairs to the Postoffice square side of the building where she sought to evade the photographers by getting into a taxicab.

Asst. Dist.-Atty. Dewey issued orders that the prisoner was not to be permitted to receive visitors except his wife, but he later granted passes to the jail to Mr. Ellis and Mr. Foley.

Dr. Muck's trip was uneventful, but when he walked up the stone steps at East Cambridge he paled visibly and hesitated as the door swung open to receive him. Deputy Shinners ushered him into the office where he made known his identity to Sheriff John R. Fairbairn and Dr. Muck immediately asked if he would be permitted the privilege of smoking cigarettes. Sheriff Fairbairn told him that cigarettes were not permitted, but that he could smoke a pipe. The orchestra leader said he didn't smoke a pipe and never did smoke one.

Last night it was announced at the jail that there would be no setting aside of the cigarette rule and that if Dr. Muck didn't care to smoke a pipe he would have to forego smoking or become accustomed to a pipe.

Considerable speculation was indulged in last night as to the time Dr. Muck would be held at Cambridge. He told one of his guards that he thought it would be three or four days. Officers at the federal building said they could not tell anything about it as much would depend upon Washington's findings.

Under Washington Orders

It was pointed out that Dr. Muck is now held as an enemy alien, subject to orders from Washington and without any privileges of trial. If the papers seized at his house reveal incriminating information he may be charged with a violation of one or more of the regulations of the espionage act, in which event he will be arraigned in court for a trial. No information on this point was forthcoming last night, but officials did say that no further arrests were expected before today.

From Dr. Muck's friends it was learned last night that eminent counsel was engaged to defend him against charges, but inasmuch as enemy aliens are not entitled to hearings or opportunities to set up defences, no counsel appeared, nor would the prisoner's friends say who counsel was.

Mrs. Muck declined to be interviewed after her visit to the federal building, but earlier in the day she declared that the arrest of her husband was a preposterous thing and she expressed her belief that any charges against him would be disproved. She expected that Dr. Muck would be released, but when informed later that he probably would be detained for several days she made arrangements to visit him at the jail.

BACH'S PASSION MUSIC GIVEN

All the Matthew Production Heard in Symphony Hall at Two Sessions

SCHMIDT CONDUCTS IN PLACE OF DR. MUCK

By PHILIP HALE

The whole of Bach's Matthew Passion music was performed yesterday in two sessions, afternoon and evening, in Symphony Hall, by a chorus of 400 voices—prepared by Stephen Townsend—a boy choir of 80, the Boston Symphony Orchestra and these solo singers: Florence Hinkle, soprano; Merle Alcock, alto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Herbert Witherspoon, bass; Arthur Myers, tenor. John P. Marshall was the organist, Alfred De Voto the pianist. Ernest Schmidt conducted.

Camille Saint-Saens, a sympathetic and profound student of Bach, declared over 30 years ago that the performance of that master's great choral works is now a chimera. "There can be only more or less curious attempts; attempts made for the joy of scholars and library rats; but they are far from being the realization of the work imagined by the composer." Saint-Saens then spoke of instruments employed by Bach which are now out of date; of the music written for a small chorus, swarming with complicated phrases, leaps to far-off intervals, trills, all sorts of difficulties; of extremely dangerous pages for the solo singers.

Some musicians, as Robert Franz, have believed in the enlargement and enrichment of Bach's score for the Matthew Passion. Purists have objected to Franz's tinkering and patching. They have argued in favor of performances exactly as Bach gave them in the St. Thomas Church at Leipsic. The introduction of clarinets especially disturbs them. The management of Symphony Hall, in its announcement of the concert yesterday, stated that "it is an [illegible] into the score

Bach died in 1750. Let us waive the question whether J. C. Denner of Nuremberg "invented" the clarinet about 1700 or merely modified the then existing chalumeau or schalmei. A mass composed by a Belgian in 1720 contains a clarinet part. La Poupliniere of Paris imported two German clarinetists about 1751 and they played in the Concert Spirituel. Rameau employed clarinets in 1751. Clarinets were used in J. C. Bach's opera "Orione," produced in London in 1763. The boy Mozart in London copied an overture of Abel that contained clarinet parts. In 1771 Mozart at Milan wrote for clarinets. A clarinet solo was played in a concert at Philadelphia in 1769. Clarinets were heard in New York concerts as early as 1764. Here in Boston a local orchestra that gave concerts in 1774 contained clarinets as well as oboes, bassoons and French horns.

Exercising the utmost piety, the most learned and skilful conductor cannot give a performance of the Matthew Passion similar to the one heard in Leipsic in 1729. Bach employed only a very small chorus. He had only a pitiably little orchestra. Suppose that today a few trained singers of great ability and Bach's orchestra were at hand; that the oboi da caccia were not missing; that the common oboe of 1918 resembled in power and quality of tone the oboe of 1729; that Bach himself were the organist. The audience would not be the same in education, environment, mood and disposition. It might have a devout spirit, but its devotional frame of mind could not possibly be that of the congregation at Leipsic. Even the chorals have not the same intense significance. It is impossible to revive the conditions for which Bach wrote. It may furthermore be said that a performance in a concert hall probably never entered Bach's mind.

Dr. Muck had devoted much of his time and all of his skill to a reverential reconstruction of the score. The result was as interesting as it was effective, but it could not transport the players or hearers back to the Leipsic of the composer's period. Nor was it successful in relieving the inherent monotony of many pages, but this was not Dr. Muck's intention.

There are two ways of considering a performance of the Passion Music: one is to view it as a religious service; the other is to treat it as one would treat any concert work. If the music is to be regarded as any other sacred composition performed in a concert hall and without religious services, the performance of the whole work is a mistake. Certain solos, irksome to the singer, boresome as music, without truly emotional or religious significance, seldom expressive of the text, might be omitted with advantage to the composer. Did anyone yesterday afternoon find musical pleasure or religious benefit in the soprano solos in the first part? Only those who believe in the plenary inspiration of Bach would insist on the performance of every page. Bach could be as dull as any Kapellmeister in Eisleven. The purely decorative arias in the Passion Music might well be omitted. Even Mme. Hinkle, with her excellent voice and art, coul dnot turn the long aria in the second part into a thing of beauty, or hardly mitigate its barbaric ugliness.

When the Matthew Passion was first performed at Leipsic there were probably religious exercises between the two parts. In a concert hall the performance must be considered as a performance of any sacred composition.

It may then be said that the performance yesterday was an extraordinarily impressive one, admirable in nearly all respects, one not likely to be surpassed here in the coming years. It was far superior to any one that we have heard in Germany. Mr. Townsend had brought the chorus to a high degree of proficiency. The tonal quality and the plasticity of the great body of singers were remarkable. Dr. Muck in the final rehearsals had so completed the preparation that Mr. Schmidt, called suddenly to conduct, found his task greatly lessened. Nevertheless, he should be warmly praised for carrying out so well Dr. Muck's intentions. In the second part there were times when the accompaniment of solo singers in arias was not sufficiently subdued, but these instances were not many.

Mr. Murphy's reading of the narrator's music was a constant delight; his enunciation was so clear, his diction had so great significance. Not too dramatic, he steered clear of sentimentalism. Mr. Werrenrath's singing of the music of Jesus was marked by rare dignity, by an expressiveness that was intelligent as well as emotional. Mme. Alcock again displayed a beautiful voice and vocal and aesthetic understanding. Nor should Mr. Longy's playing of the oboe obbligato in the first part be forgotten.

There was a large and deeply interested audience. The performance will be repeated with the same singers next Tuesday.

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Seizure of Papers at Home of Dr. Muck May Lead to re Arrests

NEW ARRESTS IN MUCK CASE HINTED AT

Traveler 3/27

Report Follows Seizing of Papers in Home of Musician

Mrs. Karl Muck, wife of the famous orchestra leader held as an alien enemy. She came to this country with him in 1906. The picture was taken soon after her arrival here. She appears to be greatly shocked at her husband's detention.

Government officials were busy today with papers taken from the home of Dr Karl Muck which may involve others in Boston besides the musician. Dr Muck is being detained at the East Cambridge jail and it is likely he will remain there until disposition of his case is made at Washington.

Dr. Muck did not rest well his first night in confinement and it was evident this morning that his situation has distressed him despite his smiles and calm

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(Continued from Page One.)

of yesterday. His breakfast was taken into him again today, and he will not be confined to the jail diet while in East Cambridge.

Diplomatic Battle

A dispatch from New York that Hans Sulzer, the Swiss minister to the United States, will interfere in behalf of Dr. Muck in case he is called upon, has added another interesting feature to the detention. The Swiss minister stated that Dr. Muck is a citizen of Switzerland and entitled to protection by the legation at Washington.

Department of justice officials here stated that they are fully prepared to answer any complaints which may be made by the Swiss legation at Washington on the ground that Dr. Muck is a citizen of Switzerland. They report that his claim was gone into at great detail before Dr. Muck was detained.

In case Dr. Muck asks aid from Sulzer, a diplomatic battle regarding the conductor's nationality may arise.

Dr Muck is a model prisoner, according to guards at the East Cambridge jail.

He expressed keen disappointment in not being allowed to conduct at the concert at Symphony Hall yesterday afternoon and last night.

Although he had never smoked a pipe he took to one when he found there was a jail rule forbidding the use of cigarettes or cigars. After smoking several pipe loads of tobacco he appeared to enjoy it.

Useful articles have been removed from Dr. Muck's room in his Fenway street house to his cell.

May Be Interned

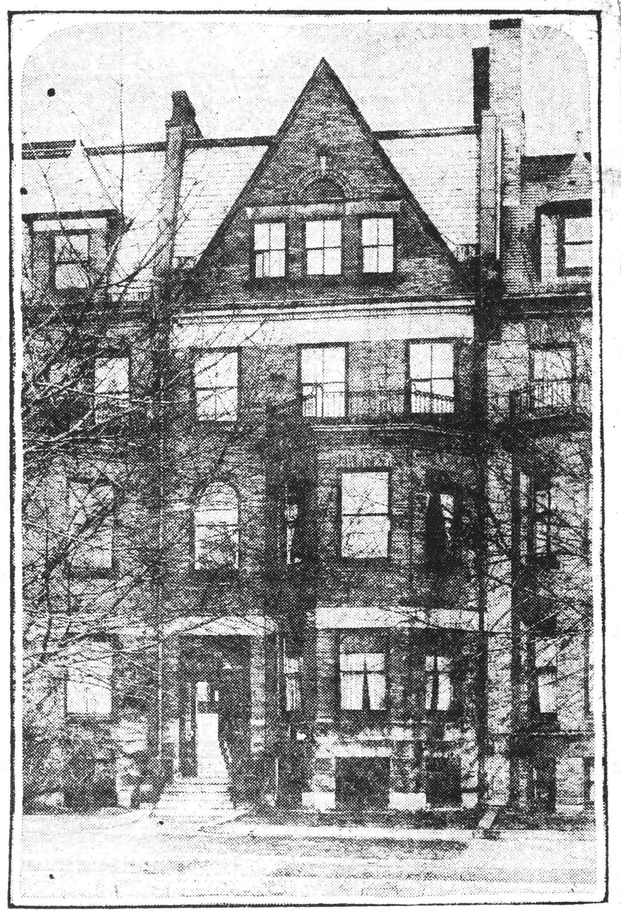
Government officials here maintain silence in regard to definite charges which the government may have against Dr. Muck. Department of justice men continue to maintain that his detention is considered important and there is little chance he will be released.

One report was that Dr. Muck will be sent to Fort Oglethorpe, Ga., where a great many important enemy aliens are interned.

Maj. Henry L. Higginson, who at the time of the "Star Spangled Banner" incident came quickly to Dr. Muck's rescue, has not declared himself regarding the latest development and musical people are all waiting to see what is going to happen. Some have manifested an interest in seeing that the famous conductor is given every consideration a man in his predicament can be, but that is as far as they go.

Dr. Muck is now being held as an enemy alien. In case the government makes direct charges that he has violated the espionage act he will be arrested and arraigned in court for trial. In this case he would be allowed to employ counsel. As long as he is merely detained as an enemy alien he cannot be represented by attorney. It is understood that Mrs. Muck has talked with a Boston lawyer regarding the case.

Before Dr. Muck departed yesterday from the federal building he learned that department of justice agents had visited his home and other places frequented by him and had seized correspondence and papers.



The house at 50 Fenway, Back Bay, owned and occupied by Dr. Karl Muck and Mrs. Muck. The musician purchased the property in 1914 for $30,000, according to the press reports of that time.

Suspect Kaiser Had Object in Sending Dr. Muck to U. S.

So far as is known there is no direct evidence to prove when Emperor William made it possible for Dr. Muck to come to America that the move was part of the German campaign which in 1914 was to take on its cruel military aspect, but examination of German methods indicate clearly that Germany considered Dr. Muck could do much to make Germany popular in the United States.

German propaganda has been pushed in America in devious ways; by scientists, by professors, by financiers. Dr. Muck, a great musician, had easy access to people and groups in the United States where a good word for Germany could be counted on to do much good in such an emergency as a world war.

Missed No Opportunity

The Kaiser missed no opportunity to send his missionaries into the world and there is small wonder that one of the first statements credited to Dr. Muck upon his arrival in Boston in the fall of 1906 was:

"I have had many splendid offers to come to America. So many tried to prevent me from coming I had a personal interview with Kaiser Wilhelm and it was through his influence that I was finally able to sign the contract. The Kaiser was very much in favor of my coming here. It was he who encouraged me to make the decision, and it was through his personal influence that the barriers which seemed to hinder my acceptance were overcome."

Made It Possible

Musical people in Berlin did not want to lose Dr. Muck from the Royal orchestra. He had won a supreme reputation all over Europe as a conductor, and there was much opposition to his going away. But Kaiser William wished it, and not only made it possible for the musician to come for the first year, but for him to remain for two years.

Comment in American papers at the time it was announced that Emperor William had permitted Dr. Muck to remain with the Boston orchestra for a second season were the sort which tended to greatly strengthen the friendship for Germany of a class of Americans the Kaiser seemed to wish to cultivate. The following, taken from the press of the day, is an example:

Diplomatic Move

"Incidentally, it was one of the most diplomatic and graceful things the Kaiser ever did. From every part of the United States has come praise of this act of international courtesy."

In the light of today's events the "courtesy" of the Kaiser might be interpreted as a master stroke of developing the German propaganda in America. Opening the road for world conquest with such men as Dr. Muck might be credited as a superlative move in international intrigue, even if the great musician himself was ignorant that he was part of the preparation.

Reputation International

Dr. Muck has made as brilliant a musical reputation upon this side of the Atlantic as he won on the other. His splendid artistic work with the Boston orchestra had widened his reputation so it is international. In all the principal cities of America Dr. Muck won admiration for himself and for Germany. During the troubled days of the Boston Symphony Orchestra last fall, how strong Dr. Muck was with musical people was attested by the crowds which supported him and cheered him every time he raised his magic baton to lead his orchestra.

And while all these honors were coming to him Dr. Muck never let it be forgotten that he was of the German school. He took unlimited pride in his Boston orchestra, but he did not hesitate to let people know that the musicians who composed it were for the most part Europeans, and Europeans from the fatherland. Dr. Muck's musical career was established in Germany, his record of early musical triumphs is the story of the seasons in the great musical centres of the central powers.

Favorite in Berlin

At Berlin he was a favorite and the Kaiser was his particular friend and admirer.

It is not likely that Dr. Muck knew during his first visit to Boston that the German Emperor planned to later make a bid for world dominion by the force of blood and iron, but he was no less an important factor in creating the sentiment which for so many months kept many good Americans blinded regarding the merits of the struggle which is now being waged.

At the same time Dr. Muck knows something besides his music. He studied at Heidelburg and Leipsic and was awarded the degree of doctor of philosophy by the University of Leipsic when he was but 21 years old.

Called Him Bavarian

His wife, before her marriage, was Fraulein Anita Portugall of Graz, the capital of Styria, and her father was mayor Graz for years. Her mother still lives there and she has visited her home frequently. Mrs. Muck is regarded as a woman of great intellect and had won a reputation as an author in Germany.

Mrs. Muck Sees Husband in Jail

Mrs. Karl Muck visited her husband today for the first time since he has been in jail. She obtained a pass from United States Marshal Mitchell. She told her husband she was greatly concerned over his comfort and expressed the hope he had obtained some rest.

When Mrs. Muck arrived at the jail she was shown every courtesy and was allowed to talk with her husband for some time. She brought newspapers, magazines and things to eat.

very kind to us."

Upon his return to Europe Dr. Muck was largely responsible for having the German conductor, Max Fiedler of Hamburg, who had been a student with him at Leipsic, take his place in Boston. The Emperor approved of the appointment of Fiedler.

After Dr. Muck's return to America, in 1912, he quickly regained all his popular favor in Boston and other metropolitan centres. Where, with music and harmony, he increased German popularity among an important class of Americans.

Dr. Muck returned to America, Oct. 7, 1914, after having been detained in Berlin a month to work in the war office. When he arrived in New York he immediately denied reports of German atrocities in Belgium, and said he had seen men who had been maltreated by the Belgians.

He said he had seen three German soldiers who had their eyes gouged out by Belgians, and told many other incidents of the sort.

During this period before America entered the war Dr. Muck was one of Germany's most staunch supporters.

continuation

A significant comment credited to Mrs. Muck upon her arrival in America in 1906, in view of Dr. Muck's claim that he is a Swiss, was:

"Dr. Muck is a Bavarian."

When the conductor arrived in America in 1906 he could speak but little English, but upon his return here in 1914 he was master of it. Mrs. Muck learned English as a child. On March [illegible] Dr. Muck purchased the to[illegible] brick house at 50 Fenway, tor[illegible] and has lived there since.

Friend of Muensterberg

An interesting comment, taken from a newspaper file of 1906 and telling of the arrival of the Mucks in Boston was:

"Society women will take Mrs. [illegible] in hand and make her one of th[illegible]selves."

In many newspapers of that day Dr. Muck was referred to as Herr Dr. Muck.

The Swiss legation at Washington has said that Dr. Muck is a Swiss, but this does not account in any way for the fact that he was much better acquainted with German diplomats in America than he was with Swiss diplomats, until the Germans were given their papers.

Before the war Dr. Muck was a great favorite in Boston. He was dined and wined. Upon his departure for Berlin after conducting the Boston orchestra for two years, he was given a remarkable banquet by the Deutscher Verein of Harvard. President Eliot, Prof. Muensterberg, Maj. Higginson and other dignitaries were present.

At this banquet Prof. Muensterberg said:

"It is the object of the Germans in this country to introduce aestheticism, especially with harmony and music."

Spoke for Successor

During the evening a prominent man said:

"The Emperor of Germany has been

Transcript March 28, 1918

DR. KARL MUCK'S ARREST APPROVED

Specially for The Christian Science Monitor

BOSTON, Mass. — Approval by Thomas W. Gregory, Attorney-General of the United States, of the arrest of Dr. Karl Muck by the United States authorities in this city was received today at the Federal Building by John J. Mitchell, United States Marshal. Attorney-General Gregory stated that the action in arresting Dr. Muck under Article 12 of the proclamation of President Wilson, issued April 6, 1917, met with the approbation of the department. This article gave officials of the United States authority to apprehend any person believed to be, when at large, a menace to the people of the United States.

Dr. Muck remained in East Cambridge jail today, and at noon a special luncheon was served him by one of his friends living in the Back Bay section of the city.

Dr. Muck's Successor

BOSTON, Mass.—Ernest Schmidt, who as assistant conductor of the Boston Symphony Orchestra, succeeds to the duties of Dr. Karl Muck, first came to Boston in the fall of 1914. He took the place of Otto Urak, who was assistant conductor of the orchestra the two previous seasons.

The post of assistant conductor was first formally instituted when Dr. Muck came for his second engagement with the orchestra in the fall of 1912. Mr. Schmidt came to Boston from Darmstadt, Germany, where he was con[illegible] master in an orchestra and the dir[illegible] of a choral society.

He has taken Dr. Muck's plac[illegible] number of occasions in Boste[illegible] bridge and other cities.

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Herald March 28, 1918

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Transcript March 28-1918

U. S. CONSIDERS DR. MUCK DANGER TO PUBLIC PEACE

ATTORNEY GENERAL GREGORY TELEGRAPHS INSTRUCTIONS TO MARSHAL MITCHELL—MRS. JOHN L. GARDNER VISITS THE PRISONER

A telegram was received by United States Marshal Mitchell today from Attorney General Gregory at Washington in which it is stated that Dr. Karl Muck is a danger to the public peace and safety of the United States. The marshal was further instructed from Washington to keep the prisoner in a hygienic place.

A representative of Mrs. John L. Gardner called at the office of Marshal Mitchell and secured a pass for the admittance of Mrs. Gardner today to the East Cambridge Jail to see Dr. Muck. Mrs. Muck is absent from Boston, and Mrs. Gardner decided to help cheer the prisoner by her visit.

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Dr. Muck has two pipes now, one a French briar and the other a long-stemmed German meerschaum, and, with a large can of pipe tobacco, smokes first one and then the other with apparent enjoyment. He is a great reader, and spends the greater part of his time in smoking and reading, taking but little exercise in the jail yard.

Assistant United States District Attorney Judd Dewey today denied the rumor that the arrest of Dr. Muck was the result of any information furnished by members of the Boston Symphony Orchestra who are jealous of the leader's connection with the orchestra. Mr. Dewey declared that his attention had not been previously called to any trouble among musicians relative to Dr. Muck's affairs.

The arrest of Dr. Muck was made under Section 12 of the President's Proclamation of April 6, 1917.

Post March 28-1918

GOING THROUGH MUCK'S PAPERS

Conductor Learns to Smoke a Pipe in Jail

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, under arrest as an alien enemy, yesterday smoked a pipe for the first time in his life. At the East Cambridge jail, where he is the best known prisoner confined there for many years, no cigarettes are allowed by the regulations, and Sheriff Fairbairn refused to let down the bars in favor of the orchestra leader. So it being plainly a case of a pipe or nothing, the conductor chose the briar. And after a few wry faces, when he possibly was comparing it with his well-loved "weed," he decided it wasn't so bad, and even appeared to enjoy it. He didn't have to christen a "T. D.," such as are supplied to impecunious prisoners. He bought a French briar of his own.

Dr. Muck's first day in jail was passed very quietly. He had three callers, Mrs. Anita Muck, his wife, Manager Ellis of the Symphony Orchestra and C. J. Foley, Mr. Ellis' secretary.

At the federal building yesterday there appeared to be small chance of further developments in the case for several days at least. Agents of the Department of Justice are going through the mass of correspondence and documents that were seized at Dr. Muck's home and elsewhere, and until this task is finished it is believed Assistant United States District Attorney Dewey will not act.

Advertiser March 29-'18

AWAIT REPORT TO DECIDE MUCK'S FATE

Musician Will Not Be Interned Before U. S. Attorney Acts

The internment of Dr. Karl Muck, director of the Boston Symphony Orchestra, held as an alien enemy in the East Cambridge Jail, now depends on the report to be submitted to the Department of Justice by the United States Attorney here.

Department of Justice officials in Washington last night announced that the internment of the Boston musician will be definitely decided upon only after the report is received.

A dispatch from Washington gave the information that only a preliminary report had been submitted by the Government investigators. The Department of Justice, according to the dispatch, refused to divulge the contents of this report.

It is understood, however, that the officials are in possession of all the information in the case, which they have gleaned from evidence obtained at Dr. Muck's home, are now in a position to make their report.

Following the search at the Muck home yesterday it was stated that the evidence contained in the papers seized implicated other prominent Bostonians, whose identity the Federal officials refused to reveal.

Armed with three search warrants, the officials conducted exhaustive searches at two places long regarded with suspicion by the government agents.

At the Muck home, No. 50 Fenway, the searching officials did not ask Mrs. Muck, the prisoner's wife, to assist in locating the desired documents.

Following an executive session of the raiding officials in the office of the United States District Attorney in the Federal Building, it was said that the names of the persons appearing in the correspondence will be fully investigated by the government.

The fact that Dr. Muck had engaged counsel to direct his fight for freedom was not regarded seriously yesterday, as allen enemies are not entitled to a hearing necessitating the presence of an attorney.

The conductor spent an uneventful day in the East Cambridge jail yesterday, struggling with a clay pipe he had to smoke instead of the expensive cigarettes with which he usually indulges his craving for the weed.

Globe March 28, 1918

MRS GARDNER VISITS DR MUCK AT EAST CAMBRIDGE

Dr Karl Muck, Symphony Orchestra leader, now confined in the East Cambridge Jail as an enemy alien, was visited yesterday by Mrs John L. Gardner, accompanied by Mr Foley, secretary to Dr Muck. Mrs Muck, it is understood, has gone to New York and Mrs Gardner was granted a permit by United States Marshal Mitchell to visit the prisoner.

The marshal yesterday received a telegram from Atty Gen Gregory instructing the Boston official to hold Dr Muck in a hygienic place and stating that "Muck's presence at large was a danger to the public peace and the safety of the United States."

Post March 29-1918

SCRUTINIZING MUCK PAPERS

Officials May Not Act for Several Days

Federal officials are still busy going over the mass of correspondence and documents seized in connection with the arrest of Dr. Karl Muck, conductor of the Symphony Orchestra, and it is believed that there will be few developments in the next day or two.

Passes were secured at the office of United States Marshal Mitchell for Mrs. John L. Gardner and Charles J. Foley, secretary of Manager Ellis of the orchestra. Later Mrs. Gardner and Mr. Foley motored over to East Cambride jail, where they immediately went into a conference in the guardroom with the prisoner. Mrs. Muck did not visit her husband yesterday as, it is understood, she is out of town. The visitors brought several hampers of fruit and other food.

Monitor March 29, 1918

DR. KARL MUCK AT WAR OPENING

Current Comment When Boston Symphony Orchestra Conductor Returned From Germany Called Him Patriot

Specially for The Christian Science Monitor

BOSTON, Mass.—In connection with the arrest of Dr. Karl Muck under the enemy alien proclamation of President Wilson, it may be recalled that certain news comment was published in Boston in October, 1914, relative to the Boston Symphony Orchestra conductor's return from Germany. This comment, which seems, in part, at least, to have had the sanction of the Symphony Orchestra management, was printed the day after the conductor reached Boston to assume the direction of the concerts of 1914-15. Excerpts from an account of the conductor's arrival which appeared in a Boston newspaper are as follows:

"Dr. Muck came directly from Berlin, where he had spent the greater part of the time since he left Bayreuth in the middle of August. Shortly before sailing he went to his summer home in Doblebad, in Southern Austria. When Germany ordered the mobilization of its army Saturday, Aug. 1, Dr. Muck was conducting the second performance of 'Parsifal' in Bayreuth. Up to the very beginning of the performance there was much doubt whether it could be given, but finally word came that none of the members of the orchestra need leave Bayreuth before the end of the performance. A good part of the orchestra was in the army within 24 hours.

"Dr. Muck expressed himself as being unwilling to discuss the war. An intense patriot and an absolute believer in his country, he naturally feels very deeply on the subject. He is bitterly disappointed that he is unable to serve Germany in some capacity.

"It was through Dr. Muck's efforts that nearly all of the younger Germans in the orchestra who were in Germany last summer were released from their military duty and were able to return to their work here in Boston. There were, however, several musicians whom he had engaged to fill vacancies in the orchestra who have been unable to come because of being in the army. These places have been filled satisfactorily and there will be no lessening of the artistic value of the orchestra."

Legal aid was secured on Thursday for Dr. Muck, the attorney being Cliff Rogers Clapp, one of the counsel for Maj. Henry L. Higginson, founder of the orchestra.

After a conference with Dr. Muck at the jail in Cambridge, Mr. Clapp said that he did not intend to appear in any criminal proceedings, except possibly to go over what evidence might be submitted by Dr. Muck to support the contention that he has not been active in the German cause.

Traveler March 29-1918

NO UPHEAVAL

Notwithstanding the opinion of the New York Sun, there will be no "social upheaval" in Boston because of the arrest of Dr. Muck. The only upheaval worth recording in this city at the present time is a Boston-wide upheaval in behalf of the world against the Hun, accompanied by a tremendous purpose to make the Liberty loan drive a success in New England's capital.

"Social upheavals," whatever importance they may carry in time of peace, pass unnoticed in time of war, when rich and poor, influential and unimportant, are marching and fighting side by side, while their mothers, sisters, wives and sweethearts are working and praying side by side at home.

New York, for example, formerly had a "400" and was obviously proud of. Today she doesn't know whether her inner social circle contains 400 or 4000, and any woman who carries her domestic tribulations into a divorce court of the metropolis has a fair chance of being classified by the press as "a well known member of society."

American March 29—1918

MUCK'S ARREST LEADS TO TALK OF WIRELESS

Discussion in the Back Bay today of the case of Dr. Karl Muck, the Symphony orchestra director, now held in East Cambridge jail as an alien enemy, developed rumors of a wireless outfit which is said to have been operated in or from a Back Bay dwelling.

Federal authorities decline to discuss this report in any way.

But at several society functions the reported wireless outfit has been and still is the subject of interested speculation.

According to the story told across the tea tables the person using this wireless is a skilled operator of this means of aerial communication.

This person is also accredited with extreme cunning in covering up the wireless trail, even going to the extent of having a man chop wood on the premises, while the wireless was being operated, in order that the noise of the wood-chopping might drown, or at least detract from, the sound of the wireless.

The Back Bay discussion also turned upon probable location of the operating end of the wireless outfit. One report was that it was located in the basement of a house. Another report established it in a fireplace.

It was assumed in this discussion that a person resourceful and daring enough to operate such a wireless would be equally resourceful in methods of concealment.

Mrs. Muck arrived at the jail shortly before noon today and made a short call on her husband. She brought him, among other things, a bag of pretzels, of which the doctor is said to be very fond.

The couple conversed about family matters for some time in the presence of Sheriff Fairbairn and Mrs. Muck left in her automobile for Boston. Mrs. Muck had been in New York for a few days.

Record March 29-1918

SEE MOVE TO SEIZE MUCK'S PROPERTIES

Pending the Federal investigation of Dr. Karl Muck's activities, a Presidential warrant has been issued for his stay in custody, and he will remain in the East Cambridge jail until the case against him is completed. The issuance of the Presidential warrant indicates the seriousness of the charges against Dr. Muck by the Department of Justice.

It is probable that Dr. Muck will be taken to the Federal Building from the East Cambridge jail late this afternoon for conference with Asst. Dist. Atty. who has charge of the case. What this conference might portend was not indicated.

For a considerable time this morning Mr. Dewey and Asst. Dist. Atty. Shea were in conference on the Muck case with Marshal Mitchell.

Seizure Action

Following the warrant, it is expected that action will be started to seize Dr. Muck's property holdings in Boston, including his home in the Fenway and his securities. As yet no such order has been received, but it is the general opinion that the U. S. Attorney General is in possession of material which is sufficient to render a final judgment against the musician and to order his detention until further proceedings are begun.

Clift Rogers Clapp, attorney for Maj. Henry L. Higginson in affairs of the Boston Symphony Orchestra, conferred with Dr. Muck at East Cambridge and stated that he did not represent the orchestra leader in any criminal case nor did he think there would be any court proceedings in which he would appear. Dr. Muck is not detained as a criminal, he said, but under the President's proclamation defining alien enemies. This was the first appearance of counsel in the case.

Government officials are also thought to be watching a prominent woman educator, who is suspected of spreading German propaganda. The woman, it is thought, has been under suspicion for some time, and may shortly be placed under arrest. Her case, however, is not thought to have any connection with that of Dr. Muck.

Herald - March 28, 1918

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Post March 28-1918

GOING THROUGH MUCK'S PAPERS

Conductor Learns to Smoke a Pipe in Jail

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, under arrest as an alien enemy, yesterday smoked a pipe for the first time in his life. At the East Cambridge jail, where he is the best known prisoner confined there for many years, no cigarettes are allowed by the regulations, and Sheriff Fairbairn refused to let down the bars in favor of the orchestra leader. So it being plainly a case of a pipe or nothing, the conductor chose the briar. And after a few wry faces, when he possibly was comparing it with his well-loved "weed," he decided it wasn't so bad, and even appeared to enjoy it. He didn't have to christen a "T. D.," such as are supplied to impecunious prisoners. He bought a French briar of his own.

Dr. Muck's first day in jail was passed very quietly. He had three callers, Mrs. Anita Muck, his wife, Manager Ellis of the Symphony Orchestra and C. J. Foley, Mr. Ellis' secretary.

At the federal building yesterday there appeared to be small chance of further developments in the case for several days at least. Agents of the Department of Justice are going through the mass of correspondence and documents that were seized at Dr. Muck's home and elsewhere, and until this task is finished it is believed Assistant United States District Attorney Dewey will not act.

Advertiser March 28-'18

AWAIT REPORT TO DECIDE MUCK'S FATE

Musician Will Not Be Interned Before U. S. Attorney Acts

The internment of Dr. Karl Muck, director of the Boston Symphony Orchestra, held as an alien enemy in the East Cambridge Jail, now depends on the report to be submitted to the Department of Justice by the United States Attorney here.

Department of Justice officials in Washington last night announced that the internment of the Boston musician will be definitely decided upon only after the report is received.

A dispatch from Washington gave the information that only a preliminary report had been submitted by the Government investigators. The Department of Justice, according to the dispatch, refused to divulge the contents of this report.

It is understood, however, that the officials are in possession of all the information in the case, which they have gleaned from evidence obtained at Dr. Muck's home, are now in a position to make their report.

Following the search at the Muck home yesterday it was stated that the evidence contained in the papers seized implicated other prominent Bostonians, whose identity the Federal officials refused to reveal.

Armed with three search warrants, the officials conducted exhaustive searches at two places long regarded with suspicion by the government agents.

At the Muck home, No. 50 Fenway, the searching officials did not ask Mrs. Muck, the prisoner's wife, to assist in locating the desired documents.

Following an executive session of the raiding officials in the office of the United States District Attorney in the Federal Building, it was said that the names of the persons appearing in the correspondence will be fully investigated by the government.

The fact that Dr. Muck had engaged counsel to direct his fight for freedom was not regarded seriously yesterday, as alien enemies are not entitled to a hearing necessitating the presence of an attorney.

The conductor spent an uneventful day in the East Cambridge jail yesterday, struggling with a clay pipe he had to smoke instead of the expensive cigarettes with which he usually indulges his craving for the weed.

Globe March 28, 1918

MRS GARDNER VISITS DR MUCK AT EAST CAMBRIDGE

Dr Karl Muck, Symphony Orchestra leader, now confined in the East Cambridge Jail as an enemy alien, was visited yesterday by Mrs John L. Gardner, accompanied by Mr Foley, secretary to Dr Muck. Mrs Muck, it is understood, has gone to New York and Mrs Gardner was granted a permit by United States Marshal Mitchell to visit the prisoner.

The marshal yesterday received a telegram from Atty Gen Gregory instructing the Boston official to hold Dr Muck in a hygienic place and stating that "Muck's presence at large was a danger to the public peace and the safety of the United States."

Post March 29-1918

SCRUTINIZING MUCK PAPERS

Officials May Not Act for Several Days

Federal officials are still busy going over the mass of correspondence and documents seized in connection with the arrest of Dr. Karl Muck, conductor of the Symphony Orchestra, and it is believed that there will be few developments in the next day or two.

Passes were secured at the office of United States Marshal Mitchell for Mrs. John L. Gardner and Charles J. Foley, secretary of Manager Ellis of the orchestra. Later Mrs. Gardner and Mr. Foley motored over to East Cambride jail, where they immediately went into a conference in the guardroom with the prisoner. Mrs. Muck did not visit her husband yesterday as, it is understood, she is out of town. The visitors brought several hampers of fruit and other food.

Monitor March 29, 1918

DR. KARL MUCK AT WAR OPENING

Current Comment When Boston Symphony Orchestra Conductor Returned From Germany Called Him Patriot

Specially for The Christian Science Monitor

BOSTON, Mass.—In connection with the arrest of Dr. Karl Muck under the enemy alien proclamation of President Wilson, it may be recalled that certain news comment was published in Boston in October, 1914, relative to the Boston Symphony Orchestra conductor's return from Germany. This comment, which seems, in part, at least, to have had the sanction of the Symphony Orchestra management, was printed the day after the conductor reached Boston to assume the direction of the concerts of 1914-15. Excerpts from an account of the conductor's arrival which appeared in a Boston newspaper are as follows:

"Dr. Muck came directly from Berlin, where he had spent the greater part of the time since he left Bayreuth in the middle of August. Shortly before sailing he went to his summer home in Doblebad, in Southern Austria. When Germany ordered the mobilization of its army Saturday, Aug. 1, Dr. Muck was conducting the second performance of 'Parsifal' in Bayreuth. Up to the very beginning of the performance there was much doubt whether it could be given, but finally word came that none of the members of the orchestra need leave Bayreuth before the end of the performance. A good part of the orchestra was in the army within 24 hours.

"Dr. Muck expressed himself as being unwilling to discuss the war. An intense patriot and an absolute believer in his country, he naturally feels very deeply on the subject. He is bitterly disappointed that he is unable to serve Germany in some capacity.

"It was through Dr. Muck's efforts that nearly all of the younger Germans in the orchestra who were in Germany last summer were released from their military duty and were able to return to their work here in Boston. There were, however, several musicians whom he had engaged to fill vacancies in the orchestra who have been unable to come because of being in the army. These places have been filled satisfactorily and there will be no lessening of the artistic value of the orchestra."

Legal aid was secured on Thursday for Dr. Muck, the attorney being Cliff Rogers Clapp, one of the counsel for Maj. Henry L. Higginson, founder of the orchestra.

After a conference with Dr. Muck at the jail in Cambridge, Mr. Clapp said that he did not intend to appear in any criminal proceedings, except possibly to go over what evidence might be submitted by Dr. Muck to support the contention that he has not been active in the German cause.

Traveler March 29-1918

NO UPHEAVAL

Notwithstanding the opinion of the New York Sun, there will be no "social upheaval" in Boston because of the arrest of Dr. Muck. The only upheaval worth recording in this city at the present time is a Boston-wide upheaval in behalf of the world against the Hun, accompanied by a tremendous purpose to make the Liberty loan drive a success in New England's capital.

"Social upheavals," whatever importance they may carry in time of peace, pass unnoticed in time of war, when rich and poor, influential and unimportant, are marching and fighting side by side, while their mothers, sisters, wives and sweethearts are working and praying side by side at home.

New York, for example, formerly had a "400" and was obviously proud of. Today she doesn't know whether her inner social circle contains 400 or 4000, and any woman who carries her domestic tribulations into a divorce court of the metropolis has a fair chance of being classified by the press as "a well known member of society."

American March 29-1918

MUCK'S ARREST LEADS TO TALK OF WIRELESS

Discussion in the Back Bay today of the case of Dr. Karl Muck, the Symphony orchestra director, now held in East Cambridge jail as an alien enemy, developed rumors of a wireless outfit which is said to have been operated in or from a Back Bay dwelling.

Federal authorities decline to discuss this report in any way.

But at several society functions the reported wireless outfit has been and still is the subject of interested speculation.

According to the story told across the tea tables the person using this wireless is a skilled operator of this means of aerial communication.

This person is also accredited with extreme cunning in covering up the wireless trail, even going to the extent of having a man chop wood on the premises, while the wireless was being operated, in order that the noise of the wood-chopping might drown, or at least detract from, the sound of the wireless.

The Back Bay discussion also turned upon probable location of the operating end of the wireless outfit. One report was that it was located in the basement of a house. Another report established it in a fireplace.

It was assumed in this discussion that a person resourceful and daring enough to operate such a wireless would be equally resourceful in methods of concealment.

Mrs. Muck arrived at the jail shortly before noon today and made a short call on her husband. She brought him, among other things, a bag of pretzels, of which the doctor is said to be very fond.

The couple conversed about family matters for some time in the presence of Sheriff Fairbairn and Mrs. Muck left in her automobile for Boston. Mrs. Muck had been in New York for a few days.

Record March 29-1918

SEE MOVE TO SEIZE MUCK'S PROPERTIES

Pending the Federal investigation of Dr. Karl Muck's activities, a Presidential warrant has been issued for his stay in custody, and he will remain in the East Cambridge jail until the case against him is completed. The issuance of the Presidential warrant indicates the seriousness of the charges against Dr. Muck by the Department of Justice.

It is probable that Dr. Muck will be taken to the Federal Building from the East Cambridge jail late this afternoon for conference with Asst. Dist. Atty. who has charge of the case. What this conference might portend was not indicated.

For a considerable time this morning Mr. Dewey and Asst. Dist. Atty. Shea were in conference on the Muck case with Marshal Mitchell.

Seizure Action

Following the warrant, it is expected that action will be started to seize Dr. Muck's property holdings in Boston, including his home in the Fenway and his securities. As yet no such order has been received, but it is the general opinion that the U. S. Attorney General is in possession of material which is sufficient to render a final judgment against the musician and to order his detention until further proceedings are begun.

Clift Rogers Clapp, attorney for Maj. Henry L. Higginson in affairs of the Boston Symphony Orchestra, conferred with Dr. Muck at East Cambridge and stated that he did not represent the orchestra leader in any criminal case nor did he think there would be any court proceedings in which he would appear. Dr. Muck is not detained as a criminal, he said, but under the President's proclamation defining alien enemies. This was the first appearance of counsel in the case.

Government officials are also thought to be watching a prominent woman educator, who is suspected of spreading German propaganda. The woman, it is thought, has been under suspicion for some time, and may shortly be placed under arrest. Her case, however, is not thought to have any connection with that of Dr. Muck.

INFORMATION OBSCURED

Advertiser March 29 –

PRESIDENTIAL WARRANT FOR MUCK ISSUED

Washington Officials Say the Charges Against Director Are Serious

MRS. GARDNER VISITS PRISONER AT JAIL

Presents Musician with a Supply of Jams, Jellies and Cakes

A special Washington dispatch to the Boston Daily ADVERTISER stated that a presidential warrant on which Dr. Karl Muck, the director of the Boston Symphony Orchestra, now in custody as an enemy alien will be held pending further investigation of evidence, was issued through the Department of Justice late yesterday.

In issuing the warrant the Department of Justice officials said that the preliminary reports which they admitted having received from their Boston agents were of such a serious nature as to make its issuance advisable.

Dr. Muck, it was stated, will be held pending final decision on the evidence presented against him. While giving no hint as to what the decision will be, the officials said the Boston conductor would be interned at Fort Oglethorpe for the duration of the war should it prove adverse to him.

GIVE SERIOUS SUSPICIONS.

The issuance of a presidential warrant means that the suspicions entertained against Dr. Muck are of a serious nature.

It was stated here last night that the issuance of the warrant means that Dr. Muck faces specific charges by the Department of Justice. If the evidence brought out in the final investigation tallies with that obtained in the preliminary investigation the internment of the musical director will bring the case to a close.

It was said last night that in the past presidential warrants have been issued in the cases of twenty or thirty aliens brought before the Federal officials. Out of these a number have been released. It is still possible, therefore, that Dr. Muck may escape internment.

Clift Rogers Clapp, of 60 State street, Major Henry L. Higginson's attorney and legal representative of the Boston Symphony Orchestra, yesterday afternoon conferred with Dr. Muck at the East Cambridge jail.

Although declining to say what legal action may be taken in the prisoner's case, the lawyer stated that he was his only legal representative at the present. He said his visit to the jail was in behalf of the Boston Symphony Orchestra.

Together with the announcement yesterday of Attorney-General Gregory's telegram to United States Marshal Mitchell to the effect that Dr. Muck's "presence at large is a danger to the public peace and safety of the United States," it became known that a prominent woman educator, suspected of being involved in pro-German propaganda, is also being watched by government officials.

This woman, it was said, has been under surveillance for some time and may face arrest. With the information that the investigation of the woman's activities is being conducted by agents of another government department it was indicated by the Federal officials that her case is not in any way connected with that of Dr. Muck.

United States Attorney Judd Dewey refused to make any statement yesterday. Although officials refused to comment on the new suspect, it is understood that the woman has been engaged in pro-German activities since the United States entered the war. It was not said whether her name was found in Dr. Muck's papers seized by the Department of Justice officials.

MRS. GARDNER VISITS MUCK.

It was revealed yesterday that Muck's arrest was made under section 12 of the President's proclamation of April 6, 1917, which states that an alien enemy reasonably suspected of aiding the enemy is subject to summary arrest and confinement in such penitentiary, prison, jail, military camp or other place of detention as may be directed by the President.

Amonog the visitors to the East Cambridge Jail yesterday were Mrs. "Jack" Gardner, who presented Dr. Muck with a supply of jams, jellies and cakes, and several Back Bay patronesses of art who conversed with the musician about Bach's "Passion according to Matthew."

Herald March 29 – 1918

MAJ. HIGGINSON'S LAWYER MUCK'S

R. Clapp Calls on Detained Orchestra Leader in Cambridge Jail

QUESTION OF SOCIAL STATUS IS RAISED

Clift Rogers Clapp, an attorney at 60 State street, conferred with Dr. Karl Muck at the East Cambridge jail yesterday afternoon, and after the conference said that the newspaper stories about Dr. Muck were all wrong, that newspaper writers just cut loose with their imagination and there was no occasion for saying anything about the case.

He then said that Dr. Muck was not detained as a criminal, but under the proclamation of the President defining enemy aliens. Dr. Muck did not consider that he was an enemy alien, and whether he was or was not was a question on which lawyers might differ.

Has Acted for Maj. Higginson

Mr. Clapp has been Maj. Henry L. Higginson's attorney in many other matters and in affairs of the Boston Symphony Orchestra, and he said his visit to the Tast Cambridge jail yesterday was as legal representative of the organization. Last night he declared that he was the only legal representative Dr. Muck has at present. He declined to make any statement as to any action that may be taken in Dr. Muck's behalf.

Mr. Clapp's application to the United States marshal's office for a permit to visit Dr. Muck at the jail was met with immediate compliance and he went at once to East Cambridge, where he talked with the prisoner for a long time. This was the first appearance of counsel in the case, though it was said immediately after Dr. Muck was arrested that officials of the Symphony Orchestra had discussed the affair with counsel.

Federal officers say that the prisoner is not entitled to contest the government's claims that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the government has already declared that he does.

Mr. Clapp said he did not consider that he represented Dr. Muck in any criminal case or that there would be any court proceedings in which he would appear, but the case was different from others and would have to be considered.

The authorities at Washington yesterday issued a Presidential warrant for Dr. Muck's stay in custody, pending further investigation of his pro-German activities, and late yesterday afternoon it was definitely decided that he would remain at the East Cambridge jail until the federal officials complete the case against him as an enemy alien. Additional arrests are expected to follow.

Following a declaration of his status as an enemy it was expected that the custodian of enemy alien property would begin an action to seize Dr. Muck's property holdings in Boston, including his $30,000 home on Fenway, as well as his securities, which are thought to be in New York, but no word reached the Boston district officers last night. Mrs. Muck was reported as having gone to New York for a two days' visit, but no explanation of her trip was forthcoming from Dr. Muck's business representatives.

Standing of His Friends

Numerous questions were raised by federal officers yesterday in the Muck case, as it is now officially listed, and among them was that of the scope within which his former friends might assist him. An opinion was expressed that when Dr. Muck became officially an alien enemy his status as an artist and musician left him simply as an enemy, and that former friends and admirers who aided him with sympathy or comforted him with material things were violating the law.

Many Bostonians have entertained him in their homes and some were sponsors for him at other places. Mrs. Muck received the same courtesies, and now that her husband is an enemy alien she is also under the ban, and the question as to the proprieties has arisen. A majority of Boston society leaders have answered that question with an announcement that Dr. Muck and Mrs. Muck are no longer members of those circles within which they were formerly so prominent and welcome.

The federal officials received many assurances yesterday from persons who were warm friends of Dr. Muck when he was at liberty that their friendships were not un-American in the slightest degree, because they received Dr. Muck as an artist and not as a citizen of another nation, and since he is now an enemy alien their obligations are at an end.

Officials were reticent regarding the discoveries made during their search of Dr. Muck's letters and other papers, but did say that no mistake was made in taking Dr. Muck into custody. An opinion was also expressed that the United States attorney general was in possession of sufficient evidence to warrant a final judgment against the orchestra leader and to order his detention until further proceedings were begun.

No U. S. Citizen Suspected

A story, which gained circuation yesterday, that among the persons who might be arrested was a former officer of the German military establishment, led to a statement at the federal building that no American citizen was under suspicion in connection with the revelations concerning Dr. Muck.

Asst.-U. S. Dist.-Atty. Judd Dewey made no further statements about the case yesterday, but he received several reports on it from investigating officers. He also set out to trace some of Dr. Muck's papers and to find out the manner in which they were connected with affairs of interest to Germany and German sympathizers.

Dr. Muck spent the day at the East Cambridge jail much as other prisoners, except that he received more attention. He had several visitors and had the privilege of meeting them in Sheriff Fairbairn's office. In the absence of Mrs. Muck, Mrs. John L. Gardner, accompanied by C. J. Foley, went to the jail with food and delicacies for the prisoner and they remained in conversation with him for more than half an hour.

Arrangements for future concerts by the Boston Symphony Orchestra have been made, and it was announced yesterday that Ernst Schmidt, assistant conductor, who has conducted many times in Dr. Muck's absence, will continue to fill his place for the rest of the season. The Pop concerts will be given, and, as far as business officers of the orchestra now know, there will be no change in the schedule. Mr. Schmidt has been connected with the orchestra for four years.

Herald - March 30-1918

19TH CONCERT OF SYMPHONY

Mozart Composition Is Featured by Orchestra—Schmidt Conductor

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 19th concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. The program was as follows: Cherubini, Overture to "Les Abencerages"; Mozart, Clarinet Concerto (first time at these concerts); Rameau, Ballet Suite; Schumann, Symphony in B-flat Major No. 1. Mr. Schmidt conducted.

Mr. Sand, the first clarinet of the orchestra, is the second to play a solo at these concerts. Mr. Strasser played Weber's Concertino in E-flat early in 1884. The oboe, flute and horn have been heard as solo instruments, but the wind choir, as a rule, has not been largely represented in this manner. Years ago the bassoon in many European orchestras insisted on the privilege. Many of us have heard the trombone play "with great expression" Stigelli's "Tear" or some other sentimental ditty.

Mozart wrote this concerto two months and a few days before his death. He wrote it for a famous clarinetist, Anton Stadler, who, outside of his ability as a virtuoso, was not a desirable or a restful companion. He was a toss-pot, a loose-liver, and he had a trick of borrowing money and not repaying it. Mozart, who was very poor, was fascinated by him, enjoying his animal spirits, his jests that set the tavern table in a roar. He lent him money. He wrote for Stadler this concerto and the clarinet quintet.

The concerto is an amiable bit of music. Mozart wrote it in a day. No doubt he could have easily written one each day of the week, so that Stadler could have had one for daily use, as some men possess a case of seven razors. The music has all the Mozartean flavor. It is suave, graceful, spontaneous, with the slight tinge of melancholy in certain pages that one finds even in joyous scenes of "Le Nozze di Figaro" and "The Magic Flute"; an inconsequential piece on the whole. Mr. Sand played the concerto expressively. His tone was agreeable; his mechanism was fluent and polished. The audience was greatly pleased.

The other compositions do not call for comment. Cherubini's overture and the charming music of Rameau were played last season. Schumann's Symphony is perhaps too familiar.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Dvorak, Symphony "From the New World"; Debussy, Nocturne "Nuages" (In Memoriam); Charpentier, Suite "Impressions of Italy."

Post March 30-1918

SCHMIDT AT HELM WITH SYMPHONY

Violinist Conducts Orchestra in Place of Dr. Muck

BY OLIN DOWNES

Cherubini's overture to "Les Abencerrages," Mozart's A major concerto for clarinet and orchestra, ballet music by Rameau and Schumann's "Spring" symphony made the programme of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. Ernst Schmidt conducted.

BRILLIANT PERFORMANCE

The orchestral performances were brilliant. Schumann's symphony appeared as the appropriate harbinger of warmth and sunshine, and never a composer rejoiced more whole-heartedly at such a prospect than Schumann. The pulse of spring, its languor, its accumulating energy, are in this music.

A clarinet concerto is an uncommon thing in these days. Mozart's work is brimful of melody, particularly the slow movement, and it was excellently played by Mr. Sand, who was warmly applauded.

The overture of Cherubini is a stirring and dramatic piece, and it would be difficult to imagine anything more charming and piquant than the arrangement of music by Rameau played yesterday.

The glories of the Boston Symphony Orchestra, which is not an orchestra that depends on any one living conductor for either its reputation or its efficiency, were again displayed. The audience applauded heartily, and rose to its feet during the playing of the national anthem.

American March 30-1918

CLARINET SOLO WELL PLAYED BY SAND

'Les Abencerages' and 'Spring' Classic Skilfully Interpreted by Boston Symphony

By FRED J. McISAAC.

There are five more pairs of Symphony concerts to be given in Boston this season, and it seems to have been settled that Ernst Schmidt will conduct for the rest of the year, always provided that the jail doors which closed on Dr. Muck do not open again and release him with a clean bill of health.

Mr. Schmidt made an excellent impression at yesterday's concert—they were wont to call the Friday afternoon affairs public rehearsals, but do so no longer.

The outstanding feature of the program was a Mozart clarinet concerto, which was played for the first time in the history of the Boston Symphony, and you don't hear a Mozart composition that is to all intents and purposes brand new, every day.

The clarinet is not ordinarily considered a solo instrument, the library of clarinet concertos is very small, and the number of clarinetists who have appeared as soloists with big orchestras in recent years, very small.

Nevertheless it is an instrument of a considerable degree of flexibility with rich and mellow tone in its lower registers. It was evidently highly considered by Mozart. If the clarinet concerto were as long as the average violin concerto I suspect we would get very tired of its reedy voice, but Mozart was content with three short movements which were bright, lively and gushing with melody of sweetness and charm.

Albert Sand, the leading clarinetist of the orchestra, played the solo instrument with great brilliancy and fine effect, and the applause was by no means perfunctory.

That dainty little ballet suite arranged by Kretzschmar from works by Rameau, the Parisian composer of the reign of Louis Quinze, which made a sensation when introduced by Dr. Muck last season, was played with equally good effect. A Cherubini overture, that to the forgotten opera, "Les Abencerages," completed the first half of the program and Schumann's immortal "Spring" symphony filled the second half.

Traveller March 29-1918

Ernst Schmidt Enemy Alien

Ernst Schmidt, who is acting as conductor of the Boston Symphony Orchestra in the absence of Dr. Karl Muck, is a registered enemy alien —a German.

He registered in Boston under the recent compulsory regulations issued by the United States government.

Globe March 30 - 1918

SYMPHONY CONCERT

Globe 3/30

Yesterday's Symphony concert contained one novelty, Mozart's concerto for clarinet, Albert Sand, the leading clarinetist of the orchestra, appearing as soloist. Cherubini's Overture to "Les Abencerages," Rameau's Ballet Suite and Schumann's "Spring" Symphony completed the program. Ernest Schmidt conducted.

Mr Sand's performance of his part in the concerto was highly enjoyable, for it displayed his skill as executant to an advantage not possible when the clarinet is but one of many instruments in the orchestra. The three movements of the Mozart work are cleverly contrasted and enable the soloist, if possessed of sufficient ability, to practically reveal all the resources of the "perverse little tube."

Under Mr Sand's tractable fingers the voices of the clarinet were made sweet and expressive, the numerous figurations of the themes were executed with splendid clarity and celerity and there were no uncertainties about the attack. The tones were full, prompt and true to pitch. The piece is scored for strings and wood-winds and is mainly interesting as a composition by which the capabilities of the clarinet are shown. Mr Sand was cordially received.

The various dance themes of Rameau's Ballet were performed delightfully, each mood being given its proper musical significance, and the Cherubini number was made pleasing more by reason of interpretation than by the material provided. The concert closed with the Schumann work, played in the usual impressive manner.

MAY SEIZE MUCK'S HOME

Speed up Inquiry Into Musician's Alleged Activities

The authorities at Washington have ordered a further investigation into Dr. Karl Muck's alleged pro-German activities, and it is again reported that another arrest will follow as the result of "leads" which have already been discovered in the accused man's documents.

The question of disposing of Muck's property has not yet been settled, but there is a possibility that the government will seize his securities as well as his $30,000 home in the Fenway.

Federal officers say that the prisoner is not entitled to contest the government's claims that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the government has already declared that he does.

Monitor March 30-1918

KARL MUCK HAD INTENT IN RESIGNATION

Monitor 3/30

BOSTON, Mass.—Dr. Karl Muck's resignation as conductor of the Boston Symphony Orchestra was accepted before his arrest by officials of the United States Department of Justice, and was to have taken effect at the close of the Boston concerts in May, according to acknowledgment which representatives of the orchestra manager made today. The conductor himself, it is said, desired the resignation to be accepted. After Henry L. Higginson, the sustainer of the orchestra, wrote to Dr. Muck early in March, accepting the resignation, an application was entered, it is understood, for passports for the conductor, that he might leave the United States.

Traveller 3/30/18

SCHMIDT LEADS AT SYMPHONY

The enjoyment in evidence throughout the concert by the Boston Symphony orchestra yesterday afternoon was in itself a tribute to the orchestra, the acting conductor, Ernst Schmidt, and Dr. Muck. The program was: Cherubini, Overture to "Les Abencerages"; Mozart Clarinet Concerto (first time at these concerts); Rameau, Ballet Suite; Schumann, Symphony in B-flat Major No. 1.

When an orchestra can give such a concert without the services of its regular leader there is no question of the artistry of the players. The number of the afternoon was the symphony and here Mr. Schmidt was at his best. Mr. Sand made all possible of the clarinet number. There was also some notable oboe, bassoon and trombone playing in the course of the afternoon.

The program of the concerts next week will be as folows: Dvorak, Symphony "From the New World"; Debussy, Nocturne "Nuages" (In Memoriam); Charpentier, Suite "Impressions of Italy."

INFORMATION OBSCURED

Advertiser march 29 -

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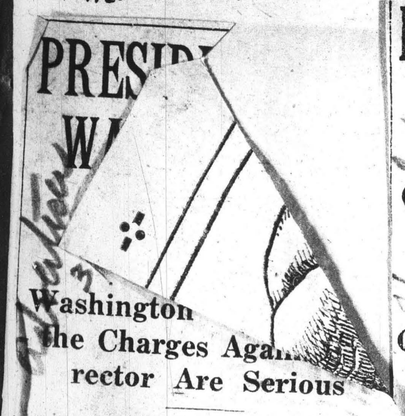

Washington ... the Charges Agai... rector Are Serious

MRS. GARDNER VISITS PRISONER AT JAIL

Presents Musician with a Supply of Jams, Jellies and Cakes

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Herald March 29 - 1918

MAJ. HIGGINSON'S LAWYER MUCK'S

C. R. Clapp Calls on Detained Orchestra Leader in Cambridge Jail

QUESTION OF SOCIAL STATUS IS RAISED

Clift Rogers Clapp, an attorney at 60 State street, conferred with Dr. Karl Muck at the East Cambridge jail yesterday afternoon, and after the conference said that the newspaper stories about Dr. Muck were all wrong, that newspaper writers just cut loose with their imagination and there was no occasion for saying anything about the case.

He then said that Dr. Muck was not detained as a criminal, but under the proclamation of the President defining enemy aliens. Dr. Muck did not consider that he was an enemy alien, and whether he was or was not was a question on which lawyers might differ.

Has Acted for Maj. Higginson

Mr. Clapp has been Maj. Henry L. Higginson's attorney in many other matters and in affairs of the Boston Symphony Orchestra, and he said his visit to the Tast Cambridge jail yesterday was as legal representative of the organization. Last night he declared that he was the only legal representative Dr. Muck has at present. He declined to make any statement as to any action that may be taken in Dr. Muck's behalf.

Mr. Clapp's application to the United States marshal's office for a permit to visit Dr. Muck at the jail was met with immediate compliance and he went at once to East Cambridge, where he talked with the prisoner for a long time. This was the first appearance of counsel in the case, though it was said immediately after Dr. Muck was arrested that officials of the Symphony Orchestra had discussed the affair with counsel.

Federal officers say that the prisoner is not entitled to contest the government's claims that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the government has already declared that he does.

Mr. Clapp said he did not consider that he represented Dr. Muck in any criminal case or that there would be any court proceedings in which he would appear, but the case was different from others and would have to be considered.

The authorities at Washington yesterday issued a Presidential warrant for Dr. Muck's stay in custody, pending further investigation of his pro-German activities, and late yesterday afternoon it was definitely decided that he would remain at the East Cambridge jail until the federal officials complete the case against him as an enemy alien. Additional arrests are expected to follow.

Following a declaration of his status as an enemy it was expected that the custodian of enemy alien property would begin an action to seize Dr. Muck's property holdings in Boston, including his $30,000 home on Fenway, as well as his securities, which are thought to be in New York, but no word reached the Boston district officers last night. Mrs. Muck was reported as having gone to New York for a two days' visit, but no explanation of her trip was forthcoming from Dr. Muck's business representatives.

Standing of His Friends

Numerous questions were raised by federal officers yesterday in the Muck case, as it is now officially listed, and among them was that of the scope within which his former friends might assist him. An opinion was expressed that when Dr. Muck became officially an alien enemy his status as an artist and musician left him simply as an enemy, and that former friends and admirers who aided him with sympathy or comforted him with material things were violating the law.

Many Bostonians have entertained him in their homes and some were sponsors for him at other places. Mrs. Muck received the same courtesies, and now that her husband is an enemy alien she is also under the ban, and the question as to the proprieties has arisen. A majority of Boston society leaders have answered that question with an announcement that Dr. Muck and Mrs. Muck are no longer members of those circles within which they were formerly so prominent and welcome.

The federal officials received many assurances yesterday from persons who were warm friends of Dr. Muck when he was at liberty that their friendships were not un-American in the slightest degree, because they received Dr. Muck as an artist and not as a citizen of another nation, and since he is now an enemy alien their obligations are at an end.

Officials were reticent regarding the discoveries made during their search of Dr. Muck's letters and other papers, but did say that no mistake was made in taking Dr. Muck into custody. An opinion was also expressed that the United States attorney general was in possession of sufficient evidence to warrant a final judgment against the orchestra leader and to order his detention until further proceedings were begun.

No U. S. Citizen Suspected

A story, which gained circuation yesterday, that among the persons who might be arrested was a former officer of the German military establishment, led to a statement at the federal building that no American citizen was under suspicion in connection with the revelations concerning Dr. Muck.

Asst.-U. S. Dist.-Atty. Judd Dewey made no further statements about the case yesterday, but he received several reports on it from investigating officers. He also set out to trace some of Dr. Muck's papers and to find out the manner in which they were connected with affairs of interest to Germany and German sympathizers.

Dr. Muck spent the day at the East Cambridge jail much as other prisoners, except that he received more attention. He had several visitors and had the privilege of meeting them in Sheriff Fairbairn's office. In the absence of Mrs. Muck, Mrs. John L. Gardner, accompanied by C. J. Foley, went to the jail with food and delicacies for the prisoner and they remained in conversation with him for more than half an hour.

Arrangements for future concerts by the Boston Symphony Orchestra have been made, and it was announced yesterday that Ernst Schmidt, assistant conductor, who has conducted many times in Dr. Muck's absence, will continue to fill his place for the rest of the season. The Pop concerts will be given, and, as far as business officers of the orchestra now know, there will be no change in the schedule. Mr. Schmidt has been connected with the orchestra for four years.

Herald - March 30-1918

19TH CONCERT OF SYMPHONY

Mozart Composition Is Featured by Orchestra—Schmidt Conductor

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 19th concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. The program was as follows: Cherubini, Overture to "Les Abencerages"; Mozart, Clarinet Concerto (first time at these concerts); Rameau, Ballet Suite; Schumann, Symphony in B-flat Major No. 1. Mr. Schmidt conducted.

Mr. Sand, the first clarinet of the orchestra, is the second to play a solo at these concerts. Mr. Strasser played Weber's Concertino in E-flat early in 1884. The oboe, flute and horn have been heard as solo instruments, but the wind choir, as a rule, has not been largely represented in this manner. Years ago the bassoon in many European orchestras insisted on the privilege. Many of us have heard the trombone play "with great expression" Stigelli's "Tear" or some other sentimental ditty.

Mozart wrote this concerto two months and a few days before his death. He wrote it for a famous clarinetist, Anton Stadler, who, outside of his ability as a virtuoso, was not a desirable or a restful companion. He was a toss-pot, a loose-liver, and he had a trick of borrowing money and not repaying it. Mozart, who was very poor, was fascinated by him, enjoying his animal spirits, his jests that set the tavern table in a roar. He lent him money. He wrote for Stadler this concerto and the clarinet quintet.

The concerto is an amiable bit of music. Mozart wrote it in a day. No doubt he could have easily written one each day of the week, so that Stadler could have had one for daily use, as some men possess a case of seven razors. The music has all the Mozartean flavor. It is suave, graceful, spontaneous, with the slight tinge of melancholy in certain pages that one finds even in joyous scenes of "Le Nozze di Figaro" and "The Magic Flute"; an inconsequential piece on the whole. Mr. Sand played the concerto expressively. His tone was agreeable; his mechanism was fluent and polished. The audience was greatly pleased.

The other compositions do not call for comment. Cherubini's overture and the charming music of Rameau were played last season. Schumann's Symphony is perhaps too familiar.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Dvorak, Symphony "From the New World"; Debussy, Nocturne "Nuages" (In Memoriam); Charpentier, Suite "Impressions of Italy."

Post March 30-1918

SCHMIDT AT HELM WITH SYMPHONY

Violinist Conducts Orchestra in Place of Dr. Muck

BY OLIN DOWNES

Cherubini's overture to "Les Abencerrages," Mozart's A major concerto for clarinet and orchestra, ballet music by Rameau and Schumann's "Spring" symphony made the programme of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. Ernst Schmidt conducted.

BRILLIANT PERFORMANCE

The orchestral performances were brilliant. Schumann's symphony appeared as the appropriate harbinger of warmth and sunshine, and never a composer rejoiced more whole-heartedly at such a prospect than Schumann. The pulse of spring, its languor, its accumulating energy, are in this music.

A clarinet concerto is an uncommon thing in these days. Mozart's work is brimful of melody, particularly the slow movement, and it was excellently played by Mr. Sand, who was warmly applauded.

The overture of Cherubini is a stirring and dramatic piece, and it would be difficult to imagine anything more charming and piquant than the arrangement of music by Rameau played yesterday.

The glories of the Boston Symphony Orchestra, which is not an orchestra that depends on any one living conductor for either its reputation or its efficiency, were again displayed. The audience applauded heartily, and rose to its feet during the playing of the national anthem.

American March 30-1918

CLARINET SOLO WELL PLAYED BY SAND

'Les Abencerages' and 'Spring' Classic Skilfully Interpreted by Boston Symphony

By FRED J. McISAAC.

There are five more pairs of Symphony concerts to be given in Boston this season, and it seems to have been settled that Ernst Schmidt will conduct for the rest of the year, always provided that the jail doors which closed on Dr. Muck do not open again and release him with a clean bill of health.

Mr. Schmidt made an excellent impression at yesterday's concert—they were wont to call the Friday afternoon affairs public rehearsals, but do so no longer.

The outstanding feature of the program was a Mozart clarinet concerto, which was played for the first time in the history of the Boston Symphony, and you don't hear a Mozart composition that is to all intents and purposes brand new, every day.

The clarinet is not ordinarily considered a solo instrument, the library of clarinet concertos is very small, and the number of clarinetists who have appeared as soloists with big orchestras in recent years, very small.

Nevertheless it is an instrument of a considerable degree of flexibility with rich and mellow tone in its lower registers. It was evidently highly considered by Mozart. If the clarinet concerto were as long as the average violin concerto I suspect we would get very tired of its reedy voice, but Mozart was content with three short movements which were bright, lively and gushing with melody of sweetness and charm.

Albert Sand, the leading clarinetist of the orchestra, played the solo instrument with great brilliancy and fine effect, and the applause was by no means perfunctory.

That dainty little ballet suite arranged by Kretzschmar from works by Rameau, the Parisian composer of the reign of Louis Quinze, which made a sensation when introduced by Dr. Muck last season, was played with equally good effect. A Cherubini overture, that to the forgotten opera, "Les Abencerages," completed the first half of the program and Schumann's immortal "Spring' symphony filled the second half.

Traveller March 29-1918

Ernst Schmidt Enemy Alien

Ernst Schmidt, who is acting as conductor of the Boston Symphony Orchestra in the absence of Dr. Karl Muck, is a registered enemy alien —a German.

He registered in Boston under the recent compulsory regulations issued by the United States government.

Globe March 30 - 1918

SYMPHONY CONCERT

Globe 3/30

Yesterday's Symphony concert contained one novelty, Mozart's concerto for clarinet, Albert Sand, the leading clarinetist of the orchestra, appearing as soloist. Cherubini's Overture to "Les Abencerages," Rameau's Ballet Suite and Schumann's "Spring" Symphony completed the program. Ernest Schmidt conducted.

Mr Sand's performance of his part in the concerto was highly enjoyable, for it displayed his skill as executant to an advantage not possible when the clarinet is but one of many instruments in the orchestra. The three movements of the Mozart work are cleverly contrasted and enable the soloist, if possessed of sufficient ability, to practically reveal all the resources of the "perverse little tube."

Under Mr Sand's tractable fingers the voices of the clarinet were made sweet and expressive, the numerous figurations of the themes were executed with splendid clarity and celerity and there were no uncertainties about the attack. The tones were full, prompt and true to pitch. The piece is scored for strings and wood-winds and is mainly interesting as a composition by which the capablities of the clarinet are shown. Mr Sand was cordially received.

The various dance themes of Rameau's Ballet were performed delightfully, each mood being given its proper musical significance, and the Cherubini number was made pleasing more by reason of interpretation than by the material provided. The concert closed with the Schumann work, played in the usual impressive manner.

MAY SEIZE MUCK'S HOME

Speed up Inquiry Into Musician's Alleged Activities

The authorities at Washington have ordered a further investigation into Dr. Karl Muck's alleged pro-German activities, and it is again reported that another arrest will follow as the result of "leads" which have already been discovered in the accused man's documents.

The question of disposing of Muck's property has not yet been settled, but there is a possibility that the government will seize his securities as well as his $30,000 home in the Fenway.

Federal officers say that the prisoner is not entitled to contest the government's claims that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the government has already declared that he does.

Monitor March 30-1918

KARL MUCK HAD ...ENT IN RESIGNATION

Monitor 3/30

BOSTON, Mass.—Dr. Karl Muck's resignation as conductor of the Boston Symphony Orchestra was accepted before his arrest by officials of the United States Department of Justice, and was to have taken effect at the close of the Boston concerts in May, according to acknowledgment which representatives of the orchestra manager made today. The conductor himself, it is said, desired the resignation to be accepted. After Henry L. Higginson, the sustainer of the orchestra, wrote to Dr. Muck early in March, accepting the resignation, an application was entered, it is understood, for passports for the conductor, that he might leave the United States.

Traveller 3/30/18

SCHMIDT LEADS AT SYMPHONY

The enjoyment in evidence throughout the concert by the Boston Symphony orchestra yesterday afternoon was in itself a tribute to the orchestra, the acting conductor, Ernst Schmidt, and Dr. Muck. The program was: Cherubini, Overture to "Les Abencerages"; Mozart Clarinet Concerto (first time at these concerts); Rameau, Ballet Suite; Schumann, Symphony in B-flat Major No. 1.

When an orchestra can give such a concert without the services of its regular leader there is no question of the artistry of the players. The number of the afternoon was the symphony and here Mr. Schmidt was at his best. Mr. Sand made all possible of the clarinet number. There was also some notable oboe, bassoon and trombone playing in the course of the afternoon.

The program of the concerts next week will be as folows: Dvorak, Symphony "From the New World"; Debussy, Nocturne "Nuages" (In Memoriam); Charpentier, Suite "Impressions of Italy."

Advertiser March 30, 1918

Advertiser 3/30

ORCHESTRA FEELS DR. MUCK'S ABSENCE

Ernst Schmidt Conducts Symphony Concert Ably, However

WARM WELCOME TO NEW LEADER

Mozart's Concerto for Clarinette Rendered by Albert Sand

THE SYMPHONY CONCERT.
Mr. Schmidt conducts. Mr. Albert Sand, soloist.

PROGRAMME.
Cherubini. "Les Abencerages" Overture.
Mozart. Concerto for Clarinet, Mr. Albert Sand, soloist.
Rameau. Ballet Suite.
Schumann. First Symphony, B-flat.

By LOUIS C. ELSON.

Astyanax could not swing the sword of Hector; Mr. Ernst Schmidt can scarcely swing the baton of Dr. Muck. Yet all credit must be given to him for the manner in which he has taken control of the great orchestra in the sudden emergency caused by the arrest of Dr. Muck. The programme of yesterday afternoon at Symphony Hall was, however, so entirely conservative that he scarcely had a list better adapted for the conductor used to orchestral routine. Even Schumann has become conservative in these ultra-modern days. Not one of the numbers called for larger forces than the regular "classical orchestra."

Nevertheless we felt that the great conductor would have put more dramatic power, certainly more elasticity, into Cherubini's overture. That old Italian was able to give powerful effects without employing large forces, and he used strong contrasts on occasion. But why is his best overture, "The Water-Carrier," altogether shelved? We would have preferred it to "Les Abencerages." The direct and melodic touches made their due effect, however, and the overture won much applause. And Mr. Schmidt was greeted with considerable warmth when he came to the conductor's stand, a tribute which must at once have put him at ease.

We can scarcely understand why Mr. Sand chose Mozart's clarinette concerto for the display of his instrument. Mozart was, to be sure, the father of symphonic clarinette-playing. He first introduced the instrument into symphony in 1788, and he added most important clarinette touches to Handel's "Messiah." Handel himself, by the way, once used the clarinette in his "Richard I.," but discarded it as an impracticable instrument, which it was in his time. Mozart, although fond of the instrument, did not realize its possibilities, nor did even Beethoven. They knew but little of the spectral color which is attainable in its lower register—the Chalumeau—and failed to bring out its wonderful contrasts. It was Weber and Mendelssohn who first really comprehended its possibilities, and possibly because they were both intimate with the greatest clarinette player of the world, the grandfather of the late Professor Baermann. So that Mendelssohn's Scotch symphony presented the first really great use of clarinette, and one of Weber's clarinette concertos would have been more striking than the Mozart composition given yesterday afternoon.

But there were touches in the work that were more modern than Mozart. The cadenzas and some of the embellishments brought the full capacity of the instrument, the king of the woodwind, into play, and Mr. Sand's execution was something to grow enthusiastic over. Greater flexibility could not be imagined, and the straightforward, symmetrical form had its peculiar charm. Mr. Sand was recalled three times at the close of the work, and his playing richly deserved the tribute.

The Rameau Ballet Suite took us back to an epoch when music was not written to be puzzled over, but to please. Rameau, by the way, imagined that in his epoch (first half of the eighteenth century) music had come to the end of all possible combinations. "There is nothing new to say," he exclaimed (in 1722), "music is moribund." Nevertheless a few rather famous masters came after that time. The suite is daintily orchestrated by Kretschmar and is full of a naive charm. It is the kind of music which both musician and non-musician can unite in enjoying, a charming compromise between the classical and popular. It contained some excellent oboe and bassoon work, both favorite instruments for "obbligato" at the time it was written, and these passages were exquisitely played in yesterday's concert. We might have craved a little more Gallic elasticity in its movements, but it was all very agreeable and evidently appreciated.

Schumann's best symphony came as a benediction to a concert easy to play and easy to comprehend. This was the work that Schumann wrote in his exuberant joy after his marriage to Clara Wieck, and he always wrote best when he was happiest. What triumph there is in the first and last movements! What tenderness in the Larghetto, and how well the trombones played the noble transition at its end into the piquant Scherzo! One can only wonder that the English were so long deaf to its glorious beauties. It was excellently read and executed. Mr. Schmidt was at his best in the reading of this symphony.

If Dr. Muck had foreseen his absence from the orchestra he could not have arranged a better program to sit lightly upon the shoulders of his successor.

Globe March 31

RESIGNATION OF DR MUCK ACCEPTED

Dr Karl Muck's resignation as conductor of Boston Symphony Orchestra has been accepted by Maj Henry L. Higginson, who has had it under consideration since early in November, a couple of days after the failure of the orchestra to play "The Star Spangled Banner" on request at Providence.

Dr Muck, who is now lodged in jail as an alien enemy, and Maj Higginson have understood since March 6 that Dr Muck would retire May 4 at the conclusion of the present series of concerts.

JOSEPH M. KILEY

Monitor March 30-

Monitor 3/30

MUSIC

Symphony Concert

Specially for The Christian Science Monitor

BOSTON, Mass.—In Symphony Hall on Friday afternoon, the Boston Symphony Orchestra presented its nineteenth program, with Albert Sand, clarinetist, appearing in a solo number. The selections comprised Cherubini's "Abencerrages" overture, Mozart's concerto for clarinet and orchestra, Rameau's ballet suite, arranged by Kretzschmar, and Schumann's first symphony in B flat major.

The pieces chosen for this program are among the easier ones of the repertory, being the kind generally used at Boston Symphony Orchestra concerts for filling in the spaces around heavy numbers. Very often it has happened in recent seasons that such pieces have been played in a spirit of more or less careless improvisation. Schumann symphonies have even been played in a spirit of something like contempt.

As far as the performance of Friday afternoon was concerned, the condescending manner was absent. The simply scored "Abencerrages" overture and the judiciously arranged ballet suite from the old French works, "Acante" and "Platée," were played seriously.

Too seriously, did a listener here and there in the audience think? They were, indeed, played with needlessly large sonority, their thin instrumentation considered. But the protesting listener would only have to remind himself of what the training of the orchestra has been for the past 10 years, to understand that superfluity of tone in its performance of old-school music is inevitable. Under the artistic discipline that has characterized the institution of late, little fishes must talk like whales; Cherubini and Rameau must sound like Bruckner and Strauss.

The performance of Mr. Sand in the clarinet concerto was exquisite in technical finish and persuasive in expression. The interpretation of the Schumann symphony was brilliant in execution and truthful in its setting forth of Schumann's moods.

Transcript March 30-1918

Transcript 3/30

THE SYMPHONY CONCERT

PRESENT SIGNS OF AUSPICIOUS FUTURE

Again the Orchestra Proves Itself an Institution and Mr. Schmidt Pleasures a Cordial Audience—In Novel Experience a Concerto for Clarinet—Old Music from Cherubini and Rameau and Schumann's Perennial Symphony of the Spring

EVEN more than at the exceptional choral concert of last Tuesday, the Symphony Orchestra, at its regular concert of yesterday afternoon, stood clear and firm, dependent on the abilities of no single man, upon the good or the ill will of any group in the community. Dr. Muck was, indeed, the ablest conductor it had ever known, carrying it to a pitch of technical perfection and imparting eloquence that before his time it had never attained; but another may succeed him, as Mr. Schmidt did on Friday, give pleasure to his hearers, and receive applause deservedly won by intelligent and expert handling of music and band. This or that company may decline to frequent the concerts from motives wholly extraneous to the quality of pieces or performance. Another may, for like reasons, the more assiduously seek them. Between, and for reliance, by every sign of Friday afternoon, stands the public that has supported the concerts in the past and that bids fair to support them in the future. Aside from the anticipated absences, on a holy day in many churches, the audience yesterday was of the usual numbers, interest, temper. To the casual eye, it seemed nearly to fill the hall, while in the unreserved second balcony and with no noted "soloist" for "drawing" power, it was hardly less than on any afternoon of the musical year.

These are, indeed, happy auguries for a future which should now be the chief concern of both those who direct the affairs of the orchestra and those who week after week and year and year sit before it. A chapter in its history is definitely closed, as it was, for example, when Mr. Gericke finally departed. For months, it has been evident that Dr. Muck could not be prudently continued as conductor in the face of the recurring attacks and counter-attacks over him. To do so would have jeopardized, was jeopardizing, the morale of the orchestra and of its public. Outside hands have now removed Dr. Muck, definitively, to another place and Mr. Schmidt, eager to fulfill his task to the best of his ability, will conclude the work of the year much as it has been planned. For the season to come, it is absurd to say, as some extremists are saying, that there is no conductor in the United States, England, Italy, worthy to be trusted with the Symphony Orchestra, able to maintain its standards and prestige. For four years Mr. Fiedler, for four years Mr. Paur led that orchestra and the public found pleasure in its concerts, gave them hearty support. In all fact and reason are not Mr. Stock, Mr. Stokowski, even Mr. Gabrilowitsch, in America, Sir Henry Wood and Sir Thomas Beecham in England, Mr. Toscanini in Italy, Mr. Ysaye may be, quite as able to conduct the Symphony Concerts and sustain the quality of them as were Mr. Fiedler or Mr. Paur? So long as the orchestra abides, able and interesting conductors will not be lacking for it. So long as it abides, by the signs of present and past, a pleasured public will not be wanting to the concerts, here and in other cities. Unless wisdom—or better, plain common sense—close its eyes and shut its ears, one of the chief glories, local, national, international, of the arts in general, of music in particular, is not to be consumed even by the heats of a "world war." The orchestra, still intact and in full mettle, is the foundation of the Symphony Concerts; the conductor, whoever he may be, is only the capstone.

Clear token of these things were the interest, the pleasure, the satisfaction of the audience in Mr. Schmidt and the orchestra, in the chosen pieces and the performance of them, in Mr. Sand, the first clarinet of the band and the ablest clarinetist it has known since Mr. Pourteau's time, as "soloist" of the afternoon. Concertos for wind-instruments are rare nowadays in symphony concerts anywhere; not since 1884 has such a piece been heard from the Boston orchestra. Perhaps Mr. Damrosch set the precedent, when he proposed the Concerto of yesterday—Mozart's in A major—to the clarinetist of his own band; but, whereas Mr. Langner in New York played only two movements, Mr. Sand played it, as the blessed words go, "in entirety." As the event proved, the music is neither long drawn nor uninteresting. The first Allegro runs brightly, in sprightly play of amiable melodies, animated figure and "passage-work," artful opportunity for the skill and taste of the player. The Adagio is suavely flowing song, touched with gentle, musing sentiment, opening, sustaining the voice of the clarinet as ears are most accustomed to hear it in the orchestral ensemble. The final Rondo runs yet more lightly and smilingly than the other Allegro and again spurs the fluency and the aptness of the clarinetist. Descending from his place in the wind-choir, as becomes a "soloist" from its ranks and heartily applauded by both orchestra and audience, Mr. Sand exemplified not only the range and quality of the clarinet, as the Concerto discloses them, but his own command of the intricate and exacting virtuosity of lips, breath and fingers peculiar to reed instruments, the suavity, pliancy and color of his tone, his readiness in fleet and changeful measures, his just sense of sustained instrumental song. More heartily even than they had received him, orchestra and audience clapped him back to his place.

Before and after this Concerto of Mozart stood other pieces of ancient music to pleasure hearers still more and to confirm the impression both here and abroad that the years of the war have quickened general liking for it, perhaps because its relative calm and elegance make such contrast to the excitements and turbulences of the hour. One of these pieces was Cherubini's overture to his Moorish and martial opera, "The Abencerrages," dated indeed 1813, in the years of a composer who did not die until 1842, but still, within a certain magnitude of voice, intrinsically eighteenth-century music in twentieth-century ears. It is so by clarity as well as orthodoxy of form, by largeness of period and stateliness of march, by air of controlled yet fluent power, by plain token, with all the energy of the music, of the "grand manner." Sometimes, it is easy to fancy that had Händel flourished at the beginning of the nineteenth, instead of the beginning of the eighteenth century, he would have written overtures rather in the manner of those of Cherubini that conductors still play. To this day the sonorous voice, the ample progress, the measured mood, yet not without character or energy, of the Franco-Italian in these pieces for the opera house stir the ear and heart, especially in the rich-toned, amply paced performance that Mr. Schmidt and the orchestra gave to it. The stripped sinews of the music, in comparison with the thick or the prickly harmonies of our day hold and stimulate the hearer.

Of the "grand manner" also, still stately but more gentle and gracious, and of like bare sonorities were the succeeding Suite of dances, first resurrected last season, from pages of Rameau's "Acanthe et Céphise" and "Platée"—a Musette, a Rigadoon once repeated, two Minuets and a Gavotte. "Acanthe and Céphise" was an "heroic pastoral"; "Platée," a "ballet bouffon" of a jealous Juno; but none of these eighteenth-century classifications much alters twentieth-century anticipation of such ballet-music. Before [illegible]

the sweetness of Gluck began to penetrate it. Rameau draws his pattern in large lines, even when he chooses to be playful, as in the Rigadoon or merry as in the Gavotte. He hears, feels the individual voice of his instruments and is prone to use them in solo-quality. His dance rhythms are as full of measured vigor, as devoid of mere tripping prettiness as those of Bach himself. By inclination and habit, a Minuet persuades him to grave harmonies and dignified march even though it courts the stringy voice of the vanished hurdy-gurdy that in his time was called a vièle. By like leaning, custom and necessity, no doubt for a composer with his living to earn in the Paris of Louis XV, Rameau writes also in the operas and ballets, of which these dances are as samples, a courtly, almost a ceremonial music. Behind these Minuets of mythology crackle brocades; powder flies, fans shake in the Gavotte; the Rigadoon smiles elegantly. Our present and retrospective pleasure is of a manner as well as of a matter—the more when the Symphony Orchestra rhythms and polishes these dances.

The contrasting end of the concert was Schumann's symphony in B-flat major, No 1, Op. 38, as the programme formally averred, but that a whole admiring world, more human, knows as the symphony of the coming of the spring. After three ancient classics, all intrinsically an indoor music, this symphony of bright skies, fresh airs, a blossoming world of river and hillside, of the joy of living—music of keen romantic sensation, of glowing romantic utterance from first note to final double bar. Descant as the over-exacting do, of Schumann's tendency to write for the orchestra as he would for the piano; complain as they may of the limitations of a composer who found it difficult sometimes to think and write in the terms of many instrumental voices; regret this and that not quite "professional" in the procedure and the progress of the symphony, yet Schumann's moods in it and the voice of those moods have conquered for it and made it a universal music. In the motives, so quick to broaden, warm and deepen into melodies of eager and exultant song, in the ardent periods, the glowing ejaculations, the onrush of impulsive sensation, the lingering of caressing mood, the sheer zest of rhythm and modulation, speak as in hardly any other music the springtime stirrings, old as the world and the race, new as this morning, of man and the nature that in this vernal day now whips, now toys with him. Schumann had barely turned his thirties when he wrote this symphony "in B-flat major" and all the rest. He could still write out of full romantic spirit, in free romantic speech—orthodox as he may have tried to be with the example of Mendelssohn before him—his music of youth, of the youth of the world of nature and of men's hearts beating to it in renewal of annual miracle. It was possible to wish Mr. Schmidt more fire, more elasticity with the symphony; but his wind choir, above all the others, kept Schumann's voice ringing.

H. T. P.

Herald March 31, 1918

Herald 3/31

WOMEN CEASE VISITING MUCK

Symphony Conductor and Bertling Fellow-Prisoners in Cambridge Jail

CASES WAIT WORD FROM WASHINGTON

Dr. Karl Muck and Dr. Karl O. Bertling are fellow prisoners at the Middlesex jail, East Cambridge, both awaiting the word from Washington which will decide the question of their restraint for the period of the war.

Government operatives were busy yesterday on new information which resulted from the announcement that the two Germans were under arrest, but the federal officers were mute as to how much bearing any of the new evidence has on either case.

Resignation Anticipated

Acceptance of Dr. Muck's resignation as conductor of the Boston Symphony Orchestra, effective at the end of the concert season, was anticipated several months ago, when he submitted it following the criticism occasioned by his failure to include "The Star Spangled Banner" on the Providence concert program, but it was said at the time that the resignation would be taken under consideration.

Necessary legal preliminaries to Dr. Muck's departure have been taken by the business staff of the orchestra, though no effort was made to abrogate the contract with him on account of the conductor's inability to carry out his part of it.

Mrs. Muck, who was in New York for a brief visit, is again at the Fenway home, but she has made no statement as to her intentions. Women friends who volunteered to take her place as visitor to the East Cambridge jail during the time she was in New York have made no further efforts to see Dr. Muck.

Dr. Bertling had fewer admirers than Dr. Muck and there was less interest taken in his welfare, but from inquiries yesterday it was evident that his arrest excited considerable curiosity as to how far reaching the government drag-net would be and speculation was rife as to the identity of two or three others who were said to have received the attention of government investigators.

There are many Germans on the registered list at he federal building and the federal agents have been keeping close tabs on their movements since the Muck arrest. It is believed there was some activity immediately after the news was made public, and that Dr. Bertling, already registered as an enemy alien and known as a German agent, was one of the suspects whose actions decided the question of how far Dr. Muck's friends and associates would be permitted to go.

Federal officers observed yesterday, as they did every other day, by staying at their desks until last night. There was no observance of the Saturday half-holiday, and many matters were under consideration.

Boynton and Dewey Confer

Dist.-Atty. Boynton was in conference with Asst.-Dist.-Atty. Dewey, but at the close of the discussion the officials said there was no information to be given out. A short time later Asst.-Dist.-Atty. Dewey announced that the day's work was done so far as it applied to new arrests, but he had an accumulation of business on his desk which kept him busy until late in the evening.

The Muck and Bertling cases are now under consideration in Washington, a transcript of all local evidence having been forwarded. The restraining order against the two men is sufficient to hold them in jail until the department is ready to act, though it is doubtful that either case will be disposed of in less than a month.

Particular interest was taken in the pending amendments to the espionage regulations by which women will be amenable the same as men. The federal officers in the Boston district are awaiting their adoption before beginning action against some of the women of doubtful loyalty whose names have been linked with those of both Muck and Bertling. The officers said yesterday that the proposed amendments would furnish grounds for proceedings in several cases in which women were the active participants and would require their registration the same as male alien enemies.

Agents of the government in the New York district are now investigating facts revealed by the arrest of Dr. Bertling and as soon as their report is sent back action will be taken against him.

Post March 31, 1918

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There should be no apprehension on this point. There has been the mistaken impression on the part of some people that Dr. Muck made the Boston Symphony Orchestra. Dr. Muck did not make the Boston Symphony Orchestra. The Boston Symphony Orchestra made Dr. Muck, made him a greater conductor than he ever was before he came here, made a very material increase in his prestige and reputation, both here and abroad. The Boston Symphony Orchestra, under its present very able and upright management, has brought to Boston a number of conductors just as great as Dr. Muck.

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It was expected that Dr. von Bertling would accompany Dr. Muck, but he remained in seclusion in the East Cambridge jail.

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For the greater part of the day Dr. Muck remained at the United States marshal's office, and though he was away from the close confines of the jail he was nevertheless in custody, but in a change of atmosphere which seemed a source of relief.

Inquisitors Learn Little

When the conference was over and the prisoner was recommitted to the jail the federal officials said there was no new development in the case and little liklihood of any new steps being taken until Washington was ready for a final determination of Dr. Muck's status.

Deputy Marshal John H. Backus, the officer who arested Dr. Karl Bertling, Dr. Muck's countryman who occupies an adjoining cell at the jail, went to East Cambridge yesterday morning to convey the prisoner to the federal building. The deputy attempted to rouse the fallen spirit of his charge, trying to inject some of his own good nature, but the doctor was completely broken down and made no response. His stay in jail has been far from comfortable despite the privileges of having his meals sent in to him and his occasional visitors, but the rigid enforcement of the jail rules against cigarette smoking and reading the daily newspapers has had full effect upon his temperament.

After he reached the federal building he was shown to a seat in the detention room, off the marshal's office, and a short time later was summoned before the officials. Clift Rogers Clapp, a State street attorney, was also at the federal building and in consultation with the prisoner, but he took no part in the conference between Muck and the federal attorneys.

Questioning Bored Prisoner

Sufficient time has passed since Dr. Muck was arrested and his papers seized to enable the investigation officers to go through the papers, and there were several matters upon which they wished to interrogate him, but if there was any reference to particular activities upon which the officers might later base specific charges, the officials declined to discuss the point.

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Whether the conference indicated some action on the part of Washington authorities, the local officials refused to say.

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MUCK MUM AS HE GOES UNDER GRILL

Musician Won't Talk with Custodian or Prisoners

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Muck was placed in the iron cage on his arrival at the federal building. Last week he was allowed to sit on a bench outside the cage. It was a week ago he was detained as an enemy alien, and during the time he has been in the East Cambridge jail he has lost the debonnaire air which he maintained when arrested and for hours after.

Refuses to Talk

If the authorities have direct charges that Muck has violated the criminal code it is likely a proposition will be made to him to accept sentence without trial, with the understanding the term would be much shorter than if he were tried and found guilty.

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Karl Muck, former leader of the Berlin and Boston Symphony orchestras was taken from the East Cambridge jail this morning to the office of United States Attorney Thomas Boynton for further questioning by Atty. Boynto and Asst. U. S. Atty. Judd Dewey. Th examination is presumed to be based o facts revealed by an examination of papers taken from Muck's house in the raid by federal officers.

Muck was placed in the iron cage on his arrival at the federal building. Last week he was allowed to sit on a bench outside the cage. It was a week ago he was detained as an enemy alien, and during the time he has been in the East Cambridge jail he has lost the debonnaire air which he maintained when arrested and for hours after.

Refuses to Talk

If the authorities have direct charges that Muck has violated the criminal code it is likely a proposition will be made to him to accept sentence without trial, with the understanding the term would be much shorter than if he were tried and found guilty.

Muck refused to talk with Assistant United States Marshal Backus on the ride from East Cambridge to the federal building. When placed in the cake he remained quiet and sullen and did not attempt to talk with other prisoners as he did when first taken to the marshal's office.

American
Apr. 2 - 1918

FEDERAL ACTION SOON IN CASE OF DR. MUCK

Conductor's Examination Is Followed by Long Study of Letters and Documents

Government action in the cases of Dr. Karl Muck, director of the Boston Symphony Orchestra, and Dr. Karl Oskar von Bertling, is expected within a short time, according to a statement made today.

It is understood that this action will be taken immediately upon receipt of full information concerning the two men, which is to be forwarded by Federal officials in this city.

Following a two hours' questioning of Dr. Muck at the Federal building, Assistant United States Attorney Judd Dewey worked until a late hour on the mass of letters and documents that have been accumulated in connection with the case. This work was continued today, and it is considered of so much importance that no attempt will be made to question Dr. Bertling until it is completed.

The replies made by Dr. Muck to questions were of such a nature that it is said that a large number of notes were taken and further developments may be looked for. At the conclusion of the examination the musical director seemed much relieved, and even appeared anxious to get back to the East Cambridge Jail. Before his departure he was in consultation with Clift Rogers Clapp, a State street attorney.

It is said that Dr. Muck is not taking kindly to his incarceration, the many restrictions chafing his temperamental disposition.

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Bulletin
Providence, R. I.
MAR 19 1918

MUCK NOT TO LEAD BOSTON SYMPHONY AGAIN IN BROOKLYN

Institute of Arts and Sciences, Under Whose Auspices Concerts Are Given, Wants Only Artists in Sympathy with United States in the War.

New York, March 17.—The Boston Symphony Orchestra will not play in Brooklyn next season under the auspices of the Brooklyn Institute of Arts and Sciences if Dr. Karl Muck remains its conductor. Announcement was made yesterday by the board of trustees of the institute that the contract with Maj. Henry Lee Higginson's musical organization would not be renewed unless some other leader was substituted for Dr. Muck. A resolution to this effect was adopted by the trustees at a meeting on Thursday, but why it was not made public before the concert at the Brooklyn Academy of Music on Friday night was not explained. The resolution was as follows:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

That it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

That the President be and he is hereby authorized to express to Maj. Higginson the deep appreciation of this board of trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come.

In pursuance of the resolution, A. Augustus Healy, the President of the institute, has sent a letter to Major Higginson.

The Boston Symphony Orchestra gave its last New York concert yesterday afternoon at Carnegie Hall here in Manhattan Borough. Dr. Muck conducted a programme of two numbers at his farewell to his local public, a symphony—that in E flat, numbered 543 in the Koechel edition—by Mozart, and after intermission the superb "Sheherazade" of Rimsky-Korsakoff, which the men of Boston had often played here before the music was appropriated to make a holiday for the Russian ballet.

"The Star Spangled Banner" was given at the start of the afternoon, and not only the patriotic number, but also the conductor and all his men in their later music received frequent and hearty applause. Police in less formidable force than at Thursday evening's concert were again on guard to prevent any untoward incident.

There was no renewal of attacks. Neither were there any further signs of protesting subscribers, beyond one group of blind children said to have been sent to occupy the objectors' seats. Some 20 of these had been received, according to the woman director of a local orchestra who led the campaign against the Bostonians.

Major Higginson accompanied his hundred players home on the 5 o'clock train over the New Haven road. He declined to say if action had been taken looking to next season's plans, and Manager C. A. Ellis explained that no steps were likely until the close of the Boston season, which with the usual term of summer "pops," will run into next July.

om REPUBLICAN
dress Springfield, Mass.
te MAR 14 19

Maj Higginson and Dr Muck

Maj Henry L. Higginson's courage in persistently standing by Dr Muck, the conductor of the Boston symphony orchestra, commands one's unlimited admiration. Maj Higginson is himself a veteran of the civil war; his patriotism is above suspicion. His unqualified assurance that Dr Muck is unobjectionable to the most loyal American is a sufficient reply to those who have assailed the conductor of the orchestra.

The latest exhibition of this unwarranted and unintelligent intolerance appears in New York. Mrs William Jay, supported by the rector of Trinity, protests against the two remaining concerts of the Boston orchestra in Carnegie hall. Maj Higginson tells Mrs William Jay that Dr Muck is not a German subject. The conductor became a "Swiss citizen in his childhood, and bears Swiss citizenship papers and passport to-day."

Dr Muck, as a Swiss, is entitled to the rights guaranteed to all citizens of Switzerland residing or sojourning in the United States by the treaty of 1850. Maj Higginson has not referred to this treaty and of course Dr Muck will not invoke its protection in a matter like his connection with the orchestra. Yet people who seek to prevent his appearance with the orchestra in public concerts, or to prevent public concerts by the orchestra under his direction, ignore a treaty of the United States which remains in full force and effect at this time. Article I of the treaty of 1850 provides that the citizens of Switzerland "shall be at liberty" not only to come to this country and live here, but also to "exercise their profession" here.

Dr Muck's profession is that of an orchestra conductor. He is a citizen of Switzerland. He is guaranteed by treaty the right to exercise his profession in the United States. Why, then should Mrs William Jay of New York, or Rev Dr Manning, the rector of Trinity church, attempt to make impossible his lawful connection with the Boston symphony orchestra? Our treaties are the law of the land.

n PUBLIC LEDGER
ress Philadelphia, Pa.

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New York Seems Unmoved by Protest Against German Conductor

Public Ledger's Bureau

New York, March 12.—The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall tonight, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing on the ground that he is a German citizen and pro-German in sympathy.

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n POST
ress: Washington, D. C.
MAR 15 1918

vail.

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Springfield, UNION
1884
1918

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NEW YORK, March 15—New York last night bowed its head in shame as it stepped down from its proud position in the first rank of the patriotic cities of the Nation, says The Herald.

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While 50 uniformed policemen and a horde of Government Secret Service men looked on, the man who has been barred from half a dozen other cities because of his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

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But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while 13 empty boxes in the first tier of boxes and 42 empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

But Doktor Muck himself is credited with having succumber to the insistent demand for his retirement, even if his financial backer, Maj. Higginson, insists upon his standing firm against all critics. Both Muck and his enemy aliens, it was said by a close associate of the Prussian musician, are slated to leave the orchestra at the end of the present season.

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season;" a member of the orchestra and intimate friend of the Doktor said during the intermission.

"He would have done it earlier," the informant added, "but he is bound by a contract to Maj. Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The 23 enemy alien members of the orchestra, in all probability, will go also."

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Then, returning to his printed program and the Teutonic symphonies, among which he felt more at home, Muck addressed himself to the duties of the evening and left no opportunity for the criticism that he was acting his part perfunctorily.

The orchestra management chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's 21st birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age. The Chancelor of Zug Canton, in verifying the document, also added a line. "With the best recommendation to all authorities and their respective protection."

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. This document according to a translation appended and also authenticated by Mr. Ritter was headed N. 644, Certificate of Citizenship.

It read:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen, and we recognize him as such at all times.

By virture of which we give the definite assurance that the abovementioned citizen shall at any time and under all cricumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.
(Signed) KLEMENS ZUERCHER,
in the name of the Town Council.

With the best recommendation of all authorities and their representative protection, the genuineness of the foregoing signature is acknowledged.

m HERALD
dress Washington, D. C.
MAR 15 1918

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City officials this afternoon, however, ruled the concert must go on and police arrangements were made accordingly. Inspector Daly took a large number of blue coats to the hall and kept curiosity-seekers moving.

JOURNAL
s Providence, R. I.
MAR 15 1918

Concerning Dr. Muck

Major H. L. Higginson's statement in the New York Times yesterday with reference to Dr. Muck and the Providence Journal makes it necessary to say that the Journal's attack on Dr. Muck had nothing whatever to do with the action of the presidents of all the Providence musical societies and the chairman of the Liberty Loan committee of this State in their effort to compel Dr. Muck to play the national anthem at the concert of the Boston Symphony Orchestra in this city on October thirtieth last. These telegrams were sent to Major Higginson and the manager of the orchestra before the Providence Journal had made any attack whatever on Dr. Muck. Major Higginson's statement that Dr. Muck was made a Swiss citizen "in his childhood" is of course untrue. There is every reason to believe that Dr. Muck's Swiss citizenship has been very recently acquired and the public is only waiting for this gentleman's presentation of his citizenship papers to have the doubt cleared up.

Major Higginson's attempt to have it appear that Dr. Muck is not a German propagandist is ridiculous in the face of the facts already printed in these columns. By Dr. Muck's own testimony in a San Francisco court he was a financial supporter of the notorious Viereck sheet known as the Fatherland and had been a supporter of many similar movements with money apparently accumulated by him from his salary as conductor of the Boston Symphony Orchestra. A specific contribution of three hundred dollars which Dr. Muck believed was given to the Viereck newspaper was made by him immediately after that sheet had declared the American authorities were responsible for the death of Americans on the Lusitania "because they had sold their souls to England," and another statement over Viereck's own signature that if a conflict should arise between the United States and Germany the blame would rest on Washington and not on Berlin.

CITIZEN
: Brooklyn, N. Y.
MAR 16 1918

MUCK GIVES LAST CONCERT HERE

Presents Excellent Programme at the Academy

Notwithstanding the objection by many residents of Brooklyn that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, is a German citizen, or at least a German by birth and still a German sympathizer, the announced concert of the Boston Orchestra was held at the Academy of Music last night, with Dr. Muck wielding the baton. It was the last of a series of five concerts held here this season by the organization, and as the contracts had been made and the subscription tickets sold with the announcement that Dr. Muck would conduct, it was held that there was nothing to do but hold the concert according to schedule. The appeals to the Commissioner of Licenses and to the Department of Justice were fruitless and the petitions signed by hundreds of citizens went for naught, so far as last night's concert was concerned. However, as stated in another column of to-day's "Citizen," Dr. Muck will appear here no more.

While there were a good many seats vacant, which is something unheard of for a Boston Symphony concert, the audience was large and very friendly, applauding freely the splendid work of the musicians. The feeling appeared to prevail that it might be the last time they would see the famous conductor. As a matter of fact, his resignation has been in the hands of Major Higginson, the head of the organization, for months, but Major Higginson has been reported as hinting that rather than have another conductor he might disband the orchestra.

As was to be expected, there was no disturbance at the concert last night, but to avoid any possibility of such an occurrence, Inspector Meade had posted a guard of half a dozen policemen around the Academy under Captain B. Hayes, and there were ten detectives present from the Poplar Street Bureau, in charge of Captain John Coughlan.

The concert itself was up to the high mark set by the organization in times past, there being no sign of nervousness in the work of the conductor or the orchestra. There were no soloists. For his last programme here, Dr. Muck had selected three pieces of great value.

The symphony was Mozart's in E flat, the third of the wonderful trio of symphonies which this immortal genius composed in one summer. The first number of the second part of the programme was the exquisitely melodious Serenade for strings in C major by Tchaikowsky. This Serenade shows Tschaikowsky in one of his lighter moods and demonstrates how he was a master of melody in the finest and best sense of the word. The Serenade has been played by the orchestra with much success at several of its concerts the present season. The final number was the glowing, brilliant colorful overture of Goldmark, "Sakuntala."

Mrs. William Jay, society woman and leader of the subscribers who have bitterly assailed Mr. Muck as pro-German, worked hard all day to prevent his appearance in Brooklyn, but without success. Their failure to stop the concert in Carnegie Hall Thursday night did not dismay them.

The last appearance of the Boston Symphony Orchestra in New York this season is scheduled to take place this afternoon at Carnegie Hall.

Mrs. Jay yesterday issued an appeal to Boston Symphony concert subscribers to send their tickets to her.

Mrs. Jay announced that she wished to obtain the tickets for a definite purpose, in furtherance of the crusade "against this pro-German organization."

Associates of Mrs. Jay in the fight declared the leader of the opposition to Dr. Muck has a plan which will prove successful in preventing further appearances of Dr. Muck as leader of the Boston Symphony Orchestra in Manhattan.

N. Y. COMMERCIAL
ess: New York City
MAR 15 1918

News of the Theatres

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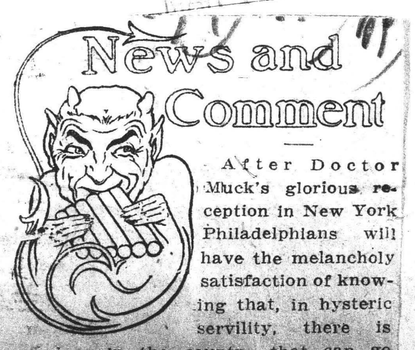
The strains of the anthem drifted through to the lobby shortly after the concert opened but no demonstration ensued within the walls.

The question whether or not Dr. Muck and his musicians should be permitted to play here has been debated in the newspapers and demands were made that he be stopped. City officials, however, ruled the concert must go on and police arrangements were made accordingly.

NORTH AMERICAN
Philadelphia, Pa.
ess MAR 16 1918



After Doctor Muck's glorious reception in New York Philadelphians will have the melancholy satisfaction of knowing that, in hysteric servility, there is one place in the country that can go them one better.

TRIBUNE
s: Providence, R. I.
MAR 16 1918

DR. MUCK PLAYS IN BROOKLYN

A Large Audience Cheers the Conductor of the Boston Symphony Orchestra.

New York, March 16.—Dr. Karl Muck went over the top again last night with his baton and carried the second line trenches of his critics. He conducted the Boston Symphony Orchestra in Brooklyn Academy of Music amid the plaudits of a crowd which packed the house, save for about half of the boxes.

Mrs. William Jay, society woman and leaders of the subscribers, who have bitterly assailed Mr. Muck as pro-German, worked hard all day to prevent his appearance in Brooklyn. Their failure to stop the concert in Carnegie Hall Thursday night went against them.

"If the law did not uphold you in Manhattan, it would not in Brooklyn," was the answer to most of their protests.

As a precaution against any one starting a demonstration, 10 uniformed policemen were on duty, outside of the Academy, and about 15 detectives in civilian clothes were within.

LOUDLY APPLAUDED.

Dr. Muck was loudly applauded at the end of the "Star Spangled Banner," which, as usual, was the opening number. He won further applause by his msaterly leadership of Mozart's Symphony in E flat, Tschaiskowsky's Serenade for strings and a work by Goldmark.

Mrs. Jay yesterday issued an appeal to Boston Symphony concert subscribers to send their tickets to her. The tickets desired are those calling for seats at the matinee in Carnegie Hall this afternoon.

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Commenting upon the announced Swiss citizenship of Dr. Muck, Mrs. Jay said yesterday:

"I have the deepest respect in the world for a pro-American German and the greatest contempt for a pro-German Swiss. I think I am voicing the sentiments of the American people when I say I think a man should be judged by the feelings in his heart rather than by the papers in his pockets."

Mrs. Jay refused to give any details of her plan for the matinee this afternoon.

om REPUBLICAN

dress Springfield, Mass.

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Maj Higginson and Dr Muck

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TARGOS [illegible]

JOURNAL

s Providence, R. I.

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CITIZEN

: Brooklyn, N. Y.

MAR 16 1918

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N. Y. COMMERCIAL

ess: New York City

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NORTH AMERICAN

Philadelphia, Pa.

ess

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TRIBUNE

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Commenting upon the announced Swiss citizenship of Dr. Muck, Mrs. Jay said yesterday:

"I have the deepest respect in the world for a pro-American German and the greatest contempt for a pro-German Swiss. I think I am voicing the sentiments of the American people when I say I think a man should be judged by the feelings in his heart rather than by the papers in his pockets."

Mrs. Jay refused to give any details of her plan for the matinee this afternoon.

om REPUBLICAN

dress Springfield, Mas

te

Maj Higginson and Dr Mu

Maj Henry L. Higginson's co in persistently standing by Dr the conductor of the Boston sym orchestra, commands one's unli admiration. Maj Higginson is hi a veteran of the civil war; his otism is above suspicion. His unqualified assurance that Dr Muck is unobjectionable to the most loyal American is a sufficient reply to those who have assailed the conductor of the orchestra.

The latest exhibition of this unwarranted and unintelligent intolerance appears in New York. Mrs William Jay, supported by the rector of Trinity, protests against the two remaining concerts of the Boston orchestra in Carnegie hall. Maj Higginson tells Mrs William Jay that Dr Muck is not a German subject. The conductor became a "Swiss citizen in his childhood, and bears Swiss citizenship papers and passport to-day."

Dr Muck, as a Swiss, is entitle the rights guaranteed to all cit zens of Switzerland residing or sojourning in the United States by the treaty of 1850. Maj Higginson has not referred to this treaty and of course Dr Muck will not invoke its protection in a matter like his connection with the orchestra. Yet people who seek to prevent his appearance with the orchestra in public concerts, or to prevent public concerts by the orchestra under his direction, ignore a treaty of the United States which remains in full force and effect at this time. Article I of the treaty of 1850 provides that the citizens of Switzerland "shall be at liberty" not only to come to this country and live here, but also to "exercise their profession" here.

Dr Muck's profession is that of orchestra conductor. He is a citizen of Switzerland. He is guaranteed by treaty the right to exercise his profession in the United States. Why, should Mrs William Jay of New York or Rev Dr Manning, the rector of Trinity church, attempt to make impossible his lawful connection with Boston symphony orchestra? treaties are the law of the land.

n PUBLIC LEDGER

ress Philadelphia, Pa.

BIG AUDIENCE HAILS MUCK

New York Seems Unmoved by Protest Against German Conductor

Public Ledger's Bureau

New York, March 15.—The Boston Symphony Orchestra, led by Dr. Karl Muck, played to a crowded house in Carnegie Hall tonight, despite the bitter campaign of Mrs. William Jay and others to prevent the conductor from appearing on the ground that he is a German citizen and pro-German in sympathy.

Doctor Muck entered the hall through a double line of uniformed policemen and five minutes after was bowing to an audience that received him with handclaps and cheers.

n POST

ress: Washington, D. C.

MAR 15 1918

vail.

POLICE AT MUCK CONCERT.

No Hostility Shown, Despite Threats, at New York Performance.

New York, March 14.—With 80 detectives on guard to preserve order, Dr. Karl Muck appeared in Carnegie Hall tonight with the Boston Symphony Orchestra. Police protection had been provided because of the many protests against the appearance of Dr. Muck and the fear that a disturbance might be caused by persons who considered him anti-American in his attitude.

The hall was crowded, but there was no disorder when Dr. Muck took his place on the stage. He was greeted with courteous applause, and immediately led the orchestra in "The Star-Spangled Banner."

Springfield, Mass. UNION

MAR 15 1918

Police on Guard as Muck Leads

No Disturbance at Symphony Concert in New York Last Evening.

NEW YORK, March 15—New York last night bowed its head in shame as it stepped down from its proud position in the first rank of the patriotic cities of the Nation, says The Herald.

For Father Knickerbocker, possessor of an enviable reputation for patriotic war service, was compelled to play the unwilling host to Doktor Karl Muck, music direktor extraordinary to the Kaiser, and his 23 enemy alien associates.

While 50 uniformed policemen and a horde of Government Secret Service men looked on, the man who has been barred from half a dozen other cities because of his admitted attachment to the cause of Teutonic barbarism held undisputed sway at Carnegie Hall as the leader of the Boston Symphony Orchestra.

From the standpoint of the numerous Germans who crowded into the hall, the reception given to their hero — the Kaiser's favorite — was indeed a gratifying one. From the moment he stepped from behind the wings and into their view they vigorously applauded him. He turned and bowed three times to their uproarious greeting.

But the enthusiasm was entirely that of the Teutonic element in the house. Many of those present were significantly quiet during the applause, while 13 empty boxes in the first tier of boxes and 42 empty seats on the main floor were evidence of the widespread feeling against the orchestra's management for permitting the appearance of the Prussian leader in the face of the growing storm of criticism from patriotic organizations and individuals.

But Doktor Muck himself is credited with having succumber to the insistent demand for his retirement, even if his financial backer, Maj. Higginson, insists upon his standing firm against all critics. Both Muck and his enemy aliens, it was said by a close associate of the Prussian musician, are slated to leave the orchestra at the end of the present season.

"Doktor Karl Muck will resign his position as conductor of the Boston Symphony at the close of the present season;" a member of the orchestra and intimate friend of the Doktor said during the intermission.

"He would have done it earlier," the informant added, "but he is bound by a contract to Maj. Higginson. He did not want him to go. Next season, however, we will be without the Doktor. An American, or perhaps a friendly alien, will be selected to take his place. Dr. Muck probably will go back to Europe. The 23 enemy alien members of the orchestra, in all probability, will go also."

Doktor Muck, ever appreciative of dramatic climaxes, strode upon the platform after his audience had waited several minutes for his appearance —and long after other members of the orchestra had been in their seats. After the applause had subsided and he had ceased bowing, he leaned over and bowed to his orchestra members, waved his baton and they rose to play "The Star Spangled Banner," which he repeatedly had announced as "not being fit for an artist to play," until he was forced to do so by being barred from five cities formerly on the program of the orchestra.

The direktor perfunctorily waved his baton while the orchestra played the national anthem. At the close of the number there was another burst of applause, obviously directed at the leader and not for the patriotic air which he had refused to play in Providence, R. I.

Then, returning to his printed program and the Teutonic symphonies, among which he felt more at home, Muck addressed himself to the duties of the evening and left no opportunity for the criticism that he was acting his part perfunctorily.

The orchestra management chose to answer recent questions as to Dr. Muck's citizenship by making public for the first time the certificate that was given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after Dr. Muck's 21st birthday. His father, a Bavarian, had settled and become naturalized there when Karl Muck was a child of six years, and he had his son naturalized on coming of age. The Chancelor of Zug Canton, in verifying the document, also added a line. "With the best recommendation to all authorities and their respective protection."

The evidence exhibited by Charles A. Ellis, manager of the orchestra, as to Dr. Muck's citizenship was an old and apparently original document authenticated June 12, 1917, by P. Ritter, then the Swiss Minister at Washington. This document according to a translation appended and also authenticated by Mr. Ritter was headed N. 644, Certificate of Citizenship.

It read:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen, and we recognize him as such at all times.

By virture of which we give the definite assurance that the abovementioned citizen shall at any time and under all cricumstances be received by our community.

Given at Neuheim this 4th day of March 1881.

The President.

(Signed) KLEMENS ZUERCHER, in the name of the Town Council.

With the best recommendation of all authorities and their representative protection, the genuineness of the foregoing signature is acknowledged.

m HERALD

dress Washington, D. C.

MAR 15 1918

SYMPHONY DIRECTOR PLAYS NATIONAL AIR

Dr. Karl Muck, Though Criticized, Leads Hub Orchestra.

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Many police guarded the hall and there was a big sprinkling of detectivecs in the crowd which filled the house owing to suggestions of trouble arising over Dr. Muck's previous difficulties regarding playing the national anthem and the question of his German citizenship.

A large crowd gathered outside the hall early in the evening demanding admission, but the supply of tickets had been exhausted.

The strains of the anthem, drifted through to the lobby shortly after the concert opened but no demonstration ensued within the walls. The police saw to it that there was no disorder outside.

The question whether or not Dr. Muck and his musicians should be permitted to play here has been hotly debated in the newspapers, and demands were made that he be stopped.

City officials this afternoon, however, ruled the concert must go on and police arrangements were made accordingly. Inspector Daly took a large number of blue coats to the hall and kept curiosity-seekers moving.

TABOOS VIOLATED

JOURNAL

s Providence, R. I.

Concerning Dr. Muck

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As was to be expected, there was no disturbance at the concert last night, but to avoid any possibility of such an occurrence, Inspector Meade had posted a guard of half a dozen policemen around the Academy under Captain B. Hayes, and there were ten detectives present from the Poplar Street Bureau, in charge of Captain John Coughlan.

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NORTH AME

Philadelphia, Pa.

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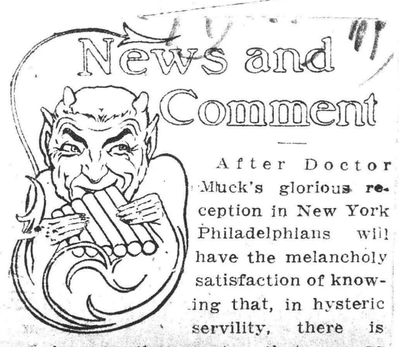

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IES Times
Brooklyn, N. Y.
MAR 16 1918

LET MUCK PLAY HERE AND THEN BLACKLIST HIM

Institute Directors Kept Resolution a Secret Two Days.

PASSED BEFORE CONCERT

Audience Thrilled by Masterful Work of Director.

Despite the fact that they passed resolutions on Thursday calling for the removal of Dr. Karl Muck from the leadership of the Boston Symphony Orchestra, the trustees of the Brooklyn Institute of Arts and Sciences did not make the fact public until today when they sent the resolutions to the various newspapers for publication.

Just why the trustees did not announce their action before the concert instead of waiting until it was all over and it was practically assumed that Dr. Muck would not come to Brooklyn again until after the war, was not explained.

The resolutions call upon Major Henry Lee Higginson, who organized the Boston Symphony and placed Dr. Muck at its head, to substitute some other leader for the noted conductor. The trustees do not feel that they can continue their contract with the Boston Symphony Orchestra while Dr. Muck is its conductor.

The resolutions adopted by the Board of Trustees of the Brooklyn Institute of Arts and Sciences on March 14 follows:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony Concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

Resolved, That the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this Board of Trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come.

A. Augustus Healy, president of the Institute, has already sent a letter to Major Higginson in pursuance of the resolution.

The concert in the Academy last night was not only the last of the season but was undoubtedly the director's farewell appearance. Whether it realized that fact or not, the audience was generous in its applause and recalled Dr. Muck four times after the symphony and several times after the other two numbers.

Although there was a general impression prevalent that the cumulative force of the agitation against Dr. Muck would make it impossible to expect him to return next year, the only definite statement forthcoming to that effect last night was a remark of Charles D. Atkins, director of the Department of Education of the Brooklyn Institute.

"When art and war come into conflict," he said during the intermission, "there can be no question which has to give way. Personally, I think that this will be the last appearance of Dr. Muck in Brooklyn during the duration of the war."

Several of the directors of the Institute met and talked with Dr. Muck in the green room before the concert and during the intermission. Geraldine Farrar and her mother were present. Major Higginson, the founder of the orchestra, did not attend.

The attitude of the audience was cordial, especially after Dr. Muck led the orchestra in "The Star Spangled Banner" with a trifle more emphasis and spirit than he has heretofore shown. After each number he was recalled frequently and in every case finally asked the orchestra to rise in acknowledgement. The clapping was stimulated in places by groups of men and women who appeared to be unmistakably Teutonic, but that rather harmed than helped the general acknowledgement of the musician's genius, for several of his opponents seized upon the incident as a further striking argument of the unwisdom of permitting the Boston Symphony concerts to be continued under his leader-

Times March 16 Continued

vacant seats where regular subscribers remained away were quite conspicuous in the orchestra. There was one block of between twenty and thirty seats in a few adjacent rows just to the left of the centre aisle and there were more than 100 vacant seats which had been paid for. Mr. Atkins, when they were pointed out to him, said that the seats belonged to regular subscribers.

"The house was sold out and they are standing up in the back, as you can see," he said.

The vacancies were, therefore, clearly due to a desire on the part of subscribers to show their disapproval of Dr. Muck.

A strong police guard, both outside and inside the building, was on hand to prevent any hostile demonstration. Mr. Atkins and some of the directors were also on hand behind the scenes on the stage when Dr. Muck went out to begin the concert.

Instead of the usual draped flag, the stage was decorated with two great banners and two others extended from the front of the stage on each side out to the line of the boxes. More flowers than usual were in evidence in front of the director's stand.

Dr. Muck led with his usual imperturbable mastery and yet there were indications in his bearing that seemed to show that he realized he was probably making his last appearance in the Academy. Although he might be reluctant to admit it himself, he directed with a trifle less of intellectual stiffness and a bit more emotional feeling than usual. It was to be noticed even in the playing of the National Anthem, when he gave a shade more time to the last phrases and called forth a slightly more impressive emphasis than usual from the full-toned orchestra.

The symphony was Mozart's in E-flat major. It was a masterly piece of interpretation from the short, slow introduction to the final elaborate rondo.

Dr. Muck followed it with Tschaikowsky's Serende for string orchestra, a long, elaborate and richly varied work for strings alone. The technical work of the violins, violas, 'cellos and basses was brilliant in the extreme, especially in the fine tonal passages

TIMES
ess: Brooklyn, N. Y.
MAR 16 1918

COMMENT AND QUERY.

DOKTOR MUCK CONDEMNED.

Editor, Brooklyn Times:

SIR: What loyal citizen of the United States does not feel a burning interest in the current discussion of the notorious Dr. Muck and his Boston Orchestra? The matter fills many of the best people with amazement and indignation—amazement at the brazen audacity of the Kaiser's Court entertainer in persisting to play before American audiences when he knows he is not a welcome visitor, and indignation that people in Brooklyn are willing to patronize this pronounced alien enemy, who comes here to gather in American dollars while he refuses to have his symphony play the American National hymn. This monumental egotist, like his imperial master, has gall enough to float the Vaterland. If the people of Brooklyn shall sanction this outrage on patriotic sentiment they will stain themselves with indelible disgrace; and if the owners of the Academy of Music rent their hall for such a performance they should be boycotted to the close of the war.

Why does not some red blooded Brooklyn woman follow the example of Mrs. Joy and her powerful backers and say this colassal impudence shall not be allowed. Col. Higginson, the manager of the Boston Orchestra, must be in his dotage, or else a cold-blooded insulter of his country to continue to thrust this unpopular creature before American audiences in the face of the angry protests that have been sent to him from musical specialists and educated people from all over the country. What kind of a composition is the old man anyhow?

I wonder what the wealthy music-lovers of Brooklyn are thinking about when they allow this subject of the nation with which we are in relentless war to entertain them and hand him a handsome reward for his work while our brave boys—the very best America has—are being gassed in the trenches by the devilish soldiers of the leprous monster in Potsdam before whom Dr. Muck is proud to bow down and adore! Shades of Washington and Lincoln! If the rich people of our city have money they don't know what to do with, why not invest more of it in Liberty Bonds, W. S. S.'s and in the humanitarian work of the Red Cross and Y. M. C. A.? Is it possible that the superb harmonies of the Boston Symphony Club are so exceedingly entrancing as to drown the agonizing groans of the American soldiers in the hospitals, while the patriotic doctors in a frenzy of righteous indignation curse the incarnate friends who resort to such execrable methods of warfare instead of coming out into the open and fighting like men. All the bad words in the Standard Dictionary rush through my brain at this moment.

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March 14, 1918.

om EAGLE
dress: Brooklyn, N. Y.
MAR 16 1918

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PLAYS STAR-SPANGLED BANNER

Plainclothes Policemen Present—Orchestra Plays Mozart's Symphony in Masterly Style.

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Captain Hayes and a half dozen plainclothes men from the Bergen street police station were on hand. They had nothing to do except to listen to the music, so that the protestants against Dr. Muck might console themselves with the thought that they have been instrumental in raising the standard of musical appreciation among New York's finest. The Manhattan police the night before had a stiffer dose, in that they listened to so scholarly a work as the Brahms Third Symphony, but the Mozart in E flat major was undoubtedly a more agreeable tonic and easier for the Brooklyn men to apprehend.

Two of the plainclothes men stood behind the writer when Dr. Muck began his program. Said one of them:

"Which is Muck?"

"Why, you bonehead," was the answer, "the one with his back to you."

When Doctor Muck entered he was greeted with great applause, and as in Manhattan the night before he had to choke it off by calling upon the orchestra to arise and begin the National Anthem. The band's playing of it was spirited and dignified and it was noted that the trumpets did not distort the music by playing the high B-flat at the close of the phrase "land of the free," a distortion that is indulged in by every other band we have heard this winter. There was much applause following "The Star-Spangled Banner," and after the Symphony and the other numbers Doctor Muck was recalled a number of times and finally had to call upon the entire organization to arise.

As for the concert itself, both the conductor and the band were on their mettle and gave the best exhibition musically that has been heard in Brooklyn this winter. The program began with Mozart's Symphony in E-flat major, the first of the immortal three that were composed within three months of the summer of 1788. Dr. Muck is ever at home in his reading of Mozart, and last evening the band gave a performance distinguished by smoothness of utterance, balance of choirs, beauty of tone and thorough repose and finish. The first movement was a spirited and inspired reading of grace and aristocratic feeling; the Andante reposeful and melodious with its full-sweeping cantelena; the Minuetto a thing of whispering humor; the Finale a true Rondo in its formal elegance. Such interpretation of Mozart we hear only when the Boston organization vouchsafes it to us.

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CITIZEN
ress: Brooklyn, N. Y.
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PRES. HEALY WRITES TO MAJOR HIGGINSON

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The following resolutions were adopted by the board of trustees of the Brooklyn Institute at their regular monthly meeting held last Thursday, and were made public to-day:

"Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

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A. Augustus Healy, president of the Institute, has already sent a letter to Major Higginson in pursuance of the resolutions.

The objection to Dr. Muck, as voiced by thousands of persons not only in Brooklyn, but throughout the country, is that he is of German birth, and while he claims to be a naturalized Swiss, he has never given any evidence that he is in sympathy with the United States in the present war.

STANDARD UNION
Brooklyn, N. Y.

Let Us Have American Orchestral Conductors.

Dr. Karl Muck's usefulness as a conductor of an orchestra is entirely gone. The Brooklyn Institute trustees have decided not to have the Boston Symphony Orchestra any more until it gets a conductor who is in avowed sympathy with the ideals and aims of the United States in the war.

Good music stimulates and feeds the patriotic emotion.

In the heart of a patriotic hearer it seems a sacrilege to have good music presented by a man who appears to regard our ideals and aims in this war with sarcastic contempt.

It would be one excellent result of the war if this country should breed up good American conductors of orchestras, so we would not have to run the risk that is inherent in the custom of importing them.

PRESS
Philadelphia, Pa. MAR 17 1918

REMEMBERING THE PILGRIMS.

To the Editor of "The Press."

Sir:—Four years ago a world war seemed impossible and we were looking forward to the celebration in 1920 of the three hundredth anniversary of the Pilgrims in Plymouth, Massachusetts. A commission was appointed by the Governor of Massachusetts to take charge of the celebration and it was generally assumed there would be something in the line of a world's fair as a result of their plans.

In view of the history of the world since July, 1914, it is fortunate that no steps were taken for holding a world's fair in 1920, either in Plymouth or anywhere else, but the year will not pass without commemoration of the anniversary, and doubtless it will be done in a dignified and suitable manner.

Even the most pronounced pessimists are hardly expecting the war to last two years more and if peace comes before 1920, there will be a splendid occasion for an international peace jubilee that would have far greater significance than the peace jubilee arranged under leadership of Patrick S. Gilmore in Boston some years ago. German bands and singers would hardly expect a pleasant reception, in spite of the popularity in Boston of Dr. Muck, but players and singers from the allied nations would arouse great interest and promote international good will.

The motto on the seal and flag of Massachusetts might well be taken as the principal for which America entered the war, "Ense petit placidam sub libertate quitem." ((By the sword she seeks a cal mpeace with liberty).

These words and the sentiment they represent are splendidly expressed in the choral work, "Peace with a Sword." This work might well be given as a part of the program of peace jubilee and a companion for it, is found in George Chadwick's setting of "The Pilgrims," beginning, "The breaking waves dashed high."

The Pilgrims were not a musical people and devoted little time or thought of music, excepting the hymns that were part of the church service. But:

"They left unchanged what they have found,
"Freedom to worship God."

At the end of war for freedom what celebration could be more appropriate to honor the Pilgrim anniversary than a grand musical peace jubilee.

B. C. BARNES.

Springfield, Mass., March 6, 1918.

"THE ADOPTED CHILD."

To the Editor of "The Press."

Sir:—I inclose a copy of the poem, "The Adopted Child," requested by J. K. Metcalfe, in "The Press" of February 25.

D. M. WONDERS.

Johnstown, Pa., March 3, 1918.

SUN
ess: Baltimore, Md.

BROOKLYN BARS DR. MUCK

Will Not Invite Symphony Orchestra If He Leads.

New York, March 16. — Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Scienes, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Major Henry L. Higginson, backer of the orchestra, has been announced of the action taken by the Brooklyn institute. Resolutions expressed the hope that with the substitution of some other conductor than Dr. Muck the orchestra might continue its visits to Brooklyn.

m HERALD
dress Washington, D. C.
MAR 16

Dr. Muck Again Conducts.

New York, March 15.—In spite of the protests of Mrs. William Jay and others opposed to Dr. Karl Muck's appearance, the director of the Boston Symphony Orchestra again opened his concert in Brooklyn with the "Star Spangled Banner" tonight. Dr. Muck made his appearance under heavy police protection.

m ENQUIRER
dress Philadelphia, Pa.
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1884

IES Times
Brooklyn, N. Y.
MAR 16 1918

LET MUCK PLAY HERE AND THEN BLACKLIST HIM

Institute Directors Kept Resolution a Secret Two Days.

PASSED BEFORE CONCERT

Audience Thrilled by Masterful Work of Director.

Despite the fact that they passed resolutions on Thursday calling for the removal of Dr. Karl Muck from the leadership of the Boston Symphony Orchestra, the trustees of the Brooklyn Institute of Arts and Sciences did not make the fact public until today when they sent the resolutions to the various newspapers for publication.

Just why the trustees did not announce their action before the concert instead of waiting until it was all over and it was practically assumed that Dr. Muck would not come to Brooklyn again until after the war, was not explained.

The resolutions call upon Major Henry Lee Higginson, who organized the Boston Symphony and placed Dr. Muck at its head, to substitute some other leader for the noted conductor. The trustees do not feel that they can continue their contract with the Boston Symphony Orchestra while Dr. Muck is its conductor.

The resolutions adopted by the Board of Trustees of the Brooklyn Institute of Arts and Sciences on March 14 follows:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

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A. Augustus Healy, president of the Institute, has already sent a letter to Major Higginson in pursuance of the resolution.

The concert in the Academy last night was not only the last of the season but was undoubtedly the director's farewell appearance. Whether it realized that fact or not, the audience was generous in its applause and recalled Dr. Muck four times after the symphony and several times after the other two numbers.

Although there was a general impression prevalent that the cumulative force of the agitation against Dr. Muck would make it impossible to expect him to return next year, the only definite statement forthcoming to that effect last night was a remark of Charles D. Atkins, director of the Department of Education of the Brooklyn Institute.

"When art and war come into conflict," he said during the intermission, "there can be no question which has to give way. Personally, I think that this will be the last appearance of Dr. Muck in Brooklyn during the duration of the war."

Several of the directors of the Institute met and talked with Dr. Muck in the green room before the concert and during the intermission. Geraldine Farrar and her mother were present. Major Higginson, the founder of the orchestra, did not attend.

The attitude of the audience was cordial, especially after Dr. Muck led the orchestra in "The Star Spangled Banner" with a trifle more emphasis and spirit than he has heretofore shown. After each number he was recalled frequently and in every case finally asked the orchestra to rise in acknowledgement. The clapping was stimulated in places by groups of men and women who appeared to be unmistakably Teutonic, but that rather harmed than helped the general acknowledgement of the musician's genius, for several of his opponents seized upon the incident as a further striking argument of the unwisdom of permitting the Boston Symphony concerts to be continued under his leader-

Times March 16 Continued

vacant seats where regular subscribers remained away were quite conspicuous in the orchestra. There was one block of between twenty and thirty seats in a few adjacent rows just to the left of the centre aisle and there were more than 100 vacant seats which had been paid for. Mr. Atkins, when they were pointed out to him, said that the seats belonged to regular subscribers.

"The house was sold out and they are standing up in the back, as you can see," he said.

The vacancies were, therefore, clearly due to a desire on the part of subscribers to show their disapproval of Dr. Muck.

A strong police guard, both outside and inside the building, was on hand to prevent any hostile demonstration. Mr. Atkins and some of the directors were also on hand behind the scenes on the stage when Dr. Muck went out to begin the concert.

Instead of the usual draped flag, the stage was decorated with two great banners and two others extended from the front of the stage on each side out to the line of the boxes. More flowers than usual were in evidence in front of the director's stand.

Dr. Muck led with his usual imperturbable mastery and yet there were indications in his bearing that seemed to show that he realized he was probably making his last appearance in the Academy. Although he might be reluctant to admit it himself, he directed with a trifle less of intellectual stiffness and a bit more emotional feeling than usual. It was to be noticed even in the playing of the National Anthem, when he gave a shade more time to the last phrases and called forth a slightly more impressive emphasis than usual from the full-toned orchestra.

The symphony was Mozart's in E-flat major. It was a masterly piece of interpretation from the short, slow introduction to the final elaborate rondo.

Dr. Muck followed it with Tschaikowsky's Serende for string orchestra, a long, elaborate and richly varied work for strings alone. The technical work of the violins, violas, 'cellos and basses was brilliant in the extreme, especially in the fine tonal passages

TIMES
ess: Brooklyn, N. Y.
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COMMENT AND QUERY.

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Editor, Brooklyn Times:

SIR: What loyal citizen of the United States does not feel a burning interest in the current discussion of the notorious Dr. Muck and his Boston Orchestra? The matter fills many of the best people with amazement and indignation—amazement at the brazen audacity of the Kaiser's Court entertainer in persisting to play before American audiences when he knows he is not a welcome visitor, and indignation that people in Brooklyn are willing to patronize this pronounced alien enemy, who comes here to gather in American dollars while he refuses to have his symphony play the American National hymn. This monumental egotist, like his imperial master, has gall enough to float the Vaterland. If the people of Brooklyn shall sanction this outrage on patriotic sentiment they will stain themselves with indelible disgrace; and if the owners of the Academy of Music rent their hall for such a performance they should be boycotted to the close of the war.

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Even the most pronounced pessimists are hardly expecting the war to last two years more and if peace comes before 1920, there will be a splendid occasion for an international peace jubilee that would have far greater significance than the peace jubilee arranged under leadership of Patrick S. Gilmore in Boston some years ago. German bands and singers would hardly expect a pleasant reception, in spite of the popularity in Boston of Dr. Muck, but players and singers from the allied nations would arouse great interest and promote international good will.

The motto on the seal and flag of Massachusetts might well be taken as the principal for which America entered the war, "Ense petit placidam sub libertate quitem." ((By the sword she seeks a cal mpeace with liberty).

These words and the sentiment they represent are splendidly expressed in the choral work, "Peace with a Sword." This work might well be given as a part of the program of peace jubilee and a companion for it, is found in George Chadwick's setting of "The Pilgrims," beginning, "The breaking waves dashed high."

The Pilgrims were not a musical people and devoted little time or thought of music, excepting the hymns that were part of the church service. But:

"They left unchanged what they have found,
"Freedom to worship God."

At the end of war for freedom what celebration could be more appropriate to honor the Pilgrim anniversary than a grand musical peace jubilee.

B. C. BARNES.

Springfield, Mass., March 6, 1918.

"THE ADOPTED CHILD."

To the Editor of "The Press."

Sir:—I inclose a copy of the poem, "The Adopted Child," requested by J. K. Metcalfe, in "The Press" of February 25.

D. M. WONDERS.

Johnstown, Pa., March 3, 1918.

SUN
ess: Baltimore, Md.

BROOKLYN BARS DR. MUCK

Will Not Invite Symphony Orchestra If He Leads.

New York, March 16. — Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Scienes, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Major Henry L. Higginson, backer of the orchestra, has been announced of the action taken by the Brooklyn institute. Resolutions expressed the hope that with the substitution of some other conductor than Dr. Muck the orchestra might continue its visits to Brooklyn.

m HERALD
dress Washington, D. C.
MAR 16 1918

Dr. Muck

New York, M... the protests ...e Girls' and others ... Copenhag Muck's appea... black, ... the Boston ... tailored ... 31; New York again opened ... ribbon ... lyn with th... at... $1 ner" tongh... appearance ... denberg's— tection.

ENQUIRER
Philadelphia, Pa.
MAR 15 1918

Boston Symphony Barred

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Major Henry L. Higginson, backer of the orchestra, has been notified of the action taken by the Brooklyn Institute. Resolutions expressed the hope that with the substitution of some other conductor than Doctor Muck, the orchestra might continue its visits to Brooklyn.

1884

ES
Times
Brooklyn, N. Y.
MAR 16 1918

LET MUCK PLAY HERE AND THEN BLACKLIST HIM

Institute Directors Kept Resolution a Secret Two Days.

PASSED BEFORE CONCERT

Audience Thrilled by Masterful Work of Director.

Despite the fact that they passed resolutions on Thursday calling for the removal of Dr. Karl Muck from the leadership of the Boston Symphony Orchestra, the trustees of the Brooklyn Institute of Arts and Sciences did not make the fact public until today when they sent the resolutions to the various newspapers for publication.

Just why the trustees did not announce their action before the concert instead of waiting until it was all over and it was practically assumed that Dr. Muck would not come to Brooklyn again until after the war, was not explained.

The resolutions call upon Major Henry Lee Higginson, who organized the Boston Symphony and placed Dr. Muck at its head, to substitute some other leader for the noted conductor. The trustees do not feel that they can continue their contract with the Boston Symphony Orchestra while Dr. Muck is its conductor.

The resolutions adopted by the Board of Trustees of the Brooklyn Institute of Arts and Sciences on March 14 follows:

Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony Concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

Resolved, That the president be and he is hereby authorized to express to Major Higginson the deep appreciation of this Board of Trustees for his great services to the cause of classic music in the United States through the concerts by the Boston Symphony Orchestra in the past, and the hope that with the substitution of some other conductor than Dr. Muck the orchestra may continue for many years to come.

A. Augustus Healy, president of the Institute, has already sent a letter to Major Higginson in pursuance of the resolution.

The concert in the Academy last night was not only the last of the season but was undoubtedly the director's farewell appearance. Whether it realized that fact or not, the audience was generous in its applause and recalled Dr. Muck four times after the symphony and several times after the other two numbers.

Although there was a general impression prevalent that the cumulative force of the agitation against Dr. Muck would make it impossible to expect him to return next year, the only definite statement forthcoming to that effect last night was a remark of Charles D. Atkins, director of the Department of Education of the Brooklyn Institute.

"When art and war come into conflict," he said during the intermission, "there can be no question which has to give way. Personally, I think that this will be the last appearance of Dr. Muck in Brooklyn during the duration of the war."

Several of the directors of the Institute met and talked with Dr. Muck in the green room before the concert and during the intermission. Geraldine Farrar and her mother were present. Major Higginson, the founder of the orchestra, did not attend.

The attitude of the audience was cordial, especially after Dr. Muck led the orchestra in "The Star Spangled Banner" with a trifle more emphasis and spirit than he has heretofore shown. After each number he was recalled frequently and in every case finally asked the orchestra to rise in acknowledgement. The clapping was stimulated in places by groups of men and women who appeared to be unmistakably Teutonic, but that rather harmed than helped the general acknowledgement of the musician's genius, for several of his opponents seized upon the incident as a further striking argument of the unwisdom of permitting the Boston Symphony concerts to be continued under his leader-

Times
March 16 Continued

vacant seats where regular subscribers remained away were quite conspicuous in the orchestra. There was one block of between twenty and thirty seats in a few adjacent rows just to the left of the centre aisle and there were more than 100 vacant seats which had been paid for. Mr. Atkins, when they were pointed out to him, said that the seats belonged to regular subscribers.

"The house was sold out and they are standing up in the back, as you can see," he said.

The vacancies were, therefore, clearly due to a desire on the part of subscribers to show their disapproval of Dr. Muck.

A strong police guard, both outside and inside the building, was on hand to prevent any hostile demonstration. Mr. Atkins and some of the directors were also on hand behind the scenes on the stage when Dr. Muck went out to begin the concert.

Instead of the usual draped flag, the stage was decorated with two great banners and two others extended from the front of the stage on each side out to the line of the boxes. More flowers than usual were in evidence in front of the director's stand.

Dr. Muck led with his usual imperturbable mastery and yet there were indications in his bearing that seemed to show that he realized he was probably making his last appearance in the Academy. Although he might be reluctant to admit it himself, he directed with a trifle less of intellectual stiffness and a bit more emotional feeling than usual. It was to be noticed even in the playing of the National Anthem, when he gave a shade more time to the last phrases and called forth a slightly more impressive emphasis than usual from the full-toned orchestra.

The symphony was Mozart's in E-flat major. It was a masterly piece of interpretation from the short, slow introduction to the final elaborate rondo.

Dr. Muck followed it with Tschaikowsky's Serende for string orchestra, a long, elaborate and richly varied work for strings alone. The technical work of the violins, violas, 'cellos and basses was brilliant in the extreme, especially in the fine tonal passages

TIMES
ess: Brooklyn, N. Y.
MAR 16 1918

COMMENT AND QUERY.

DOKTOR MUCK CONDEMNED.

Editor, Brooklyn Times:

SIR: What loyal citizen of the United States does not feel a burning interest in the correct discussion of the notorious Dr. Muck and his Boston Orchestra? The matter fills many of the best people with amazement and indignation—amazement at the brazen audacity of the Kaiser's Court entertainer in persisting to play before American audiences when he knows he is not a welcome visitor, and indignation that people in Brooklyn are willing to patronize this pronounced alien enemy, who comes here to gather in American dollars while he refuses to have his symphony play the American National hymn. This monumental egotist, like his imperial master, has gall enough to float the Waterland. If the people of Brooklyn shall sanction this outrage on patriotic sentiment they will stain themselves with indelible disgrace; and if the owners of the Academy of Music rent their hall for such a performance they should be boycotted to the close of the war.

Why does not some red blooded Brooklyn woman follow the example of Mrs. Joy and her powerful backers and say this colassal impudence shall not be allowed. Col. Higginson, the manager of the Boston Orchestra, must be in his dotage, or else a cold-blooded insulter of his country to continue to thrust this unpopular creature before American audiences in the face of the angry protests that have been sent to him from musical specialists and educated people from all over the country. What kind of a composition is the old man anyhow?

I wonder what the wealthy music-lovers of Brooklyn are thinking about when they allow this subject of the nation with which we are in relentless war to entertain them and hand him a handsome reward for his work while our brave boys—the very best America has—are being gassed in the trenches by the devilish soldiers of the leprous monster in Potsdam before whom Dr. Muck is proud to bow down and adore! Shades of Washington and Lincoln! If the rich people of our city have money they don't know what to do with, why not invest more of it in Liberty Bonds, W. S. S.'s and in the humanitarian work of the Red Cross and Y. M. C. A.? Is it possible that the superb harmonies of the Boston Symphony Club are so exceedingly entrancing as to drown the agonizing groans of the American soldiers in the hospitals, while the patriotic doctors in a frenzy of righteous indignation curse the incarnate friends who resort to such execrable methods of warfare instead of coming out into the open and fighting like men. All the bad words in the Standard Dictionary rush through my brain at this moment.

Sir, I hereby, as a minister of the Gospel of the Merciful Lord, protest against the proposed performance of the Boston Orchestra in Brooklyn. Such a performance should not be permitted anywhere under the starry flag. I condemn it as much as I condemn Sunday baseball, and I am opposed to that because it is a flagrant desecration of the day we are commanded to keep holy. I have little use for ministers who make such compromises with Satan. We tolerate far too many foreign customs in this cosmopolitan nation. We want no more of Dr. Muck. Muck! Thank God, sir, that I do not bear such a malodorous name. It is suggestive of a heap of moral decomposition. The world has had enough of Prussian kultur, and Prussian robbery, and Prussian lying and intrigue, and Prussian murder. Away with all this reckless defiance of God, decency, law and democracy! Dr. Muck should be banished at once, and Col. Higginson and his unpatriotic orchestra should be so powerfully rebuked that they will never again dare to perpetrate the indecency against which the best citizens of Manhattan are now protesting. I love America, and still believe the spies should be shot or hanged. We must sweep the accursed vermin from the country, that by some still undiscovered diabolism keeps the Hun Government informed of the time of the sailing of our troop transports. We must let the thick-headed Kaiser and his allies understand that we mean to continue this war with all the resources we possess until autocracy in every form is eliminated, and the democracy of Washington, Jefferson and Lincoln is made triumphant throughout the earth. Respectfully,

WILLIAM MacNICHOLL.

March 14, 1918.

em EAGLE
dress: Brooklyn, N. Y.
MAR 16 1918

DR. MUCK'S CONCERT IS GREAT SUCCESS

Leader of Boston Symphony Orchestra Loudly Applauded at the Academy.

PLAYS STAR-SPANGLED BANNER

Plainclothes Policemen Present—Orchestra Plays Mozart's Symphony in Masterly Style.

The last concert of the present year by the Boston Symphony Orchestra took place last evening in the Academy of Music, as scheduled, and all the protests and signed petitions which were circulating two days before had little or no effect upon the size and enthusiasm of the audience. There were, it is true, perhaps thirty vacant chairs in the orchestra and one box was unoccupied. These, it was announced, had been sold to subscribers, who did not use them because of the agitation or because they individually wished to register a silent protest against Dr. Karl Muck. But after all is said and done it was one of the best audiences the Boston Symphony has ever played to in Brooklyn, for in the past there have always been empty seats whenever the band has appeared here without the assistance of some noted soloist.

Captain Hayes and a half dozen plainclothes men from the Bergen street police station were on hand. They had nothting to do except to listen to the music, so that the protestants against Dr. Muck might console themselves with the thought that they have been instrumental in raising the standard of musical appreciation among New York's finest. The Manhattan police the night before had a stiffer dose, in that they listened to so scholarly a work as the Brahms Third Symphony, but the Mozart in E flat major was undoubtedly a more agreeable tonic and easier for the Brooklyn men to apprehend.

Two of the plainclothes men stood behind the writer when Dr. Muck began his program. Said one of them:

"Which is Muck?"

"Why, you bonehead," was the answer, "the one with his back to you."

When Doctor Muck entered he was greeted with great applause, and as in Manhattan the night before he had to choke it off by calling upon the orchestra to arise and begin the National Anthem. The band's playing of it was spirited and dignified and it was noted that the trumpets did not distort the music by playing the high B-flat at the close of the phrase "land of the free," a distortion that is indulged in by every other band we have heard this winter. There was much applause following "The Star-Spangled Banner," and after the Symphony and the other numbers Doctor Muck was recalled a number of times and finally had to call upon the entire organization to arise.

As for the concert itself, both the conductor and the band were on their mettle and gave the best exhibition musically that has been heard in Brooklyn this winter. The program began with Mozart's Symphony in E-flat major, the first of the immortal three that were composed within three months of the summer of 1788. Dr. Muck is ever at home in his reading of Mozart, and last evening the band gave a performance distinguished by smoothness of utterance, balance of choirs, beauty of tone and thorough repose and finish. The first movement was a spirited and inspired reading of grace and aristocratic feeling; the Andante reposeful and melodious with its full-sweeping cantelena; the Minuetto a thing of whispering humor; the Finale a true Rondo in its formal elegance. Such interpretation of Mozart we hear only when the Boston organization vouchsafes it to us.

Tschaikowsky's Serenade for Strings which was played by the same orchestra a month ago in Manhattan followed. It is Tschaikowsky in a lighter vein, the Tschaikowsky who was so rarely altogether happy; and as such Dr. Muck and his men played it. The strings were as velvet in texture, colorful and richly expressive responsive as one man to the conductor's beat. Apart from the sheer beauty of the music, the performance was a thrilling exhibition of the compelling virtuosity of the band.

Goldmark's overture to "Sakuntala," one of the earliest compositions in which the color of the Orient has been successfully applied by Western composers and the musical father of all the "Schenerazades" and "Thamars" that have come since, was the concluding number. There are those who would prefer to follow a definite program in listening to the work, who would hear with Mr. Apthorp in the low trill "the gurgling of the spring—indicative of Sakuntala's parentage," but the work is best listened to as pure music inspired by the story of the play.

As Dr. Muck conducts it, it is a true overture, a full manifestation of the thought of the drama, and descriptive of the emotional content and the poetic thought contained therein. The richly orchestrated music sparkled and glistened under the burning touch of strings and woods, and glowed with the fire of the East. Even the one memorable passage when inspiration seemed to fail the composer and he reverted to the conventional, underwent transformation by the glory of

CITIZEN
ress: Brooklyn, N. Y.
MAR 16 1918

INSTITUTE BARS DR. KARL MUCK

Trustees Will Not Renew the Contract.

PRES. HEALY WRITES TO MAJOR HIGGINSON

Artists Wanted Here "Who Are in Avowed Sympathy with Ideals and Aims of United States in the War."

Dr. Karl Muck has conducted his last concert in Brooklyn. He appeared with the Boston Symphony Orchestra last night at the Academy of Music, as announced in another column of to-day's "Citizen," but it was practically impossible to prevent him from doing so, as the contract had been entered into with Major Higginson, the organizer and head of the Boston orchestra, and the Major would not substitute another conductor. In future, however, the orchestra will come here with some other hand wielding the baton, or not at all.

The following resolutions were adopted by the board of trustees of the Brooklyn Institute at their regular monthly meeting held last Thursday, and were made public to-day:

"Resolved, That it is the sense of this board that in all lectures or concerts given under the auspices of the Brooklyn Institute of Arts and Sciences every effort should be made to confine their presentation and conduct to such artists or speakers as are in avowed sympathy with the ideals and aims of the United States in the existing war.

"Resolved, That it is the sense of this board that the contract for the continuance of the Boston Symphony concerts while conducted by Dr. Karl Muck shall not be renewed by the Brooklyn Institute of Arts and Sciences.

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A. Augustus Healy, president of the Institute, has already sent a letter to Major Higginson in pursuance of the resolutions.

The objection to Dr. Muck, as voiced by thousands of persons not only in Brooklyn, but throughout the country, is that he is of German birth, and while he claims to be a naturalized Swiss, he has never given any evidence that he is in sympathy with the United States in the present war.

STANDARD UNION
Brooklyn, N. Y.

Let Us Have American Orchestral Conductors.

Dr. Karl Muck's usefulness as a conductor of an orchestra is entirely gone. The Brooklyn Institute trustees have decided not to have the Boston Symphony Orchestra any more until it gets a conductor who is in avowed sympathy with the ideals and aims of the United States in the war.

Good music stimulates and feeds the patriotic emotion.

In the heart of a patriotic hearer, it seems a sacrilege to have good music presented by a man who appears to regard our ideals and aims in this war with sarcastic contempt.

It would be one excellent result of the war if this country should breed up good American conductors of orchestras, so we would not have to run the risk that is inherent in the custom of importing them.

PRESS
Philadelphia, Pa. MAR 17 1918

REMEMBERING THE PILGRIMS.

To the Editor of "The Press."

Sir:—Four years ago a world war seemed impossible and we were looking forward to the celebration in 1920 of the three hundredth anniversary of the Pilgrims in Plymouth, Massachusetts. A commission was appointed by the Governor of Massachusetts to take charge of the celebration and it was generally assumed there would be something in the line of a world's fair as a result of their plans.

In view of the history of the world since July, 1914, it is fortunate that no steps were taken for holding a world's fair in 1920, either in Plymouth or anywhere else, but the year will not pass without commemoration of the anniversary, and doubtless it will be done in a dignified and suitable manner.

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The Pilgrims were not a musical people and devoted little time or thought of music, excepting the hymns that were part of the church service. But:

"They left unchanged what they have found,
"Freedom to worship God."

At the end of war for freedom what celebration could be more appropriate to honor the Pilgrim anniversary than a grand musical peace jubilee.

B. C. BARNES.

Springfield, Mass., March 6, 1918.

"THE ADOPTED CHILD."

To the Editor of "The Press."

Sir:—I inclose a copy of the poem, "The Adopted Child," requested by J. K. Metcalfe, in "The Press" of February 25.

D. M. WONDERS.

Johnstown, Pa., March 3, 1918.

SUN
ess: Baltimore, Md.

BROOKLYN BARS DR. MUCK

Will Not Invite Symphony Orchestra If He Leads.

New York, March 16. — Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Scienes, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Major Henry L. Higginson, backer of the orchestra, has been announced of the action taken by the Brooklyn institute. Resolutions expressed the hope that with the substitution of some other conductor than Dr. Muck the orchestra might continue its visits to Brooklyn.

m HERALD
dress Washington, D. C.
MAR 16 1918

Dr. Muck

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...immed... skirt... and laces ... Girls' ... Copenhag... black, ... tailored ... ribbon ... ally ... at... $1 ... denberg's— ... 31; New York

ENQUIRER
Philadelphia, Pa.
MAR 17 1918

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1884

TIMES
s: Brooklyn, N. Y.
MAR 17 1918

The Muck Incident.

Dr. Carl Muck, a very accomplished musician, has led the Boston Symphony Orchestra, a musical organization of the highest quality, at a Brooklyn Institute concert in the Academy of Music here, and there was not the slightest disturbance of the public peace. He had the same experience in New York.

Dr. Muck, according to Major Higginson, who has been the financial backer of the organization for years, is a man of German birth and Swiss citizenship. We are at war with the land of his birth, but not with the land of his political allegiance. The fact that he became naturalized in Switzerland, may be regarded as an indication in some measure of the conductor's lack of sympathy with the government under which he was born. Our own guess at the political view of the musician is that he is thoroughly engrossed in music, considers all governments more or less a nuisance, and preferred the Swiss to the German because it was the nearest at hand that offered him the greatest latitude of personal freedom.

The agitation against Dr. Muck began when a story was published in which it was asserted that he had refused to have his orchestra play "The Star Spangled Banner" on the pretext that it was inartistic. The truth of this is denied by Major Higginson.

What interests us particularly is this. Twice since the attack upon Muck began, the Academy of Music has been crowded with Brooklynites who listened to the performances of his musicians with pleasure, and each time under the auspices of the Brooklyn Institute. The directors of that great democratic cultural institution are men of superior intelligence and of unquestioned American patriotism. Their countenancing of the performances of this orchestra indicated that Americans who think, have found nothing at all inimical to the cause of our country in these concerts. Now they announce that in future they will be glad to have the Boston Orchestra here again, but under different leadership. Obviously, they rightly desire to refrain from occupying a position which any section of American opinion might hold to be unpatriotic. No one will blame them—at present, and under the existing circumstances, it is the proper course to follow. But it seems a pity that the enthusiasm devoted to preventing what intelligent American opinion considers innocuous, if not on the other hand actually profitable, should not be expended in a direction more helpful to the cause of the country at the point where it actually meets armed Germany on the field of battle. There is so much to be done in a forward moving direction. Why do we waste energy with trifles out of the main line?

EAGLE
ess: Brooklyn, N. Y.
MAR 18 1918

THE PASSING OF MUCK.

The Brooklyn Institute has taken the only practicable way out of a difficult situation in deciding not to engage the Boston Symphony Orchestra next year, if Dr. Muck remains its leader. It has yielded to the feeling of a considerable number of people in Brooklyn, a feeling strong enough so that it has led some twenty or thirty people to leave unoccupied seats for which they had paid as a protest against Dr. Muck's appearance.

Regardless of the question whether that feeling was well founded, it existed and the agitation grew stronger instead of wearing away as the season went on. If the action of the Institute should lead to the disappearance of the Boston Orchestra from Brooklyn we would regret the loss. No other organization has done service for the cultivation of musical taste and knowledge in this country comparable to that of Major Higginson's orchestra, and its playing is without a rival the world over. There are, however, reports of Dr. Muck's probable resignation at the end of this season and they seem to be based on knowledge of the leader's intention. In that case the summer vacation will give abundant time for the selection of a new leader and for the rehearsals necessary to give to the new man perfect control of this unrivaled musical instrument.

In case such a change is made the Institute should certainly renew its contract with the orchestra, and those cities which have this season canceled its contracts—Baltimore, Pittsburg and Detroit—should welcome its return. Major Higginson has been sorely hurt by the attitude of protestants toward his leader, but he must know that feeling like that which has been stirred up in Brooklyn and other cities is inevitable in war time and that this feeling having concentrated upon Dr. Muck a change of leaders will enable his orchestra to go on doing the work for which the whole country has honored it and him and will delight to do them honor in future, once the cause of popular irritation is removed

rom TELEGRAM
ddress: New York City.

LAST WORD ON MUCK.

TO THE EDITOR OF THE EVENING TELEGRAM:

Are we going to stand to hear an entirely German music programme? If Dr. Muck thinks he is a great orchestra leader why doesn't he include in his programme Italian, French, Russian, modern as well as old pieces? There are fine compositions by Mortucci, Scambotti, Zantonai and many others, played by the finest orchestras in the world. Persons will never appreciate them unless they hear them. There are lots of fine compositions that can be included in programmes besides German.

AMERICAN CITIZEN.

New York, March 15, 1918.

Apparently we are "going to stand it" as far as our local and federal authorities are concerned. Occasionally a Russian, French or Italian composition is rendered by the Boston Symphony Orchestra, but the programmes are predominantly German.

Last Thursday the programme was composed of two numbers by Germans and one by a Finn, probably in mean celebration of the fact that Germany has just swallowed Finland. It was really an all-German evening.

m PUBLIC LEDGER
dress Philadelphia, Pa.
MAR 17 1918

BROOKLYN SPURNS MUCK

Will Not Invite Orchestra Unless New Conductor Is Obtained

New York, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Major Henry L. Higginson, backer of the orchestra, has been notified of the action taken by the Brooklyn institution. Resolutions expressed the hope that with the substitution of some other conductor than Doctor Muck the orchestra might continue

AMERICAN
ss: Baltimore, Md.

MUCK NOT WANTED

Brooklyn Sends Word to Boston Symphony Orchestra Backer.

New York, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced today, decided not to invite the Boston Symphony Orchestra, provided Dr. Karl Muck is director. Major Henry L. Higginson, backer of the orchestra, has been notified of the action taken by the Brooklyn Institute. Resolutions expressed the hope that with the substitution of some other conductor than Dr. Muck the orchestra might continue

m STANDARD UNION
dress: Brooklyn, N. Y.
e MAR 18 1918

Brooklyn will not have Dr. Muck as a conductor, but there probably would be no objection to his coming back as a motorman.

ablished: London, 1881; New York, 15

n TELEGRAM
ress: New York City.
MAR

ARROGANCE VS. HYSTERIA

Do you not think that when we know of the fiendish horrors our boys are facing now from the culture Dr. Muck represents the most ardent lovers of music could, with Herculean effort, deprive themselves of German culture, at least for the duration of the war, and put up with the great hardship of listening to Italian, French, English and American music?—A Times correspondent.

Now that the hysteria over Dr. Muck's nativity is generally past, there appears to be an intelligent realization that no question concerning an orchestra conductor's personal sympathies can turn the classics of world music into pro-German propaganda.—World editorial.

When resentment of enemy arrogance is termed hysteria it is time to look beyond a fiddler for foes.

WORLD
ess: New York City
MAR 20

Dr. Muck.

To the Editor of The World:

I cannot understand your attitude regarding this Dr. Muck, leader of the Boston Symphony Orchestra—you who have been foremost in exposing the enemy aliens.

Had others refused to play our national anthem simply because it was not a "classic," you not only would look upon them with suspicion but you would not tolerate them or their sentiments, at this time particularly.

I read your editorial "A Narrow Escape," and it was satire from the first to the last word on all things American. It made my blood boil with indignation that you of all papers should take such a stand.

On the same page was a letter on "The Dr. Muck Peril," and really it was written just as I would like to have written you.

There are so many in this and other cities who are Americans only as far as the American dollars go, who give no thought whatever to American ideals.

Will you be so kind as to enlighten me why this Dr. Muck is allowed to conduct these concerts anywhere in the United States except in Washington, D. C., and why is he not allowed there?

AMERIC

rom TELEGRAM
ddress: New York City.
Date

"Put None but Americans on Guard."

TO THE EDITOR OF THE EVENING TELEGRAM:—

Your editorial on Dr. Muck and the Boston alien enemy orchestra is good and to the point. Keep up the good work.

The passive attitude of the present city administration is easy to understand. Elected by the pro-German vote, the pro-German element must be protected and favored.

Moral:—Put none but (real) Americans on guard!

W. R.

New York, March 15, 1918.

h REPUBLICAN
ress Springfield, Mass.

The Boston symphony orchestra returned to its New England home last night without having been mobbed in Carnegie hall. The "hate" campaign engineered by a few New York society women and a fashionable impresario failed of its object, which was, Mrs Jay said, to compel the conductor to "retire permanently from the musical life." But this is only part of a larger campaign to drive foreign musicians from public life and to fill their places with their often inferior rivals who are supposedly "Americans." The chauvinism of the paper called the Chronicle, which is active in the fight against foreign musicians, is more easily understood when one considers that this paper professes to be the organ of high society. In New York the Philharmonic orchestra has had to fight hostile interests. Walter Damrosch, whose name does not seem to indicate Anglo-Saxon origin, has resisted the assaults on Dr Muck. The musical world has its politics and its jealousies, and it is hoped that they will not seriously damage the Boston symphony orchestra, which, thanks to Major Higginson's generous backing and firm judgment, has been able to build up its reputation solely on its merits.

The Am

m NEW YORK HERALD
dress New York City
te MAR 21 1918

WOMEN IN LEAGUE TO END HALF-WAY PATRIOTISM HERE

Organization Launched by Miss Marbury to Demand Undivided Loyalty.

When half the women attending a lecture on Ireland given the day before yesterday at the Colony Club applauded a group of Sinn Feiners, while the other half rose in indignant protest, there crystalized in the mind of one of its most patriotic workers the idea for the formation of a big Woman's Patriotic League.

The league, which will be organized early next week by Miss Elisabeth Marbury, is to bring the women of Fifth avenue and its exclusive neighborhoods and of the larger women's clubs to a realization of their patriotic duty. It is to force them to come out into the open, as truly patriotic Americans or side with the pacifists and pro-Germans.

Miss Marbury spoke heatedly yesterday of the Colony Club meeting, which she and other women there considered an unpatriotic exhibition. And when a French officer in his nation's uniform declared himself a Sinn Feiner there were audible protests from many present.

In Accord with Mrs. Jay.

"This exhibition is in line with those who supported Doktor Muck, director of the Boston Symphony Orchestra, by attending his concerts," said Miss Marbury. "I am thoroughly in accord with Mrs. William Jay, who protested all she could against the appearance of Doktor Muck. If Mrs. Jay and her sympathizers had been organized they would have been able to make a more effective protest. They would have accomplished something.

"New York needs just such an organization of women as I have in mind. It will be useful to the government and it is time everybody should know who is a patriot and who is not. Some of our women club members and women of society are merely dormant, patriotically. They need stirring up. The people of the east side have been considered long enough in this light. Let people turn their attention now to the fashionable set.

"I shall invite to this mass meeting the members of various social clubs," Miss Marbury mentioned especially the Colony Club, the Women's City Club and the Cosmopolitan Club. She added that there were other organizations that would receive an invitation. The time and place of the meeting will be announced later. The programme will present a list of prominent speakers, all of whom will be avowed and active patriots.

Will Have Big Influence.

"Then the women will be invited to join the new organization," she continued. "And when we are organized as patriots we will have some influence in such cases as the one of Doktor Muck and can protest against such meetings as yesterday's at the Colony Club, which was offered by the Art and Literary Committee.

"Too many women of wealth dismiss the question of their patriotism with the placing of a flag on their automobile or flying the colors from their house. Then they will go to a dinner where there are German guests and think nothing of it.

"This Women's Patriotic League will be formed to put a stop to such things. The members will be pure patriots, and they will not submit to any exhibition or presence of anything or any persons not patriotic. It will be the defining line between pacifists and pro-Germans and the true American women."

ONE BABY IN HOBOKEN

From EVENING GLOBE
Address New York City

Dr. Muck.

Editor Globe:—This man, be he of Swiss or other descent, is an avowed pro-German, and should be so handled.

As of old the sacrificial ram had to be found. Why not select this porcus Germanicus, too thick-skinned to Kreislerize himself, but aptly at hand and fit for the occasion?

And having so begun, let us go on and deal in like kind with the whole horde so dangerous to our country.

New York, March 15. CIVIS.

JOURNAL
ess Providence, R. I.
MAR 21 1918

Patriotism and Music

Subscribers Who Left Seats Vacant in Protesting Against Doktor Muck in New York City Used Only Democratic Means of Bringing Their Case Before the Public.

To the Editor of the Sunday Journal:

Before the close of the season of the Boston Symphony Orchestra with Doktor Muck as director, kindly permit me—as one of the New York citizens who protested against Doktor Muck appearing in New York—to give a summary of the facts which his appearances in Greater New York brought out.

Subscribers who left their seats vacant numbered 600 at three performances and it must be remembered that they who protested against Dr. Muck made no hostile demonstration and used only the democratic means of bringing their case to the public. The protest was ratified officially by the Daughters of the American Revolution, the Grand Army of the Republic, Dr. W. T. Manning, rector of Trinity Church, and many such organizations.

Men and women in New York who represent sturdy intelligence and the unquenchable ideals of Washington and Lincoln made known to me their disapproval of the pro-German conductor by hundreds of letters which are now in the proper bands.

Please let me now quote excerpts from a letter from an American subscriber which I believe has reason and restraint:

"I am a subscriber to the Boston Symphony concerts, having had seats in the balcony for some six or seven years—perhaps more. I had not paid much attention to the agitation about discouraging attendance while Dr. Muck conducted the concerts, as it seemed to me the Government was responsible for his acts.

"But after the concert Thursday night I made up my mind that I would not attend another Boston Symphony concert during the war. I think there is not the slightest doubt that the demonstration Thursday night was a German demonstration. It was not a demonstration in favor of an innocent, persecuted man, or in favor of good music. That was plainly to be seen in the fact that the applause was not for the music, but for Dr. Muck himself.

"The plea that Dr. Muck is a Swiss citizen is no argument at all. If he calls himself a Swiss he is a German Swiss, and even then the Germans have stated that their spies, more usually than not, are not Germans but belong to other nationalities. I do not accuse him of being a spy. * * *

"I think the time has come to show Maj. Higginson that New York city does not want his organization in New York when their concerts are used by the German element to show feeling which they are not allowed to display in any other public place here, and I believe if New York shuts them out the effect will be felt in Boston. I would not stop at Muck. I would ban the orchestra and show the whole German colony here that we value our patriotism more than a few concerts, even if they are the best concerts given in this country."

LUCIE JAY.
(Mrs. William Jay).

New York, March 20.

TIMES
Brooklyn, N. Y.
MAR 17 1918

The Muck Incident.

Dr. Carl Muck, a very accomplished musician, has led the Boston Symphony Orchestra, a musical organization of the highest quality, at a Brooklyn Institute concert in the Academy of Music here, and there was not the slightest disturbance of the public peace. He had the same experience in New York.

Dr. Muck, according to Major Higginson, who has been the financial backer of the organization for years, is a man of German birth and Swiss citizenship. We are at war with the land of his birth, but not with the land of his political allegiance. The fact that he became naturalized in Switzerland, may be regarded as an indication in some measure of the conductor's lack of sympathy with the government under which he was born. Our own guess at the political view of the musician is that he is thoroughly engrossed in music, considers all governments more or less a nuisance, and preferred the Swiss to the German because it was the nearest at hand that offered him the greatest latitude of personal freedom.

The agitation against Dr. Muck began when a story was published in which it was asserted that he had refused to have his orchestra play "The Star Spangled Banner" on the pretext that it was inartistic. The truth of this is denied by Major Higginson.

What interests us particularly is this. Twice since the attack upon Muck began, the Academy of Music has been crowded with Brooklynites who listened to the performances of his musicians with pleasure, and each time under the auspices of the Brooklyn Institute. The directors of that great democratic cultural institution are men of superior intelligence and of unquestioned American patriotism. Their countenancing of the performances of this orchestra indicated that Americans who think, have found nothing at all inimical to the cause of our country in these concerts. Now they announce that in future they will be glad to have the Boston Orchestra here again, but under different leadership. Obviously, they rightly desire to refrain from occupying a position which any section of American opinion might hold to be unpatriotic. No one will blame them—at present, and under the existing circumstances, it is the proper course to follow. But it seems a pity that the enthusiasm devoted to preventing what intelligent American opinion considers innocuous, if not on the other hand actually profitable, should not be expended in a direction more helpful to the cause of the country at the point where it actually meets armed Germany on the field of battle. There is so much to be done in a forward moving direction. Why do we waste energy with trifles out of the main line?

m PUBLIC LEDGER
dress Philadel

BROOKLYN SPURNS

Will Not Invite Orchestra Unless Conductor Is Obtained

New York, March 16.—Voting to present only such artists as are in sympathy with United States ideals, the board of trustees of the Brooklyn Institute of Arts and Sciences, it was announced today, decided not to invite the Boston Symphony Orchestra next season provided Dr. Karl Muck is conductor.

Major Henry L. Higginson, backer of the orchestra, has been notified of the action taken by the Brooklyn institution. Resolutions expressed the hope that with the substitution of some other conductor than Doctor Muck the orchestra might continue

AMERICAN
ss: Baltimore, Md.

MUCK NOT WANTED

Brooklyn Sends Word to Boston Symphony Orchestra Backer.

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EAGLE
ress: Brooklyn, N. Y.
MAR 18 1918

THE PASSING OF MUCK.

The Brooklyn Institute has taken the only practicable way out of a difficult situation in deciding not to engage the Boston Symphony Orchestra next year, if Dr. Muck remains its leader. It has yielded to the feeling of a considerable number of people in Brooklyn, a feeling strong enough so that it has led some twenty or thirty people to leave unoccupied seats for which they had paid as a protest against Dr. Muck's appearance.

Regardless of the question whether that feeling was well founded, it existed and the agitation grew stronger instead of wearing away as the season went on. If the action of the Institute should lead to the disappearance of the Boston Orchestra from Brooklyn we would regret the loss. No other organization has done service for the cultivation of musical taste and knowledge in this country comparable to that of Major Higginson's orchestra, and its playing is without a rival the world over. There are, however, reports of Dr. Muck's probable resignation at the end of this season and they seem to be based on knowledge of the leader's intention. In that case the summer vacation will give abundant time for the selection of a new leader and for the rehearsals necessary to give to the new man perfect control of this unrivaled musical instrument.

In case such a change is made the Institute should certainly renew its contract with the orchestra, and those cities which have this season canceled its contracts—Baltimore, Pittsburg and Detroit—should welcome its return. Major Higginson has been sorely hurt by the attitude of protestants toward his leader, but he must know that feeling like that which has been stirred up in Brooklyn and other cities is inevitable in war time and that this feeling having concentrated upon Dr. Muck a change of leaders will enable his orchestra to go on doing the work for which the whole country has honored it and him and will delight to do them honor in future, once the cause of popular irritation is removed

rom TELEGRAM
ddress: New York City.

LAST WORD ON MUCK.

TO THE EDITOR OF THE EVENING TELEGRAM:

Are we going to stand to hear an entirely German music programme? If Dr. Muck thinks he is a great orchestra leader why doesn't he include in his programme Italian, French, Russian, modern as well as old pieces?

There are fine compositions by Mortucci, Scambotti, Zantonai and many others, played by the finest orchestras in the world. Persons will never appreciate them unless they hear them.

There are lots of fine compositions that can be included in programmes besides German.

AMERICAN CITIZEN.

New York, March 15, 1918.

Apparently we are "going to stand it" so far as our local and federal authorities are concerned. Occasionally a Russian, French or Italian composition is rendered by the Boston Symphony Orchestra, but the programmes are predominantly German.

Last Thursday the programme was composed of two numbers by Germans and one by a Finn, probably in mean celebration of the fact that Germany has just swallowed Finland. It was really an all-German evening.

m STANDARD UN
dress: Brooklyn, N.
e

Brooklyn will not have
as a conductor, but there
would be no objection to hi
back as a motorman.

ablished: London, 1881; New

n TELEGRAM
ress: New York City.
MAR

ARROGANCE VS. HYSTERIA.

Do you not think that when we know of the fiendish horrors our boys are facing now from the culture Dr. Muck represents the most ardent lovers of music could, with Herculean effort, deprive themselves of German culture, at least for the duration of the war, and put up with the great hardship of listening to Italian, French, English and American music?—A Times correspondent.

Now that the hysteria over Dr. Muck's nativity is generally past, there appears to be an intelligent realization that no question concerning an orchestra conductor's personal sympathies can turn the classics of world music into pro-German propaganda.—World editorial.

When resentment of enemy arrogance is termed hysteria it is time to look beyond a fiddler for foes.

WORLD
ess: New York City
MAR 20

Dr. Muck.

To the Editor of The World:

I cannot understand your attitude regarding this Dr. Muck, leader of the Boston Symphony Orchestra—you who have been foremost in exposing the enemy aliens.

Had others refused to play our national anthem simply because it was not a "classic," you not only would look upon them with suspicion but you would not tolerate them or their sentiments, at this time particularly.

I read your editorial "A Narrow Escape," and it was satire from the first to the last word on all things American. It made my blood boil with indignation that you of all papers should take such a stand.

On the same page was a letter on "The Dr. Muck Peril," and really it was written just as I should like to have written you.

There are so many in this and other cities who are Americans only as far as the American dollars go, who give no thought whatever to American ideals.

Will you be so kind as to enlighten me why this Dr. Muck is allowed to conduct these concerts anywhere in the United States except in Washington, D. C., and why is he not allowed there?

AMERIC

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EVENING GLOBE
New York City

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LUCIE JAY.
(Mrs. William Jay).

New York, March 20.

From
Address Brooklyn, N. Y.
Date MAR 23 1918

Patriotism and Art.

Only a few years ago, police protection for a Boston Symphony Orchestra concert would have sounded as incongruous as a rough house game of chess or being attacked by an infuriated rabbit. Times have greatly changed though we cannot believe that Herr Muck has ever been in danger of personal violence at the refined hands of those whose savage breasts are soothed by the music of Major Higginson's orchestra. We do not think that even Mrs. William Jay under the extremest provocation would go so far as to throw a ripe tomato at him. But if art is art, war is war and we find it difficult to understand how any really loyal American with a proper appreciation of the gravity of the existing situation can do otherwise than applaud the commendable attitude of Mrs. Jay. As for those who in Manhattan and Brooklyn bestowed applause upon the Kaiser's protege which was obviously intended as a rebuke to Mrs. Jay and her sympathizers they simply proclaimed their own lukewarm patriotism, if not their out and out disloyalty to the flag. The Brooklyn Institute is to be commended for its action in refusing hereafter to give its sanction to the Boston Symphony Orchestra while conducted by an enemy alien.

A Musical Note.

AN anonymous friend submits the following nomination and wants to know how we like it:

"For the Berlin Manurechor—Muck."

It has our entire approval especially as it would remove a phony conductor from the Boston Symphony Orchestra.

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m EVENING WORLD
lress: New York City.
e MAR 26 1918

ARREST OF MUCK REPORTED SEQUEL OF PLAN TO SAIL

Symphony Conductor, Held as Enemy, Said to Have Sought Passports.

BOSTON, March 26.—After a night in the Back Bay police station Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was taken today before United States District Attorney Thomas J. Boynton and other Federal officials to be questioned regarding his alleged pro-German activities.

Dr. Muck was arrested at his home last night by agents of the Department of Justice as an enemy alien, but no statement was forthcoming as to the specific grounds for this action. It was reported, however, that Dr. Muck's secretary a few days ago applied at the office of Clerk of the United States District Court for blank applications for passports for Dr. and Mrs. Muck.

Pending orders disposing of his case it was expected that he would be committed to the East Cambridge jail, where Federal prisoners usually are sent.

Dr. Muck, although claiming to be a Swiss citizen, was born in Bavaria in 1859, and, according to a statement by Assistant United States District Attorney Judd Dewey, this made it possible to hold him as an enemy under the President's proclamation. His father went to Switzerland and was naturalized when Dr. Muck was about eight years old.

Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin before he came to this country by leave of Emperor William, had been actively pro-German became widespread last November, after the orchestra at a concert in Providence refused to play "The Star-Spangled Banner." Since that time engagements of the orchestra in several cities have been cancelled because of popular opposition that in some cases was expressed in mass meetings of protest.

Under Dr. Muck's leadership the Symphony Orchestra was to have given to-day the first performance of Bach's "Passion, According to St. Matthew," in preparation of which the conductor at great labor had restored the original score.

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om EVENING WORLD
ddress: New York City.
ate MAR 26 1918

MUCK RESENTFUL OVER HIS ARREST; FACES INTERNMENT

Symphony Conductor Said to Have Sought Passports Recently.

BOSTON, March 26.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who first came to this country in 1906 on special leave granted by Emperor William, sat for many hours in the detention room at the Federal Building to-day while arrangements were being made by agents of the Department of Justice to have him locked up, probably for the duration of the war, as an enemy alien.

Although he declined to discuss the causes leading to his arrest last night, Dr. Muck's manner indicated plainly that he deeply resented being locked up overnight in a cell at the Back Bay Police Station. There was no prospect of his immediate release, however, for while Government officials would not reveal the specific nature of the charges on which he was arrested, they admitted that Dr. Muck would be sent later in the day to the East Cambridge Jail and held there pending orders from Washington.

Several of the conductor's friends went to the Federal Building to see him, among these being Mrs. John L. Gardner.

Major Henry L. Higginson, Civil War veteran and banker, who long has supported the organization of which Dr. Muck was the conductor, and who had defended him heretofore when public indignation was aroused in many cities, refused today to comment on the sensational turn of affairs.

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STANDARD UNION
: Brooklyn, N. Y.
MAR 26 1918

DR. KARL MUCK HELD AS AN ENEMY ALIEN

BOSTON, March 25.—Dr. Karl Muck, leader of the Boston Symphony Orchestra, is detained here today as an enemy alien, despite his claim that he is a Swiss citizen. He was arrested last night at his home in the Back Bay district.

Dr. Muck and his orchestra aroused criticism by their refusal to play "The Star Spangled Banner" at concerts.

When Dr. Muck conducted a concert at the Academy of Music, following the storm of criticism created by his refusal to play the national anthem in other cities, he played "The Star Spangled Banner," but gave it in a version of his own which aroused criticism by those who thought he had further insulted the feelings of patriotic citizens.

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om EAGLE
ldress: Brooklyn, N. Y.
te MAR 26 191

DR. KARL MUCK MAY BE INTERNED FOR DURATION OF WAR

Kept in Detention Room at Federal Building, Boston, While Case Is Discussed.

IS ANGRY OVER HIS ARREST

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Several of the conductor's friends went to the Federal Building to see him, among these being Mrs. John L. Gardner, who waved her hand to him in friendly greeting as she passed the door of the detention room. Charles A. Ellis, manager of the orchestra, who has been vehement in denying charges relating to the musician's pro-German utterances and activities, visited the police station and went with the prisoner to the office of John J. Mitchell, United States marshal.

Major Henry L. Higginson, Civil War veteran and banker, who long has supported the organization of which Dr. Muck was the conductor, and who had defended him heretofore when public indignation was aroused in many cities, refused today to comment on the sensational turn of affairs. At his home Major Higginson conferred with members of the orchestra and discussed the question of assigning another conductor for the performance this afternoon and to-night. Friends of the organization suggested to Federal authorities the propriety of permitting Dr. Muck to officiate, but this was refused bluntly.

Washington, March 26—The citizenship of Dr. Karl Muck has been a subject of discussion in the diplomatic corps here for some time where it is generally understood that while the holder of Swiss papers, he is a German in fact.

As explained by one member of the corps today, Dr. Muck's father when the son was 6 or 8 years old, went to the Canton of Zug and obtained by purchase papers entitling him to Swiss citizenship. He did that, it is said, to obtain the protection of the Swiss Government in his business, which was largely in Switzerland and also to keep his son from being taken into the German Army when he arrived at the age of conscription. The Swiss naturalization laws are administered in many cases by the Cantons and in some of these the regulations are very lenient, making it possible for anyone to buy naturalization papers without being compelled to exercise all the preliminary duties of citizens.

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n EVENING GLOBE
ress New York City
e 26 191

DR. MUCK WILL BE SENT TO JAIL

Noted Orchestra Conductor to Be Held There Pending Orders From Washington.

INTERNMENT IS LOOKED FOR

Government Agents Making Arrangements on the Ground That He Is Enemy Alien.

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STANDARD UNION

: Brooklyn, N. Y.

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Dr. Muck and his orchestra aroused criticism by their refusal to play "The Star Spangled Banner" at concerts.

When Dr. Muck conducted a concert at the Academy of Music, following the storm of criticism created by his refusal to play the national anthem in other cities, he played "The Star Spangled Banner," but gave it in a version of his own which aroused criticism by those who thought he had further insulted the feelings of patriotic citizens.

om EAGLE

ddress: Brooklyn, N. Y.

te MAR 6 191

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Mrs. Jay Tenders Resignation.

Mrs. William Jay of 850 Park avenue, who led the campaign against Dr. Muck when the Boston Symphony Orchestra was last in this city, admitted to-day that she had resigned as a director of the Philharmonic Society more than three weeks ago. Mrs. Jay declined to say for what reason she had resigned, but added that she would continue to remain a member of the society and would take an interest in it from the musical point of view.

"Did your resignation have anything to do with Josef Stransky's attitude on the war?" Mrs. Jay was asked.

"I will say nothing about my reasons for resigning," was the reply. "The only statement that I will make is that I resigned from the directorate three weeks ago."

Mr. Stransky, the conductor of the Philharmonic, was born in Bohemia.

Why shouldn't we sing the praises of our new Spring shirts?

All fast color! All sizes from 13½ to 20! And six different sleeve Variety, too! Even in staples, Whites for ex

TRIBUNE

Providence, R. I.

MAR 26 1918

EVENING SUN
New York City
MAR 26 1918

Dr. Muck Waits Arraignment

Wife Calls Arrest "Preposterous" as Boston Symphony Director Is Held in Cell—Major Higginson Silent.

Special Despatch to THE EVENING SUN.

BOSTON, March 26.—After questioning by Assistant United States Attorney Dewey, Dr. Karl Muck, director of the Boston Symphony Orchestra, is in his cell at Station 16, Back Bay, awaiting arraignment as an enemy alien.

"My husband's arrest is preposterous," Mrs. Muck declared at her home. "I have no knowledge of what the charge could be, and I am sure it will prove to be a farce. I know he will be released right away."

Mrs. Muck spoke with a marked German accent, and appeared very much disturbed. She refused to believe the officials could bring any charge against her husband.

At the home of Major Henry L. Higginson, financial backer of the Symphony Orchestra, a member of the household said Major Higginson, who is suffering from a slight illness, would make no statement.

United States District Attorney Thomas J. Boynton directed the arrest of the musician last night. Dr. Muck was taken by the police as he was leaving his automobile at his home.

The arrest was decided upon late last evening. Policemen and Department of Justice agents kept vigil on the Fenway residence from about 8:30 until 11:30 o'clock. Dr. Muck, they learned, was either at the theatre or at some social affair. Immediately upon the arrival of his limousine at his home a policeman stepped to his side, identified him, and told him he was under arrest. He immediately expressed his willingness to give himself up and walked with the officers from his home to the station.

No Bail Allowed.

At the station house he was put into a cell. No bail is obtainable in such cases. The police in charge of the station granted him no favors.

Dr. Muck was to conduct to-night's Bach's "Passion According to St. Matthew," a production which has been in preparation all winter. An orchestra, a chorus of 400 and a boy choir of eighty have been taking part in the rehearsals.

Lieut. Mulligan declined to make any statement concerning the arrest of the noted musician, other than to say that Dr. Muck was being held for the Department of Justice.

Dr. Muck, "loaned" to the Boston Symphony Orchestra by the Kaiser in 1906 and again in 1912, has been the storm centre for months of a tempestuous controversy between a faction of the public which wanted him treated as an enemy, and another faction which rallied vigorously to his support.

The fury of the controversy burst into its fullest glow late last October when it was reported he refused to play "The Star Spangled Banner" at a concert of the orchestra in Providence after patriotic organizations of the city had requested it.

The next day Thomas Hewick, Providence special agent of the Department of Justice, filed a report on the matter to Washington.

The 20th Symphony programme, which will be played next Friday afternoon, April 5, and Saturday evening, April 6, with Ernst Schmidt as conducter, will present no soloist, but the three works to be played are of unusual attractiveness and interest. As a tribute to the memory of Claude Debussy, the opening number of the second part of the programme will be his Nocturne, entitled "Nuages." The first number will be Dvorak's Symphony "From the New World," which has not been heard here in several years, while the closing number will be Gustave Charpentier's charming suite, "Impressions of Italy."

The seventh Cambridge Symphony concert of the season will be given in Sanders Theatre next Thursday evening, April 4. Miss Alice Allen, pianist, will be the soloist. Mr. Schmidt will conduct. The programme comprises Mozart's Symphony in B-flat major, Chopin's Second Concerto for pianoforte and orchestra in F-minor and Wallace's Symphonic Poem "Villon."

3/Post 3/31

EVENING GLOBE
New York City

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HAD ASKED FOR PASSPORTS

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At the office of Major Henry L. Higginson, patron of the orchestra, it was stated by his secretary that Major Higginson would make no statement on the arrest of Dr. Muck. It was said that Major Higginson had conferred at his home with members of the orchestra regarding changes in arrangements made necessary by Dr. Muck's arrest.

Dr. Muck was arrested at his home last night by agents of the Department of Justice as an enemy alien, but no statement was forthcoming as to the specific grounds for this action. It was reported, however, that Dr. Muck's secretary a few days ago applied at the office of the clerk of the United States District Court for blank applications for passports for Dr. and Mrs. Muck.

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From EVENING JOURNAL
Address: New York.
Date MAR 26 1918

MUCK TO BE INTERNED AS ENEMY

Toleration of "German Spirit" in U. S. Ended—Society Woman Ties to See Him in Jail.

By International News Service.

Washington, March 26.—Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Ga., Department of Justice officials announced this afternoon. Muck is now in Middlesex Jail at Boston. It is not known when he will be taken to the fort.

An attempt was made to prove that Muck was a naturalized citizen of Switzerland, but officials point out that that even if he was such a citizen it would not prevent his being interned as a dangerous enemy alien under the President's proclamation directed against all citizens born in Germany.

The arrest of Dr. Muck is simply a continuation of the policy of the Government to intern all dangerous aliens regardless of their social position or the number of their friends, officials of the Department of Justice announced to-day. Dr. Muck has been under surveillance for months.

The evidence against him will not be revealed.

Dr. Muck held anti-American sentiments, the proof on file here in Washington shows. It is considered very likely here that other members of his orchestra also will be arrested in the immediate future.

NO FURTHER TEMPORIZING.

There is to be no further temporizing with the "German spirit in the United States." There are too many evidences reaching Washington that the temper of the nation is approaching the breaking point in tolerating anti-American utterances in many localities.

Many arrests are being made, but under the policy of the Department no announcement of this action is made. These aliens and their sympathizers simply are taken into custody on Presidential warrants and sent to detention camps.

This action is absolutely necessary say officials who know all of the facts, if wholesale lynchings throughout the country are to be prevented.

MUCK HELD INCOMMUNICADO.

Boston, March 26.—Dr. Karl Muck underwent extensive questioning at the Federal Building to-day following his arrest on the charge of being an alien enemy. He was examined by United States District Attorney Thomas J. Boynton and his assistants Daniel Shea and Judge Dewey.

No formal charge was made and at the conclusion of the hearing, Dr. Muck was placed in custody of United States Marshal John J. Mitchel and remanded to the East Cambridge Jail.

Mrs. "Jack" Gardner, Back Bay society leader and patroness of art, called at the Federal Building during the examination of the musical director. She was unable to talk with Dr. Muck. She waved her hand at him.

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TIMES
Brooklyn, N. Y.
MAR 26 1918

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Recent Investigations Have Developed Facts.

SPENDS NIGHT IN A CELL

Director Had Asked for Passports to Europe.

Boston, March 26.—The arrest here of Dr. Karl Muck, director of the Boston Symphony Orchestra, held today as an anemy alien, is one of the most important since the entrance of the United States into the war, Federal officials declared today.

It was further intimated that from the information which recently developed from Federal investigations of Muck's activities, the former leader of the Kaiser's Royal Orchestra, will be interned for the period of the war.

The action, taken by the Federal authorities, is the climax of a storm of criticism against the musician. The last blow he received was when the directors of the Brooklyn Academy of Music stated a little over a week ago that the orchestra could not play in Brooklyn again, with Dr. Muck wielding the baton.

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The arrest of Dr. Muck was ordered by United States District Attorney Thomas J. Boynton, after a series of consultations with Judge Dewey, Assistant District Attorney of alien matters for Massachusetts; and, although he was taken into custody as an alien enemy, under the President's proclamation, it is believed that charges will be brought against him for violation of the Federal criminal code.

Dr. Muck had been preparing all winter and was to conduct tomorrow evening Bach's "Passion According to St. Matthew," with orchestra, a chorus of 400, a boy choir of eighty, and a soloist—a most ambitious production, for which he has restored the original score at the cost of much labor.

Assistant United States District Attorney Dewey remained in his office at the Federal Building for hours waiting to get word that the orchestra leader had been taken. That he had no suspicion that he was wanted was evident. It became known this evening that only today his representative called at the Federal Building to obtain passports for him and his wife to go to Europe.

Mrs. Muck was informed of her husband's arrest by Charles A. Ellis, manager of the Boston Symphony Orchestra, who told her that Dr. Muck had been detained on a trivial charge, and that he would probably be released within an hour. She had gone to Symphony Hall to attend the rehearsal.

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Dr. Muck has maintained silence regarding this incident from the beginning, but Major Henry Lee Higginson, the founder of the orchestra, has repeatedly asserted that Dr. Muck did not refuse to play the anthem, but that he (Major Higginson) on that occasion refused to change the program to include the anthem.

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He was formerly the conductor of the Royal Orchestra in Berlin, but accepted an offer of [illegible] to come to this country [illegible] Boston Symphony Orchestra.

PUBLIC LEDGER
Philadelphia, Pa.
MAR 26 1918

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Orchestra Leader Who Slighted American Anthem Taken to Jail

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Dr. Karl Muck, leader of the Boston Symphony Orchestra, taken into custody as an enemy alien at his residence in the Back Bay district of this city last night, was taken to the East Cambridge jail today pending orders from Washington.

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"Doctor Muck was born in Bavaria at a time when Bavaria was not only not a part of the German Empire, but was actively and avowedly hostile to Prussia, and to the formation of a German empire dominated by Prussia. Largely on account of this feeling, the father of Doctor Muck emigrated from Bavaria to Switzerland when the musician was a child four years of age.

"Reared in Switzerland from his infancy, Doctor Muck became, on his own choice, a Swiss Citizen, and when he came to this country, as well as when he went to Germany, he traveled as a citizen of Switzerland, with a passport issued by the Government of Switzerland.

"Being a Swiss citizen, and Switzerland and the United States being at peace and upon terms of amity, it is impossible, of course, that Doctor Muck can be an alien enemy any more than a resident Hollander can be an alien enemy."

Washington, March 26.—The arrest of Dr. Karl Muck in Boston is the culmination of universal protests against his conduct since he aroused indignation last fall by refusing to play the national anthem in Providence, R. I. As arrests in cases of such prominence invariably are directed by the Department of Justice from Washington, his arrest in Boston was taken to indicate specific direction to the local authorities.

At the time that Professor Muck refused to play the national anthem in Providence Department of Justice officials said they did not regard such an act as conclusive evidence of disloyalty. They accepted the theory advanced by his friends at the time that his action might have been dictated entirely by artistic or temperamental objections to including such a number in a concert program.

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STAR
Baltimore, Md.

TO DETAIN MUCK TILL END OF WAR

Government to Round Up All Dangerous Aliens Regardless of Social Position.

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EVENING SUN
New York City
MAR 26 1918

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Wife Calls Arrest "Preposterous" as Boston Symphony Director Is Held in Cell—Major Higginson Silent.

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No Bail Allowed.

At the station house he was put into a cell. No bail is obtainable in such cases. The police in charge of the station granted him no favors.

Dr. Muck was to conduct to-night's Bach's "Passion According to St. Matthew," a production which has been in preparation all winter. An orchestra, a chorus of 400 and a boy choir of eighty have been taking part in the rehearsals.

Lieut. Mulligan declined to make any statement concerning the arrest of the noted musician, other than to say that Dr. Muck was being held for the Department of Justice.

Dd. Muck, "loaned" to the Boston Symphony Orchestra by the Kaiser in 1906 and again in 1912, has been the storm centre for months of a tempestuous controversy between a faction of the public which wanted him treated as an enemy, and another faction which rallied vigorously to his support.

The fury of the controversy burst into its fullest glow late last October when it was reported he refused to play "The Star Spangled Banner" at a concert of the orchestra in Providence after patriotic organizations of the city had requested it.

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The seventh Cambridge Symphony concert of the season will be given in Sanders Theatre next Thursday evening, April 4. Miss Alice Allen, pianist, will be the soloist. Mr. Schmidt will conduct. The programme comprises Mozart's Symphony in E-flat major, Chopin's Second Concerto for pianoforte and orchestra in F-minor and Wallace's Symphonic Poem "Villon."

3/Post 3/31

EVENING GLOBE
New York City

MUCK QUIZZED BY AUTHORITIES

Boston Symphony Orchestra Conductor Spends Night in Cell After Arrest at Home.

HAD ASKED FOR PASSPORTS

Claimed Swiss Citizenship—Taken in Custody Under Alien Enemy Proclamation.

BOSTON, March 26.—After a night in the Back Bay police station Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was taken today before United States District Attorney Thomas J. Boynton and other federal officials to be questioned regarding his alleged pro-German activities.

At the office of Major Henry L. Higginson, patron of the orchestra, it was stated by his secretary that Major Higginson would make no statement on the arrest of Dr. Muck. It was said that Major Higginson had conferred at his home with members of the orchestra regarding changes in arrangements made necessary by Dr. Muck's arrest.

Dr. Muck was arrested at his home last night by agents of the Department of Justice as an enemy alien, but no statement was forthcoming as to the specific grounds for this action. It was reported, however, that Dr. Muck's secretary a few days ago applied at the office of the clerk of the United States District Court for blank applications for passports for Dr. and Mrs. Muck.

Pending orders disposing of his case it was expected that he would be committed to the East Cambridge jail, where federal prisoners usually are sent.

Claims Swiss Citizenship.

Dr. Muck, although claiming to be a Swiss citizen, was born in Bavaria in 1859 and, according to a statement by Assistant United States District Attorney Judd Dewey, this made it possible to hold him as an enemy under the President's proclamation. His father went to Switzerland and was naturalized when Dr. Muck was about eight years old.

Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin before he came to this country by leave of Emperor William, had been actively pro-German, became widespread last November, after the orchestra at a concert in Providence refused to play the "Star Spangled Banner." Since that time engagements of the orchestra in several cities have been cancelled because of popular opposition that in some cases was expressed in mass meetings of protest.

Under Dr. Muck's leadership the symphony orchestra was to have given to-day the first performance of Bach's "Passion According to St. Matthew," in preparation of which the conductor at great labor had restored the original score.

View of Diplomat.

WASHINGTON, March 26.—The citizenship of Dr. Karl Muck has been a subject of discussion for some time in the diplomatic corps here, where it is generally understood that, while the holder of Swiss papers, he is a Prussian in fact.

As explained by one member of the corps to-day, Dr. Muck's father, when the son was six or eight years old, went to the canton of Zug and obtained by purchase papers entitling him to Swiss citizenship. He did that, it is said, to obtain the protection of the Swiss government in his business, which was largely in Switzerland, and also to keep his son from being taken into the Prussian army when he arrived at the age of conscription. The Swiss naturalization laws are administered in many cases by the cantons, and in some of these the regulations are very lenient, making it possible for any one to buy naturalization papers without being compelled to exercise all the preliminary duties of citizens.

From EVENING JOURNAL
Address: New York.
Date MAR 26 1918

MUCK TO BE INTERNED AS ENEMY

Toleration of "German Spirit" in U. S. Ended—Society Woman Ties to See Him in Jail.

By International News Service.

Washington, March 26.—Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Ga., Department of Justice officials announced this afternoon. Muck is now in Middlesex Jail at Boston. It is not known when he will be taken to the fort.

An attempt was made to prove that Muck was a naturalized citizen of Switzerland, but officials point out that that even if he was such a citizen it would not prevent his being interned as a dangerous enemy alien under the President's proclamation directed against all citizens born in Germany.

The arrest of Dr. Muck is simply a continuation of the policy of the Government to intern all dangerous aliens regardless of their social position or the number of their friends, officials of the Department of Justice announced to-day. Dr. Muck has been under surveillance for months.

The evidence against him will not be revealed.

Dr. Muck held anti-American sentiments, the proof on file here in Washington shows. It is considered very likely here that other members of his orchestra also will be arrested in the immediate future.

NO FURTHER TEMPORIZING.

There is to be no further temporizing with the "German spirit in the United States." There are too many evidences reaching Washington that the temper of the nation is approaching the breaking point in tolerating anti-American utterances in many localities.

Many arrests are being made, but under the policy of the Department no announcement of this action is made. These aliens and their sympathizers simply are taken into custody on Presidential warrants and sent to detention camps.

This action is absolutely necessary say officials who know all of the facts, if wholesale lynchings throughout the country are to be prevented.

MUCK HELD INCOMMUNICADO.

Boston, March 26.—Dr. Karl Muck underwent extensive questioning at the Federal Building to-day following his arrest on the charge of being an alien enemy. He was examined by United States District Attorney Thomas J. Boynton and his assistants Daniel Shea and Judge Dewey.

No formal charge was made and at the conclusion of the hearing, Dr. Muck was placed in custody of United States Marshal John J. Mitchel and remanded to the East Cambridge Jail.

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EVENING SUN
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Dr. Muck, although claiming to be a Swiss citizen, was born in Bavaria in 1859 and, according to a statement by Assistant United States District Attorney Judd Dewey, this made it possible to hold him as an enemy under the President's proclamation. His father went to Switzerland and was naturalized when Dr. Muck was about eight years old.

Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin before he came to this country by leave of Emperor William, had been actively pro-German, became widespread last November, after the orchestra at a concert in Providence refused to play the "Star Spangled Banner." Since that time engagements of the orchestra in several cities have been cancelled because of popular opposition that in some cases was expressed in mass meetings of protest.

Under Dr. Muck's leadership the symphony orchestra was to have given to-day the first performance of Bach's "Passion, According to St. Matthew," in preparation of which the conductor at great labor had restored the original score.

View of Diplomat.

WASHINGTON, March 26.—The citizenship of Dr. Karl Muck has been a subject of discussion for some time in the diplomatic corps here, where it is generally understood that, while the holder of Swiss papers, he is a Prussian in fact.

As explained by one member of the corps to-day, Dr. Muck's father, when the son was six or eight years old, went to the canton of Zug and obtained by purchase papers entitling him to Swiss citizenship. He did that, it is said, to obtain the protection of the Swiss government in his business, which was largely in Switzerland, and also to keep his son from being taken into the Prussian army when he arrived at the age of conscription. The Swiss naturalization laws are administered in many cases by the cantons, and in some of these the regulations are very lenient, making it possible for any one to buy naturalization papers without being compelled to exercise all the preliminary duties of citizens.

From EVENING JOURNAL
Address: New York.
Date MAR 26 1918

MUCK TO BE INTERNED AS ENEMY

Toleration of "German Spirit" in U. S. Ended—Society Woman Ties to See Him in Jail.

By International News Service.

Washington, March 26.—Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Ga., Department of Justice officials announced this afternoon. Muck is now in Middlesex Jail at Boston. It is not known when he will be taken to the fort.

An attempt was made to prove that Muck was a naturalized citizen of Switzerland, but officials point out that even if he was such a citizen it would not prevent his being interned as a dangerous enemy alien under the President's proclamation directed against all citizens born in Germany.

The arrest of Dr. Muck is simply a continuation of the policy of the Government to intern all dangerous aliens regardless of their social position or the number of their friends, officials of the Department of Justice announced to-day. Dr. Muck has been under surveillance for months.

The evidence against him will not be revealed.

Dr. Muck held anti-American sentiments, the proof on file here in Washington shows. It is considered very likely here that other members of his orchestra also will be arrested in the immediate future.

NO FURTHER TEMPORIZING.

There is to be no further temporizing with the "German spirit in the United States." There are too many evidences reaching Washington that the temper of the nation is approaching the breaking point in tolerating anti-American utterances in many localities.

Many arrests are being made, but under the policy of the Department no announcement of this action is made. These aliens and their sympathizers simply are taken into custody on Presidential warrants and sent to detention camps.

This action is absolutely necessary say officials who know all of the facts, if wholesale lynchings throughout the country are to be prevented.

MUCK HELD INCOMMUNICADO.

Boston, March 26.—Dr. Karl Muck underwent extensive questioning at the Federal Building to-day following his arrest on the charge of being an alien enemy. He was examined by United States District Attorney Thomas J. Boynton and his assistants Daniel Shea and Judge Dewey.

No formal charge was made and at the conclusion of the hearing, Dr. Muck was placed in custody of United States Marshal John J. Mitchel and remanded to the East Cambridge Jail.

Mrs. "Jack" Gardner, Back Bay society leader and patroness of art, called at the Federal Building during the examination of the musical director. She was unable to talk with Dr. Muck. She waved her hand at him.

It was stated that the performance of Bachs Passion According to St. Matthew will be held to-night at Symphony Hall as scheduled, with Ernst Schmidt as director in place of Dr. Muck.

Dr. Muck arrived at the Federal Building in his own automobile, accompanied by Manager Ellis, of the Boston Symphony Orchestra, and in charge of two agents of the Department of Justice. After circling the building four times in an effort to shake off photographers, the conductor alighted and was taken upstairs and placed in the "bad prisoners' pen."

A short time later Deputy United States Marshal John Backus escorted him to a seat in the court room, where Dr. Muck remained, smoking cigarettes, until the examination began.

TIMES
Brooklyn, N. Y.
MAR 26 1918

INTERN MUCK? SAY ARREST IS IMPORTANT

Recent Investigations Have Developed Facts.

SPENDS NIGHT IN A CELL

Director Had Asked for Passports to Europe.

Boston, March 26.—The arrest here of Dr. Karl Muck, director of the Boston Symphony Orchestra, held today as an anemy alien, is one of the most important since the entrance of the United States into the war, Federal officials declared today.

It was further intimated that from the information which recently developed from Federal investigations of Muck's activities, the former leader of the Kaiser's Royal Orchestra, will be interned for the period of the war.

The action, taken by the Federal authorities, is the climax of a storm of criticism against the musician. The last blow he received was when the directors of the Brooklyn Academy of Music stated a little over a week ago that the orchestra could not play in Brooklyn again, with Dr. Muck wielding the baton.

Dr. Muck spent the night at Station 16 after he had submitted quietly to arrest shortly after 11 o'clock last night.

Federal officers were early in the evening sent to Dr. Muck's residence at 50 Fenway, but he was not at home. He returned a little after 11 o'clock and was greatly surprised when told that he was under arrest, but he submitted quietly and accompanied the officers to the station house and was locked in a cell.

The arrest of Dr. Muck was ordered by United States District Attorney Thomas J. Boynton, after a series of consultations with Judge Dewey, Assistant District Attorney of alien matters for Massachusetts; and, although he was taken into custody as an alien enemy, under the President's proclamation, it is believed that charges will be brought against him for violation of the Federal criminal code.

Dr. Muck had been preparing all winter and was to conduct tomorrow evening Bach's "Passion According to St. Matthew," with orchestra, a chorus of 400, a boy choir of eighty, and a soloist—a most ambitious production, for which he has restored the original score at the cost of much labor.

Assistant United States District Attorney Dewey remained in his office at the Federal Building for hours waiting to get word that the orchestra leader had been taken. That he had no suspicion that he was wanted was evident. It became known this evening that only today his representative called at the Federal Building to obtain passports for him and his wife to go to Europe.

Mrs. Muck was informed of her husband's arrest by Charles A. Ellis, manager of the Boston Symphony Orchestra, who told her that Dr. Muck had been detained on a trivial charge, and that he would probably be released within an hour. She had gone to Symphony Hall to attend the rehearsal.

"My husband's arrest is preposterous," Mrs. Muck said at her home. "I have no knowledge of what the charge could be, and I am sure it will prove to be a farce. I know he will be released right away, for Mr. Ellis told me so."

Mrs. Muck spoke with a marked German accent and appeared very much disturbed over the action by the authorities. She refused to believe that they could bring any charges against her husband.

The agitation against Dr. Muck, conductor of the Boston Symphony Orchestra, started in Providence, R. I., on October 30, when he was accused of refusing a request to play "The Star-Spangled Banner" at a concert given by the orchestra. The Rhode Island Council of Defense the following day adopted resolutions condemning him "for his deliberately insulting attitude" in refusing to play "The Star-Spangled Banner."

Dr. Muck has maintained silence regarding this incident from the beginning, but Major Henry Lee Higginson, the founder of the orchestra, has repeatedly asserted that Dr. Muck did not refuse to play the anthem, but that he (Major Higginson) on that occasion refused to change the program to include the anthem.

A demand for the internment of Dr. Muck was made a few days later by the American Defense Society and other organizations on the ground that he was a dangerous alien enemy. Dr. Muck's answer was that he was a Swiss citizen.

When Dr. Muck conducted the final concert of the Boston Symphony Orchestra in Brooklyn, on March 5, the management of the orchestra made public a document purporting to be a certificate of citizenship, given him by the town of Nudeheim, in the Canton of Zug, in Switzerland, on March 4, [illegible] soon after his twenty-first birthday. His father, a Bavarian, according to this document, settled there and [illegible] naturalized when Karl Muck [illegible] years old. There was a strong [illegible] against him and a numerously signed petition asking that the [illegible] refuse to grant a license [illegible]

PUBLIC LEDGER
Philadelphia, Pa.
MAR 26 1918

KARL MUCK ARRESTED AS AN ENEMY ALIEN

Orchestra Leader Who Slighted American Anthem Taken to Jail

Boston, March 26.

Dr. Karl Muck, leader of the Boston Symphony Orchestra, taken into custody as an enemy alien at his residence in the Back Bay district of this city last night, was taken to the East Cambridge jail today pending orders from Washington.

The Boston Advertiser of March 18 says:

"Doctor Muck was born in Bavaria at a time when Bavaria was not only not a part of the German Empire, but was actively and avowedly hostile to Prussia, and to the formation of a German empire dominated by Prussia. Largely on account of this feeling, the father of Doctor Muck emigrated from Bavaria to Switzerland when the musician was a child four years of age.

"Reared in Switzerland from his infancy, Doctor Muck became, on his own choice, a Swiss Citizen, and when he came to this country, as well as when he went to Germany, he traveled as a citizen of Switzerland, with a passport issued by the Government of Switzerland.

"Being a Swiss citizen, and Switzerland and the United States being at peace and upon terms of amity, it is impossible, of course, that Doctor Muck can be an alien enemy any more than a resident Hollander can be an alien enemy."

Washington, March 26.—The arrest of Dr. Karl Muck in Boston is the culmination of universal protests against his conduct since he aroused indignation last fall by refusing to play the national anthem in Providence, R. I. As arrests in cases of such prominence invariably are directed by the Department of Justice from Washington, his arrest in Boston was taken to indicate specific direction to the local authorities.

At the time that Professor Muck refused to play the national anthem in Providence Department of Justice officials said they did not regard such an act as conclusive evidence of disloyalty. They accepted the theory advanced by his friends at the time that his action might have been dictated entirely by artistic or temperamental objections to including such a number in a concert program.

That he has been under observation was admitted by officials here, but the policy is not to disclose the immediate causes for detention of enemy aliens.

STAR
Baltimore, Md.

TO DETAIN MUCK TILL END OF WAR

Government to Round Up All Dangerous Aliens Regardless of Social Position.

WON'T REVEAL EVIDENCE

Washington, March 26.—The arrest of Dr. Karl Muck, leader of the Boston Symphony Orchestra, as an alien enemy, is simply a continuation of the policy of the government to intern all dangerous aliens regardless of their social position or number of their friends, officials of the Department of Justice [illegible] Dr. Muck has been under surveillance for months by agents of the department. The evidence against him will not be revealed. But officials said that they felt confident that he will be detained for the period of the war. It was expected that Dr. Muck would make a fight through his attorneys in Boston on the ground that he is a Swiss subject. Expecting this action, Justice agents today added significantly that this would hardly help him. It is entirely possible to deport the musical director as an undesirable alien if he proves his Swiss citizenship, which is not considered likely, officials said today.

Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Ga., Department of Justice officials announced this afternoon. Muck is now confined in Middlesex Jail, at Boston, and it is not known when he will be taken to the detention camp at Fort Oglethorpe.

There is to be no further temporizing with the "German spirit in the United States." There are too many evidences reaching Washington that the temper of the nation is approaching the breaking point in tolerating anti-American utterances in many localities. As a result the agents of the Department of Justice and the other bureaus of government which have been assigned to check espionage and anti-American agitation are working overtime. Many arrests are being made, but under the policy of the department no announcement of this action is made. These aliens and their sympathizers simply are taken into custody on presidential warrants and sent to the detention camps.

This action is absolutely n[illegible]

EVENING SUN
Baltimore, Md.
MAR 1918

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Famous Musician In Cell

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PUBLIC LEDGER
Philadelphia, Pa.
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ddress: New York.
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No statement as to the immediate cause of the detention was made by the Federal officials. Dr. Muck and the Symphony Orchestra have been under criticism since the country entered the war, at first because of failuhe to play "The Star-Spangled Banner" at concerts.

Representatives of United States District Attorney Thomas J. Boynton and of Special Agent Judd Dewey, of the Department of Justice, as well as of the city police, took part in the arrest. They waited several hours at the home of Dr. Muck for his return from a social gathering, and took him into custody as soon as he appeared. It was announced that he would probably be taken before the United States Commissioner for an examination to-day. He was not permitted to obtain bail.

From EVENI
Address: Washington, D. C
Date MAR 26 1
EVENING WORLD
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Taken Before District Attorney.

He was taken today before District Attorney Thomas J. Boynton and other federal officials to be questioned regarding his alleged pro-German activities.

Charles A. Ellis, manager of the symphony orchestra, accompanied Dr. Muck when officers took him to the federal building. At the office of United States Marshal Mitchell the prisoner was permitted to sit outside the cage in the detention room while awaiting examination by District Attorney Boynton and his assistants.

At the office of Maj. Henry L. Higginson, patron of the Boston Symphony Orchestra, it was stated by his secretary that Maj. Higginson would make no statement on the arrest of Dr. Muck. It was said that Maj. Higginson had conferred at his home with members of the orchestra regarding changes in arrangements made necessary by Dr. Muck's arrest.

No Statement by Officials.

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Criticised as Alleged Pro-German.

Later the management announced that the national anthem would be a feature of every concert, and this plan was carried out. Criticism of Dr. Muck and other orchestra members for alleged pro-German sympathies continued, however, notwithstanding statements from the management asserting that the doctor was of Swiss birth.

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Maj. Higginson Is Not Informed.

Maj. Henry L. Higginson, founder of the orchestra and its chief financial backer, was not informed last night of the leader's arrest. He had retired for the night when the arrest was made and members of his household declined to disturb him with the news.

Maj. Higginson has been firm in defense of Dr. Muck since complaints were first made that the orchestra had refused to play "The Star Spangled Banner" in Providence last fall. In a statement given out at that time Maj. Higginson insisted that Dr. Muck had never refused to play the anthem, and he added that the conductor had tendered his resignation when he learned that his leadership was likely to be an embarrassment to the organization. The resignation was not accepted.

Barred From D. C. and Baltimore.

In November last Dr. Muck and the orchestra were barred from performing in Baltimore because of alleged threats of violence. Later the Department of Justice at Washington announced that it held Dr. Muck to be a German citizen and that he would be arrested should he attempt to enter the District of Columbia.

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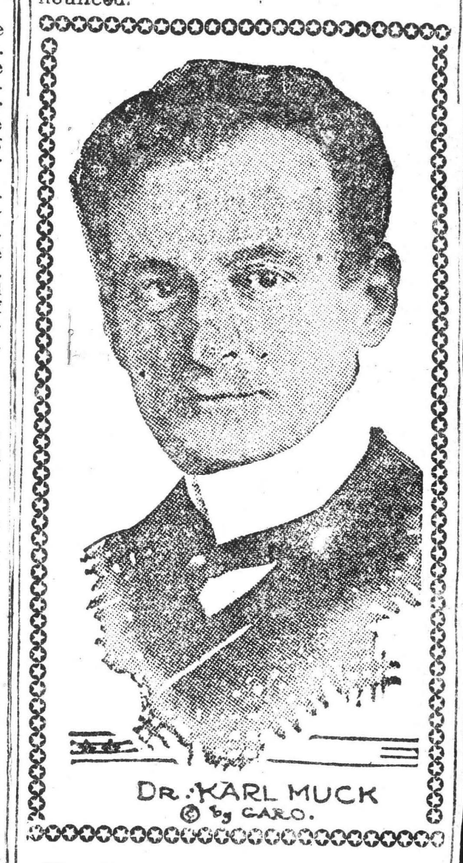
MUCK IS ARRESTED AS ENEMY ALIEN AT BOSTON HOUSE

Bail for Symphony Leader Refused, He Is Held on Orders From Washington.

BOSTON, March 26.—After a night in a police station, Dr. Karl Muck, loaned to the Boston Symphony Orchestra by the Kaiser in 1912 and again in 1916, will be taken to the East Cambridge jail to-day pending orders from Washington, it is announced.



The Boston orchestral leader, who has been the storm centre of much patriotic agitation recently, was taken into custody as an enemy alien at his home in the Back Bay district late last night by Federal and police officers who had waited several hours for him to return from a social gathering.

No statement as to the immediate cause of the detention was made by the Federal officials to-day. Dr. Muck and the Symphony Orchestra have been under criticism since this country entered the war, at first because of failure to play "The Star Spangled Banner" at concerts. Later the management announced that the National Anthem would be a feature of every concert, and this plan was carried out. Criticism of Dr. Muck continued, however, notwithstanding statements from the management that the director was of Swiss birth.

It was announced that Dr. Muck would probably be taken before the United States Commissioner for a examination to-day. He was not permitted to obtain bail.

An agent of the District Attorney's office who was asked whether any special evidence of pro-German activity had been found replied that he was not at liberty to say, adding that Dr. Muck had been under surveillance for months.

TWO NAVAL FLYERS AND

EVENING SUN
Baltimore, Md.
1918

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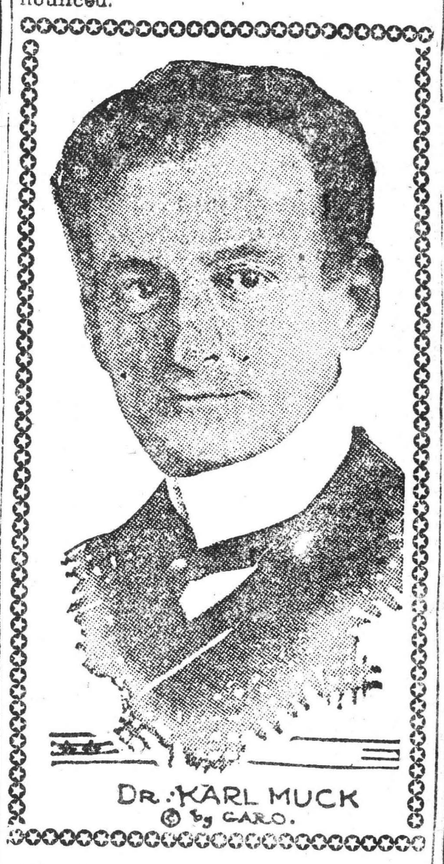
New York City.
MAR 26 1918

MUCK IS ARRESTED AS ENEMY ALIEN AT BOSTON HOUSE

Bail for Symphony Leader Refused, He Is Held on Orders From Washington.

BOSTON, March 26.—After a night in a police station, Dr. Karl Muck, loaned to the Boston Symphony Orchestra by the Kaiser in 1912 and again in 1916, will be taken to the East Cambridge jail to-day pending orders from Washington, it is announced.



DR. KARL MUCK
© by CARO.

The Boston orchestral leader, who has been the storm centre of much patriotic agitation recently, was taken into custody as an enemy alien at his home in the Back Bay district late last night by Federal and police officers who had waited several hours for him to return from a social gathering.

No statement as to the immediate cause of the detention was made by the Federal officials to-day. Dr. Muck and the Symphony Orchestra have been under criticism since this country entered the war, at first because of failure to play "The Star Spangled Banner" at concerts. Later the management announced that the National Anthem would be a feature of every concert, and this plan was carried out. Criticism of Dr. Muck continued, however, notwithstanding statements from the management that the director was of Swiss birth.

It was announced that Dr. Muck would probably be taken before the United States Commissioner for an examination to-day. He was not permitted to obtain bail.

An agent of the District Attorney's office who was asked whether any special evidence of pro-German activity had been found replied that he was not at liberty to say, adding that Dr. Muck had been under surveillance for months.

TWO NAVAL FLYERS AND

POST

New York City

MAR 26 1918

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Although he declined to discuss the causes leading to his arrest last night, Dr. Muck's manner indicated rather plainly that he deeply resented being locked up over night in a cell at the Back Bay police station. There was no prospect of his immediate release, however, for, while Government officials would not reveal the specific nature of the

EVENING TELEGRAM

Philadelphia, Pa.

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Pending orders disposing of his case it was expected that he would be committed to the East Cambridge jail, where Federal prisoners usually are sent.

Charles A. Ellis, manager of the Symphony Orchestra, accompanied Dr. Muck when officers took him to the Federal Building. At the office of United States Marshal John J. Mitchell, the prisoner was permitted to sit outside the cage in the detention room while awaiting examination by United States District Attorney Boynton and his assistants, Daniel A. Shea and Judd Dewey.

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Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin, before he came to this country by leave of Emperor William, had been actively pro-German, became widespread last November after the orchestra, at a concert in Providence, refused to play The Star-Spangled Banner. Since that time engagements of the orchestra in several cities have been cancelled because of popular opposition, which in some cases was expressed in mass meetings of protest.

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JOURNAL

Providence, R. I.

MAR 26 1918

22

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No statement as to the immediate cause of the detention of the famous orchestra director was made by the Federal officials to-night.

Representatives of United States District Attorney Thomas J. Boynton and of Special Agent Judd Dewey of the Department of Justice, as well as of the city police, took part in the arrest. They waited several hours at the home of Dr. Muck awaiting his return from a social gathering and took him into custody as soon as he appeared. It was announced that he would probably be taken before the United States Commissioner for an examination to-morrow. He was not permitted to obtain bail.

An agent of the District Attorney's office, who was asked whether any special evidence of pro-German activity had been found, replied that he was not at liberty to say, adding that Dr. Muck had been under surveillance for months.

Dr. Muck was loaned to the Boston Symphony Orchestra by Emperor William in 1912 and again in 1916. Under his leadership the orchestra achieved world-wide fame, but in several cities recently engagements have been cancelled because of opposition to his appearance as leader.

The arrest of Dr. Muck was made so quietly that none of his close friends had an opportunity to see him before he was whisked away in an automobile to the police station. Arriving there, he was conducted to the cell room in the basement and locked up. All callers who sought an interview were told that by orders from the Department of Justice he could not be seen and that no statement would be permitted.

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In November last, Dr. Muck and the orchestra were barred from performing in Baltimore because of alleged threats of violence. Later the Department of Justice at Washington announced that it held Dr. Muck to be a German citizen and that he would be arrested should he attempt to enter the District of Columbia.

The arrest of Dr. Muck as an "enemy alien" must mean that his alleged Swiss citizenship papers are a fraud, which was the charge made by the Providence Journal on March 15 after Maj. Henry L. Higginson and Manager Ellis of the Boston Symphony Orchestra had publicly declared that Muck had been a Swiss citizen since his boyhood.

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Dr. Muck's studied insolence toward his American audiences since the beginning of the war and his close personal affiliations with the ringleaders of the German propagandist elements in Boston and New York, with many other facts concerning his activities, have been the basis for the Journal's constant demand that he be treated as a dangerous enemy alien.

Dr. Muck's loyalty was first publicly questioned after his refusal to conduct the Boston Symphony Orchestra in playing the "Star Spangled Banner" at a concert in Infantry Hall in this city on Oct. 30, 1917. As a result, the anthem was not played, although telegrams requesting that it be played were sent to the management of the orchestra, in Boston, the day before the concert.

Not only did Dr. Muck's manager refuse to accede to the request, but several of those who signed the telegrams were refused admittance to the hall, although there were vacant seats. Other concerts scheduled by the orchestra in this city were later abandoned.

Those who signed the telegrams requesting that "The Star Spangled Banner" be played were Mrs. Emma Winslow Childs, Mrs. Harold J. Gross, Mrs. George E. Mathews, Miss Mary S. Winsor, Miss Virginia Boyd Anderson, Mrs. George Hail, Mrs. James E. McConnell, Dr. Jules Jordan and Thomas H. West, Jr.

Mrs. McConnell was President of the Chaminade Club and Mrs. Harold J. Gross represented the Monday Morning Club. The other women who sent telegrams were members of one of these two musical societies. Dr. Jules Jordan, director of the Arion Club, is well known in Providence musical circles, and Thomas H. West, Jr., was State director of the Liberty Loan campaign.

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Friends of the organization suggested to federal authorities the propriety of permitting Dr. Muck to officiate, but this was refused, bluntly.

Navy Patrol Boat Lost.

Washington, March 26.—A naval patrol vessel, the Admiral, ran on the rocks off Scituate, Mass., last night and is a total loss, the Navy department to-day was advised. All officers and crew were saved and considerable small material was taken off.

POST
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SUN

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An agent of the District Attorney's office said Dr. Muck had been under surveillance for months.

Ever since last autumn Dr. Muck, intimate friend of the German Emperor and conductor of the Royal Opera at Berlin, who is on leave by grace of the Kaiser to lead the Boston Symphony Orchestra in this country, has been the storm centre about whom has been waged denunciation and demands that he be driven out of the country or interned because of his alleged enmity for America and profound championship of the cause of Germany in the war.

The climax in the demand for his suppression was reached in New York two weeks ago when, just before the date set for the appearance of him and his orchestra at Carnegie Hall, Mrs. William Jay, Mrs. Carolyn Kane Wright and Supreme Court Justice Ingraham led an organized fight to have the concert prevented. They appealed first to Dr. Muck and Major Higginson, but they refused to cancel the concert. The proprietors of Carnegie Hall announced they were unable to do anything because of the terms of the contract under which the hall was leased for the orchestra's appearance there.

Recalls New York Ovation.

Then the city authorities were appealed to, but they declined to intervene and the request of the protestants that the concert permit be revoked was denied. Dr. Muck and his orchestra appeared at Carnegie, played "The Star Spangled Banner" and received an ovation. The house was filled, and the next night the Brooklyn Academy of Music was filled when the orchestra gave a concert there with "The Star Spangled Banner" on the programme. But the next day the managers of the Academy announced that the doctor and his orchestra would not be booked for next season and that he could not return there for the duration of the war.

Dr. Muck is a Bavarian. He is personally acquainted with the Kaiser and was born in Wurzburg in 1859. His father was a musician and Dr. Muck has been appearing in public since he was 11 years old. He was conductor of Neumann's opera company in Berlin in 1891, and in 1892 became principal conductor of the Royal Opera in the German capital. He stayed in that post until 1906, when he first came to America to conduct the Boston Symphony Orchestra. He also had appeared at Petrograd, Moscow, Copenhagen, Madrid, Paris and London at various times.

EVENING SUN

New York City

MAR 26 1918

Dr. Muck in Cell as Enemy

Wife Calls Arrest "Preposterous" as Boston Symphony Director Is Held Without Bail—Major Higginson Silent.

BOSTON, March 26.—Dr. Karl Muck, director of the Boston Symphony Orchestra, and "loaned" to that organization by the German Emperor, sat in a cell here to-day as an alien enemy. He was not permitted bail.

Federal authorities under whose orders the former director of the Royal Opera at Berlin was arrested, refused to make any comment.

Mrs. Muck characterized her husband's arrest as "preposterous," saying she was confident of his release. Major Henry L. Higginson, backer of the orchestra, was ill at his home and would make no statement.

Dr. Karl Muck, intimate friend of the Kaiser and leader of the Royal Opera of Berlin, has been the storm-centre of a word war that has raged against him since last fall. He first became a target last October in Providence, R. I., when he refused to play "The Star Spangled Banner," asserting it was not "artistic." From that time until only two weeks ago in New York he has been the subject of protests from some of the leading figures in the social and financial world, who wanted him interned.

On his appearance in this city two weeks ago with the Boston Symphony Orchestra there arose a storm of disapproval, led by drs. William Jay, Mrs. Carolyn Kane Wright and Supreme Court Justice Ingraham. They appealed to the directors of Carnegie Hall, where the concert was held, not to allow Dr. Muck to play; also to Major Henry L. Higginson of Boston, sponsor for the orchestra, but the Bavarian appeared. There were extra police on hand, but they were not needed, and the big audience applauded vigorously.

The same situation was repeated the next night in Brooklyn, but after that concert it was announced by the Brooklyn Academy of Music managers, where the concert was held, that Dr. Muck hereafter would be barred from the hall and that the concert, with the orchestra, would not be renewed until after the war.

Dr. Muck claims to have been born in Switzerland, and made his first public appearance on the concert stage at the age of 11. His father was a musician. Dr. Muck became conductor of Neumann's Opera Company in Berlin in 1891, and in 1892 became principal conductor of the Royal Opera in the German capital. He stayed at that post until 1906, when he first

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Dr. Muck was in this country with the permission of the Kaiser, who, besides being the patron of the Royal Opera at Berlin, is a personal friend of the orchestra leader.

TELEGRAM

New York City.

MAR 26 1918

QUIZ DR. MUCK, HELD AS ENEMY ALIEN, ON PROPAGANDA IN U. S.

Federal Officials Seek Information on Which to Intern Director of Boston Symphony Orchestra—May Be Kept in Jail.

BOSTON, Tuesday.—After a night in the Back Bay police station, Dr. Muck, conductor of the Boston Symphony Orchestra, was taken before United States District Attorney Thomas J. Boynton and other federal officials to be questioned regarding his alleged pro-German activities.

Dr. Muck was arrested at his home, No. 50 Fenway street, by agents of the Department of Justice as an enemy alien, but no statement was forthcoming as to the specific grounds for this action. It was reported, however, that Dr. Muck's secretary a few days ago applied at the office of the clerk of the United States District Court for blank applications for passports for Dr. and Mrs. Muck.

Pending orders disposing of his case, it was expected that he would be committed to the East Cambridge jail, where federal prisoners usually are sent.

Born in Bavaria.

Dr. Muck, although asserting that he is a Swiss citizen, was born in Bavaria in 1859, and according to a statement by the Assistant United States District Attorney, Judd Dewey, this made it possible to hold him as an enemy under the President's proclamation. His father went to Switzerland and was naturalized when Dr. Muck was about eight years old.

Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin before he came to this country, by leave of Emperor William, had been actively pro-German, became widespread last November, after the orchestra at a concert in Providence refused to play "The Star Spangled Banner." Since that time engagements of the orchestra in several cities have been cancelled because of popular opposition that in some cases was expressed in mass meetings of protest.

Had Prepared Concert.

Under Dr. Muck's leadership the Symphony Orchestra was to have given to-day the first performance of Bach's "Passion, According to St. Matthew," in preparation of which the conductor at great labor had restored the original score.

It was permitted to be known that the federal agents believe they have evidence of insidious propaganda by Dr. Muck. It is further revealed that the onetime musical director of the Kaiser recently sought passports for himself and wife to leave the country.

Three Department of Justice men and two detectives from the Boston police department made the arrest. They waited about the house all evening, for the doktor was out, but as soon as he returned they entered the house and took him prisoner. When they left the house they had with them a bag containing some of Doktor Muck's effects. What these effects consist of was not given out.

It was further stated that about six months ago the Department of Justice received word that Dr. Muck was participating as a propagandist in the most insidious manner through personal friends. Suspicion also was aroused when Dr. Muck's secretary called some time ago at the office of the clerk of the United States District Court and requested Attorney Dewey to give him blank applications for passports for the doctor and his wife, as they were going abroad.

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Despite the insistent demands that Doktor Karl Muck sever his relations with Boston Symphony Orchestra, Major Henry Lee Higginson, founder and guarantor of that organization, refused to part with his Herr Direktor, and even defended him. Baltimore, Detroit, Pittsburg, Springfield, Mass., and other cities had closed their gates against him and the twenty-two German musicians in his orchestra, but Major Higginson continued to book the orchestra wherever any city would hear it.

Many loyal American subscribers to the New York concerts protested from the first against Doktor Muck. When Providence decided he could not play there without playing "The Star Spangled Banner" and he was quoted as saying "to hell with your flag," and "your anthem is not fit for any artistic programme," numerous patriotic subscribers to the New York series, led by Mrs. William Jay, Mrs. Caroline Wright and Justice Ingraham, protested to Major Higginson. They were defied and they and many other patriotic persons who had paid for their seats refused to attend the concerts.

Certain persons in New York interested in barring Doktor Muck and his twenty-two German musicians from spreading what they termed an insidious propaganda, are known to have taken the matter up with the Department of Justice officials in an effort to have the leader interned as a dangerous enemy alien. Before Doktor Muck left New York government agents were investigating his activities.

DRY GOODS, &C.

New York City.

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Dr. Muck recently gave two concerts in New York City, and one in Brooklyn, despite an organized fight made against his appearance. Dr. Muck was given an ovation at each of the concerts.

WORLD

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No statement as to the immediate cause of the detention was made by the Federal officials to-night. Dr. Muck and the Symphony Orchestra have been under criticism since this country entered the war, at first because of failure to play "The Star-Spangled Banner" at concerts. Later the management announced that the National Anthem would be a feature of every concert, and this plan was carried out. Criticism of Dr. Muck continued, however, notwithstanding statements from the management that the director was of Swiss birth.

Representatives of United States District Attorney Thomas J. Boynton and of Special Agent Judd Dewey of the Department of Justice, as well as of the city police, took part in the arrest. They waited several hours at the home of Dr. Muck awaiting his return from a social gathering, and took him into custody as soon as he appeared. It was announced that he would probably be taken before the United States Commissioner for an examination to-morrow. He was not permitted to obtain bail.

An agent of the District Attorney's office who was asked whether any special evidence of pro-German activity had been found replied that he was not at liberty to say, adding that Dr. Muck had been under surveillance for months.

Dr. Muck was loaned to the Boston Symphony Orchestra by Emperor William in 1912 and again in 1916.

The arrest of Dr Karl Muck, conductor of the Boston symphony orchestra, on the charge of being an "alien enemy," has led to disclosure of the fact that Dr Muck's resignation had previously been accepted by Maj Higginson. In December, when it was decided by the department of justice that the "alien enemies" who were members of the orchestra would not be permitted to play in the District of Columbia, Dr Muck tendered his resignation. Nothing was done about this until the 6th of the present month, when Maj Higginson notified him that the resignation would be accepted as of May 4—the date of the last concert. Maj Higginson was exceedingly desirous of keeping faith with the thousands of people who bought tickets to the concerts with the understanding that they were to hear a certain orchestra and a certain conductor. There can be no question of the courage, magnanimity and fine sense of justice with which Maj Higginson has borne himself in all the issues relating to the Boston symphony orchestra and its conductor. Why Maj Higginson saw fit early in the present month to accept Dr Muck's resignation is not known. It is rumored that the lawyer who has represented the orchestra's interests for Maj Higginson is to defend Dr Muck in the case which the United States has brought against him. In New York the newspapers are speculating on Dr Muck's successor. But the fear is growing that there may be no successor.

MORNING TELEGRAPH

New York City

MAR 31 1918

HIGGINSON ACCEPTS MUCK'S RESIGNATION

Sponsor of Boston Symphony Orchestra Notifies Conductor It Will Take Effect at End of Season.

(Special Dispatch to The Morning Telegraph.)

BOSTON, March 30.

The resignation of Dr. Karl Muck as leader of the Boston Symphony Orchestra has been accepted by Major Henry L. Higginson it was learned to-day.

The resignation was originally offered by Dr. Muck at the time of "The Star Spangled Banner" controversy which took place several weeks ago. Only to-day did it become known that Major Higginson notified Dr. Muck that the resignation was accepted, to take effect May 4, the date on which the present concert season ends. Dr. Muck is in jail at East Cambridge as an enemy alien.

Another important arrest is expected, following the arrest of Dr. Karl Oskar Bertling, as an enemy alien. He is at the East Cambridge jail, where Dr. Muck is held also. Thus far the authorities have been unwilling to admit there is any connection between the two arrests, and the third one expected to follow soon.

SUN

New York City.

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Symphony Leader Is Seized at His Boston Home and Bail Denied.

LONG FRIEND OF KAISER

Under Surveillance for Months, Says Government Agent After Seizure.

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No statement as to the immediate cause of the detention of the orchestra director was made by the Federal officials to-night.

Dr. Muck and the Symphony Orchestra have been under criticism since this country entered the war, at first because of failure to play "The Star Spangled Banner" at concerts. Later the management announced that the national anthem would be a feature of every concert and this plan was carried out.

Criticisms of Dr. Muck and other orchestra members as of pro-German sympathies continued, however, notwithstanding statements from the management asserting that the director was of Swiss birth.

Not Permitted to Give Bail.

Representatives of Thomas J. Boynton, United States District Attorney, and of Special Agent Judd Dewey of the Department of Justice, as well as of the city police took part in the arrest. They waited several hours at the home of Dr. Muck for his return from a social gathering. He was not permitted to obtain bail.

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Ever since last autumn Dr. Muck, intimate friend of the German Emperor and conductor of the Royal Opera at Berlin, who is on leave by grace of the Kaiser to lead the Boston Symphony Orchestra in this country, has been the storm centre about whom has been waged denunciation and demands that he be driven out of the country or interned because of his alleged enmity for America and profound championship of the cause of Germany in the war.

The climax in the demand for his suppression was reached in New York two weeks ago when, just before the date set for the appearance of him and his orchestra at Carnegie Hall, Mrs. William Jay, Mrs. Carolyn Kane Wright and Supreme Court Justice Ingraham led an organized fight to have the concert prevented. They appealed first to Dr. Muck and Major Higginson, but they refused to cancel the concert. The proprietors of Carnegie Hall announced they were unable to do anything because of the terms of the contract under which the hall was leased for the orchestra's appearance there.

Recalls New York Ovation.

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MES

New York City

MAR 26 1918

ARREST KARL MUCK AS AN ENEMY ALIEN

Federal Authorities in Boston May Prefer Charges Under the Criminal Code.

CLAIMED SWISS CITIZENSHIP

Conductor Spends Night in a Cell—Asked for Passports to Europe Yesterday.

Special to The New York Times.

BOSTON, March 25.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was arrested just before midnight tonight by agents of the Department of Justice and Boston policemen, under the President's allan enemy proclamation, and taken to Station 16, where he spent the night.

Federal officers were early in the evening sent to Dr. Muck's residence at 50 Fenway, but he was not at home. He returned a little after 11 o'clock and was greatly surprised when told that he was under arrest, but he submitted quietly and accompanied the officers to the station house and was locked in a cell.

The arrest of Dr. Muck was ordered by United States District Attorney Thomas J. Boynton, after a series of consultations with Judge Dewey, Assistant District Attorney of alien matters for Massacusetts; and, although he was taken into custody as an alien enemy, under the President's proclamation, it is believed that charges will be brought against him for violation of the Federal criminal code.

Dr. Muck had been preparing all Winter and was to conduct tomorrow evening Bach's "Passion According to St. Matthew," with orchestra, a chorus of 400, a boy choir of eighty, and a soloist—a most ambitious production, for which he has restored the original score at the cost of much labor.

Dr. Muck, while claiming to be a citizen of the Swiss Republic, was born in Bavaria in 1859, before the foundation of the German Empire. And under the interpretation of the President's proclamation, as given here, any man born in Germany before the empire was established is amenable to the regulations under that document. Hence it is under this proclamation that Dr. Muck was apprehended and jailed by the United States authorities.

Dr. Muck's father, Federal agents have ascertained, removed to Switzerland in 1867 and there became naturalized. No warrant was issued for his arrest, for none was needed. He is simply held by the Boston police for the Federal Government.

Assistant United States District Attorney Dewey remained in his office at the Federal Building for hours waiting to get word that the orchestra leader had been taken. That he had no suspicion that he was wanted was evident. It became known this evening that only today his representative called at the Federal Building to obtain passports for him and his wife to go to Europe.

Mrs. Muck was informed of her husband's arrest by Charles A. Ellis, manager of the Boston Symphony Orchestra, who told her that Dr. Muck had been detained on a trivial charge and that he would probably be released within an hour. She had gone to Symphony Hall to attend the rehearsal.

"My husband's arrest is preposterous," Mrs. Muck said to a NEW YORK TIMES reporter at her home. "I have no knowledge of what the charge could be, and I am sure it will prove to be a farce. I know he will be released right away, for Mr. Ellis told me so."

Mrs. Muck spoke with a marked German accent and appeared very much disturbed over the action by the authorities. She refused to believe that they could bring any charges against her husband

Refusal to Play National Anthem

The agitation against Dr. Karl Muck, conductor of the Boston Symphony Orchestra, started in Providence, R. I., on Oct. 30, when he was accused of refusing a request to play "The Star Spangled Banner" at a concert given by the orchestra. The Rhode Island Council of Defense the following day adopted resolutions condemning him "for his deliberately insulting attitude in refusing to play "The Star-Spangled Banner."

Dr. Muck has maintained silence regarding this incident from the beginning, but Major Henry Lee Higginson, the founder of the orchestra, has repeatedly asserted that Dr. Muck did not refuse to play the anthem, but that (Major Higginson) on that occasion refused to change the program to include the anthem.

A demand for the internment of D

Muck was made a few days later by the American Defense Society and other organizations on the ground that he was a dangerous alien enemy. Dr. Muck's answer was that he was a Swiss citizen.

When Dr. Muck conducted in this city under police guard on March 14, the management of the orchestra made public a document purporting to be a certificate of citizenship, given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after his twenty-first birthday. His father, a Bavarian, according to this document, settled there and became naturalized when Karl Muck was 6 years old.

The certificate was as follows:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim on the 4th day of March, 1881.

The President.
KLEMENS ZUERCHER.
In the name of the Town Council.
C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signature is acknowledged.

Chancellory of the Canton of Am. Zug.

By the Chancellor, A. WEBER.
Zug, March 15, 1881.

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REPUBLICAN

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1884

NEW YORK HERALD

New York City

MAR 26 1918

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When they left the house they had with them a bag containing some of Doktor Muck's effects. What these effects consist of was not given out.

The utmost secrecy surrounds the arrest of the doktor over whose activities the entire country has been aroused. The men who made the arrest refused to discuss the matter at all and the local police say they are unable to make any statement, as it is a government case. Doktor Muck probably will be arraigned before federal authorities in the morning.

When asked how Dr. Muck could be arrested when he is a Swiss citizen, Judge Dewey, Assistant United States Attorney, said that he comes under the head of an enemy alien because has was born in Germany and his sympathies are known to be German.

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m EVENING STAR

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Frem Bulletin

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Dr. Muck, while claiming to be a citizen of the Swiss Republic, was born in Bavaria in 1859, before the foundation of the German Empire. And under the interpretation of the President's proclamation, as given here, any man born in Germany before the empire was established is amenable to the regulations under that document. Hence it is under this proclamation that Dr. Muck was apprehended and jailed by the United States authorities.

Dr. Muck's father, Federal agents have ascertained, removed to Switzerland in 1867 and there became naturalized. No warrant was issued for his arrest, for none was needed. He is simply held by the Boston police for the Federal Government.

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"My husband's arrest is preposterous," Mrs. Muck said to a NEW YORK TIMES reporter at her home. "I have no knowledge of what the charge could be, and I am sure it will prove to be a farce. I know he will be released right away, for Mr. Ellis told me so."

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Refusal to Play National Anthem

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Dr. Muck has maintained silence regarding this incident from the beginning, but Major Henry Lee Higginson, the founder of the orchestra, has repeatedly asserted that Dr. Muck did not refuse to play the anthem, but that (Major Higginson) on that occasion refused to change the program to include the anthem.

A demand for the internment of Dr. Muck was made a few days later by the American Defense Society and other organizations on the ground that he was a dangerous alien enemy. Dr. Muck's answer was that he was a Swiss citizen.

When Dr. Muck conducted in this city under police guard on March 14, the management of the orchestra made public a document purporting to be a certificate of citizenship, given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after his twenty-first birthday. His father, a Bavarian, according to this document, settled there and became naturalized when Karl Muck was 6 years old.

The certificate was as follows:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim on the 4th day of March, 1881.

The President.
KLEMENS ZUERCHER.
In the name of the Town Council.
C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signature is acknowledged.

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Refusal to Play National Anthem.

The agitation against Dr. Karl Muck, conductor of the Boston Symphony Orchestra, started in Providence, R. I., on Oct. 30, when he was accused of refusing a request to play "The Star-Spangled Banner" at a concert given by the orchestra. The Rhode Island Council of Defense the following day adopted resolutions condemning him "for his deliberately insulting attitude" in refusing to play "The Star-Spangled Banner."

Dr. Muck has maintained silence regarding this incident from the beginning, but Major Henry Lee Higginson, the founder of the orchestra, has repeatedly asserted that Dr. Muck did not refuse to play the anthem, but that he (Major Higginson) on that occasion refused to change the program to include the anthem.

A demand for the internment of Dr. Muck was made a few days later by the American Defense Society and other organizations on the ground that he was a dangerous alien enemy. Dr. Muck's answer was that he was a Swiss citizen.

When Dr. Muck conducted in this city under police guard on March 14, the management of the orchestra made public a document purporting to be a certificate of citizenship, given him by the town of Nueheim, in the Canton of Zug, in Switzerland, on March 4, 1881, soon after his twenty-first birthday. His father, a Bavarian, according to this document, settled there and became naturalized when Karl Muck was 6 years old.

The certificate was as follows:

We, the President and Council of the community (or town) of Neuheim, in the Canton of Zug, do hereby certify that the bearer of this document, Karl Muck, single, born Nov. 22, 1858, be (is) our citizen and we recognize him as such at all times.

By virtue of which we give the definite assurance that the above-mentioned citizen shall at any time and under all circumstances be received by our community.

Given at Neuheim on the 4th day of March, 1881.

The President.
KLEMENS ZUERCHER.
In the name of the Town Council.
C. JOS. STAUB.

With the best recommendation to all authorities and their respective protection, the genuineness of the foregoing signature is acknowledged.

Chancellory of the Canton of Am. Zug.

By the Chancellor, A. WEBER.
Zug, March 15, 1881.

In his statement made in this city defending Dr. Muck, Major Higginson said:

"I put the whole case before the United States legal authorities, and received their statement that there was nothing against any member of the orchestra, including Dr. Muck. Later, I went to the Department of Justice in Washington, where the whole case had been stated clearly, and on Dec. 7 received leave to play anywhere in the United States except in the District of Columbia, being barred from that place by a recent law with regard to aliens, there being some aliens in the orchestra."

Dr. Muck was formerly the conductor of the Kaiser's Royal Orchestra in Berlin, and in 1913 accepted an offer of $28,000 a year to come to this country and lead the Boston Symphony Orchestra.

REPUBLICAN
Springfield, Mass.

MUCK ARRESTEI

n Symphony Leader Charged With Being Enemy Alien

Karl Muck, leader of the Bos- ymphony orchestra, was taken custody as an enemy alien at

DR KARL MUCK
Boston Symphony Orchestra

nce in the Back bay district late last night. He was a police station for the d it was announced that rders from Washington, he aken to the East Cambridge

REPUBLICAN
ess Springfield, Ma

In so far as the published cri ms of Dr Muck have had any basis, it has been the knowledge that he was in sympathy with the German cause in the war. The animosity that he has excited has contained elements only indirectly related to the war, such as professional jealousy, covetousness of the "fat" jobs held by foreign musicians, etc. A few weeks ago it was said on what appeared to be excellent authority that the department of justice had no reason to suspect Dr Muck of any activity inimical to the intersets of this country. Now has come his sensational arrest—presumably the outcome of charges lately preferred. Many will share the desire for information indicated by the Boston Traveler when it says: "Perhaps the public will be permitted to know in due season on what the government bases the serious action it has taken against one whose attitude in the great war has been vouched for by one of Boston's distinguished and most patriotic citizens."

NEW YORK HERALD
New York City
MAR 30 1918

DOKTOR MUCK IS SEIZED AT BOSTON AS ENEMY ALIEN

Government Keeps Secret Reason for Arrest—His Effects Confiscated.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Monday.—Doktor Karl Muck, director of the Boston Symphony Orchestra, was arrested under the President's proclamation at his home here, No. 50 Fenway, about half-past eleven o'clock to-night and locked up for the night. He is charged with being an alien enemy and is held without bail.

Three Department of Justice men and two detectives from the Boston police force made the arrest. They waited about the house all evening, for the doktor was out, but as soon as he returned they entered the house and took him prisoner. When they left the house they had with them a bag containing some of Doktor Muck's effects. What these effects consist of was not given out.

The utmost secrecy surrounds the arrest of the doktor over whose activities the entire country has been aroused. The men who made the arrest refused to discuss the matter at all and the local police say they are unable to make any statement, as it is a government case. Doktor Muck probably will be arraigned before federal authorities in the morning.

When asked how Dr. Muck could be arrested when he is a Swiss citizen, Judge Dewey, Assistant United States Attorney, said that he comes under the head of an enemy alien because has was born in Germany and his sympathies are known to be German.

It was further stated that about six months ago the Department of Justice received word that Dr. Muck was participating as a propagandist in the most insidious manner through personal friends. Suspicion also was aroused when Dr. Muck's secretary called some time ago at the office of the clerk of the United States District Court and also requested Attorney Dewey to give him blank applications for passports for the doctor and his wife, as they were going abroad.

MUCK AND HIS ALIENS BITTERLY FOUGHT HERE

Despite the insistent demands that Doktor Kark Muck sever his relations with the Boston Symphony Orchestra, Major Henry Lee Higginson, founder and guarantor of that organization, refused to part with his Herr Direktor, and even defended him. Baltimore, Detroit, Pittsburg, Springfield, Mass., and other cities had raised their gates against him and the twenty-two German musicians in his orchestra, but Major Higginson continued to book the orchestra wherever any city would hear it.

Many loyal American subscribers to the New York concerts protested from the first against Doktor Muck. When Providence decided he could not play there without playing "The Star Spangled Banner" and he was quoted as saying "to hell with your flag," and "your anthem is not fit for any artistic programme," numerous patriotic subscribers to the New York series, led by Mrs. William Jay, Mrs. Caroline Wright and Justice Ingraham, protested to Major Higginson. They were defied and they and many other patriotic persons who had paid for their seats refused to attend the concerts.

m EVENING STAR
dress: Washington, D. C.
te

SCHMIDT SUCCEEDS MUCK IN BOSTON SYMPHONY

Orchestra's Management Accepts Resignation of Offending Leader.

BOSTON, Mass., March 30.—The management of the Boston Symphony Orchestra announced tonight that the resignation of Dr. Karl Muck as conductor has been accepted. Dr. Muck was arrested by federal officers last Monday night under the enemy allien act and is at present confined in the jail at East Cambridge.

It is understood that the resignation, wihch was offered last January, when Dr. Muck was under a fire of criticism for alleged refusal to play "The Star Spangled Banner" at concerts, will be effective at the close of the orchestra's regular season, May 4, when his contract expires. At present Ernest Schmidt, the assistant conductor, is leading the orchestra.

Dr. Muck made his first appearance with the orchestra in 1906. His work created such a favorable impression that special permission was secured from Emperor William of Germany in 1912 to have him undertake the leadership of the organization for four years. At the end of this period his leave of absence from Berlin was again extended.

rom POST
ddress: Washington, D. C.
ate MAR 26 19

CONTINUED ON FOURTH PAGE.

MUCK ARRESTED AS ENEMY ALIEN

Orchestra Leader Watched for Months, It Is Said.

Boston, March 25.—Dr. Karl Muck, leader of the Boston Symphony Orchestra, was taken into custody as an enemy alien at his residence in the Back Bay district of this city late tonight. He was lodged at a police station for the night, and it was announced that, pending orders from Washington, he would be taken to the East Cambridge jail tomorrow.

No statement as to the immediate cause of the detention of the orchestral director was made by the Federal officials tonight. Dr. Muck and the symphony orchestra have been under criticism since this country entered the war, at first because of failure to play "The Star-Spangled Banner" at concerts. Later the management announced that the national anthem would be a feature of every concert, and this plan was carried out. Criticisms of Dr. Muck and other orchestra members as of pro-German sympathies continued, however, notwithstanding statements from the management asserting that the doctor was of Swiss birth.

Representatives of the United States District Attorney and of the Department of Justice took part in the arrest. They waited several hours until Dr. Muck returned from a social gathering. It was announced that he probably would be taken before the United States commissioner for an examination tomorrow. He was not permitted to obtain bail.

An agent of the district attorney's office said that Dr. Muck had been under surveillance for months.

PUBLIC LEDGER
Philadelphia, Pa.
MAR 27 1918

DR. MUCK CONFINED IN JAIL AT BOSTON

Held With "Bootleggers" and Slackers While Another Leads Orchestra

Boston, March 27.—Dr. Karl Muck, friend of Count Von Bernstorff and conductor of the Boston Symphony Orchestra, has been committed to the East Cambridge jail while Ernest Schmidt, accused by him as a strong pro-German, led the orchestra in a concert at Symphony Hall. Before Muck departed from the Federal Building he learned that agents of the Department of Justice had visited his home and other places frequented by him, and that a seizure of his correspondence and papers was made.

It was reported at the Federal Building that Government agents found papers that would cause other arrests and that one of those implicated was one of the best-known persons in Boston.

Muck was held all day at the Federal Building in "the pen" with several "bootleggers" and draft evaders. He was interrogated at frequent intervals by Federal attorneys. Probably he will be arraigned on a charge of violating some section of the espionage act.

Federal agents said that the Government had ruled that any one living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Doctor Muck's father moved to Switzerland when his son was eight years old did not affect the status of the son, they said. Doctor Muck did not register as an enemy alien.

New York, March 27.—Hans Sulzer, Swiss minister to the United States, who is visiting New York, says that Doctor Muck's claim that he is a naturalized citizen of Switzerland is correct. The minister said that no representations had been made to him by Muck with regard to his arrest in Boston, and that unless the conductor sought the protection of the Swiss legation he would take no action in the matter. If he was asked to intervene, the minister added, he would proceed as he would in the case of any Swiss citizen.

Bulletin
Frem
Address
Date

DR. MUCK JAILED; FEDERAL AGENTS EXAMINE PAPERS

Investigating Officers Decline to Say Whether Charges of Specific Acts Against the United States Will be Brought in Court Against Prisoner.

[*By the Associated Press.*]

Boston, March 27.—Dr. Karl Muck, the Boston Symphony Orchestra conductor, now in Federal custody as an enemy alien, spent to-day in the East Cambridge Jail while agents of the Department of Justice examined a quantity of documents and letters seized at his home. Officials in charge of the investigation declined to say whether charges of specific acts against the United States would be brought in court against the prisoner. No orders from Washington regarding the disposal of his case had been received. It was stated that the activities of a close friend of the conductor were being investigated and that another arrest might follow.

Dr. Muck made no effort, so far as was known, to appeal against his detention on the ground that he was a citizen of Switzerland, but friends declared counsel had been engaged to protect his interests. Hans Sulzer, Swiss Minister to the United States, said in New York last night that if any representation in Dr. Muck's case were made to the legation he would proceed as in the case of any Swiss citizen.

KNEW GOVERNMENT'S ORDER

Assistant District Attorney Dewey and other Justice Department agents who talked with the prisoner said that he was fully acquainted with the presiden-

Continued on Page 2 Col. 1.

Continued from Page 1.

tial act under which he was held. Dr. Muck claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien.

Federal agents said that the Government had ruled that anyone living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Dr. Muck's father moved to Switzerland when his son was 8 years of age did not affect the status of the son, they said.

After the examination of the musician was completed, Federal agents said that he had been informed that he would remain in custody "indefinitely."

A representative of Maj. Henry L. Higginson, the founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail. The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's St. Matthew Passion. In the absence of Dr. Muck, the opening performance here yesterday was conducted by Ernest Schmidt, assistant conductor. During his automobile ride to the jail, Dr. Muck several times remarked to the two deputy marshals who accompanied him that he keenly regretted his inability to take part in the concert.

Capital Awaits Report.

Washington, March 27.—Whether Dr. Karl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States Attorney at Boston, where Dr. Muck is now under arrest.

Only a preliminary report from Government investigators was received by the Department of Justice to-day, and all comment on the case was withheld pending the Federal attorney's statement.

EVENING SUN

Address NEW YORK CITY.

Date MAR 27 1918

THE MUCK-RAKERS MUCKED

THOSE amiable ladies and gentlemen who imagine that they are aiding their country by making war on art were foiled in their attempts to rake Dr. Karl Muck, the leader of the Boston Symphony Concerts. With very few exceptions the New York press eloquently demanded that no discrimination be made against any artist on account of his art. The Boston Symphony Orchestra, with Dr. Karl Muck as leader, as the New York *World* sarcastically remarks, played in Carnegie Hall and nothing happened. Not a single national disaster was reported in this morning's newspapers.

"First on the programme came Brahms' symphony in F major. As Dr. Muck raised his baton 100,000,000 people with bated breath waited for the first note. Not a munitions plant from Connecticut to California blew up. Then followed Sibelius's fantasia of "Pohjola's Daughter" and his "Night Ride and Sunrise." The suspense was nerve-racking. When the orchestra stopped playing, nowhere was the horizon lighted by the dull-red glare from a ship-yard in flames. The concert closed with the prelude from "Tristan and Isolde." When the end came and the audience rose to go, no word had come over the wires about the destruction of the Brooklyn Navy Yard or the capture of Fort Wadsworth by hostile forces armed with fiddles and trombones.

"It was a fearful fiasco on Dr. Muck's part. After all the elaborate preparations, the Boston Symphony Orchestra furnished the ticket-holders with nothing more sensational than a concert of the usual excellence. Just the same, the country had a terribly narrow escape from something. About thirty subscribers turned in their tickets and several wrote letters to the newspapers."

We should make our war upon armies, exclaims the New York *American*, not upon artists. We must say, Mr. Hearst's great liberal publication remarks, that we have no great sympathy at any time with any outcry against great artists because those artists happen to be of foreign lineage.

"It seems to us that to make verbal war and to invoke ostracism upon such artists as Kreisler and Frieda Hempel and Schumann-Heink and others who are of German or Austrian lineage is carrying patriotic feeling to an absurd limit of intolerance.

"But while there is room for two minds in regard to that matter, there is no room for two minds in regard to Dr. Muck.

"The opposition to Dr. Muck is based on the specific charges which we have recited, and since the evidence shows that these charges are based upon assumed facts, which are NOT facts, the charges necessarily fall to the ground of their own weight.

"The patriotism that will finally win this war is not that sort of patriotism which goes about seeking occasion to create suspicion and ill-feeling at home, and which manifests itself in berating and in stirring up feeling against aliens who are resident in the country and who behave themselves properly and carefully under the circumstances.

"The patriotism which will win the war is the patriotism which gives all that it has and lends all of its thoughts and all its energies to fighting, not an artist here and there, but the armed legions which, under the Kaiser's direction and command, confront our troops and the troops of the Allies on the blood-stained soil of France and Italy.

"It is the patriotism that DOES, and not the patriotism that TALKS, that will accomplish the terrific task of beating Germany. And, to tell the truth, the patriotism THAT DOES, appeals to the good sense of the great body of the American people, and the patriotism THAT TALKS does not.

"Let Dr. Muck direct his orchestra in peace. He will give us good music and patriotic music. It certainly would puzzle any sensible man to discover how that can comfort or aid the Kaiser."

From EVENING GLOBE

Address New York City

A SUCCESSOR TO MUCK.

Artistically the definitive removal of Dr. Karl Muck from music in America is a very considerable loss, but it should not prove the means of some other enemy of this country and our allies stepping into the shoes left empty by the doctor, nor should it result in the disbanding of the Boston Symphony Orchestra. Dr. Muck is a great conductor, but his presence is not essential to the well-being of the world's greatest orchestra—an orchestra which in the midst of a world war preserves a tradition of orchestral playing that may have disappeared elsewhere, and whose utter extinction would, unlike the removal of Dr. Muck, be an irreparable loss. Several eminent conductors whose sympathies in the world war are unquestionably with this country and our allies flash into the mind at once. The Globe has already pointed to Arturo Toscanini, Sir Henry Wood, Eugène Ysaye, and Pierre Monteux as men who are heart and soul with America in her fight for democracy, and whose musical attainments fit them to preside with the requisite ability over the destinies of such an orchestra as that of Boston.

From TELEGRAM

Address: New York City.

Date

Dr. Karl Muck Arrested as an Enemy Alien.—Headline. At last! Some day, perhaps when the coast is being attacked and Prussian airships are dropping bombs on our hospitals, we'll wonder why we never thought to stop the activities of the alien German-American Alliance and its native aiders and abettors. 18

SUN

New York City.

MAR 27 1918

DR. MUCK QUIZZED, THEN SENT TO JAIL

No Decision in His Case Is Reached, Despite Long Examination.

CHARGES KEPT SECRET

Will Be Held as Prisoner Until Second Grilling, Due in Day or Two.

BOSTON, March 26.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was taken into custody last night as an enemy alien, was lodged tonight in a cell in the East Cambridge jail after he had been questions at length by officials of the Department of Justice.

It was announced that no decision as to the final disposition of the case was reached and that Dr. Muck would be examined again within a few days. The officials continued to maintain silence as to the specific reasons for his detention.

For six hours the orchestral conductor was the centre of interest at the Federal Building. From mid-forenoon, when he was brought from the Back Bay police station, where he passed the night, until late in the afternoon, when he was taken to jail, hundreds of persons, including many women, walked to and fro in the corridors outside the office of the United States Marshal hoping to catch a glimpse of the distinguished prisoner.

It was not deemed necessary to keep Dr. Muck in the prisoner's cage in the Marshal's office prior to the examination, although when he first arrived the iron door of the cage clanked behind him. It was opened after a short time, however, and he was allowed to pack about the detention room. While apparently calm and nonchalant, the prisoner betrayed a certain nervousness. In less than three hours he smoked several packages of cigarettes.

"This is the biggest predicament I have ever been in in my life," he said when asked by newspaper photographers to pose for a picture. "I am not inclined to pose for anything."

Assistant District Attorney Dewey gave orders that Dr. Muck was to see no one, but an exception was made in the case of Charles A. Ellis, manager of the orchestra, and Mrs. Muck. Husband and wife greeted each other affectionately and chatted together briefly. Mrs. Muck impressed those who saw her as confident her husband would soon be released. She accompanied him to the elevator before his departure for the jail and threw a kiss to him as the car descended.

Assistant District Attorney Dewey and others who talked with the prisoner said he was fully acquainted with the Presidential act under which he was held. Dr. Muck claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien.

Federal agents said the Government had ruled that any one living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Dr. Muck's father moved to Switzerland when his son was 8 years old did not affect the status of the son, they said.

After the examination of the musician was completed Federal agents said he had been informed that he would remain in custody "indefinitely."

Letters and other paper seized at Dr. Muck's apartments during the day will be inspected before he is again questioned by the Department of Justice officials.

A representative of Major Henry L. Higginson, the founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail.

The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's St. Matthew Passion. In the absence of Dr. Muck the opening performance here to-day was conducted by Ernest Schmidt, assistant conductor. During his automobile ride to the jail Dr. Muck several times remarked that he keenly regretted his inability to take part in the concert.

All you need to know about China for Easter-

EVENING STAR

Washington, D. C.

DR. MUCK PUT IN JAIL CELL.

Officials Question Him on Alien Attitude, But Make No Announcement.

BOSTON, March 27.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was taken into custody Monday night as an enemy alien, was lodged last night in a cell in the East Cambridge jail after he had been questioned at length by officials of the Department of Justice.

It was announced that no decision as to the final disposition of the case was reached and that Dr. Muck would be examined again within a few days. The officials continued to maintain silence as to the specific reasons for his detention.

POST

Washington, D. C.

DR. MUCK STILL HELD IN JAIL

Boston, March 26.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrested last night as an enemy alien, was locked up in the East Cambridge jail tonight, after being examined by officials of the Department of Justice. No decision as to the final disposition of the case was reached today.

New York, March 26.—Hans Sulzer, the Swiss Minister to the United States, who is visiting New York, today told the Associated Press that the claim of Dr. Karl Muck that he is a naturalized citizen of Switzerland is correct.

The Minister added that unless Dr. Muck claimed the protection of the Swiss legation he would take no action in the matter, but that if he was asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

Dr. Muck, director of the Boston symphony orchestra, whose conduct of concerts has been hailed as an insult to the music-loving people throughout the East, is expected to be interned for the period of the war at Fort Oglethorpe, Ga. Some decision is expected to be announced today from the Department of Justice, which is awaiting a report from the local Federal authorities in Boston telling of Muck's arrest.

POST

New York City

EXAMINING MUCK'S PAPERS.

Federal Officials Still Hold Orchestra Conductor in Jail.

BOSTON, March 27 (by A. P.).—Dr. Karl Muck, the Boston Symphony Orchestra conductor, now in Federal custody as an enemy alien, spent to-day in the East Cambridge Jail, while agents of the Department of Justice examined a number of letters and documents seized at his home here. Officials in charge of the investigation declined to say whether charges of specific acts against the United States would be brought in court against the prisoner. No orders from Washington regarding the disposal of his case have been received, they said. It was stated that the activities of a close friend of the orchestra conductor were being investigated, and that another arrest might follow.

Dr. Muck made no effort, so far as was known, to appeal against his detention, on the ground that he was a citizen of Switzerland, but friends declared counsel had been engaged to protect his interests. Hans Sulzer, Swiss Minister to the United States, declared at New York last night that, if any representation in Dr. Muck's case were made to the Legation, he would proceed as in the case of any Swiss citizen.

WASHINGTON AWAITS REPORT.

WASHINGTON, March 27 (by A. P.).—Whether Dr. Muck shall be interned will be decided by Department of Justice officials after a report is received from the United States Attorney at Boston.

NEWS

Baltimore, Md.

STOCKHAM DISAPPOINTED

U. S. Marshal Longed For Pleasure Of Arresting Dr. Muck.

United States Marshal Stockham was a disappointed man yesterday when he read in the morning papers that Dr. Karl Muck, leader of the Boston Symphony Orchestra, had been arrested in Boston and is held as an alien enemy.

Marshal Stockham's disappointment was due to the fact that he had hoped to have the pleasure of arresting Dr. Muck. He had planned to put that desire into execution if the Herr Director had set foot on Maryland soil. Dr. Muck and his orchestra passed through Maryland on trains, but neither the leader nor the men of the organization alighted in Maryland.

TIMES

Brooklyn, N. Y.

MAR 27 1918

DR. KARL MUCK STILL IN JAIL

Decision in Internment Not Yet Reached.

FEDERAL OFFICIALS MUM

Symphony Orchestra Leader's Case Up to Washington.

Boston, March 27.—Pending further examination of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, by the Federal authorities within a day or two, no decision as to the final disposition of his case will be announced. Even the specific reasons for his detention have not been made public.

The musician is occupying a cell in the East Cambridge jail. Before his long examination in the Federal Building yesterday, Dr. Muck said:

"This is the biggest predicament I have ever been in in my life."

Assistant District Attorney Dewey gaves orders that Dr. Muck was to see no one, but an exception was made in the case of Charles A. Ellis, manager of the orchestra, and Mrs. Muck. Husband and wife greeted each other affectionately and chatted together briefly. Mrs. Muck impressed those who saw her as confident her husband would soon be released. She accompanied him to the elevator before his departure for the jail and threw a kiss to him as the car descended.

Assistant District Attorney Dewey and others who talked with the prisoner said he was fully acquainted with the Presidential act under which he was held. Dr. Muck claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien.

Federal agents said the government had ruled that any one living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Dr. Muck's father moved to Switzerland when his son was 8 years old did not affect the status of the son, they said.

After the examination of the musician was completed Federal agents said he had been informed that he would remain in custody "indefinitely."

Letters and other papers siezed at Dr. Muck's apartments during the day will be inspected before he is again questioned by the Department of Justice officials.

A representative of Major Henry L. Higginston, the founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail.

Washington, March 27.—Whether Dr. Karl Marx, who was arrested as an alien enemy at Boston yesterday, will be interned for the period of the war will depend upon the contents of a report received at the Department of Justice today from Federal officials in the Massachusetts capital. The repore was placed before Assistant Attorney General O'Brien, in charge of violations of war measures, who said tonight he had not had an opportunity to examine the document and would make no announcement on the case.

HERALD

Washington, D. C.

MAR 27 1918

DR. MUCK'S RESIDENCE RAIDED BY U. S. MEN

Alleged Alien Enemy Has Home Searched by Secret Service.

Boston, March 26.—Federal agents raided Dr. Karl Muck's home in Fenway this afternoon. It was rumored they gained possession of papers which will lead to more arrests and more serious charges against the leader of the Boston Symphony Orchestra, but the authorities were silent, neither willing to deny nor confirm this report.

Dr. Muck, who was arrested yesterday by agents of the Department of Justice, is still confined in the East Cambridge jail. The charge against him is still "enemy alien."

Assistant United States District Attorney Dewey declared tonight that the case was still under investigation and that the orchestra director would be held in jail until orders were received from Washington.

The orchestra, under the direction of Ernest Schmidt, another strong pro-German who formerly conducted an orchestra in Germany, played to a large audience here again tonight.

From ENQUIRER
Address Philadelphia, Pa.
Date MAR 27 1918

ALLEGE MUCK GAVE MONEY TO GERMANS

Orchestra Leader Said to Have Used Cash Earned Here for Enemies

Another German Conducts Symphony Concert After Doctor Is Sent to Jail

BOSTON, Mass., March 26.—Department of Justice officials, who have been investigating enemy aliens, said today they regarded the detention of Dr. Karl Muck, leader of the Boston Symphony Orchestra, by Federal officers one of the most important since America entered the war.

From other sources it was learned that this view may have a significance that cannot be gone into until official action is taken.

It is understood that during the very time that a great wave of sympathy for the Berlin director swept throughout the country Dr. Muck was zealous and active in seditious talk. That he had been sending money to Germany with careful regularity, money that he received from American people and money that went not to non-combatants, but money that was used in the war of frightfulness against the Allies. That Dr. Muck has constantly expressed a fine contempt for the American "rabble," has privately criticised and belittled the American Nation as a whole, the administration and America's conduct of the war.

May Be Interned

The information developed in the Dr Muck case will be turned over to authorities at Washington. Officials here believe there is no doubt that Dr. Muck will at least be interned for the duration of the war.

Dr. Muck was taken to the Federal building this morning by plain clothes men and special agents of the Department of Justice. Upon his arrival he was placed in the cage in the office of the United States marshal and the gate was locked. He objected strenuously to this, as he was the only prisoner in the enclosure. Other prisoners who had been taken into custody on various charges sat outside the cage.

After a short time Deputy United States Marshal Backus unlocked the cage door and told Dr. Muck that he could sit outside, which he did, taking a seat in the enclosure near other prisoners. He took a box of cigarettes from his pocket and started smoking. He asked for a newspaper, which he proceeded to read. He did not appear to be perturbed over the situation. While he was seated in the Marshal's room several persons called with requests to be allowed to speak with Dr. Muck, and the requests were granted in a few instances.

Manager C. A. Ellis, of the Boston Symphony Orchestra, was among the first to arrive, and it is understood that he was especially anxious to have Dr. Muck released from custody for the purpose of leading the symphony orchestra at this afternoon's and evening's concerts. The request was not granted and it was subsequently arranged that Ernest Schmidt, assistant conductor of the symphony orchestra, would conduct in his place. Dr. Muck was locked up in the East Cambridge jail tonight.

It is understood that the investigation by the Federal authorities of Dr. Muck's affairs is being carried along as rapidly as possible.

Born in Bavaria

Dr. Muck, although claiming to be a Swiss citizen, was born in Bavaria in 1859 and, according to a statement by Assistant United States District Attorney Judd Dewey, this made it possible to hold him as an enemy under the President's proclamation. His father went to Switzerland and was naturalized when Dr. Muck was about eight years old.

Charges that Dr. Muck, for many years conductor at the Imperial Opera House at Berlin before he came to this country by leave of Emperor William, had been actively pro-German, became widespread last November after the orchestra at a concert in Providence refused to play "The Star Spangled Banner." Since that time engagements of the orchestra in several cities have been canceled because of popular opposition that in some cases was expressed in mass meetings of protest.

There may be nothing further for some days that will cause Dr. Muck to be taken from the East Cambridge jail to the Federal Building. Officials are extremely reticent regarding the reasons for the arrest, but several salient features of the Muck case stand out strongly and which are absolutely authentic.

MUCK IS A BAVARIAN DESPITE SWISS PAPERS

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The Swiss naturalization laws are administered in many cases by the cantons and in some of these the regulations are very lenient, making it possible for any one to buy naturalization papers without being compelled to exercise all the preliminary duties of citizens.

Swiss Citizen, Says Envoy

NEW YORK, March 26.—Hans Sulser, the Swiss Minister to the United States, who is visiting New York, today told the Associated Press that the claim of Dr. Karl Muck that he is a naturalized citizen of Switzerland is correct. The Minister said that up to the present no representation had been made to him by Dr. Muck with regard to his arrest in Boston and that so far as he knew, none had been sent to the legation at Washington. The Minister added that unless Dr. Muck claimed the protection of the Swiss Legation, he would take no action in the matter.

RECORD
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Dr. Muck, who was arrested yesterday by agents of the Department of Justice, is still confined in the East Cambridge jail. The charge against him is still "enemy alien."

Assistant United States District Attorney Judd Dewey declared the case was still under investigation and the orchestra director would be held in jail until orders were received from Washington.

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From ENQUIRER
Address Philadelp
Date

ALLEGE MUCK GA MONEY TO GERMA

Orchestra Leader Said to Have Used Cash Earned Here for Enemies

Another German Conducts Symphony Concert After Doctor Is Sent to Jail

BOSTON, Mass., March 26.—Department of Justice officials, who have been investigating enemy aliens, said today they regarded the detention of Dr. Karl Muck, leader of the Boston Symphony Orchestra, by Federal officers one of the most important since America entered the war.

From other sources it was learned that this view may have a significance that cannot be gone into until official action is taken.

It is understood that during the very time that a great wave of sympathy for the Berlin director swept throughout the country Dr. Muck was zealous and active in seditious talk. That he had been sending money to Germany with careful regularity, money that he received from American people and money that went not to non-combatants, but money that was used in the war of frightfulness against the Allies. That Dr. Muck has constantly expressed a fine contempt for the American "rabble," has privately criticised and belittled the American Nation as a whole, the administration and America's conduct of the war.

May Be Interned

The information developed in the Dr. Muck case will be turned over to authorities at Washington. Officials here believe there is no doubt that Dr. Muck will at least be interned for the duration of the war.

Dr. Muck was taken to the Federal building this morning by plain clothes men and special agents of the Department of Justice. Upon his arrival he was placed in the cage in the office of the United States marshal and the gate was locked. He objected strenuously to this, as he was the only prisoner in the enclosure. Other prisoners who had been taken into custody on various charges sat outside the cage.

After a short time Deputy United States Marshal Backus unlocked the cage door and told Dr. Muck that he could sit outside, which he did, taking a seat in the enclosure near other prisoners. He took a box of cigarettes from his pocket and started smoking. He asked for a newspaper, which he proceeded to read. He did not appear to be perturbed over the situation. While he was seated in the Marshal's room several persons called with requests to be allowed to speak with Dr. Muck, and the requests were granted in a few instances.

Manager C. A. Ellis, of the Boston Symphony Orchestra, was among the first to arrive, and it is understood that he was especially anxious to have Dr. Muck released from custody for the purpose of leading the symphony orchestra at this afternoon's and evening's concerts. The request was not granted and it was subsequently arranged that Ernest Schmidt, assistant conductor of the symphony orchestra, would conduct in his place. Dr. Muck was locked up in the East Cambridge jail tonight.

It is understood that the investigation by the Federal authorities of Dr. Muck's affairs is being carried along as rapidly as possible.

Born in Bavaria

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Particularly at Easter which is most men can stand for it.

We're in business to make men look better than they are, and

Perry's is the salvation of the man who doesn't mind being massed, but objects to being missed.

On the Boardwalk everybody likes to look 'em over, but nobody likes to be overlooked.

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...th Page, 4th Col.

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NORTH AMERICAN
Philadelphia, Pa.
MAR 27 1918

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AMERICAN
Baltimore, Md.

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"Nothing could have pleased me more," said former Governor Edwin Warfield yesterday when asked what he thought of Dr. Karl Muck being taken into custody by the Boston authorities as an alien enemy. "I am glad the eyes of the government have been opened," continued the ex-governor, "and that the people have come to realize what I believed when I started the movement against his appearance in this city several months ago.

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EVENING JOURNAL
dress: New York.
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RAID ON MUCK'S HOME REVEALS PAPERS

Leader of Symphony Orchestra Still Held in Boston Jail as Alien Enemy.

Boston, March 27.—Federal agents have raided Dr. Karl Muck's home in the Fenway. It was rumored they gained possession of papers which will lead to more arrests and more serious charges against the conductor of the Boston Symphony Orchestra, but the authorities were silent, neither willing to deny nor confirm this report.

Dr. Muck, who was arrested yesterday by agents of the Department of Justice, is still confined in the East Cambridge jail. The charge against him is still "enemy alien."

Assistant United States District Attorney Judd Dewey declared the case was still under investigation and the orchestra director would be held in jail until orders were received from Washington.

The orchestra, under the direction of Ernest Schmidt, another strong pro-German, who formerly conducted an orchestra in Germany, played to a large audience here again to-night. There was no demonstration.

REPUBLICAN
dress Springfield, Mass.
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After the examination of the musician was completed, federal agents said that he had been informed that he would remain in custody "indefinitely."

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m EVENING JOURNAL
dress: New York.
MAR 27 1918
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RAID ON MUCK'S HOME REVEALS PAPERS

Leader of Symphony Orchestra Still Held in Boston Jail as Alien Enemy.

Boston, March 27.—Federal agents have raided Dr. Karl Muck's home in the Fenway. It was rumored they gained possession of papers which will lead to more arrests and more serious charges against the conductor of the Boston Symphony Orchestra, but the authorities were silent, neither willing to deny nor confirm this report.

Dr. Muck, who was arrested yesterday by agents of the Department of Justice, is still confined in the East Cambridge jail. The charge against him is still "enemy alien."

Assistant United States District Attorney Judd Dewey declared the case was still under investigation and the orchestra director would be held in jail until orders were received from Washington.

The orchestra, under the direction of Ernest Schmidt, another strong pro-German, who formerly conducted an orchestra in Germany, played to a large audience here again to-night. There was no demonstration.

NORTH AMERICAN
Philadelphia, Pa.
MAR 27 1918

U. S. AGENTS EXAMINE MUCK AND JAIL HIM 'INDEFINITELY'

Arrested as Enemy Alien, Boston Orchestra Leader Is Quizzed; No Decision Is Reached

BOSTON, Mass., March 26.—Dr. Karl Muck, conducor of the Boston Symphony Orchestra, arrested last night as an enemy alien, was locked up in the East Cambridge jail tonight after being examined by officials of the department of justice. No decision as to the final disposition of the case was reached today.

At the office of Major Henry L. Higginson, patron of the Boston Symphony Orchestra, it was stated by his secretary that Major Higginson would make no statement on the arrest of Doctor Muck.

For six hours the orchestral conductor was the center of interest at the federal building.

"This is the biggest predicament I have ever been in in my life," he said, when asked by newspaper photographers to pose for a picture. "I am not inclined to pose for anything."

Assistant District Attorney Judd Dewey gave orders that Doctor Muck was to see no one, but an exception was made in the case of Charles A. Ellis, manager of the orchestra, and Mrs. Muck.

Mr. Dewey and other justice department agents who talked with the prisoner said that he was fully acquainted with the presidential act under which he was held. Doctor Muck claims to be a citizen of Switzerland, altho of German birth. He did not register as an enemy alien.

After the examination of the musician was completed, federal agents said that he had been informed that he would remain in custody "indefinitely."

MUCK A SWISS CITIZEN, SAYS NATION'S MINISTER

NEW YORK, March 26.—Hans Sulser, the Swiss minister to the United States, who is visiting New York, today told the Associated Press that the claim of Dr. Karl Muck that he is a naturalized citizen of Switzerland is correct. The minister said that up to the present no representations had been made to him by Doctor Muck with regard to his arrest in Boston, and that so far as he knew none had been sent to the legation at Washington.

German Submarine Is Interned

WASHINGTON, March 26.—The German submarine U-48, which entered the harbor at Ferrol, Spain, on the afternoon of March 23, will be interned and the crew sent to the interior of Spain, the state department was informed today by the American embassy at Madrid.

AMERICAN
Baltimore, Md.

CALLS DR. MUCK TRAITOR AND SP

EX-GOV. WARFIELD DELIGHTE WITH HIS ARREST.

WE SHOULD FEEL PROUD

Former State Executive Says Nothing Could Have Pleased Him More Than to Hear of Leader of Boston Symphony Orchestra Being Taken Into Custody—Hopes He Will Be Interned and Later Sent Back to Germany.

"Nothing could have pleased me more," said former Governor Edwin Warfield yesterday when asked what he thought of Dr. Karl Muck being taken into custody by the Boston authorities as an alien enemy. "I am glad the eyes of the government have been opened," continued the ex-governor, "and that the people have come to realize what I believed when I started the movement against his appearance in this city several months ago.

"I knew that he was a spy and a friend of the Kaiser, and if it hadn't have been for the Baltimore people the traitor would still have been running at large. Baltimoreans should feel proud that they refused to allow the music director to come to this city. They should rejoice in the fact that he has gotten what he deserves.

"Muck, through his associations, had an opportunity to preach German propaganda and he took advantage of it. He has done more harm by spreading German propaganda in this country than any one other man. He should have been arrested long ago. Are the American people going to stand for insults to their flag? If we can't get anyone but an alien enemy to lead our bands we'll do without music altogether."

The former governor said that while he had no idea what would be done with Muck, he hoped to see him interned and after the war sent back to his Fatherland with instructions never to place his feet on American soil again.

It was through the efforts of ex-Governor Warfield that the Boston Symphony Orchestra and its director, Dr. Karl Muck, were barred from conducting their scheduled concert in Baltimore. It was to have taken pace on Wednesday, November 7, ast. When Baltimore learned that Dr. Muck had refused to play The Star-spangled Banner in Providence, R. I., just a short time before the orchestra's scheduled appearance in this city, steps were immediately taken to prevent the concert here. Former Governor Warfield headed the anti-uck movement and a protest mass-meeting was arranged to be held in the Lyric on November 6. The meeting was held and presided over by the ex-governor. The house was jammed to its capacity and proved to be one of the most enthusiastic and patriotic demonstrations ever held in Baltimore.

The day previous, however, the Grand Jury notified the Police Board that it would be unwise and dangerous to allow Dr. Muck to come here and, in turn, the police officials issued an order refusing to permit the concert to take place. Since that time Dr. Muck has appeared in a number of cities, no effort being made to stop him, and he went about as a free man until his arrest in

TIMES
ess New York City

MUCK SENT TO JAIL WHILE INQUIRY IS ON

Boston Symphony Conductor Locked in East Cambridge Cell After Long Questioning.

TO BE HELD INDEFINITELY

Father's Residence in Switzerland Not Regarded as Removing Him from Enemy Alien Class.

BOSTON, March 26.—Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, who was taken into custody last night as an enemy alien, was lodged tonight in a cell in the East Cambridge Jail after he had been questioned at length by officials of the Department of Justice. It was announced that no decision as to the final disposition of the case was reached and that Dr. Muck would be examined again within a few days. The officials continued to maintain silence as to the specific reasons for his detention.

For six hours Dr. Muck was the center of interest at the Federal Building. From mid-forenoon, when he was brought from the Back Bay Police Station, where he spent the night, until late in the afternoon when he was taken to jail, hundreds of persons, including many women, walked to and fro in the corridors outside the office of the United States Marshal hoping to catch a glimpse of the prisoner. Among these was Mrs. John L. Gardner, who waved her hand to him in friendly greeting.

It was not deemed necessary to keep Dr. Muck in the prisoner's cage in the Marshal's office prior to the examination, although when he first arrived the iron door of the cage clanked behind him. It was opened after a short time, however, and he was allowed to pace about the detention room. While apparently calm and nonchalant, the prisoner betrayed a certain nervousness, for in less than three hours he had smoked several packages of cigarettes.

"This is the biggest predicament I have ever been in in my life," he said, when asked by newspaper photographers to pose for a picture. "I am not inclined to pose for anything."

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Letters and other papers seized at Dr. Muck's apartments during the day will be inspected probably before he is again questioned by the officials.

A representative of Major Henry L. Higginson, the founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail. The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's "Passion According to St. Matthew." In the absence of Dr. Muck the opening performance here today was conducted by Ernest Schmidt, assistant conductor. During his automobile ride to the jail, Dr. Muck several times remarked to the Deputy Marshals who accompanied him that he keenly regretted his inability to take part in the concert.

From MORNING TELEGRAPH
Address: New York City
MAR 27 1918

DR. MUCK TO GO TO FORT OGLETHORPE

Director of Symphony Orchestra of Boston Will Be Interned, Department of Justice Announces.

PLANNED TO SAIL, IT IS SAID

Washington Bureau,
The Morning Telegraph,
Washington, D. C., March 26.

Announcement was made by the Department of Justice this afternoon that Dr. Karl Muck, director of the Boston Symphony Orchestra, will be interned at Fort Oglethorpe, Georgia. Dr. Muck was taken into custody last night at his Boston residence and was taken before Federal officials to be questioned regarding his alleged pro-German activities.

Dr. Muck has not been allowed to come to Washington for concerts for several months. At first the prohibition applied only to German and Austrian alien enemies in his orchestra. An attempt was made to show that he was a Swiss subject, but Federal officials were satisfied that he was born in Germany, that he had never changed his allegiance, and several months ago it was announced that if he should try to come to Washington he would be arrested as an alien enemy, all of whom are barred from entering the District of Columbia.

According to reports made public today, Dr. Muck planned to sail for foreign shores some days ago, his secretary having allegedly applied for blank application blanks for passports for the Symphony conductor and his wife.

Under Dr. Muck's leadership the Symphony Orchestra was to have given to-day in Boston the first performance of Bach's "Passion, According to St. Matthew," in preparation of which the conductor, at great labor, had restored the original score.

Symphony Plays Bach.

BOSTON, March 26.—While a large audience listened to the Boston Symphony Orchestra play Bach's "Passion" in Symphony Hall to-night and heartily applauded, the orchestra's conductor, Dr. Karl Muck, attempted to sleep on a small cot in the Middlesex County Jail at East

(Continued From Page 1.)

Cambridge. Ernest Schmidt took the Kaiser's own leader's place.

Dr. Muck was taken to jail late this afternoon. Just before he left the United States Marshal's office he was met by Mrs. Muck, who informed him that agents of the Department of Justice had ransacked the Muck home in Brookline and seized hundreds of letters and private papers.

There are about forty Germans in the orchestra, nineteen of which have become citizens. Although it is evident that the members of the orchestra are much disturbed over the arrest of their leader, they would not discuss the case.

m PUBLIC LEDGER
dress Philadelphia, Pa.
te MAR 27 1918

Doctor Muck Where He Ought to Be

UNDER arrest and facing internment, Dr. Karl Muck, the "Kaiserliche und Koenigliche" director of the Royal Prussian Opera—and incidentally loaned as director to Mr. Higinson, the Maecenas who supports the Boston Symphony Orchestra without troubling that cultured city to help him out—is just where he ought to be. He is also where the PUBLIC LEDGER urged he should be three months ago. No one who was familiar with the real facts about Doctor Muck's career in America had any doubt about it that he is, was and has been one of the most pestiferous alien enemies who has ever been within our gates. His conception of his position here has been that of his fellow-professors and his fellow officials in the Government service in Berlin. He has been an active supporter of the worst periodicals devoted to a pro-German propaganda in this country. And, like the other German pastors and professors and artists who wear the livery of heaven to serve the devil in, he has been a bitter opponent of the country, where, through the hypnotic suggestion of his association with an organization with a long and honorable history, he has been estimated far beyond his artistic merits, while he has returned the courtesies received with the cool and insolent martinet disdain of the typical Prussian royal official.

Those who may be disposed to be sentimental over a possible "loss to art" should save their tears. For one thing, the audiences, supposedly Americans, that could sit and applaud a conductor who cynically and openly revealed his contempt for the anthem he conducted and the audience that listened to it need something else besides the ministrations of art. They need the stimulus of a national ideal and something more than the titillations of a helot in music, who, himself possessing a robust sense of nationality, looks upon those he serves over here as parasitic and esthetic epicenes. Those who are familiar with the state of orchestral music in this country know also that it is in a healthy condition that neither needs the services of a Muck nor the millions of a Higginson to keep it going. Now that Muck has been rounded up, it is about time that the Department of Justice stopped fooling with secret enemies of the country in high places, who have gone scot-free too long. It is an outrage that any section should feel forced to local violence, tar and feathers and threats of lynch law to control persons and a situation for which there has been ample warning for a period of three years or more. The days of pussyfooting and mollycoddling ought to be over for good and all. Stop sedition and alien spying at the source.

m EVENING JOURNAL
dress: New York.
MAR 27 1918
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Boston, March 27.—Federal agents have raided Dr. Karl Muck's home in the Fenway. It was rumored they gained possession of papers which will lead to more arrests and more serious charges against the conductor of the Boston Symphony Orchestra, but the authorities were silent, neither willing to deny nor confirm this report.

Dr. Muck, who was arrested yesterday by agents of the Department of Justice, is still confined in the East Cambridge jail. The charge against him is still "enemy alien."

Assistant United States District Attorney Judd Dewey declared the case was still under investigation and the orchestra director would be held in jail until orders were received from Washington.

The orchestra, under the direction of Ernest Schmidt, another strong pro-German, who formerly conducted an orchestra in Germany, played to a large audience here again to-night. There was no demonstration.

BLICAN
Springfield, Mass.

MUCK IN PRISON

PLANATION IS GIVEN

AIR OF NONCHALANCE

—s Minister Says He Has Not Been Asked to Intervene

Dr Karl Muck, conductor of the oston symphony orchestra, who was ken into custody Monday night as enemy alien, was lodged last night a cell in the East Cambridge jail ter he had been questioned at ngth by officials of the department Justice.

It was announced that no decision to the final disposition of the case s reached and that Dr Muck would examined again within a few ys. The officials continued to maintain silence as to the specific reasons his detention.

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Assistant District Attorney Dewey and other justice department agents who talked with the prisoner said that he was fully acquainted with the presidential act under which he was held. Dr Muck claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien.

Federal agents said that the government had ruled that anyone living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Dr Muck's father moved to Switzerland when his son was eight years of age did not affect the status of the son, they said.

To Be Confined Indefinitely

After the examination of the musician was completed, federal agents said that he had been informed that he would remain in custody "indefinitely."

Letters and other papers seized at Dr Muck's apartments during the day will be inspected probably before he is again questioned by department of justice officials.

A representative of Maj Henry L Higginson, the founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail. The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's St Matthew passion. In the absence of Dr Muck, the opening performance at Boston yesterday was conducted by Ernest Schmidt, assistant conductor. During his automobile ride to the jail Dr Muck several times remarked to the two deputy marshals who accompanied him that he keenly regretted his inability to take part in the concert.

Swiss Minister Talks

Hans Sulzer, the Swiss minister to the United States, who is visiting New York, yesterday told the Associated Press there that the claim of Dr Muck that he is a naturalized citizen of Switzerland is correct. The minister said that up to the present no representations had been made to him by Dr Muck with regard to his arrest in Boston, and that, so far as he knew, none had been sent to the legation at Washington. The minister added that unless Dr Muck claimed the protection of the Swiss legation he would take no action in the matter, but that if he was asked to intervene he would proceed in the matter as he would in the case of any Swiss citizen.

TRIBUNE

New York City

MAR 27 1918

Dr. Muck Sent To Jail; All Pleas Are Vain

Boston Symphony Leader Committed, Despite Patrons' Requests

Home Is Ransacked, Documents Seized

Papers Found May Incriminate Others, Including Prominent Person

[*Special Correspondence*]

BOSTON, March 26.—Dr. Karl Muck, personal friend of Count von Bernstorff and conductor of the Boston Symphony Orchestra, was committed to the East Cambridge jail late this afternoon, while Ernest Schmidt led the orchestra in a concert at Symphony Hall. Before Muck departed from the Federal Building he learned that agents of the Department of Justice had visited his home and other places frequented by him and that a seizure of correspondence and papers was made.

It was rumored at the Federal Building to-night that these government agents found papers of such a character that other arrests may be expected and that one of those implicated with Dr. Muck is one of the most prominent persons in Boston. Officials declined to give out any information concerning their activities or the results of their visits to the Muck home beyond the fact that he was detained as an enemy alien and his conduct was under investigation.

Held in Common Pen

The Symphony Orchestra leader was a prisoner all day at the Federal building. He was held in the "pen" with several others under arrest for various infractions of government regulations, including several "bootleggers" and draft evaders.

He was interrogated at frequent intervals by Assistant United States District Attorney Judd Dewey and United States District Attorney Thomas J. Boynton. When he was turned over to a deputy marshal for commitment to jail there was no change in the complaint entered on the United States marshal's record.

How farreaching revelations were made to-day by Federal agents was not stated to-inght. They would not deny, however, that Dr. Muck would not be taken into court at a later date and arraigned on a specific charge of violating some section of the espionage act.

There were several visitors at the offices of the numerous officials concerned with Dr. Muck's detention, and among them were some of Boston's prominent music patrons. They called on United States Marshal Mitchell, inquiring as to the possibility of Dr. Muck being permitted to conduct the concerts at Symphony Hall this afternoon and to-night. Offers of bonds, escorts and guards failed to move the officials to grant the requests for the orchestra leader's temporary release from custody.

Patrons Intercede in Vain

One group of ten patrons of the Symphony concerts interceded with the officials, but made it clear that their interest was entirely musical, and that they were not seeking Dr. Muck's release except under suitable restraint, long enough to conduct the orchestra at the concerts which were arranged far in advance of any suggestion that the leader was to be arrested. The callers declared they were Americans first and music lovers afterward, and freely expressed their desire to stand with the government in all patriotic matters, including their investigation of Dr. Muck's conduct.

Assistant District Attorney Dewey, in charge of enemy alien cases and in personal charge of the case against Dr. Muck, firmly refused to permit any arrangement to be made for Dr. Muck to leave the custody of the United States marshal, and arrangements were then completed for the concerts to go on without the leader.

House Completely Searched

When Dr. Muck was transferred from the police station in Boylston Street to the detention cage at the marshal's office in the Federal Building, application was made by Department of Justice officers for three search warrants. They described three premises which Dr. Muck was known to have visited, including his home at 50 Fenway Street, where an exhaustive search was conducted. Mrs. Muck was at home during the proceedings, but the officers apparently knew the premises thoroughly and asked for no assistance in finding the papers they sought.

The other warrants were served in other localities, and when the raiding officers returned to the Federal building they had a mass of papers which they had taken from the three places searched, but most of the matter was taken from Dr. Muck's studio.

After a brief interview with Assistant District Attorney Dewey, Dr. Muck reappeared greatly agitated. He

Tribune 3/27/18 continued

Shies at Handcuffs

The deputy had two pairs of handcuffs in his hand as he entered the room and Dr. Muck shrank back in the corner as his glance fell upon them. The officers unlocked the cage in which two of the prisoners were confined and handcuffed them, but the smile with which he nodded to Dr. Muck to follow him without handcuffs was acknowledged with a smile from the musician.

Mrs. Muck visited her husband and, with permission, gave him some cigarettes. To-night it was announced at the Cambridge jail that there would be no setting aside of the rule there against cigarettes, and that Dr. Muck would have to forego smoking until he became accustomed to a pipe.

Considerable speculation was indulged in to-night as to the time Dr. Muck would be held at Cambridge. He told one of his guards that he thought it would be three or four days. Officers at the Federal Building said they could not tell.

Status of Case

It was pointed out that Dr. Muck is now held as an enemy alien, subject to orders from Washington, and without any privilege of trial. If the papers seized at his house reveal incriminating information he may be charged with a violation of one or more of the regulations of the espionage act, in which event he would be arraigned in court for a trial. No information on this point was forthcoming to-night, but officials did say that no further arrests were expected before to-morrow.

AMERICAN

New York City.

MAR 27 1918

DR. MUCK PUT IN CELL AFTER QUIZ

Mrs. William Jay Says She Has Written Testimony Against Symphony Conductor.

BOSTON, March 26.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was taken into custody last night as an enemy alien, was lodged to-night in a cell in East Cambridge jail after he had been questioned at length by officials of the Department of Justice.

It was announced that no decision as to the final disposition of the case was reached and that Dr. Muck would be examined again within a few days. The officials continued to maintain silence as to the specific reasons for his detention.

While apparently calm and nonchalant, the prisoner betrayed some nervousness. When asked to pose for a photograph, he said:

"This is the biggest predicament I have ever been in in my life. I am not inclined to pose for anything."

Federal agents said the Government had ruled that anyone living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Dr. Muck's father moved to Switzerland when his son was eight years old did not affect the status of the son, they said.

After the examination of the musician was completed, Federal agents said that he had been informed that he would remain in custody "indefinitely."

Mrs. William Jay, who, since last November, has vigorously protested the public appearances of Dr. Muck, yesterday said:

"I have every reason to believe that, through information given to me, the authorities have intercepted correspondence at Bridgeport, Conn. A series of letters in German have been found. When I protested the recent appearance of Dr. Muck at the concert given in Carnegie Hall this month, Mrs. John Nagel, wife of a 'cellist in the Boston Orchestra, who is now living at No. 7 Macon street, Brooklyn, told me she would give certain written testimony the night Dr. Muck played in New York.

"This she did. The testimony was given to me and to a representative of the United States Government. On the night of March 15 a former associate of Dr. Muck agreed to give verbal and written testimony. This testimony is now also in the hands of the authorities.

"I believe the arrest of Dr. Muck is the beginning of a revelation of propaganda in very high places. This man, many people believe, was the cornerstone of a real and dangerous country-wide sentiment working for the enemy in this country."

PUBLIC LEDGER

Philadelphia, Pa.

MAR 27 1918

MUCK GOES TO JAIL AFTER DAY IN "PEN"

Held With "Bootleggers" and Slackers While Another Leads Orchestra

HIS LETTERS SEIZED

Correspondence May Result in Arrest of Well-Known Boston People

Special Telegram to Public Ledger

Boston, March 26.—Dr. Karl Muck, friend of Count von Bernstorff and conductor of the Boston Symphony Orchestra, was committed to the East Cambridge jail late this afternoon, while Ernest Schmidt, alleged to be a strong pro-German, led the orchestra in a concert at Symphony Hall. Before Muck departed from the Federal Building he learned that agents of the Department of Justice had visited his home and other places frequented by him, and that a seizure of his correspondence and papers was made.

It was reported at the Federal Building tonight that Government agents found papers that would cause other arrests and that one of those implicated was one of the best-known persons in Boston.

Muck was held all day at the Federal Building in "the pen" with several "bootleggers" and draft evaders. He was interrogated at frequent intervals by Federal attorneys. Probably he will be arraigned on a charge of violating some section of the espionage act.

Federal agents said that the Government had ruled that any one living in this country who was born in Germany and who had not become a citizen of the United States was an enemy alien. The fact that Doctor Muck's father moved to Switzerland when his son was eight years old did not affect the status of the son, they said. Doctor Muck did not register as an enemy alien.

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EVENING MAIL

New York City

MAR 27 1918

SEARCH MUCK'S HOME IN BOSTON

U. S. Agents Refuse to Discuss Arrest of Orchestra Leader.

Boston, March 27.—Dr. Karl Muck, the Boston Symphony Orchestra conductor, now in federal custody as an enemy alien, spent to-day in the East Cambridge jail while agents of the Department of Justice examined a number of letters and documents seized in his home.

Officials declined to say whether charges of specific acts against the United States would be brought in court against the prisoner. No orders from Washington regarding the case have been received.

It was said a close friend of the doctor's was being investigated and that another arrest might follow.

Dr. Muck made no effort, so far as was known, to avoid jail on the ground he was Swiss, but friends said counsel had been engaged for him.

Hans Sulzer, Swiss minister to the United States, declared at New York last night that if any representation in Dr. Muck's case were made to the legation he would proceed as in the case of any Swiss citizen.

Ship Launched 62 Days

SUN

Baltimore, Md.

MAR

Famous Musician In Cell

DR. KARL MUCK

Leader of the Boston Symphony Orchestra, who is under arrest in that city and may be interned as an enemy alien.

EVENING WORLD

New York City.

DR. MUCK'S ARREST.

THE Department of Justice no doubt has sound and sufficient reasons for the arrest of Dr. Karl Muck, conductor of the Boston Symphony Orchestra—reasons which the public is prepared either to accept or to assume, according as the Federal Government does or does not give them out.

The arrest is a distinct surprise, the more so that during recent agitation directed against Dr. Muck the Federal authorities were understood to declare that they had no fault to find with his standing or conduct.

By far the most regrettable feature of the case is the position in which it places Major Henry L. Higginson, who has for years supported this famous musical organization, who has sturdily defended Dr. Muck through attacks led by persons possessing no real evidence upon which to base their hostility, and whose personal loyalty and Americanism are of the soundest.

Dr. Muck may be a dangerous alien enemy who ought to be interned for the duration of the war. But it is certainly neither his devotion to the music of Beethoven and Wagner nor the zeal of those who condemned him therefor that has now proved him a menace.

TRIBUNE

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Tribune 3/27/18 continued

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AMERICAN

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Mrs. William Jay, who, since last November, has vigorously protested the public appearances of Dr. Muck, yesterday said:

"I have every reason to believe that, through information given to me, the authorities have intercepted correspondence at Bridgeport, Conn. A series of letters in German have been found. When I protested the recent appearance of Dr. Muck at the concert given in Carnegie Hall this month, Mrs. John Nagel, wife of a 'cellist in the Boston Orchestra, who is now living at No. 7 Macon street, Brooklyn, told me she would give certain written testimony the night Dr. Muck played in New York.

"This she did. The testimony was given to me and to a representative of the United States Government. On the night of March 15 a former associate of Dr. Muck agreed to give verbal and written testimony. This testimony is now also in the hands of the authorities.

"I believe the arrest of Dr. Muck is the beginning of a revelation of propaganda in very high places. This man, many people believe, was the cornerstone of a real and dangerous country-wide sentiment working for the enemy in this country."

PUBLIC LEDGER

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TRIBUNE

New York City

MAR 27 1918

Dr. Muck Sent To Jail; All Pleas Are Vain

Boston Symphony Leader Committed, Despite Patrons' Requests

Home Is Ransacked, Documents Seized

Papers Found May Incriminate Others, Including Prominent Person

[*Special Correspondence*]

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It was rumored at the Federal Building to-night that these government agents found papers of such a character that other arrests may be expected and that one of those implicated with Dr. Muck is one of the most prominent persons in Boston. Officials declined to give out any information concerning their activities or the results of their visits to the Muck home beyond the fact that he was detained as an enemy alien and his conduct was under investigation.

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Gazzetta del Massachusetts

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YEAR 22 — No. 13 ESTABLISHED 1896

SATURDAY, MARCH 30, 1918.

OUR POLICY: To help preserve the ideals and sacred traditions of this, our adopted country, the United States of America: To revere its laws and inspire others to respect and obey them: To strive unceasingly to quicken the public's sense of civic duty: In all ways to aid in making this country greater and better than we found it.

IL DR. KARL MUCK.

Finalmente s'è agito. L'idolo è atterrato, a dispetto di tutti i manutengoli che gli tenevano bordone. L'arresto del famoso e famigerato Dr. Karl Muck, l'insuperabile, l'unico al mondo, il divino direttore dei concerti della Kulturata Symphony Orchestra, se commosse i precordi del banchiere e Maggiore Higginson, del premuroso Manager Ellis, dell'eccentrica Mrs. "Jack" Gardner e di qualche isterica dama del Back Bay, ha trovato il pieno plauso della gran maggioranza di Boston e della nazione. Il maestro "prestato dal Kaiser" giace ora in una cella comune d'East Cambridge non per l'incidente del rifiuto a suonare l'inno americano, non perchè è uno straniero nemico, ma perchè seri indizi di slealtà e spionaggio gravano sul suo capo. Non tutti gli "stranieri nemici" vengono arrestati, ma solamente quelli su cui v'è prova abbastanza da poter autorizzarne la detenzione. Pochi giorni prima dell'arresto, il Dr. Muck delegò un suo segretario particolare a cacciare per sè e la moglie due passaporti per l'Europa. Sospettava egli forse che le sue segrete attività pro-prussiane erano per venire a conoscenza dell'autorità federale? Certo si è che la polizia americana non avrebbe mai dato questo passo se non aveva in mano il bandolo della matassa.

E speriamo che finisca una volta per sempre l'anomalia ributtante d'un tedesco, che si serve d'una esagerata riputazione artistica per far passare i suoi sentimenti kaiserofili. In Germania non avrebbero mai permesso che un inglese o un americano, per quanto illustre, fosse ricolmo di onori e danari senza ch'egli si fosse espresso più d'una sola volta a favore della nazione ospitale. Figuriamoci se sul suo conto si fosse potuto dire quel po' di roba, che grava sul capo del Dr. Muck. L'avrebbero impiccato.

Con un nemico, pel quale le convenzioni internazionali sono dei pezzi di carta, pel quale i trattati di pace non hanno alcun valore e donne e bimbi non meritano alcuna considerazione, è delittuoso il solo pensare a sentimentalismi fuori posto.

Record Apr 5, 1918

MUCK'S SWISS CITIZENSHIP INSUFFICIENT

German Denizen Is Main Claim

Disposition of Case Will Be Made Within Few Days

WASHINGTON—After investigating the record of Dr. Karl Muck, former leader of the Boston Symphony Orchestra, under arrest in Boston, the Department of Justice has decided that he is subject to imprisonment regardless of his claims of Swiss citizenship, which are supported by the Swiss Legation.

A decision on whether he is to be interned will be made within a few days.

The department holds that under the espionage law a "denizen" of Germany may be regarded as an enemy alien. Under this interpretation, the fact that Dr. Muck's father, a German, was naturalized in Switzerland, while Dr. Muck was a minor would be outweighed by Dr. Muck's record as a native of Germany and a resident of that country most of his life.

Transcript April 5, 1918

Transcript 4/5/18

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...RAPH ... PUBLIC LEDGER

Transcript Apr 5, 1918

NEWS OF MUSIC

A VARIED GRIST FROM RECENT DAYS

The Symphony Orchestra and Miss Allen at Cambridge—Mr. Carpenter's Impending Symphony—Harrying Mr. Stransky—Mr. Stock Composes—New Memories of Auer—Items, Incidents, Impressions

A LIGHT but pleasingly diverse programme was offered to Cambridge last evening by the Symphony Orchestra. Miss Alice Allen with Chopin's more familiar Concerto as her choice, won the hearty applause by which the Cambridgites always attest their fondness for the many pianists befalling them. Mozart's Symphony in E-flat they also enjoyed; to Wallace's Symphonic Poem upon "Villon" they were merely polite. Miss Allen was as nervous as might be expected of one who was measuring a large auditorium and an august orchestra for the first time. Lacking confidence, hers was not a broadly planned performance, neither commanding nor persuasive. Her rhythms and tempi were even and well matched, but the filigree was none too liquid, the melody none too songful. Still, hers was an agreeable performance of agreeable music, with a certain clean precision that was becoming.

To Cambridge, a symphony of Mozart is always welcome. Mr. Schmidt, well accustomed to Dr. Muck's way with it, held the orchestra firmly to the pace. Yet the finest edge of piquancy, tonal clarity, airy fleetness, infinite grace—these qualities were distinctly missing. Wallace's tone-poem is pleasant music, with its impish wood-wind, its singing strings, its light punctuation by varied instruments of percussion. But its humor is perhaps too mild and innocuous for Villon. Villon could scandalize people in his own day, let alone ours. If Wallace was ever reckless, it was not in his music. Debussy was by nature far enough removed from Villon, but he was a Parisian, and that at once is common ground for sympathy. Whether or not this explains the fact, Debussy's ballads to verses of Villon are in far closer touch with the vagabond-poet than is the Scotsman's tone-poem. Still, Villon remains a fruitful subject for music, and open to many versions. Strauss to whom Wallace owed much, might have done striking things with it himself.

Here in Boston

Mr. John Alden Carpenter's first symphony, originally heard at the music-festival in Norfolk last June and repeated by Mr. Stock and the Chicago Orchestra last October, is now in rehearsal for performance in Boston at the Symphony Concerts of April 19 and 20. The piece is remarkable for individuality of imagination and richness of harmonic and instrumental coloring. On the other hand, the projected performance of a symphony by Mr. Daniel Gregory Mason has been abandoned for the time, since various circumstances made thorough preparation impossible.

The concert of the Symphony Orchestra on Sunday, April 14, for the increase of its Pension Fund, will be a miscellaneous entertainment with Mr. Gabrilowitsch, the pianist, and Miss Braslau, the notable young singer of the Metropolitan Opera House, assisting the band. He will play a concerto by Mozart and Weber's seldom revived "Concert-Piece"; she will be heard in an operatic air and songs; while among the orchestral numbers are the suite of dances from Chaikovsky's ballet, "The Nut-Cracker" and Saint-Saëns's "Danse Macabre." Mr. Schmidt will conduct.

Apropos the visit of the Metropolitan Company to Boston, the Public Library announces two "Opera-Talks," open to the public without fee, by Mr. Henry Gideon—one about Meyerbeer's "Prophet" on Sunday afternoon, April 14, at 3.30; the other about Leoni's "Oracle" on Sunday afternoon, April 21, at the same hour.

Transcript April 6, 1918

CONCERTS NEXT WEEK

Transcript 4/6

Novel Pieces for the Symphony Orchestra, with Miss Novaes Assisting — Comes Auer, the Master of Violinists—Mme. Matzenauer in Ancient Airs and Modern Songs—Minor Recitals

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Advertiser April 6, 1918

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Record April, 1918

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Muck's Picture in Enemy Gallery

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The order to transfer him from the jail to the Georgia fort came from Washington. Although the federal and jail officials admit the order for his removal has been received and the trip will be started soon, they refuse to divulge the exact time.

Gazzetta del Massachusetts

Italian Weekly Newspaper - Published Every Saturday

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YEAR 22 — No. 13 ESTABLISHED 1896

SATURDAY, MARCH 30, 1918.

OUR POLICY: To help preserve the ideals and sacred traditions of this, our adopted country, the United States of America: To revere its laws and inspire others to respect and obey them: To strive unceasingly to quicken the public's sense of civic duty: In all ways to aid in making this country greater and better than we found it.

IL DR. KARL MUCK.

Finalmente s'è agito. L'idolo è atterrato, a dispetto di tutti i manutengoli che gli tenevano bordone. L'arresto del famoso e famigerato Dr. Karl Muck, l'insuperabile, l'unico al mondo, il divino direttore dei concerti della Kulturata Symphony Orchestra, se commosse i precordi del banchiere e Maggiore Higginson, del premuroso Manager Ellis, dell'eccentrica Mrs. "Jack" Gardner e di qualche isterica dama del Back Bay, ha trovato il pieno plauso della gran maggioranza di Boston e della nazione. Il maestro "prestato dal Kaiser" giace ora in una cella comune d'East Cambridge non per l'incidente del rifiuto a suonare l'inno americano, non perchè è uno straniero nemico, ma perchè seri indizi di slealtà e spionaggio gravano sul suo capo. Non tutti gli "stranieri nemici" vengono arrestati, ma solamente quelli su cui v'è prova abbastanza da poter autorizzarne la detenzione. Pochi giorni prima dell'arresto, il Dr. Muck delegò un suo segretario particolare a cacciare per sè e la moglie due passaporti per l'Europa. Sospettava egli forse che le sue segrete attività pro-prussiane erano per venire a conoscenza dell'autorità federale? Certo si è che la polizia americana non avrebbe mai dato questo passo se non aveva in mano il bandolo della matassa.

E speriamo che finisca una volta per sempre l'anomalia ributtante d'un tedesco, che si serve d'una esagerata riputazione artistica per far passare i suoi sentimenti kaiserofili. In Germania non avrebbero mai permesso che un inglese o un americano, per quanto illustre, fosse ricolmo di onori e danari senza ch'egli si fosse espresso più d'una sola volta a favore della nazione ospitale. Figuriamoci se sul suo conto si fosse potuto dire quel po' di roba, che grava sul capo del Dr. Muck. L'avrebbero impiccato.

Con un nemico, pel quale le convenzioni internazionali sono dei pezzi di carta, pel quale i trattati di pace non hanno alcun valore e donne e bimbi non meritano alcuna considerazione, è delittuoso il solo pensare a sentimentalismi fuori posto.

Record Apr 5, 1918

MUCK'S SWISS CITIZENSHIP INSUFFICIENT

German Denizen Is Main Claim

Disposition of Case Will Be Made Within Few Days

WASHINGTON—After investigating the record of Dr. Karl Muck, former leader of the Boston Symphony Orchestra, under arrest in Boston, the Department of Justice has decided that he is subject to imprisonment regardless of his claims of Swiss citizenship, which are supported by the Swiss Legation.

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The department holds that under the espionage law a "denizen" of Germany may be regarded as an enemy alien. Under this interpretation, the fact that Dr. Muck's father, a German, was naturalized in Switzerland, while Dr. Muck was a minor would be outweighed by Dr. Muck's record as a native of Germany and a resident of that country most of his life.

Transcript April 5, 1918

DR. MUCK NOT SAVED BY SWISS CITIZENSHIP

DEPARTMENT OF JUSTICE DECIDES AGAINST FORMER SYMPHONY ORCHESTRA LEADER

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Monitor April 5, 1918

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Monitor 4/5/18

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Transcript Apr 5, 1918

NEWS OF MUSIC

A VARIED GRIST FROM RECENT DAYS

The Symphony Orchestra and Miss Allen at Cambridge—Mr. Carpenter's Impending Symphony—Harrying Mr. Stransky—Mr. Stock Composes—New Memories of Auer—Items, Incidents, Impressions

A LIGHT but pleasingly diverse programme was offered to Cambridge last evening by the Symphony Orchestra. Miss Alice Allen with Chopin's more familiar Concerto as her choice, won the hearty applause by which the Cambridgites always attest their fondness for the many pianists befalling them. Mozart's Symphony in E-flat they also enjoyed; to Wallace's Symphonic Poem upon "Villon" they were merely polite. Miss Allen was as nervous as might be expected of one who was measuring a large auditorium and an august orchestra for the first time. Lacking confidence, hers was not a broadly planned performance, neither commanding nor persuasive. Her rhythms and tempi were even and well matched, but the filigree was none too liquid, the melody none too songful. Still, hers was an agreeable performance of agreeable music, with a certain clean precision that was becoming.

To Cambridge, a symphony of Mozart is always welcome. Mr. Schmidt, well accustomed to Dr. Muck's way with it, held the orchestra firmly to the pace. Yet the finest edge of piquancy, tonal clarity, airy fleetness, infinite grace—these qualities were distinctly missing. Wallace's tone-poem is pleasant music, with its impish wood-wind, its singing strings, its light punctuation by varied instruments of percussion. But its humor is perhaps too mild and innocuous for Villon. Villon could scandalize people in his own day, let alone ours. If Wallace was ever reckless, it was not in his music. Debussy was by nature far enough removed from Villon, but he was a Parisian, and that at once is common ground for sympathy. Whether or not this explains the fact, Debussy's ballads to verses of Villon are in far closer touch with the vagabond-poet than is the Scotsman's tone-poem. Still, Villon remains a fruitful subject for music, and open to many versions. Strauss to whom Wallace owed much, might have done striking things with it himself.

Here in Boston

Mr. John Alden Carpenter's first symphony, originally heard at the music-festival in Norfolk last June and repeated by Mr. Stock and the Chicago Orchestra last October, is now in rehearsal for performance in Boston at the Symphony Concerts of April 19 and 20. The piece is remarkable for individuality of imagination and richness of harmonic and instrumental coloring. On the other hand, the projected performance of a symphony by Mr. Daniel Gregory Mason has been abandoned for the time, since various circumstances made thorough preparation impossible.

The concert of the Symphony Orchestra on Sunday, April 14, for the increase of its Pension Fund, will be a miscellaneous entertainment with Mr. Gabrilowitsch, the pianist, and Miss Braslau, the notable young singer of the Metropolitan Opera House, assisting the band. He will play a concerto by Mozart and Weber's seldom revived "Concert-Piece"; she will be heard in an operatic air and songs; while among the orchestral numbers are the suite of dances from Chaikovsky's ballet, "The Nut-Cracker" and Saint-Saëns's "Danse Macabre." Mr. Schmidt will conduct.

Apropos the visit of the Metropolitan Company to Boston, the Public Library announces two "Opera-Talks," open to the public without fee, by Mr. Henry Gideon—one about Meyerbeer's "Prophet" on Sunday afternoon, April 14, at 3.30; the other about Leoni's "Oracle" on Sunday afternoon, April 21, at the same hour.

Transcript April 6, 1918

CONCERTS NEXT WEEK

Transcript 4/6

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PUBLIC LEDGER

Advertiser April 6, 1918

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Herald Apr 6, 1918

Herald 4/6

SYMPHONY PAYS DEBUSSY HONOR

Late Composer Pointed the Way to a Host of Later Writers

OTHER SELECTIONS PLEASE AUDIENCE

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Mr. Schmidt conducted. The program was as follows: Dvorak's "New World" Symphony; Debussy, Nocturne No. 1, "Clouds"; Charpentier, Impressions of Italy.

"Clouds" was played in memory of Claude Debussy, who died on March 26. A few years ago it was whispered that he was suffering from cancer. It was recently announced that a sojourn in the south had bettered his condition.

In Chicago the orchestra played the first two Nocturnes in his memory. It is a question which one of his orchestral compositions would best illustrate his peculiar genius in a memorial service. There are some who say his indisputable genius shines brightest in his symphonic sketches, "The Sea." Would not "The Afternoon of a Faun" or "Iberia" be a fuller revelation? To us it seems that by these two compositions, the string quartet, some of the songs and piano pieces, "Pelleas and Melisande" he will be known by the generations to come. For Debussy's place among the immortals is assured. He was an innovator—there have been few in the history of music—not merely an accomplished developer. William Wallace in a remarkable book maintains that we are only on the threshold of the temple where the Muse is enthroned. There she waits patiently for her priests and worshippers. Debussy gave to musicians the keys to new chapels in this temple. For music lovers he broadened the horizon. His speech at first was strange to many. He suffered the fate of innovators; he was ridiculed, he was called a charlatan, a poseur—what was he not called? It was even said that he had no sense of form. He could afford to smile and pursue his own path.

He has suffered, too, from imitators, suffered in this respect with Wagner and Richard Strauss. Young composers, forgetting that Debussy triumphed in the Paris Conservatory, where the strictest forms of composition are inexorably taught, having themselves little technical equipment, have produced rapid, chaotic works. On the other hand, he has influenced the mighty of his generation. The French, the Italians, even certain Germans and Englishmen, write now far otherwise than they would if Debussy had not shown the way.

When the Nocturnes were first performed here, 14 years ago, they seemed mad babbling to the majority of the hearers, nor did the repetition in the same concert led by Mr. Lang change opinion. It is true that the two performances were not such as to reveal beauty. Nor is Mr. Schmidt the man to serve as Debussy's interpreter. But yesterday the music itself no longer seemed strange, perplexingly exotic.

Dvorak's melodious and strongly rhythmed symphony and the brilliant music of Charpentier pleased the audience.

The concert will be repeated tonight. The program of the concerts next week is as follows: Dittersdorf, Symphony in C; Chopin, Concerto in F minor, No. 2 (Guiomar Novaes, pianist); Grieg, "From Holberg's Time," suite for strings; Smetana, symphonic poem, "The Moldau."

Post Apr 6, 1918

FAMILIAR MUSIC BY SYMPHONY

Dvorak's 'New World' Again Enjoyed by Audience

BY OLIN DOWNES

Dvorak's "New World" symphony; the movement, "Nuages," from Debussy's Nocturnes for Orchestra, and Charpentier's charming pieces, "Impressions d'Italie" made the programme of the concert of the Boston Symphony Orchestra yesterday afternoon in Symphony Hall.

DVORAK'S EXUBERANCE

It was a programme for the greater part, of familiar and delightful music. Dvorak's symphony keeps its freshness and naivette, and the exquisite poetry of the slow movement. The American or near-American tunes employed, including the fragment of "Swing Low, Sweet Chariot," are pleasing in themselves, and happily employed, but what makes the symphony fascinating is not the origin of its themes or anything else than the simple soul and the exuberant musical genius of Antonin Dvorak.

But the music of Debussy, who died last week—that, indeed, is music of incredible wonder. He surely never surpassed the poetry and originality of the early Nocturnes "Nuages". The unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white." The suggestion of distance, of silence, of mysterious depths of sky is something which only Debussy could have achieved. Every note of the piece is a stroke of genius.

Charpentier is another kind of artist, who finds delight in the scenes about him, who loves humanity and nature in the raw, who eagerly transcribes to his music paper that which he sees and hears. Melodious, piquant, full of color, vulgar, at times, with a natural and human vulgarity, this music fairly smells of the earth, and good, brown earth it is. The audience was much pleased with the programme and applauded warmly the conductor and orchestra.

Globe Apr 6, 1918

DR MUCK INTERNED

To Be Held Till War Ends

Goes to Oglethorpe Camp Today

WASHINGTON, April 5 — Internment of Dr Karl Muck, formerly leader of the Boston Symphony Orchestra, for the period of the war, was ordered today by the Department of Justice.

Dr Muck, held to be an enemy alien in spite of his claims to Swiss citizenship, supported by the Swiss Legation, will be turned over to the military authorities, who will decide where he shall be imprisoned.

The Department of Justice, after an extensive investigation of Dr Muck's record of pro-German sympathies and utterances and his close associations in the past with State leaders in Germany, decided it would be dangerous to permit him to remain at large.

His claims of Swiss citizenship, based on the fact that his father was naturalized in Switzerland after moving from Germany, were overruled under the Espionage act, which permits the internment of a "denizen" of an enemy country.

Dr Muck was arrested about two weeks ago and held on a Presidential warrant while the Department of Justice reviewed reports of secret agents, who have followed the ex-orchestra leader's movements for several years since he obtained special permission from Emperor William to remain in this country. Since his arrest his resignation as leader of the orchestra has been accepted.

Herald April 6, 1918

Herald 4/6

DR. MUCK TO BE INTERNED TODAY

Government Holds Former Boston Symphony Leader Is Enemy Alien

TO BE IMPRISONED AT FT. OGLETHORPE

Dr. Karl Muck, former leader of the Boston Symphony Orchestra, who was arrested in Boston two weeks ago as an alien enemy, is to be interned immediately at Ft. Oglethorpe, Georgia, for the period of the war. Word to this effect was received from Washington last evening by United States Marshal John J. Mitchell, and it is probable the famous musician will be taken south today.

Dr. Muck was taken into custody on direction of U. S. Atty. Thomas J. Boynton, with Asst. U. S. Atty. Judd Dewey directly in charge of the case. The department of justice has since conducted an extensive investigation of Dr. Muck's record of alleged pro-German sympathies and utterances, and his associations in the past with state leaders in Germany, and decided yesterday that it would be dangerous to permit him to remain at large.

Held to Be "Denizen" of Germany

The prisoner's claims of Swiss citizenship, supported by the Swiss legation, have been overruled. The department of justice holds that under the espionage law a "denizen" of Germany may be regarded as an enemy alien. Under this interpretation, the fact that Dr. Muck's father, a German, was naturalized in Switzerland, while Dr. Muck was a minor, would be outweighed by Dr. Muck's record as a native of Germany and a resident of that country most of his life.

The arrest was made on a presidential warrant, and Dr. Muck has been held at the East Cambridge jail while the department of justice reviewed reports of secret service agents who have followed the former orchestra leader's movements for several years, since he ob-

(Continued on Page Two, Column 5.)

(Continued from Page One.)

tained special permission from Emperor William to remain in this country. He resigned leadership of the orchestra following his arrest.

Advertiser Apr 6, 1918

80

SYMPHONY CONCERT IS MADE A SUCCESS

4/6

Entirely an Orchestral Program and Is Particularly Pleasing to the Audience

By LOUIS C. ELSON.

PROGRAM.

Dvorak. "From the New World" Symphony.
Debussy. "Nuages." (In Memoriam.)
Charpentier. "Impressions of Italy" Suite.

Entirely orchestral, and without a Teutonic number. Such a list as at yesterday's Symphony concert at Symphony Hall puts a German conductor at a disadvantage, and the excellent reading of last week, in the Schumann Symphony, was scarcely attained. Nevertheless the American Symphony was finely interpreted, and made a success. Particularly praiseworthy was the English horn "obbligato" in the slow movement.

And this slow movement is the gem of the work, and goes deeper than the mere raythmic effect of plantation music. It gives that sweet and tender melancholy which finds its voice in some of the religious music of the Afro-Americans, a real folk-music if ever there was one, and a school of music which we can safely call "American," for the negro would never have evolved it in Africa; it is the outcome of American circumstances and surroundings.

It would be unfair, however, to give Dvorak the entire credit of developing this school. Long before he came to the United States Mr. Chadwick had introduced the music of the plantation into symphony. But it required a foreigner to awaken us to the worth of such folk-melodies in classical forms, although one can here occasionally discover a Bohemian in the American wood-pile. Mr. Schmidt was twice recalled at the end of the works and the orchestra was obliged to rise to acknowledge the applause.

DEBUSSY COMPOSITION.

It was appropriate, probably even necessary, to introduce a Debussy composition into the program to commemorate the death of one of the most important figures of present-day music. Debussy is most opportune as a protest against the grossness and the over-swollen style of Richard Strauss; he teaches a lesson also to those ultra-moderns who cannot create even a Sinfonietta without using up an hour, and an orchestra of the size of a small army.

"Nuages" ("Clouds") was a fairly typical piece to represent the delicate gossamer-web of this composer's work. The clouds were by no means the New England variety, and did not suggest rubbers, waterproofs and umbrellas, but were light and fleecy and etherial, although melancholy. But Debussy demands something more than contrasts of "piano" and "forte," and almost inaudible "pianissimo," and this intangible and elastic quality we sometimes missed. The work is the first of a set of three nocturnes which Dr. Muck has already given us in these concerts.

Charpentier evidently enjoyed himself in Italy. His orchestral suite upon the subject is full of the "joie de vivre," that joy which every northern traveler feels when he first comes under the spell of southern Italy. Yet here we may make an exception: Richard Strauss when he pictured Naples mistook Denza's "Funicoli-Funicola" for a folk-song and proceeded to contrapuntalize it until no Neapolitan would have recognized his favorite ditty, a mingling of sauer-kraut and macaroni that was neither graphic nor artistic.

BOLD AND NOVEL.

Charpentier is bold and novel in the highest degree. He begins with a long melody entirely unison (violins chiefly), then the harps, picking their strings near the edge, give a mandoline effect, carrying on the serenade impression, and then a Cantilena on the viola that is essentially Italian. This last was beautifully played by Mr. Ferir; only in Berlioz's "Childe Harold" has the viola such a striking role in symphony.

The oboe did most excellent work in the second movement—"At the Fountain"—a picture rather of charm and dignity than merely the rippling of waters. One could fancy the lithe maidens coming and going with their water jars. Then a picture of the muleteers driving their beasts, and a pretty little love-song, in simple thirds, excellently given by two flutes. Bird Carols and distant chimes blended in the gladsome sketch of "On the Heights of Sor-

Record Apr 6, 1918

SYMPHONY CONCERT

The Boston Symphony Orchestra gave the 20th Friday afternoon concert, again with Mr Schmidt conducting. Maj Higginson is fortunate in having within the ranks so able a man to call to the stand. It is such a time that reveals ability, its making or its lack.

Dvorak's "From the New World" symphony, Debussy's Nocturne No. 1, "Clouds," and Charpentier's suite, "Impressions of Italy," are works of sufficient divergence of school and style to test a conductor. While details could be found calling for greater polish, a finer nuance, lines asking greater breadth; while it is not conducting not to name as distinctive, there was character in what was played. There was the spirit of Dvorak in its child-like naivette and in that restive, tumultuous sweep which allies him with the Hungarian. The Debussy had atmosphere, and much tonal beauty if it also showed outlines at times too definite, music the more impressionistic vein of the late genius whom words fail to praise.

"The Impressions of Italy" reasonably were those of the ardent young prix de Rome whose imagination glowed in colors. The somber, passionate song of serenaders as 'cellists, now smouldering, now flaming, was finely phrased. Mr Ferir's repetition of the theme played off stage was characteristic of the supreme beauty of his tone and style. "At the Fountain" and "On Muleback," both pictorial in images, show by a comparison a sophomoric rhetoric in "The Summits." The brilliant closing in "Naples" was done with dash and color.

Mr Schmidt is meeting an emergency with a commendable manner and highly praiseworthy skill. His conducting during the days when he was called upon to substitute in the indisposition of his chief has not had the authority it had yesterday, and the spirited response from the men is now a thing to be remarked.

Next week the program will be: Dittersdorf, symphony in C; Chopin, 2d concerto (Miss Novaes, soloist); Grieg, suite for strings "From Holberg's Time"; Smetana, Symphonic Poem, "The Moldau."

Globe Apr 7, 1918

DR MUCK ON WAY TO FORT OGLETHORPE

Dr Karl Muck started on his way to Fort Oglethorpe last evening in the custody of Deputy United States Marshal Arthur Shinners and F. W. Nickerson of the Postoffice Department. The party left aboard the Washington express.

Record Apr 6, 1918

DR. MUCK GOES TO INTERNMENT DURING WAR

WASHINGTON.—The Swiss government, through Minister Sulzer, today inquired of the State Department the American government's reasons for interning of Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

WASHINGTON. — Internment of Dr. Karl Muck, formerly leader of the Boston Symphony Orchestra, for the period of the war has been ordered by the Department of Justice.

Dr. Karl Muck, held to be an enemy alien in spite of his claims to Swiss citizenship, supported by the Swiss legation, will be turned over to the military authorities, who will decide where he shall be imprisoned.

The Department of Justice, after an extensive investigation of Dr. Muck's record of pro-German sympathies and utterances and his close associations in the past with State leaders in Germany, decided it would be dangerous to permit him to remain at large.

His claims of Swiss citizenship, based on the fact that his father was naturalized in Switzerland after moving from Germany, were overruled under the espionage act, which permits the internment of a "denizen" of an enemy country.

Dr. Muck was arrested about two weeks ago and held on a Presidential warrant while the Department of Justice reviewed reports of secret agents, who have followed the ex-orchestra leader's movements for several years since he obtained special permission from Emperor William to remain in this country. Since his arrest his resignation as leader of the orchestra has been accepted.

Post Apr 7, 1918

The Brazilian pianist, Guiomar Novaes will be soloist at the 25th pair of Symphony concerts, which will be given next Friday afternoon, April 12, and Saturday evening, April 13. This will be Miss Novaes' first appearance with the Symphony Orchestra in Boston. She has already created a considerable public here who will listen to her with much interest. Miss Novaes will play Chopin's Second Concerto in F-Minor

The symphony will be the little-known one in C-Major, by Dittersdorf, the one-time rival of Mozart. Another work that has not been heard for many years at the Symphony concerts is Grieg's Suite for Strings; "In Holberg's Time." The final number will be Smetana's impressive Symphonic Poem, "The Moldau." Mr. Schmidt will conduct.

PENSION FUND CONCERT

Final arrangements have been made for the concert to be given in Symphony Hall Sunday afternoon, April 14, in aid of the Pension Fund of the Symphony Orchestra. Every effort is being exerted to make this one of the most interesting concerts of the season, and for soloists there will be Miss Sophie Braslau, the distinguished contralto of the Metropolitan Opera Company, and Ossip Gabrilowitsch, the Russian pianist. Mr. Gabrilowitsch was delighted with the idea of playing at this concert, and it was suggested that he play the two pieces with which he had such extraordinary success with the Orchestra just three years ago, Mozart's Concerto for Piano in D-Minor and Weber's Concert-Piece for Piano and Orchestra. He readily consented to this.

Miss Braslau's numbers have not yet been received, but the full programme will be published within a day or two. The orchestral programme will probably include the "Nut-Cracker" Suite of Tschaikowsky and the Danse Macabre of Saint-Saens. Mr. Schmidt will conduct.

From WORLD

Address: New York City

MAR 27

Date

MUCK STILL HELD IN BOSTON JAIL

After Being Questioned by Department of Justice Officials, Conductor Talks of "Biggest Predicament."

BOSTON, March 26.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was taken into custody last night as an enemy alien, was lodged to-night in the East Cambridge Jail after he had been questioned at length by officials of the Department of Justice.

It was announced that no decision as to the final disposition of the case was reached, and that Dr. Muck would be examined again within a few days.

It was not deemed necessary to keep Dr. Muck in the prisoner's cage in the Marshal's office prior to his examination, although when he first arrived the iron door of the cage clanked behind him. It was opened after a short time, however.

"This is the biggest predicament I have ever been in in my life," he said when asked by newspaper photographers to pose for a picture. "I am not inclined to pose for anything."

Assistant District Attorney Dewey gave orders that Dr. Muck was to see no one, but an exception was made in the case of Charles A. Ellis, manager of the orchestra, and Mrs. Muck.

The Prosecutor and Justice Department agents who talked with Dr. Muck said he was fully acquainted with the Presidential act under which he was held. He claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien. The fact that his father moved to Switzerland when his son was eight years old did not affect the status of the son, they said.

After the examination of the musician, Federal agents said he had been informed he would remain in custody "indefinitely."

Letters and other papers seized at the Muck apartments during the day will be inspected probably before he is again examined.

A representative of Major. Higginson, founder and patron of the orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail. The arrest came on the eve of what the conductor considered his master effort in America—the production of Bach's St. Matthew Passion. In his absence the opening performance here to-day was conducted by Ernest Schmidt, assistant conductor.

Attorney General Has Report on Which Muck May Be Interned.

(Special to The World.)

WASHINGTON, March 26.—Whether Dr. Karl Muck, who was arrested as an alien enemy at Boston yesterday, will be interned for the period of the war will depend upon the contents of a report received at the Department of Justice to-day from Federal officials in the Massachusetts capital. The report was placed before Assistant Attorney General O'Brian, in charge of violations of war measures, who said to-night he had not had an opportunity to examine the document and would make no announcement on the case.

If the facts, however, warrant, the orchestra leader will be ordered interned.

NEW YORK HERALD

Address New York City

MAR 27 1918

MUCK IN JAIL AS ANOTHER WIELDS ORCHESTRA BATON

Herr Direktor Protests Being Locked in Cage at Marshal's Office.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Tuesday.—Doktor Karl Muck Koenigliche Pruessiche General Musik Direktor, favorite of the Kaiser and in this country the Herr Direktor of the Boston Symphony Orchestra by special permission of the Kaiser, was committed to the East Cambridge Jail to-night, to remain there until the government officials in Washington determine what disposition will be made of his case.

The orchestra gave two concerts here, one in the afternoon and one to-night. Major Henry Lee Higginson, founder and guarantor of the orchestra, and others appealed to Thomas J. Boynton, United States Attorney, to excuse Dr. Muck, so he could lead the orchestra, but Mr. Boynton said that would be impossible, and the orchestra was conducted by Ernest Schmidt. There are twenty-three German subjects in the orchestra.

Termed as Propaganda.

Those who have been urging the government to intern Doktor Muck as a dangerous enemy alien have contended that his leadership of the orchestra is a part of German propaganda calculated to disseminate Prussian kultur through the United States.

When Doktor Muck was arrested in his home late Monday night government detectives seized a large quantity of letters and other papers. They are being closely examined to-day.

Government agents have been investigating Doktor Muck for several weeks, it developed. After spending the night in the Back Bay police station, to which he objected, Doktor Muck was taken to the United States Marshal's office this morning and at first he was placed in a prisoners' cage and the gate was locked. He protested, and later Mr. Boynton permitted him to sit outside the cage.

Disappointed at Outlook.

During the many hours Doktor Muck was detained and while secret agents were going over his papers he received callers. He was much disappointed this evening when he was informed that he probably would be interned as a dangerous enemy alien for the remainder of the war.

While government officials here refused to make any statement concerning Doktor Muck's case, it was understood that much of the evidence leading to his arrest came from the little band of patriotic women in New York, led by Mrs. William Jay, who tried to prevent his appearance there as orchestra leader. Documents have been seized in Bridgeport and other cities, it was said, adding to the case.

WIFE OF FOLLOWER FURNISHED CLEWS

New York leaders of the fight against Doktor Karl Muck are convinced that his private papers will reveal important facts concerning German propaganda in this country.

After the announcement of his arrest it became known that Department of Justice operatives here had been investigating charges against Muck for weeks. One of these charges had to do with correspondence said to have been seized in a house in Bridgeport.

Mrs. T. Nagel, wife of a member of the Muck following of enemy aliens in the orchestra, furnished the New York investigators with facts concerning this correspondence. Although nobody connected with the Department of Justice offices here would discuss the contents of these letters it became known that they will serve to substantiate the charges that the director has been supporting the German side of the war and in other ways violating the hospitality of the United States, where he was permitted to draw a salary larger than any he ever was paid in his own country.

"The fight here against enemy aliens who violate the hospitality of the nation shall continue," said Mrs. William Jay, who led the opposition to his appearance here. "Whatever the government may decide to do with Doktor Muck is its own affair, but I can say that there are others of his kind in this country who must be driven out of positions that they can use to harm the nation, and that the fight against them will be carried on until every one of their number has been put where he can do no further harm."

ASSEMBLYMAN DEMANDS

EVENING SUN

New York City

MAR 27 1918

MUCK DECISION LIKELY TO-DAY

Meanwhile Musician Remains Locked in Cell.

SEIZED PAPERS INVESTIGATED

Orchestra, Under Another Leader, Gives Two Concerts.

BOSTON, March 27.—Dr. Karl Muck, leader of the Boston Symphony Orchestra, was kept in his cell in the East Cambridge jail to-day, pending the receipt of a decision from Washington on his case.

Although agents of the Department of Justice arrested the orchestra leader on their own initiative and without instructions from the capital, their move has brought the matter squarely before the authorities, and action is expected before night.

The fact that Dr. Muck claims he is a Swiss citizen, even though it should be proved, will not of itself compel his release, according to the authorities. He has admitted he was a native of Germany and, regardless of the citizenship that he may have adopted, he will be held if facts in the case warrant his detention.

Taken Back to Jail.

Dr. Muck, who was arrested here on Monday as an enemy alien, was taken to the Cambridge street jail last night after he had been questioned at length by officials of the Department of Justice. Letters and papers seized at his apartments are being examined by the authorities. His wife still insists that he has done nothing for which he can be held and is certain he will be released within a few hours.

Only Mrs. Muck and the orchestra leader's manager, Charles A. Ellis, have been permitted to see Dr. Muck since he was placed in the cell.

FOLO MUCK walsh

Mrs. William Jay, who has vigorously opposed the public appearance of Dr. Muck in this country for some time, is inclined to believe that his arrest marks the beginning of a series of arrests of persons who have been working for the cause of the enemy in the United States.

Believes Letters Seized.

"I have every reason to believe," she said, "that, through information given to me, the authorities have intercepted correspondence at Bridgeport, Conn. A series of letters in German have been found. When I protested the recent appearance of Dr. Much at the concert given in Carnegie Hall this month, Mrs. John Nagel, wife of a 'cellist in the Boston Orchestra, who is now living at 7 Macon street, Brooklyn, told me she would give certain written testimony the night Dr. Muck played in New York.

"This she did. The testimony was given to me and to a representative of the United States Government. On the night of March 15 a former associate of Dr. Muck agreed to give verbal and written testimony. This testimony is now also in the hands of the authorities.

"I believe the arrest of Dr. Muck is the beginning of a revelation of propaganda in very high places. This man, many people believe was the cornerstone of a real and dangerous country-wide sentiment for the enemy in this country.

BULLETIN

ress: Philadelphia, Pa.

DR. MUCK SENT TO JAIL

Boston Symphony Orchestra Conductor Will Be Kept in Custody Indefinitely

(By Associated Press)

Boston, March 27.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, arrested Monday night as an enemy alien, was locked up in the East Cambridge jail last night after being examined by officials of the Department of Justice.

After the examination of the musician was completed, Federal agents said he had been informed he would remain in custody "indefinitely."

Letters and other papers seized at Dr. Muck's apartments during the day will be inspected probably before he is again questioned by the Department of Justice officials.

A representative of Major Henry L. Higginson, the founder and patron of the Orchestra, who has defended its conductor in the attacks against his alleged pro-Germanism, tried unsuccessfully to have him admitted to bail.

The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's St. Matthew Passion. In the absence of Dr. Muck, the opening performance yesterday was conducted by Ernest Schmidt, assistant conductor.

It is stated the activities of a close friend of the orchestra conductor are being investigated and another arrest may follow.

Dr. Muck made no effort, so far as was known, to appeal against his detention on the ground he was a citizen of Switzerland, but friends declared counsel had been engaged to protect his interests. Hans Sulzer, Swiss Minister to the United States, declared at New York last night that if any representation in Dr. Muck's case were made to the Legation he would proceed as in the case of any Swiss citizen.

(By Associated Press)

Washington, March 27.—Whether Dr. Carl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States District Attorney at Boston.

Only a preliminary report from the Government investigators was received by the Department of Justice today. Comment was withheld.

PUBLIC LEDGER

TRIBUNE

ss: Providence, R. I.

MUCK IN CELL IN JAIL AT CAMBRIDGE

Federal Agents Assert He Will Remain in Custody Indefinitely.

HIS PAPERS SEIZED.

Will be Inspected Before He is Again Questioned by Government Officials.

Boston, March 27.—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who was taken into custody last night as an enemy alien, was lodged to-night in a cell in the East Cambridge jail after he had been questioned at length by officials of the Department of Justice.

It was announced that no decision as to the final disposition of the case was reached and that Dr. Muck would be examined again within a few days. The officials continued to mainttain silence as to the specific reasons for his detention.

For six hours the orchestra conductor was the centre of interest at the Federal building. From mid-forenoon, when he was brought from the Back Bay police station, where he passed the night, until late in the afternoon, when he was taken to jail, hundreds of persons, including many women, walked to and fro in the corridors outside the office of the United States Marshal hoping to catch a glimpse of the distinguished prisoner.

It was not deemed necessary to keep Dr. Muck in the prisoner's cage in the Marshal's office prior to the examination, although when he first arrived the iron door of the cage clanked behind him. It was opened after a short time, however, and he was allowed to pack about the detention room. While apparently calm and nonchalant, the prisoner betrayed a certain nervousness. In less than three hours he smoked several packages of cigarettes.

NOT INCLINED TO POSE FOR PICTURE.

"This is the biggest predicament I have ever been in in my life," he said, when asked by newspaper photographers to pose for a picture. "I am not inclined to pose for anything."

Assistant District Attorney Dewey gave orders that Dr. Muck was to see the case of Charles A. Ellis, manager of the orchestra, and Mrs. Muck. Husband and wife greeted each other affectionately and chatted together briefly. Mrs. Muck impressed those who saw her as confident her husband would soon be released. She accompanied him to the elevator before his departure for the jail and threw a kiss to him as the car descended.

Assistant District Attorney Dewey and others who talked with the prisoner said he was fully acquainted with the Presidential act under which he was he.dl. Dr. Muck claims to be a citizen of Switzerland, although of German birth. He did not register as an enemy alien.

Federal agents said the Government had ruled that any one living in this country who was born in German and who had not become a citizen of the United States was an enemy alien. The fact that Dr. Muck's father moved to Switzerland when his son was 8 years old did not affect the status of the son, they said.

After the examination of the musician was completed Federal agents said he had been informed that he would remain in custody "indefinitely."

Letters and other papers seized at Dr. Muck's apartments during the day will be inspected before he is again questioned by the Department of Justice officials.

A representative of Maj. Henry L. Higginson, the founder and patron of the orchestra, who defended its conductor in the attacks against his alleged pro-Germanish, tried unsuccessfully to have him admitted to bail.

The arrest came on the eve of what the conductor considered to be his master effort in America, the production of Bach's St. Matthew Passion. In the absence of Dr. Muck the opening performance here to-day was conducted by Ernest Schmidt, assistant conductor. Dur his automobile ride to the jail Dr. Muck several times remarked that he keenly regretted his inability to take part in the concert.

THE TRIBUNE ASTERNS

From NEW YORK HERALD
Address New York City
MAR 28 1918

DOKTOR MUCK'S PAPERS IMPERIL GERMAN FRIENDS

Search of Documents Is Expected to Result in Additional Arrests.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Wednesday. — While Doktor Karl Muck, favorite of the Kaiser and Prussian leader of the Boston Symphony Orchestra, remained behind the bars in the East Cambridge jail here to-day, agents of the Department of Justice were making a thorough examination of his papers which may result in the arrest of some of his enemy alien associates.

One representative of the government said that a close friend of the Kaiser's musical director was being investigated as a dangerous alien and that his arrest might be made at any time. It was intimated that the man under investigation was a member of the symphony orchestra.

It is known that some of the most important evidence against Muck and his alien associates was furnished by the wife of a 'cellist in the orchestra, an American woman, who left her husband because of his insults to the American flag and the United States, which has permitted him to make a larger salary as a musician than he ever enjoyed in Germany.

Money Sent to Aid Germany.

According to reports here the evidence was in the form of a letter which revealed the fact that Muck and some of the other twenty-three enemy aliens on the orchestra's pay roll were writing decidedly pro-German letters to relatives at home, sending them by way of Switzerland. Incidentally, the American money paid at the box offices of cities which continued to tolerate the Muck orchestra was being sent to Germany by the same route and used to aid in carrying on the war against the Allies.

While the government officials here have not explained any of their moves against the Prussian musician, it is believed they hesitated to arrest him during his recent concerts in New York, while the opposition against him was at its height, in order to give him further opportunity to carry on the correspondence which has been seized here.

Thus far Muck has not produced the much discussed Swiss naturalization papers which were to save him from facing prosecution as a dangerous alien. His continued silence is accepted here as substantiation of the stories that the papers are not genuine and probably will not be produced at all.

From New York came a statement by Hans Sulzer, Swiss Minister to the United States, that if Muck claimed Swiss citizenship and asked protection on that ground the Swiss official would proceed as in the case of any other possessor of such rights. He said no such claim for protection had been made as yet.

In spite of the arrest of Muck, the government investigation and the evidence that his enemy alien associates are about to face similar prosecution, Major H. L. Higginson has not announced the withdrawal of the Kaiser's favorite as head of the symphony orchestra. His announcement of the "temporary" appointment of a leader to act for him on Tuesday, when Muck first was detained, is accepted, as further evidence that Major Higginson has not abandoned faith in his Prussian leader.

TRIBUNE
s: New York City
MAR 28 1918

No Further Arrests Made in Muck Case

BOSTON, March 27.—Reports that another arrest might result from the seizure of papers at the home of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who is held at the county jail in East Cambridge as an enemy alien, had failed to materialize up to a late hour to-night.

While the musician was spending the day in his cell at the jail Federal officials were making an examination of the papers.

Mrs. Muck and the doctor's secretary, C. J. Foley, were allowed a short interview with the prisoner to-day.

For perhaps the first time in his life the prisoner smoked a pipe. Dr. Muck is a cigarette smoker, and from the time of his arrest until his transfer to East Cambridge has smoked almost incessantly. The rules of the jail, however, forbid cigarette smoking. The conductor protested, but the authorities were obdurate. To-day he asked for a pipe and smoking tobacco, which were furnished.

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dress: New York City.
MAR 28 19
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DR. MUCK'S PAPERS SENT TO CAPITAL

Secrecy Still Pervades Investigation of Alien Orchestra Leader.

Special Despatch to THE SUN.

BOSTON, March 27.—Dr. Karl Muck will know within a day or two whether he is to be treated simply as an alien enemy and interned or will have to stand trial in the Federal court on charges of violation of the espionage act. Private papers seized yesterday at his home in the Fenway have been forwarded to Washington, it is understood, and the Boston Federal office expects to hear some word by to-morrow. Meanwhile the Department of Justice officials here are silent.

Rumors yesterday that others would be arrested in connection with the case were neither confirmed nor denied to-day. It was learned that in the Symphony Orchestra leader's private papers were found several names and these persons are being investigated. Assistant United States District Attorney Judd Dewey, who is in charge of all alien enemy investigations in this district, said to-night that he was not prepared to say whether any more arrests would be made or not. He said that the investigation was still being conducted.

Dr. Muck was served with meals purchased from a dairy lunch near the East Cambridge jail to-day. His wife visited him this afternoon. He appears cheerful.

MUCK REPORT AWAITED.

Internment of Conductor Not Yet Decided Upon.

WASHINGTON, March 27.—Whether or not Dr. Karl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States Attorney at Boston, where Dr. Muck is now under arrest. Only a preliminary report from Government investigators was received by the Department of Justice to-day.

All comment on the case was withheld pending the Federal Attorney's statement.

rom PUBLIC LEDGER
ddress Philadelphia, Pa.
ate

MUCK DULL IN JAIL; EATS DAIRY LUNCH

Misses Cigarettes, but Takes to Smoking Pipe in His Cell

FATE STILL UNCERTAIN

Seized Papers May Decide Whether He Shall Be Tried or Interned

Special Telegram to Public Ledger

Boston, March 27. — Dr. Karl Muck will know in a day or two whether he is to be treated as an alien enemy and interned or whether he will stand trial in the Federal Court on charges of violating the espionage act. Private papers seized yesterday at his home in the Fenway have been forwarded to Washington, it is understood, and Federal agents expect to get instructions tomorrow. Meanwhile the local officials of the Department of Justice are silent.

Judd Dewey, Assistant United States District Attorney, who is in charge of alien-enemy investigations in this district, said tonight that he was not prepared to say whether or not any more arrests would be made.

Muck was served with meals purchased from a dairy lunch near the East Mambridge ail today. His wife visited him this afternoon. He appears cheerful. He has missed his cigarettes, but has taken to smoking a pipe in his cell.

So far as has been revealed there is no direct evidence to prove that when Empeor William made it possible for Muck to come to America the move was a part of a German campaign, but propagandists' methods would suggest that Muck could do much to popularize Germany in this country.

Washington, March 27.—Whether Dr. Karl Muck shall be interned as a dangerous enemy alien will be decided by Department of Justice officials after a report is received from the United States Attorney at Boston. Only a preliminary report from the Government investigators was received by the Department of Justice today, and all comment on the case was withheld pending the Federal Attorney's statement.

WORLD
ess: New York City
MAR 28 1918

DR. MUCK TO STAY IN JAIL FOR INQUIRY

Government Is Investigating His Activities in America—Others Involved With Him, Is Report.

(Special to The World.)

BOSTON, March 27.—Indications are that Dr. Karl Muck, arrested Monday night as an alien enemy, must wait in the East Cambridge Jail several days while his papers are examined and his activities in this country since America entered the war investigated. He was visited to-day for the first time since his arrest by his wife. She obtained a pass from United States Marshal Mitchell.

She told her husband she was greatly concerned over his comfort and expressed the hope that he had obtained some rest. She was shown every courtesy at the jail and was allowed to give her husband newspapers, magazines and food.

Major Henry L. Higginson, sponsor for the Boston Symphony Orchestra and until recently one of Dr. Muck's strongest supporters, continues silent regarding the musician's detention. It has been reported that Major Higginson was not surprised at Dr. Muck's sudden detention.

It is thought the papers which the Government officials took from Dr. Muck's home may involve others in Boston. The arrest of a prominent Boston man was intimated to-day as one result. Federal officials refuse to disclose the identity of the man said to be implicated with the musical director.

Dr. Muck has taken to smoking a pipe in jail. After his return from the Federal Building yesterday he was told that it was against the rules of the jail to allow cigarette smoking, but he was told he might have a pipe. He directed his secretary to-day to bring a pipe to the jail. This takes the place of cigarettes, which he has been accustomed to smoking in great numbers.

TELEGRAM
ss: New York City.

MUCK MONEY IS SENT TO GERMANY BOSTON HEARS

Anti-American Letters Mailed Via Switzerland, Part of Evidence, It Is Said.

OTHER ARRESTS EXPECTED SOON.

BOSTON, Mass., Thursday.—The reason the Department of Justice allowed Dr. Karl Muck to conduct his Boston Symphony Orchestra in concerts in New York and other cities without interference, it has been learned here, is that the federal authorities wished to allow him to continue a certain correspondence with friends in Germany through Switzerland until they had sufficient evidence against him to take definite action.

This is one of the developments of the investigation which has been in progress since the Prussian music director and intimate of the Kaiser was taken into custody last Monday night. He is still in the East Cambridge Jail here, having been refused admission to bail, despite all the efforts of his friend and financial backer, Major N. L. Higginson.

Department of Justice agents say that Dr. Muck and some of the twenty-odd enemy aliens in the orchestra have been writing decidedly anti-American letters to persons in Germany and sending them by way of Switzerland. It is even alleged that some of the American dollars taken in at the box office of the Muck-Higginson concerts went to Germany by the same route to help kill American soldiers and sailors.

It is reported that the wife of a German 'cellist in the Muck orchestra, who is an American and has been estranged from her husband because of his insults to America gave the federal authorities the clew that led to Dr. Muck's detention. This woman's husband and several other members of the orchestra, as well as some friends of Dr. Muck outside the musical organization are under close surveillance by Secret Service agents, it is said.

No official word has come from Washington as to what the government intends to do with Dr. Muck, but unofficially it is reported his internment for the duration

EVENING SUN
ess: New York City
MAR 28 1918

MUCK MAY BE TRIED AS SPY

U. S. Authorities Considering Charge to Be Made.

ANOTHER ARREST IS HINTED

Seized Letters Sent to Washington for Further Investigation.

BOSTON, March 28.—Federal officials to-day were investigating evidence said to have been found in the papers of Dr. Karl Muck, leader of the Boston Symphony Orchestra, who is now at the East Cambridge jail awaiting action by the Federal authorities as to whether he is to be interned as a dangerous enemy alien or tried for violating the espionage act.

It was said to-day by those in charge of the investigation that among the papers seized at Dr. Muck's home in the Fenway there were letters in German between the orchestra leader and friends that may prove very interesting to the Government agents in Washington, where they have been sent. One of the close friends of Dr. Muck is being investigated by the Secret Service agents, it is said, and another arrest is likely, they hint.

Dr. Muck is still in jail, he'd without bail, and it may be several days before any action is taken in his case. In other like cases in this district it has been customary for the Government to act within ten days. Whether Dr. Muck will be charged with being a dangerous enemy alien and interned, or be tried for violation of the espionage act will probably be determined after the letters and papers seized by the Government agents when they arrested him, are thoroughly investigated. Many of them are in German and will have to be translated.

Because cigarette smoking is not permitted at the East Cambridge jail, where Federal prisoners in this district are held to await trial and before being sent to Government prisons, Dr. Muck has for the first time in his life had to smoke a pipe. Yesterday, when he had suffered for the want of a smoke for some hours he sent out for a pipe and tobacco, and is now using them in place of cigarettes, which he formerly smoked by the score. His meals are also being brought in to him from the outside, and his wife and his manager have been the only ones outside of Government agents who have been permitted to see him.

EVENING GLOBE
ess New York City

WASHINGTON APPROVES KARL MUCK'S ARREST

BOSTON, March 28.—The Department of Justice at Washington, in a telegram to-day to United States Marshal John J. Mitchell, approved the course of federal officials herein arresting Dr. Karl Muck, conductor of the Boston Symphony Orchestra, on the ground that his presence at large was a danger to the peace and safety of the country.

Beyond announcing receipt of the telegram, the marshal refused to say what disposition would be made of the case.

Judd Dewey, assistant district attorney, in charge of enemy alien investigations, to-day denied reports that the arrest of Dr. Muck was due to information furnished by members of the Boston Symphony Orchestra.

Mrs. John L. Gardner, a Boston society woman, visited Dr. Muck today and gave him a detailed account of the concert Tuesday night, which he was unable to conduct because of his arrest.

om RECORD
ddress: Philadelphia, Pa.
ate

The license of the artistic temperament seems to be at an end. Without fear or favor enemy aliens should be put where they can do no harm. That they will be seems to be the significance of the arrest and incarceration of Dr. Karl Muck, leader of the Boston Symphony Orchestra. The best guarantee against the ill-considered and regrettable mob action is prompt legal measures taken by the authorities. We can afford to be patient, but not fatuous.

om AMERICAN
dress: Baltimore, Md.
te

SEARCH MUCK'S LETTERS

Federal Officials Act While He Remains in Jail.

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Dr. Muck made no effort, so far as was known, to appeal against his detention on the ground that he was a citizen of Switzerland, but friends declared that counsel had been engaged to protect his interests. Hans Sulzer, Swiss Minister to the United States, declared at New York last night that if any representations in Mr. Muck's case were made to the legislation he would proceed as in the case of any Swiss citizen.

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om POST
dress: Washington, D. C.

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EVENING WORLD
ress: New York City.
MAR 28 1918

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rom EVENING JOURNAL
ddress: New York.
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The papers seized in Dr. Muck's home, it is understood, have been sent to Washington. The Boston Federal authorities are awaiting the result of the examination before they take any further action.

m TIMES
dress New York City
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TELEGRAM
s: New York City.
MAR 28 1918

In the event of a German invasion it is presumed Major Higginson, of Boston, because of his devotion to Dr. Muck, will not be molested.

blished: London,

om PRESS
ddress Philadelphia, Pa.
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PUBLIC LEDGER
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EVENING WORLD
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om PUBLIC LEDGER
dress Philadelphia, Pa.
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UBLIC LEDGER

rom WORLD
ddress: New York City
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MAR 29 1918

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AMERICAN
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TELEGRAM
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UBLIC LEDGER
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TELEGRAM

ss: New York City.

MAR 29 1918

DR. MUCK'S WIFE HERE IN FIGHT FOR HIS FREEDOM

Seeks to Enlist Aid of Friend to Prevent Internment of Orchestra Director.

STATE DEPARTMENT APPROVES HIS IMPRISONMENT.

The wife of Dr. Karl Muck, jailed director of the Boston Symphony Orchestra, is in New York trying to enlist the aid of friends here in preventing the internment of her husband by the United States government as a dangerous enemy alien.

Dr. Muck still occupies a cell in the Boston jail and the only word that has come from the State Department at Washington has been one of approval of the act of the Boston federal authorities in taking the Royal Prussian Music Director into custody.

One of the objects of Mrs. Muck's trip to New York, it is said, is to try to establish the alleged Swiss citizenship of her husband, who was born in Germany.

Mrs. Muck conferred with Hans Sulzer, head of the Swiss Legation at Washington, who was in New York and at the Vanderbilt Hotel.

After the conference with Mr. Sulzer Mrs. Muck refused to make any statement. Mr. Sulzer has left New York for Washington and refused to comment upon the situation regarding Dr. Muck. It was admitted by members of his staff that the citizenship of the musician was the subject discussed.

Mrs. William Jay, who was active in the agitation to prevent Dr. Muck from conducting the Boston Symphony at its recent appearance in this city, said that the establishing of Swiss citizenship by Dr. Muck would have no bearing at all upon the opposition to his activities.

"It has long been established that a German may be of any citizenship and still work incessantly for the ends of Germany without a thought of duty to the country of which he has become a citizen," she said. Dr. Muck is a friend of the Kaiser, is utterly pro-German and has no right to be permitted to go about this country at will, much less direct one of its large musical organizations."

m AMERICAN

dress: Baltimore, Md.

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rom AMERICAN

ddress: Baltimore, Md.

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NEW YORK HERALD

New York City

MAR 29 1918

Muck's Wife Tries to Prove by Consul Husband Is Swiss

Confers with Hans Sulzer, Head of Legation, on Trip Here.

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om MORNING TELEGRAPH

ddress: New York City

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SUN

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om TIMES

dress New York City

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om WORLD

ddress: New York City

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EVENING SUN

ess: Baltimore, Md.

Glad He Is In The Toils At Last.

TO THE EDITOR OF THE EVENING SUN:

Sir—It is a satisfaction at last to read of the arrest of Dr. Muck, which, according to reliable testimony, was due several months ago. It is significant that no denial of the charge of disloyalty ever was made by the orchestral director himself, the disclaimers coming from those to whom his admission of expressed unwillingness to direct the playing of our national anthem would have meant heavy financial loss.

We are proud that our city is on record as having refused to listen to the Boston Symphony Orchestra under the leadership of Dr. Muck.

ss: New York City. MAR 30 1918

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EVENING JOURNAL

ss: New York.

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m NEW YORK HERALD

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His Successor as Symphony Leader Found Listed as German.

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TELEGRAM

ss: New York City.

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84

om TELEGRAM

ddress: New York City.

ate

START WITH DR. MUCK.

It is reported from Washington that Dr. Muck is held, pending further investigation, on a Presidential warrant issued through the Department of Justice.

For a year or more rumor was busy with the name of Karl Muck as an active German agent, and this has been revived within a few days.

That Dr. Muck is a citizen of Switzerland is said to be vouched for by Mr. Sulzer, the Swiss Minister, but even so Department of Justice officials admit receipt of reports from operatives at Boston were of such nature as to render the conductor's detention advisable.

It is certainly time to commence a round-up of enemies, and why it has been delayed passes comprehension.

m EAGLE

ddress: Brooklyn, N. Y.

ate

GLAD OF MUCK'S ARREST.

Editor Brooklyn Daily Eagle:

Rejoice, and I say again, rejoice. And all patriotic Americans will rejoice with me, and congratulate Mrs. William Jay, Mrs. Carolyn Kate Wright and Supreme Court Justice Ingraham on the outcome of the agitation to secure the apprehension of Dr. Karl Muck as an enemy alien.

Now it remains to be seen how he will be disposed of. Why interne him at our expense during the war? Why not deport him so that he may join his much-beloved Kaiser?

JAMES H. WILLIAMSON.
23 Renmore Place.

om TIMES

dress New York City

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KARL MUCK IS OUT OF BOSTON SYMPHONY

Management Accepts Resignation of Conductor Under Arrest as an Enemy Alien.

BOSTON, Mass., March 30.—The management of the Boston Symphony Orchestra announced tonight that the resignation of Dr. Karl Muck as conductor has been accepted. Dr. Muck was arrested by Federal officers last Monday night under the Enemy Alien act, and is at present confined in the jail at East Cambridge. It is understood that the resignation, which was offered last January when Dr. Muck was under a fire of criticism for alleged refusal to play the "Star-Spangled Banner" at concerts, will be effective at the close of the orchestra's regular season on May 4, when his contract expires. At present Ernest Schmidt, the assistant conductor, is leading the orchestra.

Dr. Muck made his first appearance with the orchestra in 1906. His work created such a favorable impression that special permission was obtained from Emperor William of Germany in 1912 to have him undertake the leadership of the organization for four years. At the end of this period his leave of absence from Berlin was again extended.

n SUN

ress: New York City.

MAR 3 1 191

DR. MUCK OUT OF ORCHESTRA.

Resignation Accepted of Boston's Director, Who Is in Jail.

BOSTON, March 30.—The Boston Symphony Orchestra announced to-night that the resignation of Dr. Karl Muck as conductor has been accepted. Dr. Muck was arrested last Monday under the enemy alien act and is confined in the jail at East Cambridge.

The resignation, offered last January when Dr. Muck was under criticism for alleged refusal to play "The Star Spangled Banner" at concerts, will be effective at the close of the orchestra's season, May 4, when his contract expires. Ernest Schmidt, assistant conductor, is leading the orchestra.

TELEGRAM

New York City.

MUCK SEIZURE BRINGS WIDE PLOT TO LIGHT

New Wireless System, Said To Be Used by Agents in New England for Dampening War Spirit, Under Investigation by Federal Agents.

[SPECIAL TO THE EVENING TELEGRAM.]

BOSTON, Sunday.—The investigation of a new system of wireless telegraphy, presumably used by German agents, and the clandestine distribution of treasonable literature is being followed up here by federal agents in connection with the detention of Dr. Karl Muck, leader of the Boston Symphony Orchestra, and the arrest of Dr. Karl Oskar Bertling, of New York and Lexington, Mass., formerly an officer in the German Army. Dr. Muck has resigned from his post as director of the Symphony Orchestra, and his resignation has been accepted by Major Henry L. Higginson.

It is expected that a third arrest will soon be made, this time of a nationally prominent German, on the charge of giving secret assistance to the enemies of the United States.

Left New York Suddenly.

Dr. Bertling was taken into custody at Lexington. While in New York he maintained a residence at No. 109 East Twenty-fourth street, but was forced to vacate the premises when they were made untenable by fire. Bertling charged that the house was set afire by British agents, who had robbed his apartments and seized his private papers.

Dr. Bertling has been living on Bedford street, Lexington, with Walter A. Seymore and his family. The house is in a secluded location back from the street, in a grove of pine trees. It is close to the Bedford line. The police were unaware that Bertling lived in Lexington, so quiet has he kept.

For some time residents of Lexington and Bedford have been suspicious about Bertling's conduct, and it is believed that complaints about him have previously been made to the federal authorities. There is a telephone in the Seymore house, but it is not listed in the telephone directory.

Away Much of the Time.

According to prsons living in the vicinity, Dr. Bertling was away from Lexington much of the time. He was almost never at home on Sundays and holidays, and spent about three days out of each week away from his home. Where he went or what he was doing he never divulged to those who at various times conversed with him. He always appeared to be busy, but he was extremely secretive about what kept him so.

The mysterious new system of wireless telegraphy discovered, it is said, has been used by German agents in various New England towns and possibly in Boston.

According to information obtained by the newspaper men, the new system includes indoor antennae, which with the remainder of the wireless apparatus is concealed in a secret room in houses located in sequestered places. In this way there are no aerials for secret service operatives or others to discover, and the noise made by the powerful sending apparatus is drowned out by chopping wood, running a gasolene pumping engine or by other means.

NEW YORK HERALD

s New York City

MAR 3 1 1918

Muck Resignation Is Accepted by Major Higginson

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Saturday.—It was learned to-day that the resignation of Doktor Karl Muck as leader of the Boston Symphony Orchestra has been accepted by Major Henry L. Higginson. The resignation, which was offered by Doktor Muck at the time of "The Star Spangled Banner" incident, was accepted by Major Higginson on March 6, to take effect on May 4, when the present series of concerts ends.

Doktor Muck is held as an enemy alien in the East Cambridge jail. The tickets to the present series here and in other cities were sold last spring and summer with the understanding that "a certain orchestra and a certain conductor" would take part, and for this reason the backers felt they could not drop either Doktor Muck or any part of the orchestra unless compelled by law.

With Dr. Karl Oskar Bertling lodged in the East Cambridge jail after his arrest at his home, in Lexington, last night, a well founded report was current that another "detention" soon is to occur, adding another prominent German to the list of those who have been taken into custody by the local federal authorities.

Dr. Bertling is an officer in the German army and was sent to America the day after war was declared in Europe for the avowed purpose of spreading German propaganda. Although the federal authorities say there is no connection between his arrest and that of Doktor Muck, it is believed their actions for Germany were of an almost identical nature.

om EAGLE

dress: Brooklyn, N. Y.

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MUCK OUT OF ORCHESTRA

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om MORNING TELEGRAPH

dress: New York City

MUCK, IN PRISONER'S DOCK, NOT SO CHIPPER

Former Boston Symphony Orchestra Leader Seems Glum—May Have Chance to Accept Sentence.

(Special Dispatch to The Morning Telegraph.)

BOSTON, April 1.

A marked change was seen in the manner of Dr. Karl Muck, former leader of the Berlin and Boston Symphony orchestras, when he was brought to the Federal Building to-day for questioning by United States Attorney Thomas J. Boynton. The debonair manner which was so conspicuous during the first few days of his detention was entirely missing. He was uncommunicative, quiet and even sullen. Though a week ago he was permitted to sit on the bench, to-day he was placed in the iron cage. He refused to talk with United States Marshal Backus on the ride from the East Cambridge Jail, and maintained this demeanor throughout. This questioning followed examination of Dr. Muck's papers.

If the authorities have direct charges that Muck has violated the original code, it is likely that a proposition will be made to him to accept sentence without trial, with the understanding that the term will be shorter than if he be tried and found guilty. Papers seized in two recent raids show that women have been more or less active in alleged anti-American activities. The authorities would not connect them with the cases of Dr. Muck and Dr. Karl Bertling, who was arrested late last week. Bertling was arrested when it appeared he was about to leave the country. His home at Lexington is described as a "house of mystery."

Officers, watching the Bertling home, reported last Thursday night that they saw Bertling and another man loading bags, porteman'eaux and bundles into an automobile. Bertling's arrest followed soon after. The other man is an American citizen, and the authorities are anxious to reach and question him.

om TRIBUNE

dress: New York City

APR 2 1918

Oust Stransky as Pro-German, Plea To Philharmonic

Editor Who Aided Attack on Muck Demands Conductor's Removal

A definite demand for the resignation of Josef Stransky as conductor of the New York Philharmonic Orchestra on the ground of pro-Germanism was made at the annual meeting of the Philharmonic Society's board of directors at Carnegie Hall yesterday afternoon. The demand was made by Richard Fletcher, editor of "The Chronicle," in a letter to Mrs. George L. Cheney, one of the directors of the society.

Mr. Fletcher, who acted as secretary to Mrs. William Jay in her recent effort to prevent Karl Muck from directing the Boston Symphony Orchestra in New York, wrote as follows:

"I beg to ask you, as one of the directors of the New York Philharmonic, to present this suggestion—that Josef Stransky be called on to resign. I am actuated by no personal sentiments, and I am merely convinced that now is the time for every true American to stamp out whatever Teuton influence there remains in this country. This means winning the war, and in the wake of the case of Doktor Muck, a friend of Mr. Stransky, there can be no choice.

"I have been told that Mr. Stransky's box at the Philharmonic has been visited by Lady Speyer, whose sympathies are known to be German, and Mrs. Hugo Reisinger, whose name has been published in connection with two questionable incidents. I am also taking the liberty of saying to you that both Eugen Ysaye and Verbrugger, Belgians and allies, would be honored to lead the Philharmonic."

No action was taken on Mr. Fletcher's letter. Mrs. Jay's resignation as a Philharmonic director was accepted and Howard Taylor was elected in her place. It is believed that Mrs. Jay's resignation was due to her dissatisfaction with the continuance of Mr. Stransky as conductor.

Mr. Stransky has taken out first citizenship papers and declares that he is a Czecho-Slav. He recently told a Tribune reporter that he stood with President Wilson, but that he does not believe that Austria ought to be dismembered.

A New York newspaper man declares that shortly after the war broke out in 1914 Mr. Stransky told him that he had offered his services to Austria and was sorry that they were not accepted. When told of this charge yesterday Mr. Stransky denied that he had ever made any such statement. A photograph was recently published in New York newspapers showing Mrs. Stransky, former Ambassador von Bernstorff and Mrs. Hugo Reisinger standing in a group.

om EVENING WORLD

ddress: New York City. 1918

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TRY TO LINK MUCK WITH PROPAGANDA

Federal Agents Tracing His Relations With Bertling—On Trail of Secret Wireless.

BOSTON, April 1.—Officials of the Department of Justice are trying to learn whether there was any connection in the work of German propaganda between Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and Dr. Karl Oskar Bertling, both of whom are being detained as alien enemies.

Dr. Bertling has received degrees from Harvard University and is said to have been in this country as a special agent of the German Government, coming here soon after the opening of the war.

It is said that the Government is still investigating a number of fires of mysterious origin which have occurred in this State, but whether Dr Bertling has come under suspicion in connection with them officials refuse to say.

A new system of wireless telegraphy has been used by German agents in New England and possibly in Boston, it was learned to-day.

om EVENING STAR

dress: Washington, D. C.

APR 30 1918

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Investigation apparently shows that something more than Dr. Muck's artistic sensibilities made him reluctant about playing "The Star Spangled Banner."

om TRIBUNE

ldress: New York City

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Dr. Muck Under Fire By Federal Official

Taken From Jail and Subjected to Long Questioning

[*Special Correspondence*]

BOSTON, April 1.—Dr. Karl Muck, former leader of the Berlin and Boston Symphony orchestras, was taken from the East Cambridge jail to-day to the office of United States Attorney Thomas Boynton and questioned at length by United States Attorney Judd Dewey. It is presumed the questioning resulted from the examination of Dr. Muck's papers.

Dr. Muck was placed in the iron cage at the Federal Building; a week ago he was allowed to sit on the bench. The sprightly manner, he adopted during the early days of his arrest, was missing to-day.

Dr. Muck refused to talk with United States Marshal Backus on the ride from the jail. In the cage he was quiet, even sullen. If the authorities have direct charges that he has violated United States laws, it is likely that a proposition will be made to him to accept sentence without trial, with the understanding that the term will be shorter than if tried and found guilty.

Papers seized in two recent raids show that women had been more or less active in alleged anti-American work. The authorities could not connect them with the cases of Dr. Muck or Dr. Karl Bertling, who was arrested late last week. Dr. Bertling was arrested when it appeared he was about to leave the country. His home is described as a "house of mystery."

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rom WORLD
ddress: New York City
APR 1 - 1918
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(Special to The World.)

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The system is believed to be the latest development in wireless communication discovered by German agents who have been working since the beginning of the war to thwart the United States Secret Service and the Intelligence Departments of the army and navy.

m TIMES
ress: New York City

GRILL DR. MUCK FOR 3 HOURS

Federal Authorities Bring Conductor from Jail for Questioning.

Special to The New York Times.

BOSTON, April 1.—Dr. Karl Muck, who had been confined in the East Cambridge jail since last Tuesday under the Enemy Alien act, was taken to the Federal Building today, where he was questioned for three hours by United States District Attorney Boynton and special agents of the United States Bureau of Investigation. Later he was returned to the jail.

C. J. Foley, representing Manager Ellis of the Boston Symphony Orchestra, reached the office of the United States Marshal and waited until Dr. Muck was through with the examination. There were a few transactions between Mr. Foley and Dr. Muck, after which the latter went into the prisoners' cage to eat his luncheon.

Upon his return from the conference at Mr. Boynton's office, Dr. Muck was nervous and seemed to have lost a great deal of the care-free appearance which he had earlier in the day. Assistant District Attorney Dewey stated tonight that there was nothing to be made public as to the conference.

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STRANSKY ATTACKED AS KARL MUCK WAS

Philharmonic Conductor Defended as Pro-Ally, and Society Takes No Action on Letter.

It became known yesterday, following the Philharmonic Society's annual meeting at the executive offices in Carnegie Hall, that Mrs. William Jay, who was recently active in the campaign against Dr. Karl Muck of the Boston Symphony Orchestra, had resigned from the Philharmonic directorate, and that a similar attack had now been made upon Josef Stransky, leader of the Philharmonic.

Mrs. George L. Cheney, one of two women members now on the Directors' board, presented at the meeting a letter received by her calling on the Philharmonic to follow the Boston Symphony and other orchestras in dismissing foreign conductors hitherto active in America. No action was taken on the letter, but Secretary Leifels said after the meeting that Conductor Stransky was born in Bohemia and was "pro-ally" in the war.

Under President Wilson's proclamation regarding the Bohemians or Czecho-Slavs, some of whom are now fighting on the side of the Allies, the United States Government has not held persons of that nationality as enemy aliens, though they are Austrian subjects, Mr. Leifels said.

"Mr. Stransky," he added, "has conducted under our service flag all season; he has played in the national army camps, and has been received as the guest of American officers there. He has applied for American citizenship, and the Directors believe that his conduct has been 'on the square.'"

The Directors at yesterday's meeting announced the election of several officers for next season, and of members of the Board of Directors for five years to come. The office of President, from which Oswald Garrison Villard resigned on Jan. 4 last, was not filled at this time.

The officers re-elected were: Vice President Richard Arnold, Secretary Felix F. Leifels, and the new Treasurer Henry E. Cooper. Mr. Cooper has been acting Treasurer since the retirement of Rudolf E. E. Flinsch on Jan. 16, soon after Mr. Villard.

Mrs. Cheney, Messrs. Arnold and Cooper were re-elected for a five-year term as members of the board, numbering fifteen in all. Howard Taylor was also elected for a full term, having become a member of the board three weeks ago, on the resignation of Mrs. Jay.

Among the Philharmonic Directors, other than those elected yesterday, are Miss Anne D. Duane, and Messrs. Arthur Curtiss James, F. W. Krafft, Thomas L. Leeming, Ludwig Manoly, Robert Alfred Shaw, Nelson S. Spencer, and Clarence Mott Woolley.

TRIBUNE
s: New York City

There is no longer any controversy about the name Cocoanut Grove. Elliott, Comstock and Gest have voluntarily abandoned the name out of courtesy to the wishes of Florenz Ziegfeld, jr. The resort on top of the Century will be known as the Century Grove.

"The Dramatic Mirror," which has always dealt with the stage in an interesting manner, has changed hands, but the new management announces that it will continue to cover the drama as well as the films.

Following the arrest of Karl Muck, the conductor of the Boston Symphony Orchestra, a movement has been set on foot to eliminate all German and Austrian artists still belonging to the Metropolitan Opera Company. Unless peace should come before the opening of the next opera season, it is altogether probable that none of these artists will be allowed to remain in the company, as the feeling against their continuance is increasing.

The artists who would be affected are Artur Bodanzky, the Austrian conductor; Mme. Frieda Hempel, Mme. Margaret Matzenauer, Max Bloch, Robert nhardt and about eighteen mem- s of the chorus. It is not that any hese have committed overt acts, but ply that with the growing bitter- against things German, it is con- red improper to continue any en- aliens on the roster of the opera pany.

e Metropolitan last season dis- ged or refused to reëngage a num- of its German singers. These in- d Mme. Johanna Gadski, Otto tz, Mme. Margarete Ober, Her- Weil and Carl Braun. Mme. is at present suing the opera any for breach of contract. The ation of Austrian artists will urge the company of all alien enemies. Exceptions probably will be made of Polish or Bohemian artists. Richard Ordynsky, the stage director of the company, is an Austrian Pole, but, like all patriotic Poles, is intensely pro-Ally.

WORLD
ess: New York City
APR 2 - 1918

SUGGESTS TO PHILHARMONIC THAT STRANSKY BE DROPPED

Letter Read to Directors, Who Take No Action—It Referred to Conductor's Nationality.

At a meeting of the directors of the Philharmonic Society yesterday a letter from Richard Fletcher to Mrs. George L. Cheney was read suggesting that the society drop Josef Stransky as conductor and mentioning several men as possible successors. The writer referred to Mr. Stransky's nationality.

Mrs. Cheney, a director, was prompted to inquire why the letter was addressed to her and who the writer might be. No action was taken.

Felix Leiffels, Secretary of the society, later said that Mr. Stransky is a Czech, some of whom are fighting with the Allies. Mr. Stransky, he said, has been conducting under the service flag, has played at army camps and is on the square and is satisfactory.

Mrs. William Jay, who started an agitation against Dr. Muck of the Boston orchestra, resigned from the Philhafmonic board three weeks ago. Howard Taylor was elected to fill her place. Mrs. George Cheney, Richard Arnold and Henry E. Cooper were re-elected directors for five years. No President was chosen to succeed Oswald G. Villard. Richard Arnold was re-elected Vice President, Felix Leiffels, Secretary and Henry Cooper, Treasurer.

Eve Eagle
March 27, 1918

Dr. Karl Muck is getting his just deserts. I met last evening a Boston woman who has known Muck ever since his arrival in this country and was one of his most liberal supporters as a musical leader. Until he assumed an attitude of hostility to the people of the United States and to their cause, she was his defender; but now she has only words of reprobation and contempt for a vainglorious pedant who has turned his back upon the country that adopted him when he was poverty stricken, unknown and unappreciated. When Muck arrived in Boston he is alleged to have been actually suffering from malnutrition. He was so impoverished that his wife had to do her own washing and cooking in a very small apartment. He was taken up by some music lovers in Boston and was pushed forward until he became the head of one of the most prominent orchestras in this country. He is now rich and scorns the country in which he has found this prosperity and the people who gave popular recognition to his talents! His conduct goes much further than personal ingratitude to those who helped him to the prominence he now occupies. He has been pronounced disloyal by a legal official and is under arrest. He will probably be deported, which will be very distasteful to him, according to general belief, despite a recent application of his agent for passports to leave the country.

m VARIETY,
lress: New York Cit

DR. MUCK HELD.

Boston, March 27.

Dr. Carl Muck, leader of the Boston Symphony Orchestra, was lodged in the East Cambridge jail Tuesday night and will be held there until after certain information which has been forwarded to Washington by agents of the Department of Justice here has been investigated.

Dr. Muck was arrested at his home Monday night after conducting a long rehearsal and spent the night in a police station. The next morning he was taken to the Federal building and after an examination was sent to the jail to await further developments.

Manager C. A. Ellis of the Boston Symphony Orchestra was one of the few persons allowed to talk with Dr Muck. Mrs. John L. Gardner, one of Boston's prominent society women also called at the Federal building during the forenoon and left a parcel for Dr. Muck. She waved her hand gaily at him when leaving the building.

Dr. Muck, who has been the principal director of the Royal Opera in Berlin, first came to this city to lead the Symphony Orchestra in 1906 and remained here two years. He returned in 1912 and has been head of the orchestra since that time. Last November it was asserted Dr. Muck had refused to lead the orchestra in playing "The Star Spangled Banner" at Providence. Soon after the Providence incident he began the custom of leading the orchestra in playing "The Star Spangled Banner" at the Symphony concerts in this city.

For some time the citizenship of Dr Karl Muck has been a subject of discussion. It is generally believed tha while the holder of Swiss papers he i a Prussian. Dr. Muck's father, whe the former was six or eight years old went to the Canton of Zug and ob tained by purchase papers entitlin him to Swiss citizenship.

n SUN
ress: Baltimore, Md.

MUCK HAD WIRELESS STATION, IS RUMOR

Another Arrest May Follow Disclosures In Documents Of Boston Symphony Leader.

Boston, March 30.—The authorities at Washington have ordered a further investigation into Dr. Carl Muck's alleged pro-German activities, and it is again reported that another arrest will follow as the result of "leads" which have been discovered in the accused man's documents.

The question of disposing of Muck's property has not yet been settled, but there is a possibility that the Government will seize his securities as well as his $30,000 home in the Fenway.

Federal officers say that the prisoner is not entitled to contest the Government's claim that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the Government has already declared that he does.

Discussions of the case in the Back Bay today developed rumors of a wireless outfit which is said to have been operated in or from a Back Bay dwelling. Federal authorities declined to discuss this report in any way.

But at several society functions the reported wireless outfit has been and still is the subject of interesting speculation.

Another interesting fact that is creating considerable comment developed today when it became known that Ernst Schmidt, who is acting as conductor of the Boston Symphony Orchestra in Dr. Muck's place, is a registered enemy alien—a German. He registered here under the recent compulsory regulations issued by the United States Government.

ENQUIRER
ess Philadelphia, Pa.

GOVERNMENT MAY SEIZE MUCK'S BOSTON HOME

Effort Made to Connect the Musical Conductor With a Wireless Plant

Special to The Inquirer.

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EVENING SUN
ess: Baltimore, Md.

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PUBLIC LEDGER
ress Philadelphia, Pa.
MAR 31 1918

Are We at Last to Deal With Home Foes?

One can but rejoice when men known to be heart and soul with this country's foes are placed, regardless of naturalization or other quibbles, where they will do least harm. We have been pitifully slow in realizing the harm which German propagandists have caused among us, and the weakening effect that their insidious work has had upon the morale of our people. Far less injurious were the flamboyant attacks of the Von Bernstorffs, the Dernburgs, the Munsterbergs than are these burrowings, things said or written under cover of other topics that reach the ears unprepared to resist the poison of disloyalty, gatherings of disaffected men who, under cloak of other interests, get in their work of disintegration; articles calculated to create unrest with the masses and set them against the work of defense, thus indirectly affecting an already tense situation.

These are the reptilian tactics that have followed the frontal attacks of the discharged, accredited agents of the enemies of our western civilization. Under the cloak of music, Doctor Muck has traveled far and wide over this country. Under the cloak of a Swiss citizenship he doubtless has counted on his immunity. It has long been said that he used these for doubtful purposes. This remains to be proved publicly. Meantime it was well to disarm him, pending a decision.

Only once did he openly show his hand in the light of day, doubtless betrayed into revealing his true feeling by the overwhelming popularity n for him by his great talent. That mistake has focused upon him searchlights of every truly loyal izen of this country.

We have been very lenient with our o-German friends, because in the ree years of our official neutrality have become accustomed to acowledge men's right to a difference opinion and with true American lsser-faire we have not troubled ourlves much about their acts, unless om time to time brought to our otice by explosions, sinking of ships, arson and other "accidents."

We Are at War. Must Stand by Our Own

But today WE ARE AT WAR. This means that we as a nation have sent our young men—your sons and mine—to defend this country against aggressions that are threatening its very existence as an independent power on land and sea. As a nation our duty is to stand by that army composed of our sons; to stand back of it like a stone wall, upon which they may depend, and to allow not a weak point in that stone wall that may impair its solidarity. A man's value here today cannot be judged by his talents or his popularity, but by his loyalty to our army. It is a case of your right hand. If it offend it must be cut off and cast away.

It seems difficult to awaken our people—even the mothers, fathers, sisters of our boys—to the stern responsibility now weighing upon them. Singularly thoughtless are those who have remained at home and whose duty it is to see to it that "home" is kept safe for those boys whom we have sent yonder to fight our fight and to die for our rights. Yet it seems a simple, if peremptory, duty. It cannot be performed if we coquette with our—their—enemies, with those emissaries, friends and sympathizers of the powers who seek the destruction of our young army and who are endeavoring at home to break down the unity of our public opinion and to destroy such efficiency as we are able to develop among our workers and factory hands.

rom WORLD
ddress: New York City
ate APR 1 - 1918

TRY TO LINK MUCK WITH PROPAGANDA

Federal Agents Tracing His Relations With Bertling—On Trail of Secret Wireless.

(Special to The World.)

BOSTON, March 31.—Officials of the Department of Justice are trying to learn whether there was any connection in the work of German propaganda between Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and Dr. Karl Oskar Bertling, both of whom are being detained as alien enemies.

Dr. Bertling has received degrees from Harvard University and is said to have been in this country as a special agent of the German Government, coming here soon after the opening of the war.

It is said that the Government is still investigating a number of fires of mysterious origin which have occurred in this State, but whether Dr. Bertling has come under suspicion in connection with them officials refuse to say.

A new system of wireless telegraphy has been used by German agents in New England and possibly in Boston, it was learned to-day.

The system consists of indoor antennae, which, with the remainder of the apparatus, are conceoled in a secret rom in houses located in sequestered places. In this way there are no aerials for secret service operatives or others to discover, and the noise made by the powerful sending apparatus is drowned out by chopping wood, running a gasoline pumping engine or other means.

The system is believed to be the latest development in wireless communication discovered by German agents who have been working since the beginning of the war to thwart the United States Secret Service and the Intelligence Departments of the army and navy.

m TIMES
ress: New York City

GRILL DR. MUCK FOR 3 HOURS

Federal Authorities Bring Conductor from Jail for Questioning.

Special to The New York Times.

BOSTON, April 1.—Dr. Karl Muck, who had been confined in the East Cambridge jail since last Tuesday under the Enemy Alien act, was taken to the Federal Building today, where he was questioned for three hours by United States District Attorney Boynton and special agents of the United States Bureau of Investigation. Later he was returned to the jail.

C. J. Foley, representing Manager Ellis of the Boston Symphony Orchestra, reached the office of the United States Marshal and waited until Dr. Muck was through with the examination. There were a few transactions between Mr. Foley and Dr. Muck, after which the latter went into the prisoners' cage to eat his luncheon.

Upon his return from the conference at Mr. Boynton's office, Dr. Muck was nervous and seemed to have lost a great deal of the care-free appearance which he had earlier in the day. Assistant District Attorney Dewey stated tonight that there was nothing to be made public as to the conference.

WORLD
ess: New York City
APR 2 - 1

SUGGESTS TO PHILHARMONI THAT STRANSKY BE DROPPE

Letter Read to Directors, Who Tak No Action—It Referred to Conductor's Nationality.

At a meeting of the directors of the Philharmonic Society yesterday a letter from Richard Fletcher to Mrs. George L. Cheney was read suggesting that the society drop Josef Stransky as conductor and mentioning several men as possible successors. The writer referred to Mr. Stransky's nationality.

Mrs. Cheney, a director, was prompted to inquire why the letter was addressed to her and who the writer might be. No action was taken.

Felix Leiffels, Secretary of the society, later said that Mr. Stransky is a Czech, some of whom are fighting with the Allies. Mr. Stransky, he said, has been conducting under the service flag, has played at army camps and is on the square and is satisfactory.

Mrs. William Jay, who started an agitation against Dr. Muck of the Boston orchestra, resigned from the Philhafmonic board three weeks ago. Howard Taylor was elected to fill her place. Mrs. George Cheney, Richard Arnold and Henry E. Cooper were re-elected directors for five years. No President was chosen to succeed Oswald G. Villard. Richard Arnold was re-elected Vice President, Felix Leiffels, Secretary and Henry Cooper, Treasurer.

n TIMES
ress New York City
APR

STRANSKY ATTACKED AS KARL MUCK WAS

Philharmonic Conductor Defended as Pro-Ally, and Society Takes No Action on Letter.

1884

It became known yesterday, following the Philharmonic Society's annual meeting at the executive offices in Carnegie Hall, that Mrs. William Jay, who was recently active in the campaign against Dr. Karl Muck of the Boston Symphony Orchestra, had resigned from the Philharmonic directorate, and that a similar attack had now been made upon Josef Stransky, leader of the Philharmonic.

Mrs. George L. Cheney, one of two women members now on the Directors' board, presented at the meeting a letter received by her calling on the Philharmonic to follow the Boston Symphony and other orchestras in dismissing foreign conductors hitherto active in America. No action was taken on the letter, but Secretary Leifels said after the meeting that Conductor Stransky was born in Bohemia and was "proally" in the war.

Under President Wilson's proclamation regarding the Bohemians or Czecho-Slavs, some of whom are now fighting on the side of the Allies, the United States Government has not held persons of that nationality as enemy aliens, though they are Austrian subjects, Mr. Leifels said.

"Mr. Stransky," he added, "has conducted under our service flag all season; he has played in the national army camps, and has been received as the guest of American officers there. He has applied for American citizenship, and the Directors believe that his conduct has been 'on the square.'"

The Directors at yesterday's meeting announced the election of several officers for next season, and of members of the Board of Directors for five years to come. The office of President, from which Oswald Garrison Villard resigned on Jan. 4 last, was not filled at this time.

The officers re-elected were: Vice President Richard Arnold, Secretary Felix F. Leifels, and the new Treasurer Henry E. Cooper. Mr. Cooper has been acting Treasurer since the retirement of Rudolf E. F. Flinsch on Jan. 16, soon after Mr. Villard.

Mrs. Cheney, Messrs. Arnold and Cooper were re-elected for a five-year term as members of the board, numbering fifteen in all. Howard Taylor was also elected for a full term, having become a member of the board three weeks ago, on the resignation of Mrs. Jay.

Among the Philharmonic Directors, other than those elected yesterday, are Miss Anne D. Duane, and Messrs. Arthur Curtiss James, F. W. Krafft, Thomas L. Leeming, Ludwig Manoly, Robert Alfred Shaw, Nelson S. Spencer, and Clarence Mott Woolley.

TRIBUNE
s: New York City

There is no longer any controversy about the name Cocoanut Grove. Elliott, Comstock and Gest have voluntarily abandoned the name out of courtesy to the wishes of Florenz Ziegfeld, jr. The resort on top of the Century will be known as the Century Grove.

"The Dramatic Mirror," which has always dealt with the stage in an interesting manner, has changed hands, but the new management announces that it will continue to cover the drama as well as the films.

Following the arrest of Karl Muck, the conductor of the Boston Symphony Orchestra, a movement has been set on foot to eliminate all German and Austrian artists still belonging to the Metropolitan Opera Company. Unless peace should come before the opening of the next opera season, it is altogether probable that none of these artists will be allowed to remain in the company, as the feeling against their continuance is increasing.

The artists who would be affected are Artur Bodanzky, the Austrian conductor; Mme. Frieda Hempel, Mme. Margaret Matzenauer, Max Bloch, Robert Leonhardt and about eighteen members of the chorus. It is not that any of these have committed overt acts, but simply that with the growing bitterness against things German, it is considered improper to continue any enemy aliens on the roster of the opera company.

The Metropolitan last season discharged or refused to reëngage a number of its German singers. These included Mme. Johanna Gadski, Otto Goritz, Mme. Margarete Ober, Hermann Weil and Carl Braun. Mme. Ober is at present suing the opera company for breach of contract. The elimination of Austrian artists will purge the company of all alien enemies. Exceptions probably will be made of Polish or Bohemian artists. Richard Ordynsky, the stage director of the company, is an Austrian Pole, but, like all patriotic Poles, is intensely pro-Ally.

Rochester Eagle
March 27, 1918

Dr. Karl Muck is getting his just deserts. I met last evening a Boston woman who has known Muck ever since his arrival in this country and was one of his most liberal supporters as a musical leader. Until he assumed an attitude of hostility to the people of the United States and to their cause, she was his defender; but now she has only words of reprobation and contempt for a vainglorious pedant who has turned his back upon the country that adopted him when he was poverty stricken, unknown and unappreciated. When Muck arrived in Boston he is alleged to have been actually suffering from malnutrition. He was so impoverished that his wife had to do her own washing and cooking in a very small apartment. He was taken up by some music lovers in Boston and was pushed forward until he became the head of one of the most prominent orchestras in this country. He is now rich and scorns the country in which he has found this prosperity and the people who gave popular recognition to his talents! His conduct goes much further than personal ingratitude to those who helped him to the prominence he now occupies. He has been pronounced disloyal by a legal official and is under arrest. He will probably be deported, which will be very distasteful to him, according to general belief, despite a recent application of his agent for passports to leave the country.

m VARIETY,
lress: New York Cit

DR. MUCK HELD.

Boston, March 27.

Dr. Carl Muck, leader of the Boston Symphony Orchestra, was lodged in the East Cambridge jail Tuesday night and will be held there until after certain information which has been forwarded to Washington by agents of the Department of Justice here has been investigated.

Dr. Muck was arrested at his home Monday night after conducting a long rehearsal and spent the night in a police station. The next morning he was taken to the Federal building and after an examination was sent to the jail to await further developments.

Manager C. A. Ellis of the Boston Symphony Orchestra was one of the few persons allowed to talk with Dr. Muck. Mrs. John L. Gardner, one of Boston's prominent society women, also called at the Federal building during the forenoon and left a parcel for Dr. Muck. She waved her hand gaily at him when leaving the building.

Dr. Muck, who has been the principal director of the Royal Opera in Berlin, first came to this city to lead the Symphony Orchestra in 1906 and remained here two years. He returned in 1912 and has been head of the orchestra since that time. Last November it was asserted Dr. Muck had refused to lead the orchestra in playing "The Star Spangled Banner" at Providence. Soon after the Providence incident he began the custom of leading the orchestra in playing "The Star Spangled Banner" at the Symphony concerts in this city.

For some time the citizenship of Dr Karl Muck has been a subject of discussion. It is generally believed tha while the holder of Swiss papers he i a Prussian. Dr. Muck's father, whe the former was six or eight years old went to the Canton of Zug and ob tained by purchase papers entitlin him to Swiss citizenship.

n SUN
ress: Baltimore, Md.

MUCK HAD WIRELESS STATION, IS RUMOR

Another Arrest May Follow Disclosures In Documents Of Boston Symphony Leader.

Boston, March 30.—The authorities at Washington have ordered a further investigation into Dr. Carl Muck's alleged pro-German activities, and it is again reported that another arrest will follow as the result of "leads" which have been discovered in the accused man's documents.

The question of disposing of Muck's property has not yet been settled, but there is a possibility that the Government will seize his securities as well as his $30,000 home in the Fenway.

Federal officers say that the prisoner is not entitled to contest the Government's claim that he is an enemy alien, beyond submitting proof that he does not come within the limitations of the President's proclamation, and the Government has already declared that he does.

Discussions of the case in the Back Bay today developed rumors of a wireless outfit which is said to have been operated in or from a Back Bay dwelling. Federal authorities declined to discuss this report in any way.

But at several society functions the reported wireless outfit has been and still is the subject of interesting speculation.

Another interesting fact that is creating considerable comment developed today when it became known that Ernst Schmidt, who is acting as conductor of the Boston Symphony Orchestra in Dr. Muck's place, is a registered enemy alien—a German. He registered here under the recent compulsory regulations issued by the United States Government.

ENQUIRER
ess Philadelphia, Pa.

ERNMENT MAY SEIZE MUCK'S BOSTON HOME

Effort Made to Connect the Musical Conductor With a Wireless Plant

Special to The Inquirer.

BOSTON, Mass., March 29.—The authorities at Washington have ordered a further investigation in Dr. Carl Muck's alleged pro-German activities and it is again reported that another arrest will follow as the result of "leads" which have been discovered in the accused man's documents.

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EVENING SUN
ess: Baltimore, Md.

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PUBLIC LEDGER
ress Philadelphia, Pa.
MAR 31 1918

Are We at Last to Deal With Home Foes?

One can but rejoice when men known to be heart and soul with this country's foes are placed, regardless of naturalization or other quibbles, where they will do least harm. We have been pitifully slow in realizing the harm which German propagandists have caused among us, and the weakening effect that their insidious work has had upon the morale of our people. Far less injurious were the flamboyant attacks of the Von Bernstorffs, the Dernburgs, the Munsterbergs than are these burrowings, things said or written under cover of other topics that reach the ears unprepared to resist the poison of disloyalty, gatherings of disaffected men who, under cloak of other interests, get in their work of disintegration; articles calculated to create unrest with the masses and set them against the work of defense, thus indirectly affecting an already tense situation.

These are the reptilian tactics that have followed the frontal attacks of the discharged, accredited agents of the enemies of our western civilization. Under the cloak of music, Doctor Muck has traveled far and wide over this country. Under the cloak of a Swiss citizenship he doubtless has counted on his immunity. It has long been said that he used these for doubtful purposes. This remains to be proved publicly. Meantime it was well to disarm him, pending a decision.

Only once did he openly show his hand in the light of day, doubtless betrayed into revealing his true feeling by the overwhelming popularity won for him by his great talent. That one mistake has focused upon him the searchlights of every truly loyal citizen of this country.

We have been very lenient with our pro-German friends, because in the three years of our official neutrality we have become accustomed to acknowledge men's right to a difference of opinion and with true American laisser-faire we have not troubled ourselves much about their acts, unless from time to time brought to our notice by explosions, sinking of ships, arson and other "accidents."

We Are at War. Must Stand by Our Own

But today WE ARE AT WAR. This means that we as a nation have sent our young men—your sons and mine—to defend this country against aggressions that are threatening its very existence as an independent power on land and sea. As a nation our duty is to stand by that army composed of our sons; to stand back of it like a stone wall, upon which they may depend, and to allow not a weak point in that stone wall that may impair its solidarity. A man's value here today cannot be judged by his talents or his popularity, but by his loyalty to our army. It is a case of your right hand. If it offend it must be cut off and cast away.

It seems difficult to awaken our people—even the mothers, fathers, sisters of our boys—to the stern responsibility now weighing upon them. Singularly thoughtless are those who have remained at home and whose duty it is to see to it that "home" is kept safe for those boys whom we have sent yonder to fight our fight and to die for our rights. Yet it seems a simple, if peremptory, duty. It cannot be performed if we coquette with our—their—enemies, with those emissaries, friends and sympathizers of the powers who seek the destruction of our young army and who are endeavoring at home to break down the unity of our public opinion and to destroy such efficiency as we are able to develop among our workers and factory hands.

Post Apr 7, 1918

THE SYMPHONY CONCERT

THREE COMPOSERS IN ENGAGING CONTRAST

Dvorak's Music of "The New World," Charpentier's "Impressions of Italy" and Debussy's "Clouds" as the Programme Neighbored Them and as the Years Sift Them—Mr. Schmidt, His Orchestra and His Audience

THE three pieces filling the concert of the Symphony Orchestra yesterday afternoon made interesting contrast each with each—Dvoràk's one enduring symphony, "From the New World"; the first of Debussy's Nocturnes—"Clouds"—played to the memory of the composer, dead ten days ago, and Charpentier's suite, "Impressions of Italy," now reestablished after long desuetude (as President Cleveland used to say) in the active repertory of the band. An audience of the usual quality, but of rather less than the usual numbers, heard this music with every sign of a pleasure rising highest with the Bohemian's symphony, falling lowest with the Parisian's Nocturne. Especially in the upper balcony, where the seats are sold for the day, was the listening company sparse—a circumstance readily explainable by the absence of many students on spring holidays. From every quarter of the hall, however, came clear evidence of an honest encouraging cordiality toward Mr. Schmidt. He was applauded when he came to his place as conductor and when he left it; while at each pause in the symphony, the clapping waxed until at the end he was twice recalled and finally brought the orchestra to its feet.

All this was no more than just desert to leader and men, since Dvoràk's frank and animated music lay well within his power, and the orchestra spared not in songful tone, bite of rhythm and transition and bright instrumental color. At the performance of The Matthew-Passion on Tuesday, there had been occasional and ominous signs of laxity in one or two of the choirs, as though one or another in them was careless of discipline and standards. Of this indifference hardly a trace remained yesterday. However difficult to follow Mr. Schmidt's beat may be, the orchestra returned him precision, pliancy and zeal. True, the Nocturne of Debussy went appreciably less well than it might and was relatively little clapped; for the intrinsic quality of such music somewhat evades the conductor's imagination, and he missed not a little of its poetry of matter and subtlety of procedure. On the other hand, with Charpentier's suite came clear sailing, eager interest and warm applause again—the more, perhaps, because Mr. Schmidt caught well the broad speech and the clear inflections of the music and seldom halted its spirited progress by too slow a pace. As the circumstances of the day went, the audience of Friday afternoons is disposed to accept him, with reasonable content, as conductor for the remainder of the season.

Moreover, whatever the relative quality of performance with the three pieces, it did not materially lessen the agreeable contrasts that severally and collectively they afforded. Nearly twenty-five years after the first performance of Dvoràk's symphony hardly any listener cares a pin whether negro folk song contributed to the character of the music, whether the voice of it is pure Czech, or whether, as is probably the golden mean of truth, the composer here and there distilled motives and progressions from the blacks through his own Bohemian individuality. Were it not for a dutifully reminding programme-book, scarcely a hearer nowadays would remember these ancient, withered controversies. As few, probably, meditated in the pauses of the symphony on the fact that a dozen years after Dvoràk's death little of his music outside it, two or three overtures, an occasional concerto and a few chamber pieces abides in the active repertory of American concert-rooms. Yet Dvoràk had uppiled no inconsiderable amount of musical baggage during a diligent lifetime. Recalling this sifting of the years, the reflective listener might speculate upon the "chances of life" (as the actuaries say) of such a music of instinct, practice, transparent voice and readily communicable mood as Dvoràk wrote with those of so meditated, cultivated, subtle and evasive a music as that of the Debussy who in the chances of the programme neighbored him. It is possible to believe that more of the Parisian's pieces will be current in the active repertory of 1935 than of the Bohemian's in the like repertory of 1918.

For most ears, however, the progress of this "New World" symphony is sufficiently engrossing in itself. In immediate appeal and pleasure to the average listener not even Chaikovsky's "Pathetic" may now excel it. Quickly Dvoràk expands his motives, into clear-voiced, full-bodied, freely flowing melodies. They are neither too sweet nor too austere; they fall not into many fragments, lose themselves in no intricate ramifications; progress, beat, modulation, color—all are vivid; there is no mistaking the mood and that mood is usually of instant, universal appeal. At bottom Dvoràk was a common man with an inborn aptitude for music-making. As he was, so unconsciously he expressed himself, while the average ear, the average sensibilities by music make corresponding response to him. The pleasure that the usual audience takes in the "New World" symphony is no caprice of the public taste, no compulsion of the achieving composer; it is only the common human tie that binds him and his hearers together. Above many a composer of far finer abilities, of ampler and longer enduring note, Dvoràk has here written a universal music. Yet, to the imaginative and exacting connoisseur, prone to be over-superior with this symphony, it yields pleasures. Be it a Czech or a quasi-American music, from the slow movement still exhales glamor of longing, penetrating song, heard remote over vast, empty, solitary spaces, until they vibrate to the passion of this calling, calling that will not be sated or stayed. So again, the first movement, the scherzo, the finale sometimes leap and glow as with the spring of a native wildness that will not down, be it, again, of Bohemia or of America. Dvoràk to the end was primitive man, who can bound as well as muse with his music.

Probably to that average hearer Charpentier's "Impressions of Italy" are nearly as frank and communicating a music. No ear may fall into confusions over the advancing and receding serenade of the first division, miss its Italian tang; while no very sharp imagination is necessary to discover in it the amorous mood that both caresses and bites. As clear are the processional progress and the tranquil vein—shepherd's song and the rest—of the second division. The succeeding movement is as frank of even rhythm and warm song, softened into twilight memories. The ensuing music of landscape and seascape in quivering expanse is broad, rich, glowing. The finale is almost nasal with Neapolitan song, strident with Neapolitan tumult and then, of a sudden, stilled and melancholy as with the great velvety expanse of sky and water in the crescent of the bay. Most imaginations, with perhaps a jog from the programme-book, may readily provide the slight Italian background that Charpentier's suite asks. Beyond peradventure, it is easily comprehensible, immediately likable music; yet in no wise does it engross the average ear as does Dvoràk's symphony. By his very nature, the Bohemian wrote an intuitive, a quasi-inspired music, whereas the Parisian merely did a sound and capable job in these Italian memoranda in tones. Moreover, to the connoisseur, who has his pleasure in some of the finer strokes and wilder moods of Dvoràk, Charpentier in this suite no less than in his music-dramas writes a somewhat coarse-fibred and obvious music, because it is his nature so to do. Such idiosyncrasy happens to heighten the illusion of picture, character and passion in the abiding "Louise." To what degree it could vitiate the matter in hand was apparent in the nearly forgotten "Julien."

Far alike from the Dvoràk of the "New World" symphony and the Charpentier of the "Impressions of Italy" is the Debussy of "Clouds." Perhaps no fitter memorial piece could have been chosen, unless Boston had still an opera house of its own and "Pelléas and Mélisande" were to retraverse the stage; for the Nocturne is epitome of not a few characteristic traits in a composer that we of his generation like fondly to believe will in his best work endure the years and the changeful likings of the sons and the daughters of men. As we of 1918 listened yesterday to a Dvoràk and a Charpentier of the long vanished nineties so may they of 1935 hear a Debussy of the "Clouds," of "The Afternoon of a Faun," of "The Sea," "Iberia," "Gigues," with a like pleasure in which there is as little condescension to another time, another manner. The years work their will, wanton, invincible, but it is the happy illusion of us of middle age who have known and cherished Debussy's music almost from the beginnings, that they will not still it. Surely the low, penetrating, diaphanous, endlessly modulated tones of "Clouds," the softly eating rhythms, the harmonies that are as shadows upon the faint melodic line, the pale timbres, the new inflections (as they once seemed) that are as impulses of a new tonal imagination, the new articulations in strange groups, euphonies, dissonances are not a manner to become the mode to be imitated, to pass, but the self-expression of an individual spirit searching out and compassing its own characteristic idiom.

As surely in that spirit dwelt a poetic imagery releasing itself in music, finding there its characteristic speech, when out of this Nocturne, seeming so slender, still and slow, rise the vision of clouds sailing the ether, melting into it, refashioning themselves as from their own vapors, changeful ever, softly luminous, caressing the eye, soothing the heart—a vision of dream in tones as filmy and iridescent. Few relatively are the ears and the sensibilities that take their pleasure in such an idiom and such a poetry beside the many which the comparative prose and platitude of Dvoràk and Charpentier delight; but each generation, while it breeds its multitudes for them, breeds also its exceptions for a Debussy. For such as him, for such music as his, the flying years do leave a waxing residue of understanding, admiration, devotion.

H. T. P.

Transcript Apr 6, 1918

MUCK OFF FOR CAMP OGLETHORPE

Bids Farewell to Wife at Fenway Home

SWISS ASK WHY DR. MUCK WAS INTERNED

WASHINGTON, April 6.—The Swiss government, through Minister Sulzer, today inquired of the State Department the American government's reasons for the interning of Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

After making a special trip from East Cambridge jail to his home at 50 Fenway, to bid good bye to his wife and to pick up a few personal articles that he wished to take with him, Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, left last night on the Federal express, in charge of Deputy Marshal Arthur Shinners for the internment camp at Fort Oglethorpe, Ga.

TEARFUL FAREWELL

Dr. Muck had learned during the morning that he was to leave last night to remain in confinement until the war is over. And during the early afternoon he communicated with the federal officials, and expressed a wish to be allowed to go to his Back Bay home before he left for such an indefinite stay.

Officials could see no objection to the request being granted, so a taxi took the musician and a deputy marshal across the Harvard bridge to his former residence. There he was constantly under the eye of his guard. Mrs. Muck could not restrain the tears as she parted from him, but the prisoner himself bore up well.

The party consisting of Dr. Muck, Deputy Marshal Shinners and another guard, occupied a stateroom on the Federal express, and are due in Washington early this morning. They will be compelled to wait over in the capital until tonight for a train further South. It is about a 24-hour's trip from Washington to the internment camp. They should reach there tomorrow night.

Transcript Apr 6-1918

Herald April 7, 1918

DR. MUCK ON WAY TO INTERNMENT

Starts for Fort Oglethorpe Under Guard

Dr. Karl Muck, famous former leader of the Boston Symphony Orchestra, is speeding southward by train to Fort Oglethorpe, Ga., in custody of Deputy United States Marshal Arthur J. Shinners and a guard. The party left Boston at 7:30 last night, and by tomorrow night it is expected that the noted alien enemy will be formally interned for the duration of the war.

Dr. Muck was apparently in a cheerful frame of mind during his last day in Boston in spite of the fact that the grim business of war is to deprive him of his liberty until the conflict ends. The noted musician was taken to the Federal building in the afternoon and officially photographed. While at the Federal building he conferred privately with Assistant United States Attorney Judd Dewey and was permitted to talk with C. J. Foley, secretary to Manager Ellis of the Symphony Orchestra. Mr. Ellis was in the building at the time, but did not visit Dr. Muck in the office of the marshal.

The former leader was later taken back to the East Cambridge jail by Deputy Marshal Shinners after bidding officials in the office of Marshal Mitchell good by. He expressed his delight over the manner in which he has been treated since he was arrested two weeks ago. He was made as comfortable as possible at the jail, and is likely to be provided with many comforts by friends while at Fort Oglethorpe.

American Apr 7, 1918

SWISS QUERY ON MUCK INTERNMENT

Minister Sulzer Puts Government's Question Before State Department

Washington, April 6.—The Swiss government, through Minister Sulzer, today inquired of the State Department the American government's reasons for the interning of Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

Dr. Muck, formerly leader of the Boston Symphony Orchestra, is classed as an alien enemy. He was arrested in Boston, two weeks ago.

Dr. Muck bases his claim to Swiss citizenship on the fact that when he was eight years of age his father, who was a native of Bavaria and a subject of the Kingdom, obtained naturalization papers in the Canton of Zug, Switzerland. The Department of Justice claims that he made no profession of Swiss citizenship, however, until recently.

Muck Taken South For Internment

Dr. Karl Muck, famed leader of the Boston Symphony Orchestra, bid this city good-by at 7:30 o'clock last night when he boarded the Federal Express to begin the first stage of his journey to Fort Oglethorpe, Ga., where he will be interned as an alien enemy for the duration of the war.

Although he said little in connection with his departure from Boston, which had on so many occasions paid him homage for his brilliant work in the musical field, Dr. Muck said to a near friend that he was resigned to the inevitable and would make the most of his enforced confinement at the Southern fort.

Accompanying Dr. Muck on the train for a part of the trip was Charles A. Ellis, manager of the Symphony Orchestra. The only other member of the party was United States Deputy Marshal Arthur Shinners, in whose charge Muck will remain until he has been officially turned over to the government authorities in the South.

WIFE WEEPS AT PARTING.

The conductor's parting with his wife at East Cambridge was marked by a sad note. She appeared at the jail with her husband's breakfast, as she had been doing since his confinement there.

Later a taxi-cab drew up to the door and they bade each other an affectionate farewell. Tears dimmed both their eyes as they stood saying the few last words before he was whisked away to the Federal building.

Mrs. Muck followed her husband to the door and there, tears in her eyes, she watched the machine until it was out of sight, blowing kisses at him and waving a handkerchief.

FINGERPRINTS TAKEN.

Before leaving the jail his fingerprints were taken. On the way to the Federal building a stop was made to take his photograph for the authorities.

Later he was taken to his home, where he was busy with many details in connection with cleaning up his business affairs. He also packed clothing for the Southern rip.

One of the distinguished visitors during the afternoon was Mrs. "Jack" Gardner, who expressed her deep sympathy over his departure.

A great part of the morning was occupied by Dr. Muck in adjusting unfinished business and making plans for matters which had been unattended since his arrest.

DR. MUCK TO BE INTERNED

Transcript - 4/6

Former Leader of the Boston Symphony Orchestra Going to Fort Oglethorpe

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Herald Apr 7, 1918

Serenade.....Beethoven
Vivace.....Haydn-Auer
Chaconne.....Vitali

PENSION FUND

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Globe April 7, 1918

Boston Symphony Orchestra

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The Symphony will be one in C major, by Littersdorf, the one-time rival of Mozart. Another work that has not been heard for many years at the Symphony concerts is Grieg's Suite for strings, "In Holberg's Time." The final number will be Smetana's Symphonic Poem, "The Moldau." Mr Schmidt will conduct.

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Post Apr 7, 1918

THE SYMPHONY CONCERT

THREE COMPOSERS IN ENGAGING CONTRAST

Dvorak's Music of "The New World," Charpentier's "Impressions of Italy" and Debussy's "Clouds" as the Programme Neighbored Them and as the Years Sift Them—Mr. Schmidt, His Orchestra and His Audience

THE three pieces filling the concert of the Symphony Orchestra yesterday afternoon made interesting contrast each with each—Dvoràk's one enduring symphony, "From the New World"; the first of Debussy's Nocturnes—"Clouds"—played to the memory of the composer, dead ten days ago, and Charpentier's suite, "Impressions of Italy," now reëstablished after long desuetude (as President Cleveland used to say) in the active repertory of the band. An audience of the usual quality, but of rather less than the usual numbers, heard this music with every sign of a pleasure rising highest with the Bohemian's symphony, falling lowest with the Parisian's Nocturne. Especially in the upper balcony, where the seats are sold for the day, was the listening company sparse—a circumstance readily explainable by the absence of many students on spring holidays. From every quarter of the hall, however, came clear evidence of an honest encouraging cordiality toward Mr. Schmidt. He was applauded when he came to his place as conductor and when he left it; while at each pause in the symphony, the clapping waxed until at the end he was twice recalled and finally brought the orchestra to its feet.

All this was no more than just desert to leader and men, since Dvoràk's frank and animated music lay well within his power, and the orchestra spared not in songful tone, bite of rhythm and transition and bright instrumental color. At the performance of The Matthew-Passion on Tuesday, there had been occasional and ominous signs of laxity in one or two of the choirs, as though one or another in them was careless of discipline and standards. Of this indifference hardly a trace remained yesterday. However difficult to follow Mr. Schmidt's beat may be, the orchestra returned him precision, pliancy and zeal. True, the Nocturne of Debussy went appreciably less well than it might and was relatively little clapped; for the intrinsic quality of such music somewhat evades the conductor's imagination, and he missed not a little of its poetry of matter and subtlety of procedure. On the other hand, with Charpentier's suite came clear sailing, eager interest and warm applause again—the more, perhaps, because Mr. Schmidt caught well the broad speech and the clear inflections of the music and seldom halted its spirited progress by too slow a pace. As the circumstances of the day went, the audience of Friday afternoons is disposed to accept him, with reasonable content, as conductor for the remainder of the season.

Moreover, whatever the relative quality of performance with the three pieces, it did not materially lessen the agreeable contrasts that severally and collectively they afforded. Nearly twenty-five years after the first performance of Dvoràk's symphony hardly any listener cares a pin whether negro folk song contributed to the character of the music, whether the voice of it is pure Czech, or whether, as is probably the golden mean of truth, the composer here and there distilled motives and progressions from the blacks through his own Bohemian individuality. Were it not for a dutifully reminding programme-book, scarcely a hearer nowadays would remember these ancient, withered controversies. As few, probably, meditated in the pauses of the symphony on the fact that a dozen years after Dvoràk's death little of his music outside it, two or three overtures, an occasional concerto and a few chamber pieces abides in the active repertory of American concert-rooms. Yet Dvoràk had uppiled no inconsiderable amount of musical baggage during a diligent lifetime. Recalling this sifting of the years, the reflective listener might speculate upon the "chances of life" (as the actuaries say) of such a music of instinct, practice, transparent voice and readily communicable mood as Dvoràk wrote with those of so mediated, cultivated, subtle and evasive a music as that of the Debussy who in the chances of the programme neighbored him. It is possible to believe that more of the Parisian's pieces will be current in the active repertory of 1935 than of the Bohemian's in the like repertory of 1918.

For most ears, however, the progress of this "New World" symphony is sufficiently engrossing in itself. In immediate appeal and pleasure to the average listener not even Chaikovsky's "Pathetic" may now excel it. Quickly Dvoràk expands his motives, into clear-voiced, full-bodied, freely flowing melodies. They are neither too sweet nor too austere; they fall not into many fragments, lose themselves in no intricate ramifications; progress, beat, modulation, color—all are vivid; there is no mistaking the mood and that mood is usually of instant, universal appeal. At bottom Dvoràk was a common man with an inborn aptitude for music-making. As he was, so unconsciously he expressed himself, while the average ear, the average sensibilities to music make corresponding response to him. The pleasure that the usual audience takes in the "New World" symphony is no caprice of the public taste, no compulsion of the achieving composer; it is only the common human tie that binds him and his hearers together. Above many a composer of far finer abilities, of ampler and longer enduring note, Dvoràk has here written a universal music. Yet, to the imaginative and exacting connoisseur, prone to be over-superior with this symphony, it yields pleasures. Be it a Czech or a quasi-American music, from the slow movement still exhales glamor of longing, penetrating song, heard remote over vast, empty, solitary spaces, until they vibrate to the passion of this calling, calling that will not be sated or stayed. So again, the first movement, the scherzo, the finale sometimes leap and glow as with the spring of a native wildness that will not down, be it, again, of Bohemia or of America. Dvoràk to the end was primitive man, who can bound as well as muse with his music.

Probably to that average hearer Charpentier's "Impressions of Italy" are nearly as frank and communicating a music. No ear may fail into confusions over the advancing and receding serenade of the first division, miss its Italian tang; while no very sharp imagination is necessary to discover in it the amorous mood that both caresses and bites. As clear are the processional progress and the tranquil vein—shepherd's song and the rest—of the second division. The succeeding movement is as frank of even rhythm and warm song, softened into twilight memories. The ensuing music of landscape and seascape in quivering expanse is broad, rich, glowing. The finale is almost nasal with Neapolitan song, strident with Neapolitan tumult and then, of a sudden, stilled and melancholy as with the great velvety expanse of sky and water in the crescent of the bay. Most imaginations, with perhaps a jog from the programme-book, may readily provide the slight Italian background that Charpentier's suite asks. Beyond peradventure, it is easily comprehensible, immediately likable music; yet in no wise does it engross the average ear as does Dvoràk's symphony. By his very nature, the Bohemian wrote an intuitive, a quasi-inspired music, whereas the Parisian merely did a sound and capable job in these Italian memoranda in tones. Moreover, to the connoisseur, who has his pleasure in some of the finer strokes and wilder moods of Dvoràk, Charpentier in this suite no less than in his music-dramas writes a somewhat coarse-fibred and obvious music, because it is his nature so to do. Such idiosyncrasy happens to heighten the illusion of picture, character and passion in the abiding "Louise." To what degree it could vitiate the matter in hand was apparent in the nearly forgotten "Julien."

Far alike from the Dvoràk of the "New World" symphony and the Charpentier of the "Impressions of Italy" is the Debussy of "Clouds." Perhaps no fitter memorial piece could have been chosen, unless Boston had still an opera house of its own and "Pelléas and Mélisande" were to retraverse the stage; for the Nocturne is epitome of not a few characteristic traits in a composer that we of his generation like fondly to believe will in his best work endure the years and the changeful likings of the sons and the daughters of men. As we of 1918 listened yesterday to a Dvoràk and a Charpentier of the long vanished nineties so may they of 1935 hear a Debussy of the "Clouds," of "The Afternoon of a Faun," of "The Sea," "Iberia," "Gigues," with a like pleasure in which there is as little condescension to another time, another manner. The years work their will, wanton, invincible, but it is the happy illusion of us of middle age who have known and cherished Debussy's music almost from the beginnings, that they will not still it. Surely the low, penetrating, diaphanous, endlessly modulated tones of "Clouds," the softly eating rhythms, the harmonies that are as shadows upon the faint melodic line, the pale timbres, the new inflections (as they once seemed) that are as impulses of a new tonal imagination, the new articulations in strange groups, euphenies, dissonances are not a manner to become the mode to be imitated, to pass, but the self-expression of an individual spirit searching out and compassing its own characteristic idiom.

As surely in that spirit dwelt a poetic imagery releasing itself in music, finding there its characteristic speech, when out of this Nocturne, seeming so slender, still and slow, rise the vision of clouds sailing the ether, melting into it, refashioning themselves as from their own vapors, changeful ever, softly luminous, caressing the eye, soothing the heart—a vision of dream in tones as filmy and iridescent. Few relatively are the ears and the sensibilities that take their pleasure in such an idiom and such a poetry beside the many which the comparative prose and platitude of Dvoràk and Charpentier delight; but each generation, while it breeds its multitudes for them, breeds also its exceptions for a Debussy. For such as him, for such music as his, the flying years do leave a waxing residue of understanding, admiration, devotion.

H. T. P.

Transcript Apr 6, 1918

MUCK OFF FOR CAMP OGLETHORPE

Bids Farewell to Wife at Fenway Home

SWISS ASK WHY DR. MUCK WAS INTERNED

WASHINGTON, April 6.—The Swiss government, through Minister Sulzer, today inquired of the State Department the American government's reasons for the interning of Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

After making a special trip from East Cambridge jail to his home at 50 Fenway, to bid good bye to his wife and to pick up a few personal articles that he wished to take with him, Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, left last night on the Federal express, in charge of Deputy Marshal Arthur Shinners for the internment camp at Fort Oglethorpe, Ga.

TEARFUL FAREWELL

Dr. Muck had learned during the morning that he was to leave last night to remain in confinement until the war is over. And during the early afternoon he communicated with the federal officials, and expressed a wish to be allowed to go to his Back Bay home before he left for such an indefinite stay.

Officials could see no objection to the request being granted, so a taxi took the musician and a deputy marshal across the Harvard bridge to his former residence. There he was constantly under the eye of his guard. Mrs. Muck could not restrain the tears as she parted from him, but the prisoner himself bore up well.

The party consisting of Dr. Muck, Deputy Marshal Shinners and another guard, occupied a stateroom on the Federal express, and are due in Washington early this morning. They will be compelled to wait over in the capital until tonight for a train further South. It is about a 24-hour's trip from Washington to the internment camp. They should reach there tomorrow night.

Transcript Apr 6-1918

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Herald Apr 7, 1918

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Vivace.....Haydn-Auer
Chaconne.....Vitali

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Final arrangements have been made for the concert to be given in Symphony Hall Sunday afternoon, April 14, in aid of the pension fund of the Symphony orchestra. Every effort is being exerted to make it one of the most interesting concerts of the season. For soloists there will be Sophie Braslau, contralto of the Metropolitan Opera company, and Ossip Gabrilowitsch was delighted with the idea of playing at this concert, and it was suggested that he play the two pieces with which he had great success with the orchestra three years ago, Mozart's concerto for piano in D-minor, and Weber's concert piece for piano and orchestra. Miss Braslau's selections have not yet been received. The full program will be published within a day or two. The orchestral program will probably include the "Nut-Cracker" suite of Tschaikowsky, and the Danse Macabre of Saint-Saens. Mr. Schmidt will conduct.

Herald April 7, 1918

DR. MUCK ON WAY TO INTERNMENT

Starts for Fort Oglethorpe Under Guard

Dr. Karl Muck, famous former leader of the Boston Symphony Orchestra, is speeding southward by train to Fort Oglethorpe, Ga., in custody of Deputy United States Marshal Arthur J. Shinners and a guard. The party left Boston at 7:30 last night, and by tomorrow night it is expected that the noted alien enemy will be formally interned for the duration of the war.

Dr. Muck was apparently in a cheerful frame of mind during his last day in Boston in spite of the fact that the grim business of war is to deprive him of his liberty until the conflict ends. The noted musician was taken to the Federal building in the afternoon and officially photographed. While at the Federal building he conferred privately with Assistant United States Attorney Judd Dewey and was permitted to talk with C. J. Foley, secretary to Manager Ellis of the Symphony Orchestra. Mr. Ellis was in the building at the time, but did not visit Dr. Muck in the office of the marshal.

The former leader was later taken back to the East Cambridge jail by Deputy Marshal Shinners after bidding officials in the office of Marshal Mitchell good-by. He expressed his delight over the manner in which he has been treated since he was arrested two weeks ago. He was made as comfortable as possible at the jail, and is likely to be provided with many comforts by friends while at Fort Oglethorpe.

Globe April 7, 1918

Boston Symphony Orchestra

The brilliant Brazilian pianist, Guiomar Novaes, will be soloist at the Symphony concerts next Friday afternoon and Saturday evening. Miss Novaes earlier in the season played with the orchestra in Cambridge with much success, but this will be her first appearance with the orchestra in Boston. She will play Chopin's Second Concerto, that in F minor.

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American Apr 7, 1918

SWISS QUERY ON MUCK INTERNMENT

Minister Sulzer Puts Government's Question Before State Department

Washington, April 6.—The Swiss government, through Minister Sulzer, today inquired of the State Department the American government's reasons for the interning of Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

Dr. Muck, formerly leader of the Boston Symphony Orchestra, is classed as an alien enemy. He was arrested in Boston, two weeks ago.

Dr. Muck bases his claim to Swiss citizenship on the fact that when he was eight years of age his father, who was a native of Bavaria and a subject of the Kingdom, obtained naturalization papers in the Canton of Zug, Switzerland. The Department of Justice claims that he made no profession of Swiss citizenship, however, until recently.

Muck Taken South For Internment

Dr. Karl Muck, famed leader of the Boston Symphony Orchestra, bid this city good-by at 7:30 o'clock last night when he boarded the Federal Express to begin the first stage of his journey to Fort Oglethorpe, Ga., where he will be interned as an alien enemy for the duration of the war.

Although he said little in connection with his departure from Boston, which had on so many occasions paid him homage for his brilliant work in the musical field, Dr. Muck said to a near friend that he was resigned to the inevitable and would make the most of his enforced confinement at the Southern fort.

Accompanying Dr. Muck on the train for a part of the trip was Charles A. Ellis, manager of the Symphony Orchestra. The only other member of the party was United States Deputy Marshal Arthur Shinners, in whose charge Muck will remain until he has been officially turned over to the government authorities in the South.

WIFE WEEPS AT PARTING.

The conductor's parting with his wife at East Cambridge was marked by a sad note. She appeared at the jail with her husband's breakfast, as she had been doing since his confinement there.

Later a taxi-cab drew up to the door and they bade each other an affectionate farewell. Tears dimmed both their eyes as they stood saying the few last words before he was whisked away to the Federal building.

Mrs. Muck followed her husband to the door and there, tears in her eyes, she watched the machine until it was out of sight, blowing kisses at him and waving a handkerchief.

FINGERPRINTS TAKEN.

Before leaving the jail his fingerprints were taken. On the way to the Federal building a stop was made to take his photograph for the authorities.

Later he was taken to his home, where he was busy with many details in connection with cleaning up his business affairs. He also packed clothing for the Southern trip.

One of the distinguished visitors during the afternoon was Mrs. "Jack" Gardner, who expressed her deep sympathy over his departure.

A great part of the morning was occupied by Dr. Muck in adjusting unfinished business and making plans for matters which had been unattended since his arrest.

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Boston Post Apr 7, 1918

Transcript Apr 7, 1918

New Symphony Leader?

Rachmaninoff Escapes From Russia—Rebirth of French Musical Art—Concerts

The news that the Russian composer, Sergei Rachmaninoff, has barely escaped from Russia with his life, and is coming to America, is not only very good news to those interested in music, but news which might be of particular interest to Boston. When Mr. Rachmaninoff toured America in 1909, and led the Boston Symphony Orchestra in the first performance of his symphonic poem, "The Isle of the Dead," both music and conductor made a deep impression. And there will be need of a new conductor of the highest reputation for the Boston Symphony Orchestra next season.

That conductor will not be a German, and, aside from the situation created by the war, it is high time he were not. German conductors have led the Boston Symphony from 1883 onward, with the single exception of Arthur Nikisch, a Hungarian. To one German, Mr. Gericke, is due the eternal credit of making the Boston Symphony what it is today. Other Germans who did musical work of importance and interest within recent memory were Messrs. Fiedler and Muck. But it must also be realized that the German leaders, inevitably, have superimposed their own musical traditions on our band as other Germans did on most of the orchestras of the United States. To them is due in a considerable extent the grip which German tradition has made on music in this country ever since its musical life was fairly established. Musically, speaking, we talked German, and unfortunately many of us imbibed unconsciously the provincial intolerance and lack of appreciation of the qualities of any products but their own, which is characteristic of the German in all fields of thought and production. It has been not because of but in spite of German musicians in this country that we have broadened our appreciation of music so that we require of them and of our ourselves a knowledge of French, Italian, Bohemian, Scandinavian and other schools of composition.

Even so, much of the music of these other peoples has been misrepresented in interpretation. Even Dr. Muck, an uncommonly sensitive and catholic interpreter for a German, was far from grasping in an intimate and sympathetic manner the subtleties of a Franck or a Debussy. What is more astonishing, he did not even hesitate to "doctor" the scores of the latter master of orchestration, whose art and whose sense of tonal balance were at least as fine and worthy of respect as his own. And while such procedure was doubtless of great help to composers of the Boehe and Bischoff persuasion, it did not materially add to the charm and the finesse of the music of Debussy.

A change from the German to another school will be a new and valuable experience for the Symphony audiences as well as the orchestra. Suppose a Frenchman were engaged, and suppose he was as chauvinistic in his choice of music as a German and as undiluted an exponent of French traditions as his predecessors were of the Teutonic. Even so, he would bring a broadening and artistic experience to us all. We would see music itself from a different angle, and we would see farther in certain directions than we have ever seen before.

Whomever the appointment goes to, it is likely to prove artistically profitable. As we said in this place last week, there are a number of distinguished leaders available. There are men not only in America today who could direct the orchestra brilliantly, but there are conductors in allied countries whose appearance would be welcomed and enjoyed here. And now, from Russia, comes Mr. Rachmaninoff.

In a brief summary in a former study, says Jean Hure in the Musical Quarterly, I hinted at the progressive impoverishment, not of the French musical genius, but of its external manifestations, under various foreign influences during more than half of the 19th century. In perfect sincerity. many musicians and writers about music consider these influences as beneficent. French opera seems to them to have been regenerated by the Italian school and by the lucubrations, so well received in France, of the Germanic-Franco-Italian Giacomo Meyerbeer. Besides, people have wanted to "construct" fugues and symphonies after the style of Bach and Beethoven; so they killed the admirable art of the fugue by creating the school-fugue. And they brought symphonic art to its death agony by teaching the realization of the Franco-Beethoven idea of the sonata, like a horrible mixture of healthy German beer with some light but strong French wine. Vocal art, so brilliant among the Italians, so sober and so perfect in truly French works, was abandoned for Wagnerian clumsiness; chromaticism, feverish and bristling, took the place of our pure and suave "diatonicism"; either disorder or tedious symmetry, whichever chanced, pervaded the phases of an art which in former days boasted of being at once well-balanced and imaginative. In all these ways was brought about the death of the French genius—but only the apparent death.

As I have said before, our historians first brought about the rebirth of French art by their documentary studies; the public all the while in revolt, had persisted in admiring it. Then there arose a few geniuses, some a little Germanized, some tinged with Italianism, a few purely French. Their names are well known; they are justly famous.

At last, under a new and unexpected influence, the musical art of France is finding again most of the qualities of the race, which it should never have abandoned. A whole new school has been born and is growing up. Its works are composed of sweetness, of a soberly emotional charm, of discreet and contained form, of elegance without triviality. In a style quite different and wholly original, there has been a natural return to the qualities of the Couperins, of Rameau and of Charles Gounod. Even mediocre musicians and melody borrowed from antique modes, chords hitherto not used, free rhythms, varied and delicate timbres.

French musical art was born again. That it was born again is beyond all question, but it was reborn in a delicious and elegant disorder; or else it produced works full of unity, but monotonous, where variety was entirely lacking—or where lack of variety was a fault—works in a so-called "restrained" style, where the musical vocabulary, though indubitably original and ingenious, was slight.

Creators of rare and distinguished beauty vied with one another in these delicate compositions. But the most precious of the ancient qualities were either ignored or forgotten. First, the fault which appears most strikingly in these contemporary productions is the non-continuity in the contour, especially in the musical idea in general. Let me explain my point. In most works of the present day, there is found—above a harmonic murmuring the purpose of which is, according to the current expression, to create an atmosphere—a little motif of one or two measures repeated twice; then the waves of the harmony, exquisite and enchanting, persist, and another motif floats to the surface, and then another, and so on to the end of the work. . . .; these motifs bear to one another no relation either rhythmical or harmonic or melodic or tonal or expressive. . . .often the very intervals of the motifs themselves lack these very necessary relationships: the ear is repeatedly surprised and almost always shocked, by unforeseen obstacles, which in the long run fatigue the hearer. This mass of jewels, often very precious, does not form a single object—a work of art—but a strange mass "which has no name in any tongue." It doesn't "hang together," to use an accurate popular expression. There is incoherence—organized incoherence you may call it if you like, but incontestible incoherence.

This absence of harmony—I use the word in its antique sense—has numerous consequences. First, it produces a disconcerting quality which fatigues and enervates the hearer, which causes a sort of anguish and unrest even in the midst of pleasure and of which the hearer soon tires. This succession of sentiments, though lively and agreeable ones, when they are entirely disconnected, give the hearer with musical taste a constant sense of deception. It is a curious fact that in such music the unity and variety necessary to every esthetic work can be found, but the unity is neutralized by the incoherence of the varied elements which are superimposed. Further, whatever seduction these works may have is ephemeral—the ear is quickly wearied with them. As St. Augustine well said, "The sensation passes, the feeling of harmonious proportions abides."

Such, in brief, is the present state of contemporary musical art in France—or rather such is the music which, triumphant yesterday, seems today a little out of date, almost forgotten, despite its seductive qualities.

A younger school seems to be announcing itself, resplendent. It has furnished so far only attempts, but these efforts give promise of a fine future. It is not without interest to endeavor to sketch this new art, which is still stammering, but which tomorrow will perhaps be more magnificent than any other. Above all, the new art will carefully avoid the neglect of any of the marvellous elements in the musical art of preceding times. We can learn what these elements are by a profound study of the masters, romantic and classic, of the musicians of the Renaissance, of the ecclesiastical modes of the middle ages, of the modes of Greece, of the East and the Far East, and of the popular songs of all countries.

Does this mean that the works of the future will be imitations of the music of former days? Not at all. External means, musical material, will be widely used, but the works will not be copies. The modern artist will assimilate ancient methods; he will use them according to his own taste and his own temperament, and he will renew them. As was said of La Fontaine, "In taking everything he imitated nothing." The modern musician will regenerate the art of counterpoint, of canons, of the fugue; he will give the sonata a new form, more closely one, more logical, more concise, more perfect in beauty than the symphonic form of older days, ingenious but conventional as that is. He will cultivate the art of writing for voices and will bring to perfection again the refined art of instrumental composition. He will invent harmonic and melodic combinations—chords, progressions of chords, tonalities never heard before, undiscovered disposition of timbres. His work will be essentially new; it will have above all that harmony of proportions without which nothing can endure.

It will be modern. This is an important point. It is wrong to call all new music modern music. Modern music is that which corresponds to our modern mentality. Now, what actually is our modern mentality? It is a mentality which seeks every day in every field, more conciseness, more logic, more clearness. Proof of this may be found in all our social and economic organization, in our taste for the comfortable, our hatred for inconvenience and boredom, our love for agreeable sensations, our aspiration after serenity. The art of tomorrow will be an art of quiet and, as I have often said, quiet is the most esthetic of passions. The art of tomorrow will be, like the science of today, made up of logic, of deduction, of simplicity in the midst of the greatest complexity.

It will tolerate no useless element, no manifestation the expression of which could be more simple. It will detest fatiguing prolixities, tediousness, redundancy, sterile agitation, everything which can shock our sensorial eagerness and the logic which we wish to apply to that eagerness or the fancy which pleases us in that application. Like existing science, it will be bold and free, eager to dart in full flight over the highest summits, with a facility the greater because of the more perfect technical surety and esthetic logic of the artists. It will be an art of perfect realization of ideals, an art of wider scope, an art disdainful of all prejudice.

The artists of tomorrow, the musician especially, will have to guard against one danger. Composed of so many differing elements, the music of the future may easily be lacking in sobriety and in unity if, forewarned, the musician does not take especial care to fuse and weld closely together his divers parts; he must not be content to classify them in disorder or even to arrange them in a logical order, as has been done too often in very recent times, with the result that in one work elements borrowed from various styles followed one another instead of mingling in one whole.

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American Apr 7, 1918

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Herald Apr 4, 1918

As the World Wags

By PHILIP HALE.

We have received the following letter from Mr. E. Ondricek of Boston:

"Would it not interest your readers to know that Rachmaninoff's (the famous Russian composer) coming is practically assured through the co-operation of his friends here and in New York, who had become acquainted with the facts concerning his destitute condition brought about by the chaotic condition of his country, and had learned that he had barely escaped with his life to Stockholm? Would it not be an honor to receive him here in Boston as a possible leader of our orchestra? Would his coming not insure the further continuance of that institution and his leadership uphold its high standards of efficiency, add new inspiration, and probably change the stereotyped programs of the Symphony concerts of past years?"

Boston Post Apr 7, 1918

Transcript Apr 7, 1918

New Symphony Leader?

Rachmaninoff Escapes From Russia—Rebirth of French Musical Art—Concerts

The news that the Russian composer, Sergei Rachmaninoff, has barely escaped from Russia with his life, and is coming to America, is not only very good news to those interested in music, but news which might be of particular interest to Boston. When Mr. Rachmaninoff toured America in 1909, and led the Boston Symphony Orchestra in the first performance of his symphonic poem, "The Isle of the Dead," both music and conductor made a deep impression. And there will be need of a new conductor of the highest reputation for the Boston Symphony Orchestra next season.

That conductor will not be a German, and, aside from the situation created by the war, it is high time he were not. German conductors have led the Boston Symphony from 1883 onward, with the single exception of Arthur Nikisch, a Hungarian. To one German, Mr. Gericke, is due the eternal credit of making the Boston Symphony what it is today. Other Germans who did musical work of importance and interest within recent memory were Messrs. Fiedler and Muck. But it must also be realized that the German leaders, inevitably, have superimposed their own musical traditions on our band as other Germans did on most of the orchestras of the United States. To them is due in a considerable extent the grip which German tradition has made on music in this country ever since its musical life was fairly established. Musically, speaking, we talked German, and unfortunately many of us imbibed unconsciously the provincial intolerance and lack of appreciation of the qualities of any products but their own, which is characteristic of the German in all fields of thought and production. It has been not because of but in spite of German musicians in this country that we have broadened our appreciation of music so that we require of them and of our ourselves a knowledge of French, Italian, Bohemian, Scandinavian and other schools of composition.

Even so, much of the music of these other peoples has been misrepresented in interpretation. Even Dr. Muck, an uncommonly sensitive and catholic interpreter for a German, was far from grasping in an intimate and sympathetic manner the subtleties of a Franck or a Debussy. What is more astonishing, he did not even hesitate to "doctor" the scores of the latter master of orchestration, whose art and whose sense of tonal balance were at least as fine and worthy of respect as his own. And while such procedure was doubtless of great help to composers of the Boehe and Bischoff persuasion, it did not materially add to the charm and the finesse of the music of Debussy.

A change from the German to another school will be a new and valuable experience for the Symphony audiences as well as the orchestra. Suppose a Frenchman were engaged, and suppose he was as chauvinistic in his choice of music as a German and as undiluted an exponent of French traditions as his predecessors were of the Teutonic. Even so, he would bring a broadening and artistic experience to us all. We would see music itself from a different angle, and we would see farther in certain directions than we have ever seen before.

Whomever the appointment goes to, it is likely to prove artistically profitable. As we said in this place last week, there are a number of distinguished leaders available. There are men not only in America today who could direct the orchestra brilliantly, but there are conductors in allied countries whose appearance would be welcomed and enjoyed here. And now, from Russia, comes Mr. Rachmaninoff.

In a brief summary in a former study, says Jean Hure in the Musical Quarterly, I hinted at the progressive impoverishment, not of the French musical genius, but of its external manifestations, under various foreign influences during more than half of the 19th century. In perfect sincerity, many musicians and writers about music consider these influences as beneficent. French opera seems to them to have been regenerated by the Italian school and by the lucubrations, so well received in France, of the Germanic-Franco-Italian Giacomo Meyerbeer. Besides, people have wanted to "construct" fugues and symphonies after the style of Bach and Beethoven; so they killed the admirable art of the fugue by creating the school-fugue. And they brought symphonic art to its death agony by teaching the realization of the Franco-Beethoven idea of the sonata, like a horrible mixture of healthy German beer with some light but strong French wine. Vocal art, so brilliant among the Italians, so sober and so perfect in truly French works, was abandoned for Wagnerian clumsiness; chromaticism, feverish and bristling, took the place of our pure and suave "diatonicism"; either disorder or tedious symmetry, whichever chanced, pervaded the phases of an art which in former days boasted of being at once well-balanced and imaginative. In all these ways was brought about the death of the French genius—but only the apparent death.

As I have said before, our historians first brought about the rebirth of French art by their documentary studies: the public all the while in revolt, had persisted in admiring it. Then there arose a few geniuses, some a little Germanized, some tinged with Italianism, a few purely French. Their names are well known; they are justly famous.

At last, under a new and unexpected influence, the musical art of France is finding again most of the qualities of the race, which it should never have abandoned. A whole new school has been born and is growing up. Its works are composed of sweetness, of a soberly emotional charm, of discreet and contained form, of elegance without triviality. In a style quite different and wholly original, there has been a natural return to the qualities of the Couperins, of Rameau and of Charles Gounod. Even mediocre musicians and melody borrowed from antique modes, chords hitherto not used, free rhythms, varied and delicate timbres.

French musical art was born again. That it was born again is beyond all question, but it was reborn in a delicious and elegant disorder; or else it produced works full of unity, but monotonous, where variety was entirely lacking—or where lack of variety was a fault—works in a so-called "restrained" style, where the musical vocabulary, though indubitably original and ingenious, was slight.

Creators of rare and distinguished beauty vied with one another in these delicate compositions. But the most precious of the ancient qualities were either ignored or forgotten. First, the fault which appears most strikingly in these contemporary productions is the non-continuity in the contour, especially in the musical idea in general. Let me explain my point. In most works of the present day, there is found—above a harmonic murmuring the purpose of which is, according to the current expression, to create an atmosphere—a little motif of one or two measures repeated twice; then the waves of the harmony, exquisite and enchanting, persist, and another motif floats to the surface, and then another, and so on to the end of the work. . . .; these motifs bear to one another no relation either rhythmical or harmonic or melodic or tonal or expressive. . . .often the very intervals of the motifs themselves lack these very necessary relationships: the ear is repeatedly surprised and almost always shocked, by unforeseen obstacles, which in the long run fatigue the hearer. This mass of jewels, often very precious, does not form a single object—a work of art—but a strange mass "which has no name in any tongue." It doesn't "hang together," to use an accurate popular expression. There is incoherence—organized incoherence you may call it if you like, but incontestible incoherence.

This absence of harmony—I use the word in its antique sense—has numerous consequences. First, it produces a disconcerting quality which fatigues and enervates the hearer, which causes a sort of anguish and unrest even in the midst of pleasure and of which the hearer soon tires. This succession of sentiments, though lively and agreeable ones, when they are entirely disconnected, give the hearer with musical taste a constant sense of deception. It is a curious fact that in such music the unity and variety necessary to every esthetic work can be found, but the unity is neutralized by the incoherence of the varied elements which are superimposed. Further, whatever seduction these works may have is ephemeral—the ear is quickly wearied with them. As St. Augustine well said, "The sensation passes, the feeling of harmonious proportions abides."

Such, in brief, is the present state of contemporary musical art in France—or rather such is the music which, triumphant yesterday, seems today a little out of date, almost forgotten, despite its seductive qualities.

A younger school seems to be announcing itself, resplendent. It has furnished so far only attempts, but these efforts give promise of a fine future. It is not without interest to endeavor to sketch this new art, which is still stammering, but which tomorrow will perhaps be more magnificent than any other. Above all, the new art will carefully avoid the neglect of any of the marvellous elements in the musical art of preceding times. We can learn what these elements are by a profound study of the masters, romantic and classic, of the musicians of the Renaissance, of the ecclesiastical modes of the middle ages, of the modes of Greece, of the East and the Far East, and of the popular songs of all countries.

Does this mean that the works of the future will be imitations of the music of former days? Not at all. External means, musical material, will be widely used, but the works will not be copies. The modern artist will assimilate ancient methods; he will use them according to his own taste and his own temperament, and he will renew them. As was said of La Fontaine, "In taking everything he imitated nothing." The modern musician will regenerate the art of counterpoint, of canons, of the fugue; he will give the sonata a new form, more closely one, more logical, more concise, more perfect in beauty than the symphonic form of older days, ingenious but conventional as that is. He will cultivate the art of writing for voices and will bring to perfection again the refined art of instrumental composition. He will invent harmonic and melodic combinations—chords, progressions of chords, tonalities never heard before, undiscovered disposition of timbres. His work will be essentially new; it will have above all that harmony of proportions without which nothing can endure.

It will be modern. This is an important point. It is wrong to call all new music modern music. Modern music is that which corresponds to our modern mentality. Now, what actually is our modern mentality? It is a mentality which seeks every day in every field, more conciseness, more logic, more clearness. Proof of this may be found in all our social and economic organization, in our taste for the comfortable, our hatred for inconvenience and boredom, our love for agreeable sensations, our aspiration after serenity. The art of tomorrow will be an art of quiet and, as I have often said, quiet is the most esthetic of passions. The art of tomorrow will be, like the science of today, made up of logic, of deduction, of simplicity in the midst of the greatest complexity.

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Herald Apr 4, 1918

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Monitor Apr 9, 1918

MUSIC

Concert Notes

Specially for The Christian Science Monitor

BOSTON, Mass.—The Boston Symphony Orchestra, giving a concert for the benefit of its pension fund on the afternoon of Sunday, April 14, in Symphony Hall, will play the following program:

Berlioz, "Roman Carnival" overture; Mozart, piano concerto in D minor (Ossip Gabrilowitsch, soloist); aria (Miss Sophie Braslau); Saint-Saëns, "Danse macabre"; songs (Miss Braslau); Weber, concert piece for piano and orchestra (Mr. Gabrilowitsch); Tschaikowsky, "Nut Cracker" suite.

Record Apr 9, 1918

SPLENDID PROGRAM FOR PENSION FUND

The Boston Symphony Orchestra will give a concert for its Pension Fund Sunday afternoon at Symphony Hall. The orchestra will play Berlioz's Roman Carnival and Saint Saen's Danse Macabre. Ossip Gabrilowitsch will play two piano concertos, and Miss Sophie Braslau, contralto of the Metropolitan Opera Co., will sing. The full program, which promises to be one of the most interesting of the season, will be announced later in the week.

Traveller Apr 9, 1918

SEEK DATA ON MUCK'S CITIZENSHIP

Department of Justice to Meet Claim of Switzerland

WASHINGTON, April 9—Information is being gathered by the department of justice to show Dr. Karl Muck, former leader of the Boston Symphony orchestra, ordered interned at Fort Oglethorpe, Ga., as an enemy alien, is not a Swiss citizen, as both he and the Swiss minister assert. The Swiss minister, Hans Sulzer, has protested to both the state department and the department of justice against the internment.

Spent Life in Germany

Dr. Muck, according to the department of justice, was born in Germany and lived there most of his life. His father at one time moved to Switzerland and was naturalized while the son was a minor; but this fact never was made the basis of a claim of Swiss citizenship by Dr. Muck, officials say, until recently, when Germans were barred from the District of Columbia and waterfronts.

Monitor Apr 9, 1918

DR. MUCK AND SWISS CITIZENSHIP QUESTION

Monitor 4/9

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Advertiser Apr 10-1918

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Department of Justice Is Seeking Information to Prove Claims

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Assert That Muck Never Gave Up Citizenship Like His Father

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Globe Apr 10-1918

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Record Apr 12-1918

NEWS OF MUSIC

The Pops of 1918

GOOD word indeed comes from Symphony Hall as to the Pop Concerts of 1918. They will begin as usual on the Monday—May 6—following the end of the Symphony Concerts, and, again as usual, they will continue for nine weeks ending on Saturday, July 6. So much is routine. The new promise, as it happens, comes in return to old practice. For two or three years past singers have made their way into The Pops. Some were interesting to hear; quite as many were not; all were out of place in such concerts. By many a test it is doubtful whether the audiences gained any more pleasure from them than the normal course of The Pops would have afforded. Anyhow, to that normal course The Pops of 1918 will return. If any assisting singers are heard, they will be few and far between, while the present communiqué gives no hint of any substituted innovation. Again, so much the better. The Pops established themselves in the interest and the good will of the public, spring after spring, as concerts where, seated at tables, smoking, drinking, chatting at will, "those present" could take the pleasure of light music, agreeably played. As such they flourished in the old Music Hall down town, and again in Symphony Hall up town. More recently came the tendency to make them more like formal concerts, with too numerous hushings of the audience before "serious" pieces, with intruding "soloists," with somewhat too much regard for those austere folk of the balconies whose only satisfaction in The Pops is the satisfaction of the music. If, as the communiqué foreshadows, the concerts are now to return to old ways, so much more the pleasure and—not seldom—the numbers of the audience. After all, they are primarily an entertainment at which to drop in and take one's ease.

Here in Boston

In detail, the programme for the concert of the Symphony Orchestra, at Symphony Hall on Sunday afternoon next, for the increase of its Pension Fund, stands as follows, alike in the purely orchestral numbers and in those for the "assisting artists," Mr. Gabrilowitsch, the pianist, and Miss Braslau, the singer:

Overture, "Roman Carnival" ..... Berlioz
Concerto for piano in D minor ..... Mozart
Mr. Gabrilowitsch
Air, "Mon cœur s'ouvre à ta voix," from "Samson and Delilah" ..... Saint-Saëns
Miss Braslau
Danse Macabre ..... Saint-Saëns
Songs with Piano:
Do Not Sing, Oh Maiden ..... Rakhmaninov
The Classicist ..... Musorgsky
Elli, Elli ..... Schalitt
Miss Braslau
Concert Piece for piano in F minor ..... Weber
Mr. Gabrilowitsch
Suite from the ballet, "The Nutcracker," Chaikovsky

Preparations ...

Herald Apr 13, 1918

21ST CONCERT BY SYMPHONY

Miss Novaes, Pianist, Makes Impressive Debut with the Orchestra

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Mr. Schmidt conducted. The program was as follows: Dittersdorf-Kretzschmar, Symphony in C; Chopin, Concerto in F, No. 2, for piano; Grieg, Suite for Strings, "From Holberg's Time"; Smetana, Symphonic Poem, "The Moldau."

Miss Guiomar Novaes, who played here for the first time with the orchestra, gave a beautiful performance of Chopin's concerto, beautiful because it was euphonious, lucid, irreproachable in matters of technic, musically intelligent. First of all, she did not abuse the traditional liberty in rhythm known vaguely as "Chopin's rubato." Her performance was well-rhythmed and at the same time elastic. Seldom, if ever, have we heard the recitative in the middle section of the Larghetto—the finest and most effective pages of the concerto—declaimed with so poetically dramatic authority. Her touch was delightful, whatever degree of force was demanded. There was strength enough; there was always tonal euphony. It was said recently of a pianist in London that he respected the limitations of the piano. This might well be said of Miss Novaes. It might also be said of her that she abstained from the sentimentalism that too often is applauded as "great expression." In no way did she make a cheap appeal. Her physical repose in playing was another feature of her performance.

What induced the amiable Mr. Schmidt to drag Dittersdorf's symphony from the sepulchre? Mr. Paur, who at times committed strange freaks in program-making, exhumed this symphony 21 years ago. It was then in an advanced state of decomposition. Dittersdorf was a fertile composer, but his chief work was the autobiography which he dictated shortly before his death; a book that gives a graphic description of musical conditions and musicians in the latter half of the 18th century; a book that is also interesting by reason of the personal confessions; a book that leaves one with an affectionate regard for the author. If any symphony by Dittersdorf is to be played, why not one of those suggested by Ovid's "Metamorphoses"? "The Transformation of Actaeon," for example? The second movement of it portrays Diana bathing. We should like to know how Dittersdorg pictured this in tones.

Grieg's suite in honor of Holberg had not been played here for many years. It shows what a resouceful man can do with strings only. Our young composers demand an ultra-modern orchestra to express their raging emotions: a bass clarinet, English horn, at least three trumpets, a celesta, and pulsatile instruments galore. They make a thunderous noise to the joy of the crowd. Give them merely strings—and what would they do?

"The Moldau" of honest, patriotic Smetana, is not so impressive as "Vyschrad," the first tone poem of his cycle "My Country."

The concert will be repeated tonight. The program of the concerts next week is as follows: Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra—d'Indy's Lied (originally writen for violocello) and Strube's Fantastic Dance, both played by Mr. Ferir; Goldmark, overture "Sappho."

Record Apr 11

PENSION FUND CONCERT COMES ON NEXT SUNDAY

Musical Season to Die With Fortisssimo Death Rattle

By J. V. Clark

The musical season is going to be in a very vigorous, lively state when it is killed off a few weeks hence. Some years the musical season's passing is marked by a gentle dying. The season sinks into a state of semi coma. A few minor artists, who have not had the courage to venture appearances in the height of the season, muster all possible nerve and appear before concertgoers flock to mountain and shore and before reviewers go mad with too much music.

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Monitor Apr 9, 1918

MUSIC

Concert Notes

Specially for The Christian Science Monitor

BOSTON, Mass.—The Boston Symphony Orchestra, giving a concert for the benefit of its pension fund on the afternoon of Sunday, April 14, in Symphony Hall, will play the following program:

Berlioz, "Roman Carnival" overture; Mozart, piano concerto in D minor (Ossip Gabrilowitsch, soloist); aria (Miss Sophie Braslau); Saint-Saëns, "Danse macabre"; songs (Miss Braslau); Weber, concert piece for piano and orchestra (Mr. Gabrilowitsch); Tschaikowsky, "Nut Cracker" suite.

Record Apr 9, 1918

SPLENDID PROGRAM FOR PENSION FUND

The Boston Symphony Orchestra will give a concert for its Pension Fund Sunday afternoon at Symphony Hall. The orchestra will play Berlioz's Roman Carnival and Saint Saen's Danse Macabre. Ossip Gabrilowitsch will play two piano concertos, and Miss Sophie Braslau, contralto of the Metropolitan Opera Co., will sing. The full program, which promises to be one of the most interesting of the season, will be announced later in the week.

Traveller Apr 9, 1918

SEEK DATA ON MUCK'S CITIZENSHIP

Department of Justice to Meet Claim of Switzerland

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Spent Life in Germany

Dr. Muck, according to the department of justice, was born in Germany and lived there most of his life. His father at one time moved to Switzerland and was naturalized while the son was a minor; but this fact never was made the basis of a claim of Swiss citizenship by Dr. Muck, officials say, until recently, when Germans were barred from the District of Columbia and waterfronts.

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DR. MUCK AND SWISS CITIZENSHIP QUESTION

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Advertiser Apr 10-1918

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Assert That Muck Never Gave Up Citizenship Like His Father

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Globe Apr 10-1918

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Department of Justice Is Gathering Information

Assert Orchestra Leader Never Made That Claim Until Recently

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Record Apr 12-1918

NEWS OF MUSIC

The Pops of 1918

GOOD word indeed comes from Symphony Hall as to the Pop Concerts of 1918. They will begin as usual on the Monday—May 6—following the end of the Symphony Concerts, and, again as usual, they will continue for nine weeks ending on Saturday, July 6. So much is routine. The new promise, as it happens, comes in return to old practice. For two or three years past singers have made their way into The Pops. Some were interesting to hear; quite as many were not; all were out of place in such concerts. By many a test it is doubtful whether the audiences gained any more pleasure from them than the normal course of The Pops would have afforded. Anyhow, to that normal course The Pops of 1918 will return. If any assisting singers are heard, they will be few and far between, while the present communiqué gives no hint of any substituted innovation. Again, so much the better. The Pops established themselves in the interest and the good will of the public, spring after spring, as concerts where, seated at tables, smoking, drinking, chatting at will, "those present" could take the pleasure of light music, agreeably played. As such they flourished in the old Music Hall down town, and again in Symphony Hall up town. More recently came the tendency to make them more like formal concerts, with too numerous hushings of the audience before "serious" pieces, with intruding "soloists," with somewhat too much regard for those austere folk of the balconies whose only satisfaction in The Pops is the satisfaction of the music. If, as the communiqué foreshadows, the concerts are now to return to old ways, so much more the pleasure and—not seldom—the numbers of the audience. After all, they are primarily an entertainment at which to drop in and take one's ease.

Here in Boston

In detail, the programme for the concert of the Symphony Orchestra, at Symphony Hall on Sunday afternoon next, for the increase of its Pension Fund, stands as follows, alike in the purely orchestral numbers and in those for the "assisting artists," Mr. Gabrilowitsch, the pianist, and Miss Braslau, the singer:

Overture, "Roman Carnival" ..... Berlioz
Concerto for piano in D minor ..... Mozart
Mr. Gabrilowitsch
Air, "Mon cœur s'ouvre à ta voix," from "Samson and Delilah" ..... Saint-Saëns
Miss Braslau
Danse Macabre ..... Saint-Saëns
Songs with Piano:
Do Not Sing, Oh Maiden ..... Rakhmaninov
The Classicist ..... Musorgsky
Eili, Eili ..... Schalitt
Miss Braslau
Concert Piece for piano in F minor ..... Weber
Mr. Gabrilowitsch
Suite from the ballet, "The Nutcracker." Chaikovsky

Preparations ...

Herald Apr 13, 1918

21ST CONCERT BY SYMPHONY

Miss Novaes, Pianist, Makes Impressive Debut with the Orchestra

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 21st concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Mr. Schmidt conducted. The program was as follows: Dittersdorf-Kretzschmar, Symphony in C; Chopin, Concerto in F, No. 2, for piano; Grieg, Suite for Strings, "From Holberg's Time"; Smetana, Symphonic Poem, "The Moldau."

Miss Guiomar Novaes, who played here for the first time with the orchestra, gave a beautiful performance of Chopin's concerto, beautiful because it was euphonious, lucid, irreproachable in matters of technic, musically intelligent. First of all, she did not abuse the traditional liberty in rhythm known vaguely as "Chopin's rubato." Her performance was well-rhythmed and at the same time elastic. Seldom, if ever, have we heard the recitative in the middle section of the Larghetto—the finest and most effective pages of the concerto—declaimed with so poetically dramatic authority. Her touch was delightful, whatever degree of force was demanded. There was strength enough; there was always tonal euphony. It was said recently of a pianist in London that he respected the limitations of the piano. This might well be said of Miss Novaes. It might also be said of her that she abstained from the sentimentalism that too often is applauded as "great expression." In no way did she make a cheap appeal. Her physical repose in playing was another feature of her performance.

What induced the amiable Mr. Schmidt to drag Dittersdorf's symphony from the sepulchre? Mr. Paur, who at times committed strange freaks in program-making, exhumed this symphony 21 years ago. It was then in an advanced state of decomposition. Dittersdorf was a fertile composer, but his chief work was the autobiography which he dictated shortly before his death; a book that gives a graphic description of musical conditions and musicians in the latter half of the 18th century; a book that is also interesting by reason of the personal confessions; a book that leaves one with an affectionate regard for the author. If any symphony by Dittersdorf is to be played, why not one of those suggested by Ovid's "Metamorphoses"? "The Transformation of Actaeon," for example? The second movement of it portrays Diana bathing. We should like to know how Dittersdorg pictured this in tones.

Grieg's suite in honor of Holberg had not been played here for many years. It shows what a resourceful man can do with strings only. Our young composers demand an ultra-modern orchestra to express their raging emotions: a bass clarinet, English horn, at least three trumpets, a celesta, and pulsatile instruments galore. They make a thunderous noise to the joy of the crowd. Give them merely strings—and what would they do?

"The Moldau" of honest, patriotic Smetana, is not so impressive as "Vyschrad," the first tone poem of his cycle "My Country."

The concert will be repeated tonight. The program of the concerts next week is as follows: Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra—d'Indy's Lied (originally writen for violocello) and Strube's Fantastic Dance, both played by Mr. Ferir; Goldmark, overture "Sappho."

Record Apr 18

PENSION FUND CONCERT COMES ON NEXT SUNDAY

Musical Season to Die With Fortisssimo Death Rattle

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LITERARY DIGEST
ss: New York City.
MAR 30 1918

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"Early in the war the question of when and how the flag should be displayed was discust at great length and various sets of rules promulgated, none of them, however, with any official stamp. It is the same with the song that is generally recognized, altho not legally sanctioned, as the national air.

"The soldiers at Spokane may have a perfect right to object to hearing 'The Star-Spangled Banner' more or less perfunctorily performed by musicians in a theater. In the Army the tune is strictly set apart for stated ceremonial occasions. Respect and deference toward it are rigidly upheld. It is natural that men trained in this code should disapprove of the use of the air as part of a theatrical performance, much as they would disapprove of pseudo-patriotic flag-waving by chorus girls in a musical comedy.

"Civilians have a slightly different viewpoint. They have not been trained in ritualistic use of the 'Star-Spangled Banner,' and are likely to assert that they see no reason why it should not be played on any and all occasions. In fact, in various communities, they have made trouble for orchestras that have been reluctant to give the air as a preface to each performance.

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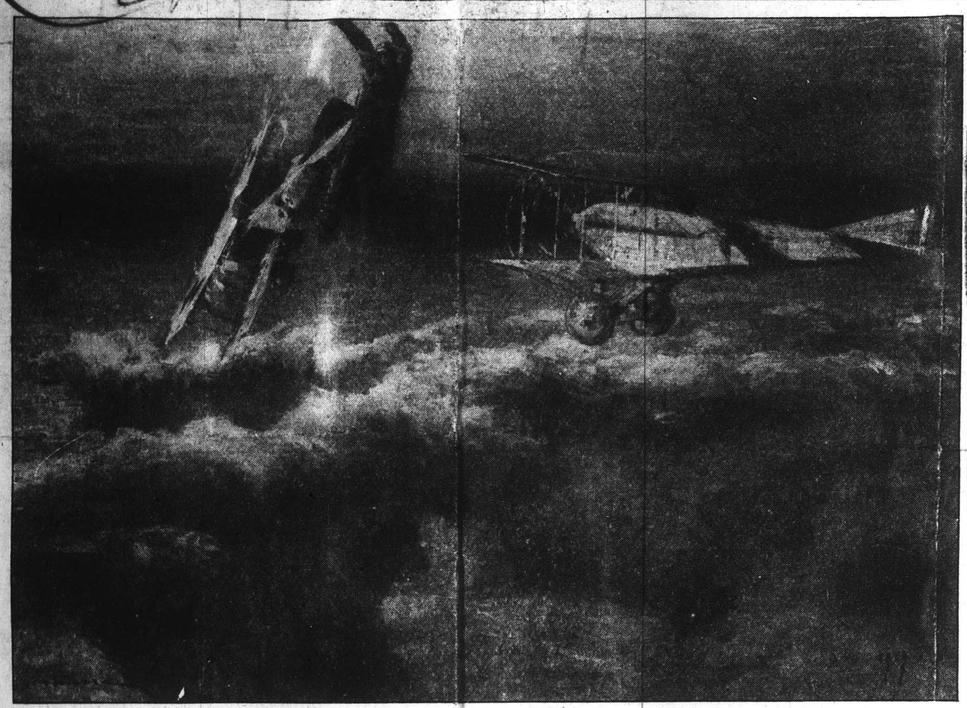

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ORTH AMERICAN
Philadelphia, Pa.
MAR 31 1918

RICHARDS' REVIEW OF THE WEEK

From ENQUIRER
Address Philadelphia, Pa.
Date APR 1 - 1918

90

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In accepting the resignation of Dr. Karl Muck as conductor of the Boston Symphony Orchestra, the management of that organization, making a virtue of necessity, has belatedly and with unconcealed reluctance met the imperative demands of an inexorable situation which should have been frankly faced and resolutely settled the very moment it was presented. There was every reason why Muck's connection with the orchestra which he directed should have been severed the moment it became apparent, as it quickly did, that his public appearances had become offensive to a very large and a most respectable element of our American citizenship.

There has been a controversy over the facts in the case which has no importance and into which it is not worth while entering. It has been said and insisted upon that he never did refuse to play the national anthem, but whether he did or did not is immaterial. It is of no more consequence than the other fact that under the pressure of a public opinion too strong to be withstood the management eventually receded from the position in this respect which it originally assumed.

Nor need the question which has been raised as to Dr. Muck's political allegiance be taken seriously or its pertinence to the issue recognized. The public has been told that Muck is a Swiss citizen, and the management has been very eager in its exhibition of official documents which purport to sustain that claim. But this demonstration was too obviously an afterthought to be in the least convincing. No one had ever heard of the alleged Swiss citizenship until circumstances had rendered its disclosure and assertion convenient, and it is a safe guess that no one ever would have heard of it had it not become necessary to establish a kind of alibi for the discredited conductor's rescue. According to good authority Muck was born in the Bavarian city where the Wurzberger flows, and if he ever considered himself a Swiss there was unquestionably a time when his friends would have been greatly surprised to learn of it.

Whatever the technical truth may be, the fact is that to all intents and purposes Muck is a German, and that in the present momentous struggle all his sympathies are with his native country is something about which no one has been left in doubt. Even when discharging his official duties and acknowledging the courtesies of the unduly tolerant and too good-natured audiences by which his concerts were attended, his whole demeanor has communicated the impression of an arrogant hostility and his attitude has perfectly suited his description as an alien enemy. He has now been placed where he belongs, but the orchestra management will suffer in the public esteem by having delayed its present action until the course of events had virtually left it no choice in the matter.

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APR 1

OFFICIALS SEEK TO CONNECT MUCK WITH PROPAGANDA

Federal Agents Endeavor to Trace Musician's Relations with Dr. Karl Oscar Bertling, Said to be in U. S. as Special Emissary from Berlin.

Boston, April 1.—Officials of the Department of Justice are trying to learn whether there was any connection in the work of German propaganda between Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and Dr. Karl Osgar Bertling, both of whom are being detained as alien enemies.

Dr. Bertling has received degrees from Harvard University and is said to have been in this country as a special agent of the German Government, coming here soon after the opening of the war.

It is said that the Government is still investigating a number of fires of mysterious origin which have occurred in this State, but whether Dr. Bertling has come under suspicion in connection with them officials refuse to say.

A new system of wieless telegraphy has been used by German agents in New England and possibly in Boston, it was learned.

The system consists of indoor antennae, which, with the remainder of the apparatus, is concealed in a secret room in houses located in sequesteerd places. In this way there are no aerials for Secret Service operatives or others to discover, and the noise made by the powerful sending apparatus, is drowned out by chopping wood, running a gasoline pumping engine or other means.

The system is believed to be the latest development in wireless communication discovered by Germa nagents who have been wroking since the beginning of the war to thwart the United States Secret and the Intelligence Departmehts of the army and navy.

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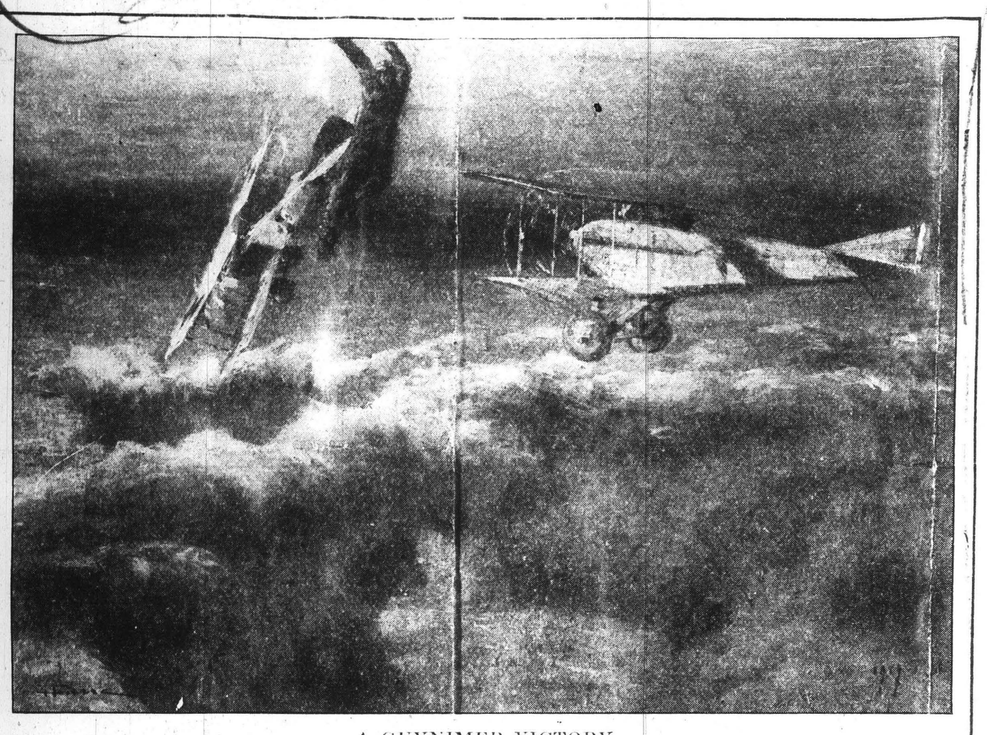

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Nor need the question which has been raised as to Dr. Muck's political allegiance be taken seriously or its pertinence to the issue recognized. The public has been told that Muck is a Swiss citizen, and the management has been very eager in its exhibition of official documents which purport to sustain that claim. But this demonstration was too obviously an afterthought to be in the least convincing. No one had ever heard of the alleged Swiss citizenship until circumstances had rendered its disclosure and assertion convenient, and it is a safe guess that no one ever would have heard of it had it not become necessary to establish a kind of alibi for the discredited conductor's rescue. According to good authority Muck was born in the Bavarian city where the Wurzberger flows, and if he ever considered himself a Swiss there was unquestionably a time when his friends would have been greatly surprised to learn of it.

Whatever the technical truth may be, the fact is that to all intents and purposes Muck is a German, and that in the present momentous struggle all his sympathies are with his native country is something about which no one has been left in doubt. Even when discharging his official duties and acknowledging the courtesies of the unduly tolerant and too good-natured audiences by which his concerts were attended, his whole demeanor has communicated the impression of an arrogant hostility and his attitude has perfectly suited his description as an alien enemy. He has now been placed where he belongs, but the orchestra management will suffer in the public esteem by having delayed its present action until the course of events had virtually left it no choice in the matter.

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OFFICIALS SEEK TO CONNECT MUCK WITH PROPAGANDA

Federal Agents Endeavor to Trace Musician's Relations with Dr. Karl Oscar Bertling, Said to be in U. S. as Special Emissary from Berlin.

Boston, April 1.—Officials of the Department of Justice are trying to learn whether there was any connection in the work of German propaganda between Dr. Karl Muck, former leader of the Boston Symphony Orchestra, and Dr. Karl Osgar Bertling, both of whom are being detained as alien enemies.

Dr. Bertling has received degrees from Harvard University and is said to have been in this country as a special agent of the German Government, coming here soon after the opening of the war.

It is said that the Government is still investigating a number of fires of mysterious origin which have occurred in this State, but whether Dr. Bertling has come under suspicion in connection with them officials refuse to say.

A new system of wieless telegraphy has been used by German agents in New England and possibly in Boston, it was learned.

The system consists of indoor antennae, which, with the remainder of the apparatus, is concealed in a secret room in houses located in sequesteerd places. In this way there are no aerials for Secret Service operatives or others to discover, and the noise made by the powerful sending apparatus, is drowned out by chopping wood, running a gasoline pumping engine or other means.

The system is believed to be the latest development in wireless communication discovered by Germa nagents who have been wroking since the beginning of the war to thwart the United States Secret and the Intelligence Departments of the army and navy.

Baltimore, Md.

Music

In an interesting article on the performance of "The Star-Spangled Banner" at orchestra concerts that appeared in the New York Evening Sun not long ago it was declared that the best interpretation of the national anthem is that of the New York Symphony Orchestra under Walter Damrosch's direction.

"Two versions with which the public have now become familiar," the writer says, referring to New York audiences, "take the playing of the anthem out of the range of the perfunctory and lift its vibrations from the mere atmosphere up into the realms of the ether.

"The Metropolitan Opera House is happy in a score which must have been written by one who truly felt the inspiration of the flag and loved it and all that it represents. The instrumentation, which is delicate without being in the least weak, seems to picture in harmoniously blended tone colors the blessings for which "The Star-Spangled Banner" stands as a symbol to mankind.

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EVENING WORLD

New York City.

APR 2 1918

WOULD DROP STRANSKY.

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Felix Leiffels, Secretary of the society, later said that Mr. Stransky is a Czech, some of whom are fighting with the Allies. Mr. Stransky, he said, has been conducting under the service flag, has played at army camps and is on the square and is satisfactory.

Mrs. William Jay, who started an agitation against Dr. Muck of the Boston orchestra, resigned from the Philharmonic board three weeks ago. Howard Taylor was elected to fill her place. Mrs. George Cheney, Richard Arnold and Henry E. Cooper were re-elected directors for five years. No President was chosen to succeed Oswald G. Villard. Richard Arnold was re-elected Vice President, Felix Leiffels, Secre-

Address New York City

APR 2 1918

JOSEF STRANSKY AVOWS AMERICAN SYMPATHIES

PHILHARMONIC CONDUCTOR SAYS ATTACK ON HIM IS UNFAIR

A Bohemian Who Has Taken Out First Papers—Secretary of Society Supports Orchestra Leader.

Josef Stransky to-day characterized as unjustified the attempt to oust him as leader of the New York Philharmonic Orchestra on the ground of pro-Germanism. He was a Bohemian, he said, and under the President's proclamation should not be rated as an enemy alien. Besides he had taken out his first papers toward becoming an American citizen, and in so doing had renounced allegiance to Austria-Hungary. Mr. Stransky said that his record was proof of his sympathy with the cause of America and her allies.

"I am an American in my sympathies through and through," he said. "Early in the war I conducted a concert in Brooklyn for the Red Cross, and I was the first to arrange a concert for the benefit of the Halifax sufferers. I have given concerts for the soldiers at Camp Dix and Camp Upton, and been the guest of the officers there at dinner."

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No action was taken upon this letter by the board of directors.

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Felix R. Leifels, secretary of the Philharmonic Society, said to-day that he could see no ground for criticism of Mr. Stransky. He endorsed what the orchestra leader said in regard to his nationality and sympathies, and added: "I have been with Mr. Stransky through his entire term of eighty-six concerts, and I can say that he has been conducting this season with our service flag of seventeen stars above him."

From NEWS

Address: Baltimore, Md.

MUCK OUT OF ORCHESTRA

Resignation Of Boston Orchestra Leader Accepted.

(By the Associated Press.)

Boston, March 31. — The management of the Boston Symphony Orchestra announced last night that the resignation of Dr. Karl Muck as conductor has been accepted.

Dr. Muck was arrested by Federal officers last Monday night under the enemy alien act and is at present confined in the jail at East Cambridge.

It is understood that the resignation which was offered last January when Dr. Muck was under a fire of criticism for alleged refusal to play "The Star-Spangled Banner" at concerts will be effective at the close of the Orchestra's regulation season, May 4, when his contract expires. At present Ernst Schmidt, the assistant conductor, is leading the Orchestra.

AMERICAN

New York City.

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STRANSKY, IN REPLY: 'I'M LOYAL NOW'

Philharmonic Orchestra Conductor Admits His Sympathies Were with German People at First

Declares He Will Not Resign. Says He's American at Heart and Has Aided War Charities

Joseph Stransky, conductor of the Philharmonic Orchestra, yesterday announced his definite American sympathies. He issued a statement answering Richard Fletcher's demand that he sever his connections with the orchestra because of his nationality. Stransky said in part in his own defense:

"While I readily admit that during the first part of the war my sympathies were with the German people, I was not in favor of the policies of the German Government. I opened the Philharmonic season with the playing of the 'Star Spangled Banner' without suggestion from any one. I come from Bohemia, but have renounced my native country and taken out my papers with the intention of becoming an American and of staying in America.

"Mr. Fletcher refers to the fact that at a Philharmonic concert Lady Speyer was in my box. Why doesn't he also refer to the fact that Mrs. Jay took luncheon at my home a short time ago or that the Scottish officer, Seumas, chief of Clan Shearghuis, also frequented the box? I have never discussed politics with Lady Speyer. I know Count von Bernstorff, but met him at the time he was still persona grata at the White House.

"I have contributed to war charities. It was my suggestion to the Philharmonic board that caused the elimination of compositions of living German composers from Philharmonic programmes for the duration of the war."

Richard Fletcher, editor of the Chronicle, served as Mrs. William Jay's secretary in her recent agitation to keep Dr. Muck from directing the Boston Symphony orchestra in this city. The request for the removal of Stransky was made in a letter sent to the Philharmonic Society's board of directors. Felix F. Leifels, secretary of the Philharmonic Orchestra, said yesterday that Mr. Stransky had no intention of resigning.

Mr. Fletcher, in his statement, declared that Leader Stransky is a great friend of Dr. Muck, recently seized by the Government as a dangerous enemy alien. He said there were German musical rings in every large American city now being used for purposes not pro-American.

The charges against Conductor Stransky stated that many Philharmonic subscribers have refused to attend the concerts. Mr. Fletcher said the opposition would not cease until the conductor resigned.

EVENING JOURNAL

New York.

APR 2 1918

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International News Service.

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The musician appeared humiliated when locked in the steel detention cage while awaiting the District Attorney's convenience. The prisoner had completely lost his debonnair attitude and was sullen and uncommunicative.

Information was refused as to what transpired when Muck was questioned, but it was stated that several women had been revealed, during the examination of the musician's

STRANSKY ATTACK WILL BE 'IGNORED'

Philharmonic Secretary Sure Conductor Is Pro-Ally, Despite Fletcher Charges.

ACCUSED MAN ANSWERS

Says He's American Through and Through—Has His First Papers.

Richard Fletcher, who served as the mouthpiece of Mrs. William Jay in her recent effort to prevent Dr. Karl Muck from conducting Boston Symphony Orchestra concerts in Carnegie Hall and Brooklyn's Academy of Music, has written a letter demanding the resignation or discharge of Josef Stransky, conductor of the Philharmonic orchestra.

The letter, directed to Mrs. George L. Cheney, one of the directors of the Philharmonic Society, will be ignored, according to Felix F. Leifels, secretary. This letter, suggesting that a Belgian, preferably Ysaye or Verbrugger, would prove highly acceptable as a substitute for Stransky, far from being considered, is not even taken seriously, Mr. Liefels says. He adds:

"As Mr. Stransky is a Czecho-Slav and pro-Ally in sentiment, there is no reason in the world why he should resign. He has conducted under our service flag all season.

Has Played in Camps.

"He has played in the Natinal Army camps and been received by the American officers there. He is good Amrican and a pro-Czech. He applied for American citizenship some time ago and has his first papers. He was born in Bohemia and his own country is now at war with Germany."

To this Mr. Fletcher replied that the conductor, inevitably, would be forced to resign eventually, as the campaign against him "will continue and gather greater force with time." The principal complaint against Stransky seems to be that he was on friendly terms with Muck, who was arrested recently in Boston.

Mr. Fletcher says there are "German musical rings" in every large American city and that the Kaiser has begun to make use of them. In framing the indictment against Stransky, Fletcher adds this count:

"Some Philharmonic subscribers feel that Mr. Stransky is flaunting the public by having Mrs. Reisinger and Lady Speyer, who is intensely pro-German, in his box."

Mr. Stransky replied yesterday to the attempt to oust him with the claim that he is "American through and through," and recited past performances to prove it. He flatly denied his sympathies are pro-German or that he has knowingly selected friends of pro-German sentiment.

"I am an American in my sympathies through and through," he said. "Early in the war I conducted a concert in Brooklyn for the Red Cross, and I was the first to arrange a concert for the benefit of the Halifax sufferers. I have given concerts for the soldiers at Camp Dix and Camp Upton, and been the guest of the officers there at dinner."

Mr. Stransky said he knew Lady Speyer only as an English woman and had never inquired as to her politics. Regarding a charge that he had been photographed with Count von Bernstorff and Hugo Reisinger, he said:

"That was before America entered the war, when the German Ambassador was still a welcome guest at the White House."

m EVENING WORLD

dress: New York City.

U. S. TO ACT SOON AGAINST DR. MUCK

Proceedings Expected When Boston Officials Supply Information.

BOSTON, April 3.—Government action in the cases of Dr. Karl Muck, Director of the Boston Symphony Orchestra, and Dr. Karl Oskar von Bertling is expected within a short time, according to a statement made to-day. It is understood this action will be taken immediately upon receipt of full information concerning the two men which is to be forwarded by Federal officials in this city.

Following a two hours' questioning of Dr. Muck at the Federal Building yesterday, Assistant Prosecutor Dewey worked until a late hour last night on the mass of letters and documents that have been accumulated in connection with the case.

At the conclusion of his examination the conductor seemed much relieved and even appeared anxious to get back to the East Cambridge jail. Before his departure he was in consultation with Clift Rogers Clapp, a State Street attorney.

WESTCHESTER NOTES

RECORD

ss: Philadelphia, Pa.

ACTION IN MUCK CASE SOON

Musician Again Questioned and Grows Restless in Jail.

Special to "The Record."

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The replies made by Muck to questions were of such a nature that it is said a large number of notes were taken and further developments may be looked for. At the conclusion of the examination the musical director seemed much relieved, and even appeared anxious to get back to the East Cambridge jail. Before his departure he was in consultation with Cliff Rogers Clapp, an attorney.

It is said Muck is not taking kindly to his incarceration, the many restrictions chafing his temperamental disposition.

EAGLE

: Brooklyn, N. Y.

DR. KARL MUCK QUIZZED

Boston, April 1—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who has been in jail at Cambridge since his arrest a week ago, as an enemy alien, was taken to the Federal Building today for further examination by officials of the Department of Justice. Much of the time was spent in the office of United States District Attorney Thomas J. Boynton, where Dr. Muck was questioned by the District Attorney and his assistants. The nature of the examination was not revealed.

om PUBLIC LEDGER

ddress Philadelphia, Pa.

APR 2 1918

DR. KARL MUCK EXAMINED

Looking Tired and Haggard From Jail Sojourn, Taken Before Federal Agents

Boston, April 1.—Dr. Karl Muck, former leader of the Boston Symphony Orchestra, looking haggard and worn from a week's confinement in jail under the enemy alien proclamation, was brought to the Federal Building today for a long examination.

Tonight, when he was recommitted to jail, the Federal officials said there were no new developments in the case. They indicated that there was little likelihood of any additional steps being taken until the authorities at Washington were ready for a final determination of the musician's status.

1884

Baltimore, Md.

Music

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"Two versions with which the public have now become familiar," the writer says, referring to New York audiences, "take the playing of the anthem out of the range of the perfunctory and lift its vibrations from the mere atmosphere up into the realms of the ether.

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From NEWS

Address: Baltim

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AMERICAN

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m EVENING JOURNAL

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ACCUSED MAN ANSWERS

Says He's American Through and Through—Has His First Papers.

Richard Fletcher, who served as the mouthpiece of Mrs. William Jay in her recent effort to prevent Dr. Karl Muck from conducting Boston Symphony Orchestra concerts in Carnegie Hall and Brooklyn's Academy of Music, has written a letter demanding the resignation or discharge of Josef Stransky, conductor of the Philharmonic orchestra.

The letter, directed to Mrs. George L. Cheney, one of the directors of the Philharmonic Society, will be ignored, according to Felix F. Leifels, secretary. This letter, suggesting that a Belgian, preferably Ysaye or Verbrugger, would prove highly acceptable as a substitute for Stransky, far from being considered, is not even taken seriously, Mr. Liefels says. He adds:

"As Mr. Stransky is a Czecho-Slav and pro-Ally in sentiment, there is no reason in the world why he should resign. He has conducted under our service flag all season.

Has Played in Camps.

"He has played in the Natinal Army camps and been received by the American officers there. He is good Amrican and a pro-Czech. He applied for American citizenship some time ago and has his first papers. He was born in Bohemia and his own country is now at war with Germany."

To this Mr. Fletcher replied that the conductor, inevitably, would be forced to resign eventually, as the campaign against him "will continue and gather greater force with time." The principal complaint against Stransky seems to be that he was on friendly terms with Muck, who was arrested recently in Boston.

Mr. Fletcher says there are "German musical rings" in every large American city and that the Kaiser has begun to make use of them. In framing the indictment against Stransky, Fletcher adds this count:

"Some Philharmonic subscribers feel that Mr. Stransky is flaunting the public by having Mrs. Reisinger and Lady Speyer, who is intensely pro-German, in his box."

Mr. Stransky replied yesterday to the attempt to oust him with the claim that he is "American through and through," and recited past performances to prove it. He flatly denied his sympathies are pro-German or that he has knowingly selected friends of pro-German sentiment.

"I am an American in my sympathies through and through," he said. "Early in the war I conducted a concert in Brooklyn for the Red Cross, and I was the first to arrange a concert for the benefit of the Halifax sufferers. I have given concerts for the soldiers at Camp Dix and Camp Upton, and been the guest of the officers there at dinner."

Mr. Stransky said he knew Lady Speyer only as an English woman and had never inquired as to her politics. Regarding a charge that he had been photographed with Count von Bernstorff and Hugo Reisinger, he said:

"That was before America entered the war, when the German Ambassador was still a welcome guest at the White House."

RECORD

ss: Philadelphia, Pa.

APR 2

ACTION IN MUCK CASE SOON

Musician Again Questioned and Grows Restless in Jail.

Special to "The Record."

Boston, April 2.—Government action in the cases of Dr. Karl Muck, director of the Boston Symphony Orchestra, and Dr. Karl Oskar von Bertling is expected within a short time, according to a statement made today. It is understood that this action will be taken immediately upon receipt of full information concerning the two men, which is to be forwarded by Federal officials in this city.

Following a two hours' questioning of Dr. Muck at the Federal Building, Assistant United States Attorney Dewey worked until a late hour on the mass of letters and documents that have been accumulated in connection with the case. This work was continued today, and it is considered of such importance that no attempt will be made to question Bertling until it is completed.

The replies made by Muck to questions were of such a nature that it is said a large number of notes were taken and further developments may be looked for. At the conclusion of the examination the musical director seemed much relieved, and even appeared anxious to get back to the East Cambridge jail. Before his departure he was in consultation with Cliff Rogers Clapp, an attorney.

It is said Muck is not taking kindly to his incarceration, the many restrictions chafing his temperamental disposition.

EAGLE

: Brooklyn, N. Y.

DR. KARL MUCK QUIZZED

Boston, April 1—Dr. Karl Muck, conductor of the Boston Symphony Orchestra, who has been in jail at Cambridge since his arrest a week ago, as an enemy alien, was taken to the Federal Building today for further examination by officials of the Department of Justice. Much of the time was spent in the office of United States District Attorney Thomas J. Boynton, where Dr. Muck was questioned by the District Attorney and his assistants. The nature of the examination was not revealed.

om EVENING WORLD

dress: New York City.

U. S. TO ACT SOON AGAINST DR. MUCK

Proceedings Expected When Boston Officials Supply Information.

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WESTCHESTER NOTES

'om PUBLIC LEDGER

ddress Philadelphia, Pa.

ate APR 2 1918

DR. KARL MUCK EXAMINED

Looking Tired and Haggard From Jail Sojourn, Taken Before Federal Agents

Boston, April 1.—Dr. Karl Muck, former leader of the Boston Symphony Orchestra, looking haggard and worn from a week's confinement in jail under the enemy alien proclamation, was brought to the Federal Building today for a long examination.

Tonight, when he was recommitted to jail, the Federal officials said there were no new developments in the case. They indicated that there was little likelihood of any additional steps being taken until the authorities at Washington were ready for a final determination of the musician's status.

1884

om PUBLIC LEDGER EVENING
ddress Philadelphia, Pa.
ate APR 3 1918

THE GOWNSMAN

CLAUDE ACHILLE DEBUSSY, the noted French composer of highly original, successful and significant impressionistic music, is dead at the untimely age of fifty-six; and, by way of anticlimax, Karl Muck, leader of the Boston Orchestra, has been sent to prison. To consider the latter first, Doctor Muck's excellence as the conductor of a famous orchestra that was already made to his hand when he assumed its leadership is neither here nor there. And the question, "Shall we play enemy music?" is only subsidiary. The real issue is this: Shall we suffer art to cloak the propaganda of a relentless and unprincipled foe?

THE Germans are superior musicians. Music is the one art in which they have succeeded, in any measure, in rising above their national limitations. But the Germans are not the only musicians in the world and some of their greatest names are not quite so wholly German as we habitually think them. Beethoven was half Flemish, Mozart was a Tyrolese Austrian; in the fire and splendor of Wagner there has been suspected a tinge of the very Jewish strain which he so detested. The arts are not so much an endowment of race as the individual gift of fortune. Music flickered once in England, but that was as far back as the days of Elizabeth; painting blazed out in medieval Italy and still shines brightest in contemporary France. There was great drama in Greece, in Spain, in England in widely separated ages. And there will come a time when the arts will rise to their place beside other American achievements. Shall we give up German music? Not where it had risen out of the fogs of Germanism into the regions of universal art. Shall we give up German literature? Absolutely yes, where it is degraded into German propaganda or depraved by German insolent immorality. Shall we take this untimely time to exploit any of the Teutonic arts? Assuredly not, for there is little in their purely Teutonic elements worthy of exploitation; and the rest they had from the ancients, from the Italians, the French, and the English, elements now long since become the common heritage of mankind. But the Gownsman is getting lost in the folds of his gown.

IN THE death of Debussy the world of music has lost an extremely interesting artistic personality, one from whom the world might well have hoped that there was still much accomplishment to come. Debussy's work is at once that of a daring innovator, a craftsman of consummate skill and a poetic, at times a highly imaginative, spirit. There are musicians, as there are poets and painters, who discover for us the greater depths and riches which are inherent in the things which we now possess; and there are musicians, as there are poets and painters, who lead the way into new provinces of art. Debussy belongs to the latter daring and fascinating class, and he is problematic, as all such leaders must remain until time and the onward trend of the art of each shall justify his conquests. The association of Debussy's music with the futurists' art is natural, with impressionism, post-impressionism, cubism or whatever may be the name of the new artism with which the lagging and breathless Gownsman has failed to keep abreast. And our licensed libertine in words, the new free verse, is a fledgling of the same nest. But there is a difference, and a momentous one at that. The impatient student of art, weary of the slow academic processes of training, unwilling to try very hard or work very long, dashes off in a refractory mood a "thing," it matters not what, except that it be unlike any other "thing" in art or in life, shapeless, colorful, unsignificant, absurd. With this as his banner he marches forward with a handful of mad followers; and the further he goes, the further his distance from art. Or "the poet," unable to undergo the discipline of his sister art, unwilling to knead the intractable qualities of words into the ductility of verse, remembers that fine old rebel, Walt Whitman, and, following in his difficult path, whose large ideas sustained his stumbling feet, the poetling throws away rhyme, verse, beauty, significance, and in a jumble or sound imitates his friend the cubist in art.

DEBUSSY is not of this dilettante kind. He mastered the accepted laws of his art before he attempted to make new ones. He did not so much transgress the acknowledged conventions as he essayed to stretch their possibilities into the discovery of new harmonic combinations and progressions. And he informed all that he did with a rare creative impulse which, however delicate and difficult at times, is far from the vagueness, uncertainty and indecision of the seekers after novelty, whether in music, poetry or art.

WE ARE becoming inured rather than accustomed to the German claim of everything in sight. These shameless claims extend even to the invisible empire of the arts. When an author, a painter, a sculptor or poet rises to eminence in his art, he becomes, by reason of his excellence, a world-poet, a world-painter a world-author, and therefore German. Germany long since appropriated Shakespeare, Moliere and Dante. She had the impertinence last year to condole with France in the death of the eminent sculptor, Rodin, and she will doubtless perpetrate a like impertinence now that Debussy is gone. A German submarine blew up the channel steamer Sussex, laden with harmless civilians in travel to and fro; and among their victims was Enrique Granados, the famous Spanish composer, returning to Spain from America, where he had attended the successful presentation in New York of an opera of his. After lying about this crime like a schoolboy in a scrape, and being caught in the lie to add to the crime, the Imperial Government of the German Empire condescended to express regret for this "accident," and it has now offered to pay the family of Senor Granados 666,000 pesetas that the world may know how Kultur esteems music, even though it be only Spanish music.

THE Gownsman remembers to have sat at table once, some time before America entered this war, with the world's great pianist, Paderewski, and the eminent violinist, Kreisler. The latter, an Austrian, had served his country against Russia, it will be remembered, and had written a little book about his experiences in which there is no word of rancor and unkindness. M. Paderewski is a Pole and, like every true Pole, a patriot. These great artists, on either side of a charming American hostess, discussed the war with candor, with courtesy and without heat, though one had been maimed by it, and the other, M. Paderewski, told of the beautiful estate which he had loved, tended and planted, "its very trees reduced to matchsticks." These men lived in a higher atmosphere than that of controversy and politics. And yet it is right that Herr Kreisler keep his violin in its case until a time more fitting in which to forget that he has been an alien enemy.

BUT though art must rise above politics and controversy to be art, and though in the highest sense to be an artist is to be a citizen of the world; yet even the arts must yield to supreme necessity of the moment; and we pay our tribute of admiration to the bandmaster who is sacrificing "big pay" to train musicians for our army, to the painters of landscapes and portraits who are camouflaging by sea and on land, to artists like Paderewski and Ernest Schelling who have sunk the pianist in the patriot and are now, each in his own way, serving against that monster Kultur which would lead even the arts, so many shackled slaves, behind its hideous chariot of war.

THE GOWNSMAN.

Public Ledger
Phila Pa
Ap 3, 1918

TRIBUNE
New York City
APR 4 1918

German Music Aids Propaganda In Neutral Lands

Krupps, Munition Makers, Supplying Musicians, Singers and Conductors

Europe Is Overrun

"Spring Offensive" in This Line Now On, Says Paris Journal

The suspicion that the German government had not overlooked the value of German music and musicians in its plans for world conquest finds corroboration in an article published recently in "Le Courrier Musical," a Paris journal devoted to musical affairs.

From the beginning of the war, according to this French publication, music has been utilized systematically by the German war lords in peaceful but pervasive campaigns conducted in all the neutral countries of Europe. During the first year of the great war the German government spent 24,000,000 marks—about $6,000,000—in this music propaganda, but now, in order to insure better effect in organization and efficiency, the Krupps, Germany's munitions trust, has taken over this branch of the service and is supplying the product of musicians, orchestra conductors, singers and other artists, just as it provides torpedoes, gas shells, aerial bombs and the long-distance cannons which have been shelling Paris.

Campaign in Neutral Countries

"Le Courrier Musical" does not dwell, however, on a German propaganda fostered by music in the United States, but takes up only the artistic campaigns in Switzerland, Spain, Holland and the Scandinavian countries, now said to be overrun by German orchestras, singers and virtuosi, liberally stocked with German war arguments and complimentary tickets.

The article in "Le Courrier Musical" is reproduced in substance in last week's issue of "Musical America," published in this city. It was pointed out by persons in New York who have been active in trying to purge musical organizations here of pro-Germanism as justifying their opposition to Dr. Karl Muck and Josef Stransky, leader of the Philharmonic Orchestra, of New York.

According to the version published in "Musical America," "Le Courrier Musical" states that the Krupps have just begun a "spring offensive" in Switzerland and other neutral countries of Europe, where German musicians are recognized as the official "commercial travellers" of the Kaiser.

Effect Is Questioned

"Is there, after all, fundamental cause for consternation on the part of Germany's enemies?" "Musical America" asks. "The world's most notorious and detested traffickers in munitions have made a compact with German music. Does the transaction increase the stature of German musical art one cubit? Does it instill veneration for Teutonic music or musicians in the hearts of right thinking neutrals? Or does the liberty loving Dutchman, Swede, Swiss or Spaniard, aware of

se which his Kultur-dispensing have espoused, regard these and their wares with disdain?"

n EVENING GLOBE
ress New York City
APR 5

KARL MUCK IS SUBJECT TO IMPRISONMENT

WASHINGTON, April 5.—After investigating the record of Dr. Karl Muck, former leader of the Boston Symphony Orchestra, under arrest in Boston, the Department of Justice has decided that he is subject to imprisonment regardless of his claims of Swiss citizenship, which are supported by the Swiss legation. A decision on whether he is to be interned will be made within a few days.

The department holds that under the espionage law a "denizen" of Germany may be regarded as an enemy alien. Under this interpretation the fact that Dr. Muck's father, a German, was naturalized in Switzerland while Dr. Muck was a minor, would be outweighed by Dr. Muck's record as a native of Germany and a resident of that country most of his life.

STANDARD UNION,
BROOKLYN, N. Y.
APR 4 1918

Now that Muck has been rounded up, it is about time that the Department of Justice stopped fooling with secret enemies of the country in high places, who have gone scot-free too long. It is an outrage that any section should feel forced to local violence, tar and feathers and threats of lynch law to control persons and a situation for which there has been ample warning for a period of three years or more. The days of pussyfooting and mollycoddling ought to be over for good and all. Stop sedition and alien spying at the source.—Philadelphia Public Ledger.

n SUN
ress: Baltimore, Md.

DR. MUCK NO LONGER

Billy Garth Will Give Ral Parr's Race Horse An American Name.

Dr. Muck has been barred for life on the Maryland turf. In fact, his banishment will cover every race course in the world.

Billy Garth, the Virginian, who trains Capt. Ral Parr's thoroughbreds, declared with vehemence that the horse's name will be changed.

Dr. Muck, the thoroughbred, was named after Dr. Karl Muck, the German, who recently was arrested in Boston by Federal authorities.

Captain Parr was an admirer of Dr. Muck when the latter was leader of the Boston Symphony Orchestra. That was more than two years ago. But times have changed since then, and Dr. Muck has run his last race.

When Dr. Muck again parades before Americans he will have an American name. Although the horse still is known officially in turf circles as Dr. Muck, Garth and his stable employes never call him by that.

Garth has requested the registrar of the Jockey Club to rub Dr. Muck off the books. It will cost $50 to have this done, but what's $50?

It is probable that only one or two, if any, of the Whitney 2-year-olds will start under silks at Bowie. They were taken ill at Benning and are just recovering from a cough. A year ago they took down the majority of the purses and performed just as well as Clyde's are doing now.

Raymond Ball, the Baltimore jockey who rode in Cuba during the winter, will be a free lance when he arrives at Bowie. He broke into the spotlight a couple of seasons ago and showed great ability. But he put on weight and could not ride frequently, and his boom blew up as quickly as it began.

TOWN TOPICS
New York City
APR 4 - 1918

MRS. JACK GARDNER's inordinate craze for posing in the limelight is again shown since Dr. Muck's arrest. Mrs. Gardner has championed the German musical director, and was the first unofficial person to arrive at the jail after his incarceration, but she was unable to get any farther than a half-open door, which permitted only a friendly wave of her hand in silent sympathy. Later, after pulling every possible wire, Mrs. Jack, loaded down with delicacies of all kinds, gained admittance to his cell, and endeavored to cheer the Doctor up a bit. Her activities in thus rendering "comfort and aid to the enemy," have turned her most loyal friends, as well as the public, much against the lady. One of her once steadfast friends said after this latest exploit, "Well! It looks like Belle's last Muck drive, so let her get all the [illegible] she can."

om PUBLIC LEDGER
ddress Philadelphia, Pa.
APR 4 - 1918

PROBLEM OF DOCTOR MUCK

Should Not His Erstwhile Supporters Admit Their Mistake?

To the Editor of Public Ledger:

Sir—If one of our largest States thinks it proper to say "no teacher in its schools unless a citizen," it is time Boston said "no orchestra shall contain enemy aliens." As to the right of the public to criticize, so long as Doctor Muck kept to his professional duties, the ticket-holders were the only ones concerned in criticizing or applauding him. If he has gone outside his professional work and done things detrimental to the public good, the public has a right to express itself, not only as to him, but also his sponsors, especially after a charge has been made by the Government. And as giving "comfort" to an enemy is in the same category as "aid," the line should be drawn sharply against comfort from both sexes, including jellies and cakes.

There have been rumors and gossip and suspicion for some months about this orchestra leader. How much better it might have been to have shut up shop at once and charged any financial loss to the fortunes of war rather than to have allowed the freedom of this leader and now offender, to perhaps work incalculable mischief against our interest and the lives of our boys!

If the Government sustains its charge against the doctor, the least the public can expect is that the sponsors of this individual shall emulate the action of the skipper Disko Troop in that well-known story of Kipling's "Captains Courageous," who, when he found he was mistaken, threw up his hands and exclaimed: "I wuz mistook, I wuz mistook in my jedgements; don't rub it in, boys; I wuz mistook."

No one wants to rub it in, for we want to believe that the parties directly involved feel more keenly than any one any betrayal of confidence; but we do expect they also will be as manly as the captain. Boston's "distinguished and patriotic citizen" is first of all a man and can be depended on to make a manly acknowledgment when he has seen the evidence.

om PUBLIC LEDGER
ddress Philadelphia, Pa.
ate EVENING

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TOWN TOPICS
New York City
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om PUBLIC LEDGER
ddress Philadelphia, Pa.

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There have been rumors and gossip and suspicion for some months about this orchestra leader. How much better it might have been to have shut up shop at once and charged any financial loss to the fortunes of war rather than to have allowed the freedom of this leader and now offender, to perhaps work incalculable mischief against our interest and the lives of our boys!

If the Government sustains its charge against the doctor, the least the public can expect is that the sponsors of this individual shall emulate the action of the skipper Disko Troop in that well-known story of Kipling's "Captains Courageous," who, when he found he was mistaken, threw up his hands and exclaimed: "I wuz mistook, I wuz mistook in my jedgements; don't rub it in, boys; I wuz mistook."

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om PUBLIC LEDGER EVENING
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THE GOWNSMAN

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THE Germans are superior musicians. Music is the one art in which they have succeeded, in any measure, in rising above their national limitations. But the Germans are not the only musicians in the world and some of their greatest names are not quite so wholly German as we habitually think them. Beethoven was half Flemish, Mozart was a Tyrolese Austrian; in the fire and splendor of Wagner there has been suspected a tinge of the very Jewish strain which he so detested. The arts are not so much an endowment of race as the individual gift of fortune. Music flickered once in England, but that was as far back as the days of Elizabeth; painting blazed out in medieval Italy and still shines brightest in contemporary France. There was great drama in Greece, in Spain, in England in widely separated ages. And there will come a time when the arts will rise to their place beside other American achievements. Shall we give up German music? Not where it had risen out of the fogs of Germanism into the regions of universal art. Shall we give up German literature? Absolutely yes, where it is degraded into German propaganda or depraved by German insolent immorality. Shall we take this untimely time to exploit any of the Teutonic arts? Assuredly not, for there is little in their purely Teutonic elements worthy of exploitation; and the rest they had from the ancients, from the Italians, the French, and the English, elements now long since become the common heritage of mankind. But the Gownsman is getting lost in the folds of his gown.

IN THE death of Debussy the world of music has lost an extremely interesting artistic personality, one from whom that world might well have hoped that there was still much accomplishment to come. Debussy's work is at once that of a daring innovator, a craftsman of consummate skill and a poetic, at times a highly imaginative, spirit. There are musicians, as there are poets and painters, who discover for us the greater depths and riches which are inherent in the things which we now possess; and there are musicians, as there are poets and painters, who lead the way into new provinces of art. Debussy belongs to the latter daring and fascinating class, and he is problematic, as all such leaders must remain until time and the onward trend of the art of each shall justify his conquests. The association of Debussy's music with the futurists' art is natural, with impressionism, post-impressionism, cubism or whatever may be the name of the new artism with which the lagging and breathless Gownsman has failed to keep abreast. And our licensed libertine in words, the new free verse, is a fledgling of the same nest. But there is a difference, and a momentous one at that. The impatient student of art, weary of the slow academic processes of training, unwilling to try very hard or work very long, dashes off in a refractory mood a "thing," it matters not what, except that it be unlike any other "thing" in art or in life, shapeless, colorful, unsignificant, absurd. With this as his banner he marches forward with a handful of mad followers; and the further he goes, the further his distance from art. Or "the poet," unable to undergo the discipline of his sister art, unwilling to knead the intractable qualities of words into the ductility of verse, remembers that fine old rebel, Walt Whitman, and, following in his difficult path, whose large ideas sustained his stumbling feet, the poetling throws away rhyme, verse, beauty, significance, and in a jumble or sound imitates his friend the cubist in art.

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WE ARE becoming inured rather than accustomed to the German claim of everything in sight. These shameless claims extend even to the invisible empire of the arts. When an author, a painter, a sculptor or poet rises to eminence in his art, he becomes, by reason of his excellence, a world-poet, a world-painter a world-author, and therefore German. Germany long since appropriated Shakespeare, Moliere and Dante. She had the impertinence last year to condole with France in the death of the eminent sculptor, Rodin, and she will doubtless perpetrate a like impertinence now that Debussy is gone. A German submarine blew up the channel steamer Sussex, laden with harmless civilians in travel to and fro; and among their victims was Enrique Granados, the famous Spanish composer, returning to Spain from America, where he had attended the successful presentation in New York of an opera of his. After lying about this crime like a schoolboy in a scrape, and being caught in the lie to add to the crime, the Imperial Government of the German Empire condescended to express regret for this "accident," and it has now offered to pay the family of Senor Granados 666,000 pesetas that the world may know how Kultur esteems music, even though it be only Spanish music.

Public Ledger
Phila Pa
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BUT though art must rise above politics and controversy to be art, and though in the highest sense to be an artist is to be a citizen of the world; yet even the arts must yield to supreme necessity of the moment; and we pay our tribute of admiration to the bandmaster who is sacrificing "big pay" to train musicians for our army, to the painters of landscapes and portraits who are camouflaging by sea and on land, to artists like Paderewski and Ernest Schelling who have sunk the pianist in the patriot and are now, each in his own way, serving against that monster Kultur which would lead even the arts, so many shackled slaves, behind its hideous chariot of war.

THE GOWNSMAN.

IBUNE
New York City
APR 4 1918

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"Le Courrier Musical" does not dwell, however, on a German propaganda fostered by music in the United States, but takes up only the artistic campaigns in Switzerland, Spain, Holland and the Scandinavian countries, now said to be overrun by German orchestras, singers and virtuosi, liberally stocked with German war arguments and complimentary tickets.

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STANDARD UNION,
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Now that Muck has been rounded up, it is about time that the Department of Justice stopped fooling with secret enemies of the country in high places, who have gone scot-free too long. It is an outrage that any section should feel forced to local violence, tar and feathers and threats of lynch law to control persons and a situation for which there has been ample warning for a period of three years or more. The days of pussyfooling and mollycoddling ought to be over for good and all. Stop sedition and alien spying at the source.—Philadelphia Public Ledger.

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IBUNE
New York City

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New York City
APR 11 1918

MRS. JACK GARDNER's inordinate craze for posing in the limelight is again shown since Dr. Muck's arrest. Mrs. Gardner has championed the German musical director, and was the first unofficial person to arrive at the jail after his incarceration, but she was unable to get any farther than a half-open door, which permitted only a friendly wave of her hand in silent sympathy. Later, after pulling every possible wire, Mrs. Jack, loaded down with delicacies of all kinds, gained admittance to his cell, and endeavored to cheer the Doctor up a bit. Her activities in thus rendering "comfort and aid to the enemy," have turned her most loyal friends, as well as the public, much against the lady. One of her once steadfast friends said after this latest exploit, "Well! It looks like Belle's last Muck drive, so let her get all the comfort out of it she can."

Philadelp...

PROBLEM OF DOCTOR MUCK

Should Not His Erstwhile Supporters Admit Their Mistake?

To the Editor of Public Ledger:

Sir—If one of our largest States thinks it proper to say "no teacher in its schools unless a citizen," it is time Boston said "no orchestra shall contain enemy aliens." As long as Doctor Muck kept to his professional duties, the ticket-holders were the only ones concerned in criticizing or applauding him. If he has gone outside his professional work and done things detrimental to the public good, the public has a right to express itself, not only as to him, but also his sponsors, especially after a charge has been made by the Government. And as giving "comfort" to an enemy is in the same category as "aid," the line should be drawn sharply against comfort from both sexes, including jellies and cakes.

There have been rumors and gossip and suspicion for some months about this orchestra leader. How much better it might have been to have shut up shop at once and charged any financial loss to the fortunes of war rather than to have allowed the freedom of this leader and now offender, to perhaps work incalculable mischief against our interest and the lives of our boys!

If the Government sustains its charge against the doctor, the least the public can expect is that the sponsors of this individual shall emulate the action of the skipper Disko Troop in that well-known story of Kipling's "Captains Courageous," who, when he found he was mistaken, threw up his hands and exclaimed: "I wuz mistook. I wuz mistook in my jedgements; don't rub it in, boys; I wuz mistook."

No one wants to rub it in, for we want to believe that the parties directly involved feel more keenly than any one any betrayal of confidence; but we do expect they also will be as manly as the captain. Boston's "distinguished and patriotic citizen" is first of all a man and can be depended on to make a manly acknowledgment when he has seen the evidence.

Address: New York City.

Date APR 6

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SOME CLAIM LOYALTY

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EVENING JOURNAL

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Military Authorities to Designate Camp to Which He Will Be Taken as Enemy Alien.

WASHINGTON, April 6.—Following the action of the Department of Justice in ordering the internment of Dr. Karl Muck, former leader of the Boston Symphony Orchestra, for the period of the war, the military authorities are preparing to designate the place of his detention.

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From TRIBUNE

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Dr. Muck Interned; Said To Be Involved In Sabotage Plot

Boston Symphony Leader Is Turned Over to Army; Swiss Consul Files an Appeal

[*Staff Correspondence*]

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The Department of Justice declined to make public the evidence on which action against Dr. Muck was taken. It was stated, however, that the internment order followed the development of new evidence, confirmed by the department since the original arrest of Dr. Muck by Federal authorities in Boston. In this connection there is an unconfirmed rumor to the effect that the Boston Symphony leader was involved in a nation-wide sabotage plot to obstruct and to hinder the movement of war supplies over railroads here.

The Swiss Legation, at the request of Dr. Muck, has made representations to the State Department of his Swiss citizenship. The Department of Justice, however, has accumulated so much evidence against Dr. Muck that it is not anticipated the Swiss Legation will press these representations.

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Military Authorities to Designate Camp to Which He Will Be Taken as Enemy Alien.

WASHINGTON, April 5.—Following the action of the Department of Justice in ordering the internment of Dr. Karl Muck, former leader of the Boston Symphony Orchestra, for the period of the war, the military authorities are preparing to designate the place of his detention.

The Department of Justice after an extensive investigation of Dr. Muck's record of pro-German sympathies and utterances and his close associations in the past with State leaders in Germany, decided it would be dangerous to permit him to remain at large. His claim of Swiss citizenship, based on the fact that his father was naturalized in Switzerland after moving from Germany, was overruled under the Espionage act, which permits the internment of a "denizen" of an enemy country.

Dr. Muck was arrested about two weeks ago. The Department of Justice received reports of secret agents who had followed the former orchestra leader's movements for several years since he obtained special permission from the Kaiser to remain in this country. He resigned his leadership of the orchestra.

TRIBUNE

New York City

Muck Interned; Said To Be Involved In Sabotage Plot

Boston Symphony Leader Is Turned Over to Army; Swiss Consul Files an Appeal

[*Staff Correspondence*]

WASHINGTON, April 5.—The Department of Justice to-night ordered the internment of Dr. Karl Muck, leader of the Boston Symphony Orchestra, for the period of the war. Following the customary procedure, it was stated at the Attorney General's office to-day, Dr. Muck will be turned over to the military authorities for internment in such place as they may designate.

The Department of Justice declined to make public the evidence on which action against Dr. Muck was taken. It was stated, however, that the internment order followed the development of new evidence, confirmed by the department since the original arrest of Dr. Muck by Federal authorities in Boston. In this connection there is an unconfirmed rumor to the effect that the Boston Symphony leader was involved in a nation-wide sabotage plot to obstruct and to hinder the movement of war supplies over railroads here.

The Swiss Legation, at the request of Dr. Muck, has made representations to the State Department of his Swiss citizenship. The Department of Justice, however, has accumulated so much evidence against Dr. Muck that it is not anticipated the Swiss Legation will press these representations.

He will probably be sent to Fort Oglethorpe, Ga.

New York City

APR 6 - 1918

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Dr. Muck was arrested by Department of Justice officials more than a week ago, and has been in jail at Cambridge, Mass. In spite of his claims to Swiss citizenship, which are supported by the Swiss Legation, he is held to be an enemy alien. After investigation of his record of pro-German sympathies and statements, and his close association with state leaders in Germany in the past, it was decided it would be dangerous to permit him to remain at large.

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Before his arrest he was barred from several cities where the orchestra was scheduled to play, but in New York he was received warmly and by crowded houses more than once this season. Attention was first attracted to his German sympathies when he announced that "The Star Spangled Banner" was not played by his orchestra because art was "greater than any nationality."

EVENING SUN

New York City

ORCHESTRA LEADER SENT TO AN INTERNMENT CAMP

Dr. KARL MUCK
© by GARO

AMERICAN

New York City

APR 6 - 1918

Dr. Muck Ordered Interned for War as an Enemy Alien

Department of Justice Acts Under Espionage Law Against "Denizen" of Germany.

WASHINGTON, April 5.—Internment of Dr. Carl Muck, former leader of the Boston Symphony Orchestra, as an enemy alien for period of the war, was ordered to-day by the Department of Justice. Dr. Muck, whose claims of Swiss citizenship were supported by the Swiss Legation, will be turned over to the military authorities, who will decide where he shall be imprisoned.

The Department of Justice after an extensive investigation of Dr. Muck's record of pro-German sympathies and utterances and his close associations in the past with State leaders in Germany, decided it would be dangerous to permit him to remain at large.. His claim of Swiss citizenship, based on the fact that his father was naturalized in Switzerland after moving from Germany, was overruled under the Espionage act, which permits the internment of a "denizen" of an enemy country.

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WASHINGTON, April 6.—On orders of the Department of Justice Dr. Karl Muck, leader of the Boston Symphony Orchestra, is awaiting internment for the rest of the war as a dangerous enemy alien.

The order followed after two weeks of investigation after the arrest of the musician at his home in Boston. He is now in the East Cambridge jail, and the agents of the department in Boston say he will probably be sent to an internment camp, possibly Fort Oglethorpe, Georgia, next week.

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From STANDARD UNION BROOKLYN, N. Y.

Address

Date APR 6 1918

Ending the Muck Controversy.

The internment of Karl Muck till the conclusion of the war at least ends a dispute which has torn a number of communities. The public seemed to be about equally divided between letting the leader of the Boston Symphony continue to swing his baton and summarily shutting him off from his accustomed duties.

It is made plain by the decision that the authorities have some evidence showing that this enemy alien has not carefully observed all the rules. What there is against Muck is not disclosed, but friends of the noted musician need have no fear he is being interned merely because a howl was made against his public appearances.

NORTH AMERICAN

Philadelphia, Pa.

Interning Muck

TO THE EDITOR—It's a joy to see that Mr. Muck, musician and Swiss citizen, is interned as an enemy alien. He's only one, but he helps. Now let's intern some more and let's have a few death penalties on espionage charges and then we'll realize we're making some progress in the war even if we don't have many ships or airplanes.

Philadelphia, April 6. J. B.

ork 1884

POST

ess: Washington, D. C.

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Dr. Muck's case first came into public notice when he declined to follow the example of other orchestra leaders and incorporate "The Star-Spangled Banner" in his programs. He took the position that the national anthem was not artistic and did not belong in a program of a classical nature. In peace times he might have prevailed, but with war on and the patriotic sentiment of the nation aroused to the highest pitch, "The Star-Spangled Banner" sounded appropriate to the mass of the people upon any occasion. Such a row was raised about it that Dr. Muck reversed himself, and his later concerts always led off with this patriotic air.

But even then the feeling against Dr. Muck did not subside. The fact that he was born in Germany and that he had shown no desire to avail himself of American citizenship made it very inappropriate that he should be permitted to move about at will in the country that was at war with the country of his birth. Department of Justice agents carefully investigated him and his activities and the result has been the order for his internment. What these agents found has not been disclosed, but evidently they discovered enough to warrant his detention while the war is in progress.

It is stated in his behalf that though he was born in Germany his parents were Swiss, but this furnishes no excuse for giving him the freedom of the country during the war. A nice perception of the proprieties would have led him to leave the United States while the war was going on, but since he did not take that view of the matter it remained for the government to act. It has acted wisely. If Dr. Muck insists upon staying in America he should remain as the nation's guest.

EAGLE

ess: Brooklyn, N. Y.

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SUN

s: New York City.

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Music lovers are far more concerned as to the future of the orchestra than as to that of its leader. When the excitement over Dr. Muck first broke out Major Higginson said that the orchestra could not go on without Dr. Muck and that there was nobody to replace him in this country. When the leader was arrested, however, he permitted the performance of Bach's "St. Matthew's Passion," difficult music, employing both the orchestra and a chorus, to go on under an assistant and there is no indication that the performance was not at least reasonably satisfactory.

If Dr. Muck had been suddenly killed in the course of the season, there is little doubt that a leader would have been found to fill the dates contracted for. Now that there is a whole summer in which to select a new leader and to enable him to conduct rehearsals, it is greatly to be hoped that the orchestra may continue to be the great national institution which it has long been. Major Higginson has been much hurt by some of the comments which have been made on Dr. Muck's retention, but the future of the orchestra, to which he has devoted years of his life and much of his fortune, is more important than any question of personal feeling. However well founded his personal resentment may be, it is to be hoped that Major Higginson will continue the very great service he has done to his countrymen and women by the maintenance of this unrivaled orchestra.

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EVENING TELEGRAM

ess: Philadelphia, Pa.

Not only will the beautiful notes of "The Star Spangled Banner" ring in the ears of Dr. Karl Muck for some time to come, but in a few days he will vividly be reminded of another popular air, that of "Marching Through Georgia."

SUN

ess: New York City.

With Dr. Muck interned at Fort Oglethorpe there should be no difficulty in organizing a highly successful orchestra in that abode of musical genius.

ablished. London, 1881; New York, 1884

From WORLD

Address: New York City

Date.....

When Karl Muck starts for detention camp ahead of Karl Buenz it almost looks as if Justice's bandage had slipped.

om EVENING STAR

dress: Washington, D. C.

te.....

Internment for Enemies.

Formal orders have been issued for the internment of Dr. Karl Muck, the former orchestra leader, for the period of the war. He will be turned over to the military authorities and placed in safe keeping. The Department of Justice has decided, after investigating his record of pro-German sympathies and utterances and his close associations in the past with German state leaders, that it will be dangerous to permit him to remain at large. Muck has only himself to blame for his present predicament. Had he restrained his antagonism to America, and, as a musician, observed the strict proprieties and raised no issue over the rendering of the national an-

them, in all likelihood he would not have been arrested. His attempt to deny German citizenship aggravated the public feeling in the matter. There are many others who are in the same position, who are enjoying personal freedom at present through courtesy, but who, if strict justice were done, would be confined.

In this connection the decision of the German-American Alliance to disband, doubtless in anticipation of the passage of the King bill repealing the charter of that organization, is to be noted as a wise acceptance of conditions. The time is not propitious for "German-Americanism." It is not a good season for persistent manifestation of divided national sympathy. The hyphen is distinctly out of favor today, and those who are singing German songs and urging the study of German literature, and seeking to promote the maintenance of German customs in the midst of American life, are risking their liberty and possibly, as the tragedy in Illinois has suggested, their lives.

In Chicago a socialist meeting has been arranged for tomorrow night in honor of the people who have been recently indicted under the espionage act. A program of German music has been arranged. This is a most dangerous thing to do. The temper of the people is running high. As a mere measure of precaution, to prevent further mob violence, that meeting in Chicago should be prohibited. Today hundreds of Americans who are of the most law-abiding class, who normally deprecate mob rule, and who fear the consequences of indulgence in punitive passions, are applauding the act of the mob in Illinois, simply because of the long suffering of impudent pro-German manifestations openly in this country.

Their approval of this shameful proceeding, so dangerous to the stability of the law, so likely to have been a monstrous injustice to the victim, is a shocking admonition of the necessity of the speedy enactment and the sharp inforcement of a law covering all displays of hostility to the United States. The perpetrators of the Illinois outrage should be punished if they can be identified. However offensive disloyalty may be, it cannot by any stretch of impatience justify lynching or the approval of mob violence. If that spirit prevails no man is safe. The cure for both evils, that of lynching and that of disloyalty, lies in a sedition law, fully and vigorously

s: New York City.

KARL MUCK ON WAY TO ALIEN CAMP

Fingerprinted and Photographed for "Rogues' Gallery," Boston Symphony's Leader Interned.

WIFE BIDS HIM A TEARFUL FAREWELL.

[SPECIAL TO THE EVENING TELEGRAM.]

BOSTON, Mass., Sunday.—Dr. Karl Muck, formerly leader of the Boston Symphony Orchestra, is speeding southward by train to Fort Oglethorpe, Ga., in custody of Arthur J. Shinners, Deputy United States Marshal, and a guard. The party left Boston Saturday and by noon it is expected that the alien enemy will be formally interned for the duration of the war.

Dr. Muck was apparently in a cheerful frame of mind, during his last day in Boston. The musician was taken to the Federal Building and officially photographed. While at the Federal Building he conferred privately with Assistant United States Attorney Judd Dewey, and was permitted to talk with C. J. Foley, secretary to Mr. Ellis, manager of the Symphony Orchestra.

Dr. Muck was later taken back to the East Cambridge jail by Deputy Marshal Shinners, after bidding officials in the office of Marshal Mitchell goodby. He expressed his delight over the manner in which he has been treated since he was arrested two weeks ago. He made list as comfortable as possible at and is likely to be provided with m- forts by friends while a Fe

Dr. and Mrs. Muck took of one another on the steps of the Cambridge jail.

Sheriff Fairbairn, of Middlesex count, broke the news to Dr. Muck that the federal officials had determined upon interning him, until peace is restored in Europe. The musician was greatly surprised and expressed himself as having been confident from the time of his arrest that the government at Washington would regard him as a neutral Swiss citizen and order his release.

A few minutes later Mrs. Muck appeared at the jail. Sheriff Fairbairn left them alone in his office for more than an hour.

Mrs. Muck was still talking to her husband when a taxicab came to take Mr. Muck to the United States Marshal's office in the Federal Building for the last time.

She followed him to the steps of the jail, both weeping, and stood waving her handkerchief and blowing kisses to her husband.

Before leaving the jail Dr. Muck's finger prints were taken and his other Bertillion record made. He offered no objection to the process. On the way to the Federal Building a stop was made at a photographer's studio and the usual police gallery photographs taken, showing full face and side views of the prisoner. He posed willingly and showed no impatience, but was evidently pleased when the order was concluded.

NEW YORK HERALD

New York City

TELEGRAM

: New York City.

VOICE OF THE PEOPLE

Deport or Intern Germans.

TO THE EDITOR OF THE EVENING TELEGRAM:—

I AM wholly in accord with every word of the letter published yesterday—Sunday—in your patriotic paper, signed "Loyal American," and I hope those other twenty-two aliens will not rest in peace in this country but speedily be sent to keep company with Dr. Muck, where they can give concerts to their fellow aliens. * * *

Our government is entirely too generous for its own protection. * * *

German theatres, German and Austrian bakeries and lunch rooms, German newspapers and even the German language ought to be suppressed in public places.

Imagine what it would mean to them if Americans and French were to audaciously take these liberties in Germany or Austria at this time.

These who can't speak and read American ought to be either interned or deported.

A LOYAL AMERICAN MUSICIAN.

New York, April 8, 1918.

TO THE EDITOR OF THE EVENING TELEGRAM:—

Dr. Carl Muck will be interned under an order issued by Attorney General Gregory. Next!—EVENING TELEGRAM.

Otto Goritz. G. C. S.

New York, April 8, 1918.

Thinks More Law Is Needed.

TO THE EDITOR OF THE EVENING TELEGRAM:—

In your editorial in to-day's EVENING TELEGRAM on "Cut Out the German" * * * you ask, "What is the national government waiting for?" It is waiting for Congress to pass the law necessary to control and punish, which President Wilson asked for one year ago to-day.

GERMAN LIFELONG REPUBLICAN

New York, April 6, 1918.

TELEGRAM

: New York City.

Muck Incident Forgotten Too Soon.

TO THE EDITOR OF THE EVENING TELEGRAM:—

WELL, we have said our little say about the Boston Symphony Orchestra. Mrs. Jay is a woman we should erect a monument to for her loyal patriotism. She helped to spread the truth about this organization and tried to arouse the public. Now what are we going to do? Well, I suppose we will let the twenty-two aliens rest in peace, amen.

Are we going to drop the matter? That organization is a hotbed of Germanism. It would reveal some doings if the places these people visit were investigated. We are asleep. Why are not these twenty-two German aliens fired back to the Vaterland? Why not let them give all the concerts they want down in Atlanta, Ga.? * * *

If the Americans could hear them * * * they would learn a great deal. I know not whether it would be the way the Hun says it or what he says would hurt more. Expressions like these are mild:—

"The Americans know nothing. They are not educated. They have no culture. The Americans are fools."

And I say we are. We are proving it. I tell you that these twenty-two aliens are saying it and also their American friends in New York. There was a mild scare among these Huns when the war broke out. They wanted to become citizens to save their pelts. * * *

Let us be up in arms against everything the Hun is in. Wake up, Americans, you are asleep, but the Hun is busy.

LOYAL AMERICAN.

New York, April 4, 1918

EVENING SUN

ss: New York City

Muck-Racing.

This clean sweep of patriotism has gone far beyond the arts: the sports have it now. From the South comes the announcement that "Dr. Muck has been barred for life from the Maryland turf. In fact his banishment will cover every racecourse in the world." Thus the Baltimore *Evening Sun*, which goes on to say that:

"Dr. Muck, the thoroughbred, was named after Dr. Karl Muck, the German who recently was arrested in Boston by Federal authorities.

"Capt. Parr was an admirer of Dr. Muck when the latter was leader of the Boston Symphony Orchestra. That was more than two years ago. But times have changed since then, and Dr. Muck has run his last race.

"When Dr. Muck again parades before Americans he will have an American name. Although the horse still is known officially in turf circles as Dr. Muck, Garth and his stable employees never call him by that."

om TRIBUNE

ldress: New York City

te.....

An Ovation

To the Editor of The Tribune.

Sir: The Department of Justice having found good and sufficient reasons for the internment of Muck, Mr. Higginson and the rest of his loyal American group may well be proud of their successful effort to give this impudent representative of Prussianism an ovation at the last New York concert of the Boston Symphony Orchestra.

IRVING PUTNAM.

New York, April 7, 1918.

SWISS ASK AMERICA WHY MUCK HAS BEEN INTERNED

WASHINGTON, D. C., Saturday.—The Swiss government, through Minister Sulzer to-day inquired of the State Department the American government's reasons for interning Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

Dr. Muck, formerly leader of the Boston Symphony Orchestra, is classed as an enemy alien. He was arrested in Boston two weeks ago.

Dr. Muck bases his claim to Swiss citizenship on the fact that when he was eight years of age, his father, who was a native of Bavaria and a subject of that kingdom, obtained naturalization papers in the Canton of Zug, Switzerland. The Department of Justice asserts that he made no profession of Swiss citizenship, however, until recently.

DOKTOR MUCK STARTS FOR INTERNMENT CAMP

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rom BULLETIN

ddress: Philadelphia, Pa.

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THE CASE OF DR. MUCK

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The people of this country will be perfectly willing to think that the Administration has acted wisely for the very reason that we have moved so slowly and have permitted so much wrong to be done rather than risk making a mistake. Dr. MUCK may be a technical citizen of Switzerland, but that is not at all to the point. That he has been using his high position against the interests of the United States may be taken for granted; otherwise he would not have been sent to Georgia.

We certainly cannot be accused of being heretofore rigorous or even vigorous in our pursuit of German spies or Ger-

EVENING TELEGRAM

ess: Philadelphia, Pa.

Not only will the beautiful notes of "The Star Spangled Banner" ring in the ears of Dr. Karl Muck for some time to come, but in a few days he will vividly be reminded of another popular air, that of "Marching Through Georgia."

SUN

ess: New York City.

With Dr. Muck interned at Fort Oglethorpe there should be no difficulty in organizing a highly successful orchestra in that abode of musical genius.

ished. London, 1881; New York, 1884

From WORLD

Address: New York City

Date

When Karl Muck starts for ahead of Karl Buenz it almost tice's bandage had slipped.

EVENING STAR

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dress: Washington, D. ork, 1884

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Internment for Enemies.

Formal orders have been issued fo internment of Dr. Karl Muck, the mer orchestra leader, for the period the war. He will be turned over to military authorities and placed in sa keeping. The Department of Justice has decided, after investigating his record of pro-German sympathies and utterances and his close associations in the past with German state leaders, that it will be dangerous to permit him to remain at large. Muck has only himself to blame for his present predicament. Had he restrained his antagonism to America, and, as a musician, observed the strict proprieties and raised no issue over the rendering of the national anthem, in all likelihood he would not have been arrested. His attempt to deny German citizenship aggravated the public feeling in the matter. There are many others who are in the same position, who are enjoying personal freedom at present through courtesy, but who, if strict justice were done, would be confined.

In this connection the decision of the German-American Alliance to disband, doubtless in anticipation of the passage of the King bill repealing the charter of that organization, is to be noted as a wise acceptance of conditions. The time is not propitious for "German-Americanism." It is not a good season for persistent manifestation of divided national sympathy. The hyphen is distinctly out of favor today, and those who are singing German songs and urging the study of German literature, and seeking to promote the maintenance of German customs in the midst of American life, are risking their liberty and possibly, as the tragedy in Illinois has suggested, their lives.

In Chicago a socialist meeting has been arranged for tomorrow night in honor of the people who have been recently indicted under the espionage act. A program of German music has been arranged. This is a most dangerous thing to do. The temper of the people is running high. As a mere measure of precaution, to prevent further mob violence, that meeting in Chicago should be prohibited. Today hundreds of Americans who are of the most law-abiding class, who normally deprecate mob rule, and who fear the consequences of indulgence in punitive passions, are applauding the act of the mob in Illinois, simply because of the long suffering of impudent pro-German manifestations openly in this country.

Their approval of this shameful proceeding, so dangerous to the stability of the law, so likely to have been a monstrous injustice to the victim, is a shocking admonition of the necessity of the speedy enactment and the sharp inforcement of a law covering all displays of hostility to the United States. The perpetrators of the Illinois outrage should be punished if they can be identified. However offensive disloyalty may be, it cannot by any stretch of impatience justify lynching or the approval of mob violence. If that spirit prevails no man is safe. The cure for both evils, that of lynching and that of disloyalty, lies in a [illegible] law, fully and vigorously

s: New York City.

KARL MUCK ON WAY TO ALIEN CAMP

Fingerprinted and Photographed for "Rogues' Gallery," Boston Symphony's Leader Interned.

WIFE BIDS HIM A TEARFUL FAREWELL.

[SPECIAL TO THE EVENING TELEGRAM.]

BOSTON, Mass., Sunday.—Dr. Karl Muck, formerly leader of the Boston Symphony Orchestra, is speeding southward by train to Fort Oglethorpe, Ga., in custody of Arthur J. Shinners, Deputy United States Marshal, and a guard. The party left Boston Saturday and by noon it is expected that the alien enemy will be formally interned for the duration of the war.

Dr. Muck was apparently in a cheerful frame of mind, during his last day in Boston. The musician was taken to the Federal Building and officially photographed. While at the Federal Building he conferred privately with Assistant United States Attorney Judd Dewey, and was permitted to talk with C. J. Foley, secretary to Mr. Ellis, manager of the Symphony Orchestra.

Dr. Muck was later taken back to the East Cambridge jail by Deputy Marshal Shinners, after bidding officials in the office of Marshal Mitchell goodby. He expressed his delight over the manner in which he has been treated since he was arrested two weeks ago. He made as comfortable as possible at and is likely to be provided wit m- forts by friends while a Fe

Dr. and Mrs. Muck took of one another on the steps of the Cambridge jail.

Sheriff Fairbairn, of Middlesex county, broke the news to Dr. Muck that the federal officials had determined upon interning him, until peace is restored in Europe. The musician was greatly surprised and expressed himself as having been confident from the time of his arrest that the government at Washington would regard him as a neutral Swiss citizen and order his release.

A few minutes later Mrs. Muck appeared at the jail. Sheriff Fairbairn left them alone in his office for more than an hour.

Mrs. Muck was still talking to her husband when a taxicab came to take Mr. Muck to the United States Marshal's office in the Federal Building for the last time.

She followed him to the steps of the jail, both weeping, and stood waving her handkerchief and blowing kisses to her husband.

Before leaving the jail Dr. Muck's finger prints were taken and his other Bertillion record made. He offered no objection to the process. On the way to the Federal Building a stop was made at a photographer's studio and the usual police gallery photographs taken, showing full face and side views of the prisoner. He posed willingly and showed no impatience, but was evidently pleased when the order was concluded.

NEW YORK HERALD

New York City

TELEGRAM

New York City.

Muck Incident Forgotten Too Soon.

TO THE EDITOR OF THE EVENING TELEGRAM:—

WELL, we have said our little say about the Boston Symphony Orchestra. Mrs. Jay is a woman we should erect a monument to for her loyal patriotism. She helped to spread the truth about this organization and tried to arouse the public. Now what are we going to do? Well, I suppose we will let the twenty-two aliens rest in peace, amen.

Are we going to drop the matter? That organization is a hotbed of Germanism. It would reveal some doings if the places these people visit were investigated. We are asleep. Why are not these twenty-two German aliens fired back to the Vaterland? Why not let them give all the concerts they want down in Atlanta, Ga.? * * *

If the Americans could hear them * * * they would learn a great deal. I know not whether it would be the way the Hun says it or what he says would hurt more. Expressions like these are mild:—

"The Americans know nothing. They are not educated. They have no culture. The Americans are fools."

And I say we are. We are proving it. I tell you that these twenty-two aliens are saying it and also their American friends in New York. There was a mild scare among these Huns when the war broke out. They wanted to become citizens to save their pelts. * * *

Let us be up in arms against everything the Hun is in. Wake up, Americans, you are asleep, but the Hun is busy.

LOYAL AMERICAN.

New York, April 4, 1918

SWISS ASK AMERICA WHY MUCK HAS BEEN INTERNED

WASHINGTON, D. C., Saturday.—The Swiss government, through Minister Sulzer to-day inquired of the State Department the American government's reasons for interning Dr. Karl Muck, who is technically a Swiss citizen, though of German birth.

Dr. Muck, formerly leader of the Boston Symphony Orchestra, is classed as an enemy alien. He was arrested in Boston two weeks ago.

Dr. Muck bases his claim to Swiss citizenship on the fact that when he was eight years of age, his father, who was a native of Bavaria and a subject of that kingdom, obtained naturalization papers in the Canton of Zug, Switzerland. The Department of Justice asserts that he made no profession of Swiss citizenship, however, until recently.

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TELEGRAM

New York City.

VOICE OF THE PEOPLE

Deport or Intern Germans.

TO THE EDITOR OF THE EVENING TELEGRAM:—

I AM wholly in accord with every word of the letter published yesterday—Sunday—in your patriotic paper, signed "Loyal American," and I hope those other twenty-two aliens will not rest in peace in this country but speedily be sent to keep company with Dr. Muck, where they can give concerts to their fellow aliens. * * *

Our government is entirely too generous for its own protection. * * *

German theatres, German and Austrian bakeries and lunch rooms, German newspapers and even the German language ought to be suppressed in public places.

Imagine what it would mean to them if Americans and French were to audaciously take these liberties in Germany or Austria at this time.

These who can't speak and read American ought to be either interned or deported.

A LOYAL AMERICAN MUSICIAN.

New York, April 8, 1918.

TO THE EDITOR OF THE EVENING TELEGRAM:—

Dr. Carl Muck will be interned under an order issued by Attorney General Gregory. Next!—EVENING TELEGRAM.

Otto Goritz. G. C. S.

New York, April 8, 1918.

Thinks More Law Is Needed.

TO THE EDITOR OF THE EVENING TELEGRAM:—

In your editorial in to-day's EVENING TELEGRAM on "Cut Out the German" * * * you ask, "What is the national government waiting for?" It is waiting for Congress to pass the law necessary to control and punish, which President Wilson asked for one year ago to-day.

GERMAN LIFELONG REPUBLICAN

New York, April 6, 1918.

EVENING SUN

ss: New York City

Muck-Racing.

This clean sweep of patriotism has gone far beyond the arts: the sports have it now. From the South comes the announcement that "Dr. Muck has been barred for life from the Maryland turf. In fact his banishment will cover every racecourse in the world." Thus the Baltimore *Evening Sun*, which goes on to say that:

"Dr. Muck, the thoroughbred, was named after Dr. Karl Muck, the German who recently was arrested in Boston by Federal authorities.

"Capt. Parr was an admirer of Dr. Muck when the latter was leader of the Boston Symphony Orchestra. That was more than two years ago. But times have changed since then, and Dr. Muck has run his last race.

"When Dr. Muck again parades before Americans he will have an American name. Although the horse still is known officially in turf circles as Dr. Muck, Garth and his stable employees never call him by that."

om TRIBUNE

dress: New York City

te

An Ovation

To the Editor of The Tribune.

Sir: The Department of Justice having found good and sufficient reasons for the internment of Muck, Mr. Higginson and the rest of his loyal American group may well be proud of their successful effort to give this impudent representative of Prussianism an ovation at the last New York concert of the Boston Symphony Orchestra.

IRVING PUTNAM.

New York, April 7, 1918.

Transcript Apr 15-1918

Post April 15-1918

Monitor April 15-1918

Herald 100 April 15-1918

Globe Apr 15-1918

here of the work of one of its rising composers.

Rare Miss Novaes

Repeating Chopin's Concerto in F minor at the Symphony Concert of Saturday evening, Miss Novaes confirmed the impression of Friday afternoon and of her recent recital here with Mr. Thibaud—that she is one of the remarkable pianists of the younger generation, musician, perhaps, above all the rest. Only such a virtuosa, with both intuitive and practised ear for the unflecked quality and the undimmed beauty of musical sound could draw such tone as did she from the upper ranges of the piano. Frequently in the Concerto Chopin's measures seek them and not once with any lessening of the roundness, the resiliency, the transparency of Miss Novaes's tone. The higher the music ran toward the treble, the more surely she sang it with scarcely a hint of the piano as an instrument of wires and hammers sounding the notes in which it is most liable to self-betrayal. Scarcely a pianist of the younger the middle, the elder generation may match her in this quality of upper tones. Again, only an intuitive, practised, studious and poised musician could give such light and various propulsive power to the first and last movements of the Concerto as did she. Steadily the music advanced, quickened, warmed under her adroit modulations of pace, inflections of rhythm, distribution of accent, but never came suggestion of manipulation or distortion of the appointed course of the pattern. What Chopin may have heard in the ear of his imagination, Miss Novaes divined and transmitted to the ears of his and her hearers. Dr. Muck's long and artfully ordered gradients in the progress of a symphonic movement are not the least memory of him; Miss Novaes's in her Concerto compared with them, while in the one as in the other, there was no sign to the audience of process, willed and prepared.

This keen sense of music as beautiful ordered expressive sound pervades all that Miss Novaes does, is highest present praise of her, is surest warrant of her future. She is in her twenty-third year only; for no more than four has she played in public; yet already she holds herself, her music, her instrument, her audience—whether it is coolly inquiring as on Friday afternoon or highly expectant as on Saturday evening—in the hollow of her hand. From this sense of music as music, from this poise remarkable, indeed, in so young a woman and of Latin blood to boot, spring her perception and sensibility, alike in ear and touch, with the piano. She does not regard it as a pseudo-orchestra to be pitted against the actual orchestra behind; but she does search out its manifold beauty and power of tone, its most sensitive range of accents, its finest diversities of color. Not Mr. Kreisler is more responsive to the violin than she to the piano. In her playing appears the music as in a mirror, but never in suggestion of rigid, studied, meticulous reflection. From the first time, no less on Saturday than on Friday, she might have been playing, eager, responsive, yet always self-controlled, this Concerto of Chopin. Through the Maestoso of the beginning, she moved in rounded phrase and marshalled period with a mingling of sumptuous tone and spacious progress. The hearer felt the nobility of Chopin stirred. From the Larghetto she called the radiance of his melody, the iridenscence, of his ornament, the glow of his feeling and the listener heard the Chopin of romantic vision and emotion. From Miss Novaes's hands the Finale danced upon the air as in idealized pace, rhythms, colors. Hardly since Pachmann's time has this Concerto been played here—or for that matter any other of Chopin's music—with such loveliness of voice and fineness of insight.

For the Pension Fund

With a single exception, all things went excellently well—some indeed beyond expectation—at the concert of the Symphony Orchestra yesterday afternoon for the increase of its Pension Fund. Since the programme was a miscellany, the conductor of merit but without prestige and only one of "the assisting artists"—Mr. Gabrilowitsch—well and widely known, there was little anticipation of a numerous audience. Yet in spite of these handicaps and other circumstances of the hour that need not be particularized, the listeners filled nearly two-thirds of Symphony Hall, were excellently representative of the various publics of the orchestra, and lavished applause upon it and all concerned, especially when Mr. Schmidt, at the end of Saint-Saëns's "Danse Macabre" called the band to its feet and a little reluctantly it answered. Then, for nearly two minutes, the house rang with clapping by almost every pair of hands from those nearest the edge of the tsage to those that cluster under Apollo of the second balcony. These plaudits spoke for the audience and hardly less for the whole public, absent or present, numerous and devoted that cherishes the Boston Symphony Orchestra above all else that opera house or concert-hall in this town or anywhere else may yield. It is a public that should be Mr. Higginson's very present prop and reward in a time of new departures and new decisions. For it, whoever the conductor, the orchestra endures.

The more the pity, then, that a single mischance should have marred the concert and that it should have befallen Miss Braslau, young singer, still in measure with her way to make in Boston, generously giving her services, eagerly plying her powers. At a concert for the Pension Fund, still within memory, Mr. Fiedler undertook to accompany Mme. Sembrich in an air from Verdi's old opera of "Ernani." Now Mr. Fiedler was unpractised as an operatic conductor; he knew next to nothing of the matter and the manner of these Italian operas of the forties and the fifties; he was perversely determined to take his own way with the music regardless of the singer. Since that half-merry, half-mournful day, no such accompaniment to an operatic air has been heard in Symphony Hall until Mr. Schmidt yesterday, and incidentally Miss Braslau, essayed the music of Delilah in which in the second act of Saint-Saëns's music-drama, she ensnares Samson. Clearly, the conductor regarded it as a symphonic poem in which the composer had added a voice to his other instruments. Try as she might, the singer could seldom pierce, especially at the climax of her strophes, the thickness of the orchestral envelope. Vigor Miss Braslau did not lack, but Mr. Schmidt was more vigorous still. Where she phrased in one fashion, he phrased in another; as seldom could they agree in accent. Between, Saint-Saëns's music lost not a little of quality as a superbly sensuous and propulsive melody, and Miss Braslau's tones—and possibly her temper—turned hard and dry. Her opportunity came in the songs of Musorgsky, Rakhmaninov and out of the Hebrew liturgy in which she ended. Then she stood forth as the singer she is—an alto in young prime, resonant, warm and colorful of voice, keenly intelligent, quick with feeling answering and transmitted, mistress of the sensuous beauty of song as in the expanding and expressively modulated melody of Rakhmaninov, capable no less of the breadth of design, the sustained power, the exaltation of mood that the "Eili! Eili!" of Hebrew lament and supplicating exacts. There sang the true Miss Braslau.

In contrast, Mr. Gabrilowitsch, as usual when he plays with the Symphony Orchestra, outshone himself. Not often here has he played with such opulence of tone, flourish of ornament, energy of rhythm, ardor of progress and contrast of voice and mood as he poured upon Weber's Concert-Piece. So played an intrinsically flamboyant music became tapestried, magnificent. For complement as though he would set in array the full range of his powers, he played Mozart's Concerto in D minor, with a limpidity of tone, a finesse of phrase and articulation, a grace of ornament and transition, a roundness and evenness, a serene play of tonal fancy anl poetizing sentiment that were as truly characteristic of a delicate and artful music as had been his splendors of march and bravura with Weber. Generously come to the concert, fortune, his audience and the orchestra blessed him. As for the band, familiar are its sonorities, its suppleness, its energies of rhythm and color in Berlioz's overture of the "Roman Carnival"; its lightness of touch and tone and felicities of inflection in Chaikovsky's dances of "The Nutcracker"; while for the first time in years, it essayed and easily accomplished the mildly spectral, the neatly phantasmal "Danse Macabre" of Saint-Saëns. It was good to feel Mr. Schmidt's energy with the orchestra, but he and it may advisedly heed an audible tendency to coarsen tone.

H. T. P.

SECOND PENSION CONCERT

Gabrilowitsch and Braslau Soloists With Symphony

BY OLIN DOWNES

Ossip Gabrilowitsch, pianist, and Sofie Brasiau, contralto of the Metropolitan Opera Company, were the soloists at the Pension Fund concert of the Boston Symphony Orchestra, Ernst Schmidt conducting, yesterday afternoon in Symphony Hall. Mr. Gabrilowitsch played the D minor concerto of Mozart and Weber's "Concert-Piece" for orchestra. Miss Braslau sang the familiar aria, "Mon couer," from Saint-Saens' "Samson and Dalilah," and these songs: "Do Not Sing, Oh, Maiden," Rachmaninoff; "The Classicist," Moussorgsky; "Eili, Eili," Schalitt. The orchestral compositions were Berlioz' overture, "Carnaval Romain"; Saint-Saens' "Danse Macabre," and Tschaikowsky's "Nutcracker" suite.

BERLIOZ'S BRILLIANCY

The brilliancy and spirit of Berlioz's music made an admirable opening of the concert, and this music, under Mr. Schmidt's baton, was played with gusto. Saint-Saens' music was called by an unkind young Frenchman "a graveyard farce." It is not to be taken seriously, so far as its meaning is concerned. The music is petty and frivolous by the side of such a fresco, for instance, as Liszt's "Todtentanz" for piano and orchestra.

But that is beside the question. Saint-Saens had no intention of being serious in this music. He did not set out to prove that the spirits of those who die may be seen on dark and windy nights leaping about in their shrouds over graves. He merely flirts ingeniously with this thought, and with the form—novel when the "Danse Macabre" was composed—of the symphonic poem established by Berlioz and Liszt. His easy mastery of the new form almost seems disdainful—as if the composer said, "Look here. I don't think two cents of your much-vaunted 'symphonic poem.' But if you think I can't do that sort of thing myself—I'll show you!" This ingenious but already old-fashioned music, the wit and humor of Tschaikowsky's "Nut-Cracker Suite," and before all the maddening rhythm and the blazing color of Berlioz's music made a more than interesting orchestral background for the efforts of the soloists.

Gabrilowitsch's Artistry

Mr. Gabrilowitsch has played both the Mozart concerto and the Weber concert-piece before this at subscription Symphony concerts. In the Mozart concerto he is well nigh incomparable. This was certainly true of the slow movement and the finale. The first movement was surprisingly virile and dramatic. Perhaps it was tonally on a little bigger scale than the music Mozart wrote for the harpsichord would deserve.

Perhaps there was a thought in the mind of Mr. Gabrilowitsch that this was Symphony Hall, with an audience that must be reached and convinced of the beauty and greatness of Mozart. Because there were passages in the first movement when the music might perhaps have been allowed to speak for itself instead of being conveyed with evidence of well directed physical effort to the listener. The romantic and showy music of Weber was played with magnificent dash and fire. No wonder the audience was swept away with the power and beauty of the playing.

There was a large audience. There were many recalls for the soloists.

Pension Fund Concert

Specially for The Christian Science Monitor

Concert in aid of the Pension Fund of the Boston Symphony Orchestra, with Miss Sophie Braslau, contralto, and Ossip Gabrilowitsch, pianist, as soloists; Symphony Hall, Sunday afternoon, April 14, 1918. The program: Overture, "Roman Carnival," op. 9, Berlioz; concerto for piano in D minor (K. 466), Mozart; aria from "Samson and Delilah," Saint-Saëns; symphonic poem No. 3, "Danse macabre," op. 40, Saint-Saëns; songs with piano (Charles A. Baker, accompanist), Rachmaninoff's "Do Not Sing, O Maiden"; Moussorgsky's "The Classicist," and Schalitt's "Eili, Eili"; concert piece for piano and orchestra, op. 79, Weber; "Nutcracker" suite, Tschaikowsky.

The program of the pension fund concert was all well performed, but perhaps the Weber concert piece, the second solo number of Mr. Gabrilowitsch, would be regarded by most listeners as giving the occasion its greatest distinction. The technical difficulties of this work, and they are by no means few or slight, were so completely mastered that they disappeared; and the artist played the various movements with dignity, vigor and brilliance. He was also heard to great advantage in the Mozart concerto.

Miss Braslau is the possessor of a rich and full contralto voice, which she uses with ease and great ability. Her singing of the aria from "Samson and Delilah" showed that she was fully equipped for dramatic interpretations. The three songs with piano accompaniment were rendered with simplicity, breadth of understanding and invigorating grace. The second of the two is particularly interesting because, as she explained in a few words herself, Moussorgsky had been subjected to no little censure by the critics, who charged him with not being able to write songs so melodious as Beethoven's or Mozart's, and this song was his answer and his challenge to their doubts.

As for the orchestral part of the performance, the overture of Berlioz was played with careful regard to opportunities for tone coloring; the "Danse macabre" of Saint-Saëns, with attention to every descriptive point; and the Tschaikowsky "Nutcracker" suite, with heed for the composer's many touches of romance and humor.

CONCERT FOR PENSION FUND

Performance of Boston Symphony Orchestra Gives Great Pleasure

MISS BRASLAU'S SINGING APPLAUDED

At Symphony Hall yesterday afternoon the second concert of the season was given in aid of the pension fund of the Boston Symphony Orchestra. The assisting artists were Miss Sophie Braslau, contralto, of the Metropolitan Opera Company, and Ossip Gabrilowitsch, pianist. Charles Albert Baker was accompanist. Mr. Schmidt conducted the orchestra. The program was:

Overture, "Roman Carnival," Berlioz; concerto for piano and orchestra in D minor, Mozart, Mr. Gabrilowitsch; aria, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila," Saint-Saens, Miss Braslau; symphonic poem No. 3, "Danse Macabre," Saint-Saens; songs with piano, "Do Not Sing, Oh Maiden" (Rachmaninoff), "The Classicist" (Moussorgsky), "Eili, Eili" (Schalitt), Miss Braslau; concert piece for pianoforte in F minor, Op. 79, Weber, Mr. Gabrilowitsch; suite for full orchestra taken from the ballet, "Nutcracker," Tschaikowsky.

The varied and popular appeal of all these selections with the orchestra playing in its best form and with the artistry of singer and pianist beyond reproach called from the moderate-sized audience quick and lively response throughout. The enthusiasm more than made up in its fervor for the lack of the assemblage in numbers.

Mr. Gabrilowitsch, by his exquisite delicacy and refinement in the Mozart concerto and by the alternating emotional tracery and fire in the Weber piece, won warm approval.

The beauty and richness of Miss Braslau's voice, coupled with the sincerity and directness of method, gave unusual force to the "Samson and Delilah" aria. The tenderness and depth of her emotional expression in the Rachmaninoff and Schalitt selections and the classic limpidity of her singing of Moussorgsky's song stirred her hearers to lively desire for more, as well as regret that the Symphony ban on extra numbers ruled also at the Pension Fund concerts.

She prefaced "The Classicist" with a brief explanation that Moussorgsky composed it as an answer to the taunt of his critics that he could not produce a melodious composition. Her singing distinctly aided the audience to realize how complete his reply was.

SYMPHONY PENSION FUND CONCERT

It may have been a demonstration of the regard in which the orchestra is held; perhaps it was the lure of an especially attractive program; maybe it was because Boston long ago contracted the habit of attending in large numbers this particular annual affair—but whatever it was, the Boston Symphony Orchestra had the pleasure yesterday afternoon of playing to a houseful in Symphony Hall, and an exceedingly appreciative and cordial houseful, too. Assisting the orchestra were Sophie Braslau and Ossip Gabrilowitsch, contralto and pianist.

As is the custom at these concerts the selections were what are called popular; perhaps semipopular would be more nearly accurate. Mostly modern, also, were they, Saint-Saens and Tschaikowsky prevailing, and Berlioz, Rachmaninoff, Moussorgsky, Schalitt, Weber and Mozart completing the list of composers.

Miss Braslau's contributions to the afternoon's pleasure were "My Heart at Thy Sweet Voice" from "Samson and Dalila," Rachmaninoff's "Do Not Sing, O Maiden," Moussorgsky's "The Classicist," and Schalitt's "Eili, Eili," sung in Hebrew. This charming, girlish daughter of a Russian physician—herself born in New York—never sang more acceptably for a Boston audience, her full, rich voice being at its best.

Mr Gabrilowitsch played a Mozart concerto and a concert piece for pianoforte by Weber, in each instance accompanied by the orchestra. The orchestra played the Carnival Romaine, by Berlioz; Saint-Saens' rather grisly "Danse Macabre," and Tschaikowsky's exquisite Casse Noisette, taken from Hoffman's little girl's Christmas night dream, in which dolls and toys disport themselves under the leadership of the lively Prince Nutcracker.

TIMES
New York City
10

ENEMY ARTISTS IN GERMANY

They Get No Such Consideration as Was Accorded Dr. Muck.

To the Editor of The New York Times:

It may be appropriate at this time, in connection with the arrest of Dr. Karl Muck, to recall the treatment accorded to artists of enemy citizenship by Germany during the war.

At the outbreak of the war, a great many foreign artists were resident or traveling in Germany. With few exceptions they were seized and placed in internment camps. Later they were concentrated in Ruhleben. These men were not seized for cause, but merely because they were citizens of countries against which Germany had declared war. Dr. Muck was arrested for cause early one year after declaration of war against Germany.

The writer surveyed the Ruhleben camp in 1916, and was never able to understand why the general conditions of this wretched camp did not arouse protest on the part of German artists against such treatment of fellow-artists. The Ruhleben internment camp is located in a race track to the west of Berlin. Here were thrown together painters, sculptors, musicians, singers, actors, university professors and a great many business men, to whom were gradually added the crews of merchant ships and trawlers captured at sea. Here were also gamblers, jockeys, and prize fighters; and criminals from England and France, who had found a haven in Germany before the war. These men were of all ages, from boys of 16 to men of over 65. The quarters were crowded, dirty, inadequately heated; the roofs leaked and were never repaired; all of the equipment was of the crudest and most primitive type; the men were literally herded in. Ambassador Gerard upon repeated occasions in diplomatic documents, and later in public, protested against the conditions, which were carefully surveyed and described in a report by the Boston lawyer, Ellis Loring Dresel, now attached to the American Legation in Berne. The food conditions were entirely inadequate, both from the standpoint of quality and quantity, although this made less difference with the men since most of the interned men were supplied with food from the outside. In the camp were hundreds of so-called pro-German Englishmen, whose fathers were British subjects who living in Germany had married German women, and the children born in Germany were technically British subjects, though most of them had never been outside of Germany and could not speak a word of English. These men were given relief from the conditions of their own camp through the aid of a fund raised by Prince Max of Baden. The camp was also liberally sprinkled with German spies.

The British organized the camp in the most energetic fashion, and made life as bearable as possible. George Ferguson, the well known vocal teacher, gave lessons to aspiring voices that he had discovered in the camp, and was one of the kitchen managers.

Most of these men were of no military value whatsoever. Nothing was gained to Germany by keeping them in Germany; no military gain could have come to the enemy by permitting their release. Practically speaking, every artist of enemy citizenship in Germany was interned, and interned under conditions that bespoke no consideration of his antecedents or qualities. With this must be contrasted the situation in the United States. Except when arrested for cause, German artists have been permitted freely to continue their normal lives in our midst. To what extent they have abused this very exceptional privilege, the writer is unable to state. To what extent Karl Muck has violated the trust reposed in his honor is for determination by competent authorities. When interned, alien enemies are assigned adequate, comfortable, and well-equipped quarters in agreeable and sanitary surroundings, and are provided with proper subsistence. The distinction in treatment of artists, simply on the basis of enemy citizenship, has certainly been striking enough to convince one, if that were still necessary, that the point of view of the military authorities in Germany and in the United States is as far apart as our respective conceptions of the rôle of war in its relation to civilization.

A. E. TAYLOR.

Washington, April 8, 1918.

TELEGRAM
New York City.
APR 13 19

MUSICAL SOCIETY MAY DISBAND ON ALIENS' ACCOUNT

Philharmonic to Pass on Question of Enemy Membership at Meeting on April 18.

OLDEST ORGANIZATION OF KIND IN AMERICA.

The Philharmonic Society may quietly drop out of existence for the period of the war, in order to solve the question of enemy alien membership. This action, it has become known, will be decided upon at a meeting to beheld April 18. The society is the oldest of its kind in America.

Although officers of the organization Friday refused to admit that this was the purpose of the meeting, it was learned that at least one of the music lovers asked to attend the meeting was told that such was the case. Even this request failed to arouse the favorable action of the orchestra's patron, who had withdrawn from attendance at its concerts because of the continued presence of enemy aliens in its ranks.

"No, I will not attend any of the orchestra's meetings until it has purged itself of the presence of enemy aliens in its membership," was the reply.

Felix F. Leifels, secretary of the society, said that the meeting was called to act upon arrangements for the organization's future. He said that the season depended upon the arrangement of its finances in advance and that this subject would be taken up. When asked whether the question of suspending until the conclusion of the war would not be voted upon he was non-committal.

"I can't say that it will," he said.

According to one supporter of the society, which is third in the world in point of age and considered the most successful of its kind in America, it is probable that a vote to suspend will be favored instead of choosing the simpler course of eliminating the enemy aliens.

Demand for decided action against the aliens is said to have become more insistent since the final barring of Doktor Muck, head of the Boston Symphony Orchestra, from half a dozen cities and the prosecution of the Prussian leader by federal authorities.

The society is seventy-six years old and has grown steadily from the first year of its organization, although its career has not been without numerous stormy incidents. It has had many famous directors at its head and has attracted, at least on one occasion, an audience of more than twelve thousand persons to its concerts.

From TIMES
Address: New York City
Date

LIKELY TO SUCCEED MUCK.

Understood That Ossip Gabrilowitsch Is to Lead Boston Symphony.

Special to The New York Times.

BOSTON, Mass., April 13.—Although it has been well understood in Boston musical circles that Ossip Gabrilowitsch is to be the successor to Dr. Karl Muck as leader of the Boston Symphony Orchestra, those in control at the Back Bay concert headquarters still refuse to make definite announcement.

Charles E. Ellis, manager of the orchestra, said tonight that Mr. Schmidt, who has been conducting the concerts since Dr. Muck's arrest, would continue to do so for the rest of the season, now drawing to a close. He added that Mr. Gabrilowitsch will play in two concerts in Boston next week, but that his future plans could not be discussed at this time.

Ossip Gabrilowitsch, son-in-law of the late Samuel L. Clemens (Mark Twain) and distinguished as both a pianist and conductor, in which latter capacity he will reappear in New York next week, has for some time been mentioned as a likely successor to Dr. Muck in Boston. Another candidate for the place, according to report, was Leopold Stokowski, leader of the Philadelphia Orchestra.

Mr. Gabrilowitsch is a Russian, born Jan. 26, 1878, in Petrograd, where he was a pupil of Anton Rubinstein, taking the Rubinstein prize at the Imperial Conservatory when he was 16 years old. He later studied at Vienna with Leschetizky. In 1900 he made his first American tour as pianist, and since his marriage to Clara Clemens he has spent most of his time in this country.

During the last season he was among the guest conductors of symphony organizations at Cincinnati and Detroit. In 1912 he first conducted an orchestra with the Koncertverein of Munich, Germany, and for some years he made his Summer home in the Austrian Tyrol.

From NEW YORK HERALD
Address New York City

PHILHARMONIC MAY SUSPEND TO GET RID OF ALIENS IN RANKS

Meeting To Be Held April 18 to Settle Future During War.

Whether the Philharmonic Society, the oldest orchestra in America, will solve the problem of enemy aliens within its ranks by suspending for the period of the war will be discussed at a meeting of the society to be held April 18.

Although officers of the organization yesterday refused to admit that this was the purpose of the meeting, it was learned that at least one of the music lovers asked to attend the meeting was told that such was the case. Even this request failed to arouse the favorable action of the orchestra's patron, who had withdrawn from attendance at its concerts because of the continued presence of enemy aliens in its ranks.

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WILL LET AMERICANS

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Advertiser Apr 20, 1918

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Transcript — April 20 - 1918

Herald Apr 20-1918

SYMPHONY PROGRAM IS VERY PLEASING

Modern List, with Carpenter's the Most Advanced Work of the Afternoon

WORK IS EXCELLENT; NOT WILD OR VAGUE

Themes Are Good and Clear with Continuity and Logic Prevalent

By LOUIS C. ELSON.

PROGRAM.

Carpenter. Symphony in C major.
Svendsen. "Zorahayda." Legende.
D'Indy. Chanson.
Strube. Fantastic Dance. Two pieces for Viola. Soloist, Emil Ferir.
Goldmark. "Sappho" overture.

A modern program, but not of ultra-radical character, the opening symphony, in C major, by the Chicago composer, being the most advanced work of the list. Browning, in his "Abt Vogler," comes to this key at the end of things—

"My resting-place is found,
The C major of this Life."

But Carpenter, like Beethoven, begins his symphonic career with it. The work has a motto—"Sermons in Stones"—which is part of the beautiful passage, in "As You Like It," beginning, "Sweet are the uses of adversity," and ending—

"Finds tongues in Trees, Books in the running Brooks, Sermons in Stones, and good in everything."

Which a delightfully prosaic Scotch clergyman once thought might be a misprint for "Sermons in Books, Stones in the running Brooks."

The only evident application of the Shakespearian text is in the fact that the work is the opposite of despairing, and ends with a triumphant climax.

The work is not wild or vague, althougt it is very intricate in some of its development. The opening phrase of the work is used in other movements with interesting changes. It is at first contrasted with a striking oboe melody, which was charmingly played, and then comes much evolution of the two themes. A strong contrast is made by a four-noted figure, balefully blared out on the muted horns and given with attractive reiteration thereafter. It is made as prominent as Wagner makes his four-noted bell-theme in "Parsifal." There is much earnest and masterly contrapuntal combination of themes, a fine development, and a clear although incomplete return, showing that Mr. Carpenter does not deem it necessary to abolish all symmetry even in a modern symphony.

IS BIZARRE.

The Scherzo here comes second (its normal place is third) and has also its exhibitions of contrapuntal skill, even to some fugal work, and the chief phrase of the first movement enters again here as also in the final movement. It is bizarre, but not playful.

In the third movement there is a striking figure (in a double sense) which is given entirely to the kettle-drums, which becomes a continued ground bass. It is derived from the important four-noted figure of the muted horns above mentioned, and is much treated both here and in the Finale. The chief theme is given to that unusual instrument, the bass clarinette. The Finale gives many reminiscences of the preceding movements, leading to a great climax, a most powerful ending.

The themes are good and clear, their interweaving masterly, the scoring modern in tone color, and there is continuity and logic in almost every part of this work. We doubt if its ingenuity can be grasped at a single hearing even by an expert auditor, and we also doubt if every point was made as clear in the performance as it might have been. One thing is certain, the composer is not of the iconoclasts, even if he is modern in his expression. We believe the symphony to be a work worth repeating and studying.

It has but three indicated movements, although the changes of tempo and style suggest five, in the free architecture of a "poeme symphonique." Its continuous development and complexity makes it rather too intellectual, perhaps fatiguing to some, but it is a great and important work nevertheless. The composer was twice called to the stage at its end.

HAS HAD SUCCESS.

Years ago, in Copenhagen, Svendsen played "Zorahayde" to the present writer, and told him how he had studied Arabic and Spanish music in order to give something of the true atmosphere to the tone-poem. He has succeeded very well, considering that he had never been in Spain, and the glowing fervor of this southern tone-picture (taken from Washington Irving) made a good foil to the complexity of the symphony. Its Oriental melancholy and its final climax were especially effective.

The chief popular success of the afternoon was the viola-playing of Emile Ferir. The viola is the Cinderella of the orchestra. It seems to be crushed between the brilliancy of the violin and the expressiveness of the violincello. Yet it has its own peculiar melancholy and brooding tone-color, if it is not pushed into the upper register, when it becomes dry and dull-toned.

The "Sappho" overture is not one of Goldmark's great compositions, but it is worth hearing now and then. It gives great opportunities for the harp, but Sappho's Kithara was to the modern harp about as a wheelbarrow to an automobile, and she would have been astonished at the brilliancy of Mr. Holy's work. But Symphony Hall is not the chosen spot to display a harp obligato, even when the harps are doubled. We heard Mr. Holy to better advantage in Jordan Hall, a few days before. The solo violin work in this overture ought also to be commended. Mr. Witek and Mr. Holy shared the honors in this work.

Traveller Apr 20-1918

NEW SYMPHONY WELL RECEIVED

Carpenter's Composition Is Heard for First Time

The first hearing of John Alden Carpenter's Symphony No. 1 was the feature of the concert by the Boston Symphony Orchestra, Ernst Schmidt conducting, yesterday afternoon. The program was:

Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra; d'Indy, Lied; Strube, Fantastic Dance; Goldmark, overture, "Sappho."

One hearing of a work, particularly if that work be of the dimensions of Mr. Carpenter's symphony, is hardly sufficient basis for passing judgment on its merits. This is all the more true when that hearing leaves the impression of considerable in the work not brought out. Nobody questions the composer's sincerity, ability or love for his work. In this particular number, however, he seems to be playing upon the various choirs of the orchestra rather than giving expression to an inspiration.

The work was received by enthusiasm by the audience and the composer called to the platform to return his thanks for the approval.

If the Carpenter number was not altogether satisfying, no charge could be laid at the door of Mr. Ferir, the eminent viola player. He made the d'Indy and Strube numbers the most interesting of the afternoon.

The program of next week is as follows: Davison, Tragic overture (first time); Italian Serenade; Berlioz, Fantastic Symphony.

THE SYMPHONY CONCERT

NEW AND NOTABLE MUSIC FROM MR. CARPENTER

Circumstances Once More Conquered—A Symphony Seeming to Translate the American Temperament Into Tones — Freedom of Form and Process—Imagination, Invention, Impulse—Harmonic and Instrumental Richness—The Vitalizing Power and Clear Individuality That Set the Composer Above Most of His Fellows

AGAIN, yesterday afternoon, the Symphony Orchestra mastered circumstances with the elasticity and endurance that are best augury of its future. It is near the end of a season troubled by controversies, vicissitudes, uncertainties, such as it had never previously known. Much remains to be resolved and determined before it begins another year. Yet there it was, on Friday, playing for the first time in public a new and intricate symphony by the most individual and expert of the younger generation of American composers. For three weeks the music had been in rehearsal, to be made ready, according to the high tradition of the band, to the hilt. Mr. Schmidt, the conductor, had spared neither study nor industry; Mr. Carpenter, the composer, had ventured suggestions helpful in the disclosing of his intent. Performance happened to fall on a holiday in the full tide of a parade of troops. Inevitably the audience was smaller than usual on a Friday afternoon; came hindered and late to its seats. Yet the symphony was played and heard as though for the time there was naught else in the world, near or distant, than what the four walls of Symphony Hall contained. Possibly the performance might have unfolded more luminously the progress of a music that, episodic as it may seem to some ears, is yet ingeniously, even subtly knit, flowing from period into period, expanding from division to division. Possibly it might have gained more verve in the lighter measures of the Scherzo; a more pulsating, ascendant power, a richer color at the very end. Yet, as a whole and especially in the first movement, the symphony stood well revealed; while the composer, twice called to the stage, testified his satisfaction by a first bow to the orchestra and a second to the audience. Clearly his music had quickened both.

As Mr. Carpenter had full right to do, he has elected to cast his symphony in the form of a symphonic poem or, perhaps more accurately, in a mould and progress that curiously resemble Liszt's in his concertos for piano. The more the reason, then, in some ears, that the music should be played without pause, as it was at Norfolk last June and in Chicago last October, than in the three movements into which the composer has now sectioned it. Like the Lisztian concertos, the symphony advances from division to division in the order and according to the contrasts and the necessities of the moods that Mr. Carpenter would release and cumulate. These divisions are unified, again Lisztian-wise, by the recurring presence of a principal, clearly profiled and easily remembered motive, sounded at the very beginning and insistent, though never obtruded by main force, to the end. They are further bound together by returns, according to the impulse and the advance of the music, of other distinctive motives. Nowhere, moreover, does the composer merely lay measures and periods side by side in arbitrary succession. Not for nothing did the learned and expert Ziehn instruct him in the intricacies of musical continuity, in the means to symyphonic progress; nor carelessly has he himself studied them. Moody and changeful as Mr. Carpenter's music may seem, as indeed he willed and designed, it, fine links bind period to period and close strands hold division to divison. After all, the couplings of freight cars are not the only bonds known to human usage. They are seldom employed, for example, in the interbinding of adroit mechanisms.

The truth is that Mr. Carpenter, as becomes a composer of intelligence, imagination, technical resource, chooses his form, conducts his procedure according to the impulses and intents underlaying his music, according to creative necessities and promptings as his work advances. The verses from "As You Like It"—"Sweet are the uses of adversity" and so forth through "Sermons in stones" may signify much or little; but from two hearings of the symphony comes impression of certain moods, of a certain poetizing design informing and emotionally animating the music. Recall the gayeties of matter, motion, color in the long middle division that may pass for a scherzo. Soon they cloud into more pensive mood; next for a time they give place to dreamy brooding; thence they spring into themselves again. Remember, again, the progress of the finale—the nervous energy with which in substance, pace, rhythmic beat, harmonic and instrumental color, it steadily expands, deepens, advances, brightens until in almost the last measures, it glows with high energy and radiant resolve, to close with a tonal hint that has haunted the symphony of reflection within. Note also that, firm-set as this ascent seems, there are also fitful moments—returns to the more careless mood of the scherzo, to the troubled and pondering mood of the adagio-like passages; yet quickly innate vitality rings and strides anew. Pass now to the long first movemenrt, a various music of many voices and moods. Again matter and progress, line and color are nervous and fitful. There is tonal tumult and stress, tonal striving and struggle, at the end glowing intensity, as it were, of will and achievement, tonal sportiveness, brooding, visioning.

Now what else may this be but the translation, the incarnation even, in tones and in symphonic crucible, of our blessed American temperament in characteristic—and therefore diversified—play? Mr. Carpenter is no composer of routine disposed to take the ready, the fashionable way. No more is he either simple or cloudy minded. To pick at negro melodies, Indian tunes, Fosterian ballads, at folk material in general, may reasonably have seemed to him to write but a half modish, half conventional and altogether easy American music. Moreover, is it so much American as expression of racial impulses of isolated folk in another day than ours? Far more tempting the venture, far finer the possible achievement, to infuse into music the American temperament as it may be distilled out of our finer mental and spiritual impulses and accomplishments in this very day. No wonder the quest stirred Mr. Carpenter; with reason the deed applauds him.

So, without a hint from the composer, other than his music imparts, may be conjectured the informing intent, the implicated and revealed moods, the characterizing matter, the heightening color of his symphony. Yet, first of all, the hearer heeds it as a music engrossing in itself as a pattern and a progress in tones. As such the motives sound firm and clear. They have not only profile, but character. They remain in ear and mind. No sooner do they begin to deepen into melody, to pass from guise to guise, from relation to relation, than they stir answering interest, responsive feeling. Mr. Carpenter is fertile with them, yet neither abstruse, which is to be unAmerican, nor over-calculating, which is to fall into our national sin of self-consciousness. An inner impulse of the imagination, as well as faculty of musical invention, a prompting of the spirit as well as of counterpoint orders Mr. Carpenter's transformation, manipulation, development of his themes. He is abundant in resource, but they are resources of music-making become expression. A spiritual design conceived and fructified, emotion sustaining itself as mood, direct, quite as much workmanship, the relation and the return of his motives, periods, sections, divisions. At every turn he mates inseparably process and purpose.

So is Mr. Carpenter waxing in mastery of the naked substance, the linear course of music. From the days of "Adventures in a Perambulator" he has sat high in imaginative, individual, expert command of the harmonic and the instrumental color that enriches, diversifies, glamors it. No American composer except Mr. Loeffler, only a few Europeans in Paris or Moscow, match him in inventive and assimilative sense of the multifarious timbres a modern orchestra may yield or in skill in the distribution of them. With them, aptness of hand serves in him readiness and acuteness of mind. The new symphony teems with such strokes of fancy, fertility, felicity. It testifies also to as inventive, individual and resourceful an harmonic idiom. Mr. Carpenter has assimilated much; if he knows his Parisians of yesterday and today, he knows also the methods of Munich and Berlin; he has heard the strange voices of Vienna and others as strange sounding from Petrograd. Yet when he speaks harmonically it is in an assimilated idiom of his own—his own because again it testifies to the pervading and distinctive trait of his music. Imagination, sensibility, resiliency, an unmistakable impulse to express himself in reaction to life around him or some particular content of that life, prompt Mr. Carpenter to music-making. At every turn his harmonies are no mere decoration or handiwork. He has that which he would say and that almost dictates the method and the manner of the saying. Hence the harmonies that in the new symphony coalesce into backgrounds of light or shadow to the substance and line of the music, or that play over it in manifold hues, degrees, implications. Again Mr. Loeffler is the only American analogue to such individuality, range, mastery.

Above all else, however, shines out of the present symphony, as neither from the suite nor the concertino that preceded it, an ability to vitalize the music. It glows from the propulsive power that quickens the progress, ascendant or descendant, intensifies the moods, sharpens the contrasts, wings the flights, marshals measures, radiant, darkling, striving, incisive, full-throated or firm set through the manifold first movement. It impels the scherzo into gay dance, pensive sentiment, deeper melancholy. It conjures the tonal splendors, deepens the tread, expands the energy of the finale. Time and again through the symphony, it summons, sustains beauty. The analyst may say truly that Mr. Carpenter is fertile, various, puissant of rhythm whereby his music moves animatedly. Or again that he is imaginative and artful in contrasts. Or once more that he has the skill which fashions long tonal gradients and the hot impulse that equally accomplishes vivid transitions. Agreed, but neither rhythm nor graduation, nor yet transition will energize and vitalize music as does this propulsive power.

For its other name is the creative faculty in music from which springs the composer's precious dower of that within him, received from life and transmuted in his own spirit, which he must release in music, in a speech of his own, in a speech which likewise is the inevitable outcome in method and manner of the promptings within. He looks in his heart and writes, because he can do no other. As he writes the inner content, the outer garb, the process and the progress of his music, the means and the end become as one in unity of achievement and impression. For a hundred motives a composer may write music in a hundred ways. He deserves the name in the fullest sense of the word, he fulfills its high implications only when he writes from this inner prompting into this outward unity, when his music is of himself and no other. Such a composer in this symphony is Mr. Carpenter. In symphonic music as American composers write it, there is but one other, Mr. Loeffler, to compare with him—and he

continued above

22D CONCERT BY SYMPHONY

John Alden Carpenter Program Well Received by Boston Audience

XYLOPHONE FEATURE DISTINCTIVE WORK

By PHILIP HALE

The Boston Symphony Orchestra gave its 22d concert yesterday afternoon in Symphony Hall. The program was as follows: Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra: d'Indy, Lied; Strube, Fantastic Dance; Goldmark, overture, "Sappho. Mr. Schmidt conducted.

Mr. John Alden Carpenter of Chicago is not a stranger here in the concert hall. His violin sonata has been played twice within five years; some of his songs have been sung here by various singers; his orchestral Suite, "Adventures in a Perambulator," was performed twice in the season of 1915-16, and before these performances it was played here by the New York Symphony Orchestra.

The Suite is pleasantly remembered, if only for the recollection of two agile men indulging themselves in violent exercise on xylophones, to the great joy of the hearers. There were other agreeable features. There were pages of genuine beauty. The composer stood forth as an independent thinker, who had a rich orchestral speech.

The symphony, composed in 1916-17, and first performed at a music festival held in Norfolk, Ct., is a more ambitious work. Whether its musical contents are as ingenious and as valuable as those of the Suite is another question. The symphony as a whole seems to us scrappy. There is a motto "Sermons in Stones," taken from the duke's speech in "As you Like It." Mr. Borowski, the accomplished critic, remarks: "The connection between the latter part of this quotation and the symphony which is under discussion here lies in the direction of optimism. Beyond this key to the significance of his music, the composer does not care to go." "Sermons in Stones" suggests, also, sermons in music. A sermon in a stone is not so bad, for the stone is silent. The sermon is in the mind of the man that looks at it, sits on it, or throws it. A sermon in music that lasts from three-quarters of an hour to an hour is to be avoided. Good King Edward VII., a man of the world and a sport, decreed that a sermon of 12 minutes was long enough for any preacher in a royal chapel. Fortunately Mr. Carpenter does not attempt to preach in this symphony or to be didactic. He is optimistic, and this is a healthy mental condition for any composer, even when his subject is tragic: optimistic concerning his own music.

The symphony is, however, like an old hour-glass sermon in this respect: it has many heads and sub-heads, digressions, excursions and alarms. Hence we missed yesterday the feeling of continuity in the work. There was too much see-sawing of moods. Beginning finely with solemn strains, the first movement comprises sections which are practically unrelated. There is even the suggestion of a Scherzo about the middle of this movement. Nor do we find the middle section of the Scherzo itself has much to do with what goes before and what follows. In a word, the symphony is disjointed, scrappy. There are interesting pages, interesting melodically—although the thematic material is not spontaneously rich—harmonically; interesting above all in the instrumental experiments. As in the Suite, Mr. Carpenter in this symphony declares his undying devotion to pulsatile instruments.

The composer bowed his acknowledgment of applause from the platform.

Svensen's pretty and innocuous legend soothed the audience. Goldmark's overture was played last year. Why this haste in repetition? His "Prometheus" overture would have been fresher to the ear if there was absolute necessity of hearing something by Goldmark.

Mr. Ferir's beautiful tone and irreproachable art were displayed in d'Indy's Lied, which was written for the violoncello, and Strube's "Fantastic Dance," which had already been played by him. D'Indy's Lied, composed about the time of his "Sagefleurie," has not the austerity of his later compositions. Its melancholy flavor is agreeable, not bitter.

The concert will be repeated tonight. The program of next week is as follows: Davison, Tragic overture (first time); Wolf, Italian Serenade; Berlioz, Fantastic Symphony.

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IS BIZARRE.

The Scherzo here comes second (its normal place is third) and has also its exhibitions of contrapuntal skill, even to some fugal work, and the chief phrase of the first movement enters again here as also in the final movement. It is bizarre, but not playful.

In the third movement there is a striking figure (in a double sense) which is given entirely to the kettle-drums, which becomes a continued ground bass. It is derived from the important four-noted figure of the muted horns above mentioned, and is much treated both here and in the Finale. The chief theme is given to that unusual instrument, the bass clarinette. The Finale gives many reminiscences of the preceding movements, leading to a great climax, a most powerful ending.

The themes are good and clear, their interweaving masterly, the scoring modern in tone color, and there is continuity and logic in almost every part of this work. We doubt if its ingenuity can be grasped at a single hearing even by an expert auditor, and we also doubt if every point was made as clear in the performance as it might have been. One thing is certain, the composer is not of the iconoclasts, even if he is modern in his expression. We believe the symphony to be a work worth repeating and studying.

It has but three indicated movements, although the changes of tempo and style suggest five, in the free architecture of a "poeme symphonique." Its continuous development and complexity makes it rather too intellectual, perhaps fatiguing to some, but it is a great and important work nevertheless. The composer was twice called to the stage at its end.

HAS HAD SUCCESS.

Years ago, in Copenhagen, Svendsen played "Zorahayde" to the present writer, and told him how he had studied Arabic and Spanish music in order to give something of the true atmosphere to the tone-poem. He has succeeded very well, considering that he had never been in Spain, and the glowing fervor of this southern tone-picture (taken from Washington Irving) made a good foil to the complexity of the symphony. Its Oriental melancholy and its final climax were especially effective.

The chief popular success of the afternoon was the viola-playing of Emile Ferir. The viola is the Cinderella of the orchestra. It seems to be crushed between the brilliancy of the violin and the expressiveness of the violincello. Yet it has its own peculiar melancholy and brooding tone-color, if it is not pushed into the upper register, when it becomes dry and dull-toned.

The "Sappho" overture is not one of Goldmark's great compositions, but it is worth hearing now and then. It gives great opportunities for the harp, but Sappho's Kithara was to the modern harp about as a wheelbarrow to an automobile, and she would have been astonished at the brilliancy of Mr. Holy's work. But Symphony Hall is not the chosen spot to display a harp obligato, even when the harps are doubled. We heard Mr. Holy to better advantage in Jordan Hall, a few days before. The solo violin work in this overture ought also to be commended. Mr. Witek and Mr. Holy shared the honors in this work.

Traveller Apr 20-1918

NEW SYMPHONY WELL RECEIVED

Carpenter's Composition Is Heard for First Time

The first hearing of John Alden Carpenter's Symphony No. 1 was the feature of the concert by the Boston Symphony Orchestra, Ernst Schmidt conducting, yesterday afternoon. The program was:

Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra; d'Indy, Lied; Strube, Fantastic Dance; Goldmark, overture, "Sappho."

One hearing of a work, particularly if that work be of the dimensions of Mr. Carpenter's symphony, is hardly sufficient basis for passing judgment on its merits. This is all the more true when that hearing leaves the impression of considerable in the work not brought out. Nobody questions the composer's sincerity, ability or love for his work. In this particular number, however, he seems to be playing upon the various choirs of the orchestra rather than giving expression to an inspiration.

The work was received by enthusiasm by the audience and the composer called to the platform to return his thanks for the approval.

If the Carpenter number was not altogether satisfying, no charge could be laid at the door of Mr. Ferir, the eminent viola player. He made the d'Indy and Strube numbers the most interesting of the afternoon.

The program of next week is as follows: Davison, Tragic overture (first time); Italian Serenade; Berlioz, Fantastic Symphony.

THE SYMPHONY CONCERT

NEW AND NOTABLE MUSIC FROM MR. CARPENTER

Circumstances Once More Conquered—A Symphony Seeming to Translate the American Temperament Into Tones — Freedom of Form and Process—Imagination, Invention, Impulse—Harmonic and Instrumental Richness—The Vitalizing Power and Clear Individuality That Set the Composer Above Most of His Fellows

AGAIN, yesterday afternoon, the Symphony Orchestra mastered circumstances with the elasticity and endurance that are best augury of its future. It is near the end of a season troubled by controversies, vicissitudes, uncertainties, such as it had never previously known. Much remains to be resolved and determined before it begins another year. Yet there it was, on Friday, playing for the first time in public a new and intricate symphony by the most individual and expert of the younger generation of American composers. For three weeks the music had been in rehearsal, to be made ready, according to the high tradition of the band, to the hilt. Mr. Schmidt, the conductor, had spared neither study nor industry; Mr. Carpenter, the composer, had ventured suggestions helpful in the disclosing of his intent. Performance happened to fall on a holiday in the full tide of a parade of troops. Inevitably the audience was smaller than usual on a Friday afternoon; came hindered and late to its seats. Yet the symphony was played and heard as though for the time there was naught else in the world, near or distant, than what the four walls of Symphony Hall contained. Possibly the performance might have unfolded more luminously the progress of a music that, episodic as it may seem to some ears, is yet ingeniously, even subtly knit, flowing from period into period, expanding from division to division. Possibly it might have gained more verve in the lighter measures of the Scherzo; a more pulsating, ascendant power, a richer color at the very end. Yet, as a whole and especially in the first movement, the symphony stood well revealed; while the composer, twice called to the stage, testified his satisfaction by a first bow to the orchestra and a second to the audience. Clearly his music had quickened both.

As Mr. Carpenter had full right to do, he has elected to cast his symphony in the form of a symphonic poem or, perhaps more accurately, in a mould and progress that curiously resemble Liszt's in his concertos for piano. The more the reason, then, in some ears, that the music should be played without pause, as it was at Norfolk last June and in Chicago last October, than in the three movements into which the composer has now sectioned it. Like the Lisztian concertos, the symphony advances from division to division in the order and according to the contrasts and the necessities of the moods that Mr. Carpenter would release and cumulate. These divisions are unified, again Lisztian-wise, by the recurring presence of a principal, clearly profiled and easily remembered motive, sounded at the very beginning and insistent, though never obtruded by main force, to the end. They are further bound together by returns, according to the impulse and the advance of the music, of other distinctive motives. Nowhere, moreover, does the composer merely lay measures and periods side by side in arbitrary succession. Not for nothing did the learned and expert Ziehn instruct him in the intricacies of musical continuity, in the means to symphonic progress; nor carelessly has he himself studied them. Moody and changeful as Mr. Carpenter's music may seem, as indeed he willed and designed, it, fine links and period to period and close strands hold division to divison. After all, the couplings of freight cars are not the only bonds known to human usage. They are seldom employed, for example, in the interbinding of adroit mechanisms.

The truth is that Mr. Carpenter, as becomes a composer of intelligence, imagination, technical resource, chooses his form, conducts his procedure according to the impulses and intents underlaying his music, according to creative necessities and promptings as his work advances. The verses from "As You Like It"—"Sweet are the uses of adversity" and so forth through "Sermons in stones" may signify much or little; but from two hearings of the symphony comes impression of certain moods, of a certain poetizing design informing and emotionally animating the music. Recall the gayeties of matter, motion, color in the long middle division that may pass for a scherzo. Soon they cloud into more pensive mood; next for a time they give place to dreamy brooding; thence they spring into themselves again. Remember, again, the progress of the finale—the nervous energy with which in substance, pace, rhythmic beat, harmonic and instrumental color, it steadily expands, deepens, advances, brightens until in almost the last measures, it glows with high energy and radiant resolve, to close with a tonal hint that has haunted the symphony of reflection within. Note also that, firm-set as this ascent seems, there are also fitful moments—returns to the more careless mood of the scherzo, to the troubled and pondering mood of the adagio-like passages; yet quickly innate vitality rings and strides anew. Pass now to the long first movemenrt, a various music of many voices and moods. Again matter and progress, line and color are nervous and fitful. There is tonal tumult and stress, tonal striving and struggle, at the end glowing intensity, as it were, of will and achievement, tonal sportiveness, brooding, visioning.

Now what else may this be but the translation, the incarnation even, in tones and in symphonic crucible, of our blessed American temperament in characteristic—and therefore diversified—play? Mr. Carpenter is no composer of routine disposed to take the ready, the fashionable way. No more is he either simple or cloudy minded. To pick at negro melodies, Indian tunes, Fosterian ballads, at folk material in general, may reasonably have seemed to him to write but a half modish, half conventional and altogether easy American music. Moreover, is it so much American as expression of racial impulses of isolated folk in another day than ours? Far more tempting the venture, far finer the possible achievement, to infuse into music the American temperament as it may be distilled out of our finer mental and spiritual impulses and accomplishments in this very day. No wonder the quest stirred Mr. Carpenter; with reason the deed applauds him.

So, without a hint from the composer, other than his music imparts, may be conjectured the informing intent, the implicated and revealed moods, the characterizing matter, the heightening color of his symphony. Yet, first of all, the hearer heeds it as a music engrossing in itself as a pattern and a progress in tones. As such the motives sound firm and clear. They have not only profile, but character. They remain in ear and mind. No sooner do they begin to deepen into melody, to pass from guise to guise, from relation to relation, than they stir answering interest, responsive feeling. Mr. Carpenter is fertile with them, yet neither abstruse, which is to be unAmerican, nor over-calculating, which is to fall into our national sin of self-consciousness. An inner impulse of the imagination, as well as faculty of musical invention, a prompting of the spirit as well as of counterpoint orders Mr. Carpenter's transformation, manipulation, development of his themes. He is abundant in resource, but they are resources of music-making become expression. A spiritual design conceived and fructified, emotion sustaining itself as mood, direct, quite as much workmanship, the relation and the return of his motives, periods, sections, divisions. At every turn he mates inseparably process and purpose.

So is Mr. Carpenter waxing in mastery of the naked substance, the linear course of music. From the days of "Adventures in a Perambulator" he has sat high in imaginative, individual, expert command of the harmonic and the instrumental color that enriches, diversifies, glamors it. No American composer except Mr. Loeffler, only a few Europeans in Paris or Moscow, match him in inventive and assimilative sense of the multifarious timbres a modern orchestra may yield or in skill in the distribution of them. With them, aptness of hand serves in him readiness and acuteness of mind. The new symphony teems with such strokes of fancy, fertility, felicity. It testifies also to as inventive, individual and resourceful an harmonic idiom. Mr. Carpenter has assimilated much; if he knows his Parisians of yesterday and today, he knows also the methods of Munich and Berlin; he has heard the strange voices of Vienna and others as strange sounding from Petrograd. Yet when he speaks harmonically it is in an assimilated idiom of his own—his own because again it testifies to the pervading and distinctive trait of his music. Imagination, sensibility, resiliency, an unmistakable impulse to express himself in reaction to life around him or some particular content of that life, prompt Mr. Carpenter to music-making. At every turn his harmonies are no mere decoration or handiwork. He has that which he would say and that almost dictates the method and the manner of the saying. Hence the harmonies that in the new symphony coalesce into backgrounds of light or shadow to the substance and line of the music, or that play over it in manifold hues, degrees, implications. Again Mr. Loeffler is the only American analogue to such individuality, range, mastery.

Above all else, however, shines out of the present symphony, as neither from the suite nor the concertino that preceded it, an ability to vitalize the music. It glows from the propulsive power that quickens the progress, ascendant or descendant, intensifies the moods, sharpens the contrasts, wings the flights, marshals measures, radiant, darkling, striving, incisive, full-throated or firm set through the manifold first movement. It impels the scherzo into gay dance, pensive sentiment, deeper melancholy. It conjures the tonal splendors, deepens the tread, expands the energy of the finale. Time and again through the symphony, it summons, sustains beauty. The analyst may say truly that Mr. Carpenter is fertile, various, puissant of rhythm whereby his music moves animatedly. Or again that he is imaginative and artful in contrasts. Or once more that he has the skill which fashions long tonal gradients and the hot impulse that equally accomplishes vivid transitions. Agreed, but neither rhythm nor graduation, nor yet transition will energize and vitalize music as does this propulsive power.

For its other name is the creative faculty, in music from which springs the composer's precious dower of that within him; received from life and transmuted in his own spirit, which he must release in music, in a speech of his own, in a speech which likewise is the inevitable outcome in method and manner of the promptings within. He looks in his heart and writes, because he can do no other. As he writes the inner content, the outer garb, the process and the progress of his music, the means and the end become as one in unity of achievement and impression. For a hundred motives a composer may write music in a hundred ways. He deserves the name in the fullest sense of the word, he fulfills its high implications only when he writes from this inner prompting into this outward unity, when his music is of himself and no other. Such a composer in this symphony is Mr. Carpenter. In symphonic music as American composers write it, there is but one other, Mr. Loeffler, to compare with him—and he

Continued above

22D CONCERT BY SYMPHONY

John Alden Carpenter Program Well Received by Boston Audience

XYLOPHONE FEATURE DISTINCTIVE WORK

By PHILIP HALE

The Boston Symphony Orchestra gave its 22d concert yesterday afternoon in Symphony Hall. The program was as follows: Carpenter, Symphony No. 1 (first time here); Svendsen, "Zorahayda"; two pieces for viola and orchestra; d'Indy, Lied; Strube, Fantastic Dance; Goldmark, overture, "Sappho. Mr. Schmidt conducted.

Mr. John Alden Carpenter of Chicago is not a stranger here in the concert hall. His violin sonata has been played twice within five years; some of his songs have been sung here by various singers; his orchestral Suite, "Adventures in a Perambulator," was performed twice in the season of 1915-16, and before these performances it was played here by the New York Symphony Orchestra.

The Suite is pleasantly remembered, if only for the recollection of two agile men indulging themselves in violent exercise on xylophones, to the great joy of the hearers. There were other agreeable features. There were pages of genuine beauty. The composer stood forth as an independent thinker, who had a rich orchestral speech.

The symphony, composed in 1916-17, and first performed at a music festival held in Norfolk, Ct., is a more ambitious work. Whether its musical contents are as ingenious and as valuable as those of the Suite is another question. The symphony as a whole seems to us scrappy. There is a motto "Sermons in Stones," taken from the duke's speech in "As you Like It." Mr. Borowski, the accomplished critic, remarks: "The connection between the latter part of this quotation and the symphony which is under discussion here lies in the direction of optimism. Beyond this key to the significance of his music, the composer does not care to go." "Sermons in Stones" suggests, also, sermons in music. A sermon in a stone is not so bad, for the stone is silent. The sermon is in the mind of the man that looks at it, sits on it, or throws it. A sermon in music that lasts from three-quarters of an hour to an hour is to be avoided. Good King Edward VII., a man of the world and a sport, decreed that a sermon of 12 minutes was long enough for any preacher in a royal chapel. Fortunately, Mr. Carpenter does not attempt to preach in this symphony or to be didactic. He is optimistic, and this is a healthy mental condition for any composer, even when his subject is tragic: optimistic concerning his own music.

The symphony is, however, like an old hour-glass sermon in this respect: it has many heads and sub-heads, digressions, excursions and alarms. Hence we missed yesterday the feeling of continuity in the work. There was too much see-sawing of moods. Beginning finely with solemn strains, the first movement comprises sections which are practically unrelated. There is even the suggestion of a Scherzo about the middle of this movement. Nor do we find the middle section of the Scherzo itself has much to do with what goes before and what follows. In a word, the symphony is disjointed, scrappy. There are interesting pages, interesting melodically—although the thematic material is not spontaneously rich—harmonically; interesting above all in the instrumental experiments. As in the Suite, Mr. Carpenter in this symphony declares his undying devotion to pulsatile instruments.

The composer bowed his acknowledgment of applause from the platform.

Svensen's pretty and innocuous legend soothed the audience. Goldmark's overture was played last year. Why this haste in repetition? His "Prometheus" overture would have been fresher to the ear if there was absolute necessity of hearing something by Goldmark.

Mr. Ferir's beautiful tone and irreproachable art were displayed in d'Indy's Lied, which was written for the violoncello, and Strube's "Fantastic Dance," which had already been played by him. D'Indy's Lied, composed about the time of his "Sagefleurie," has not the austerity of his later compositions. Its melancholy flavor is agreeable, not bitter.

The concert will be repeated tonight. The program of next week is as follows: Davison, Tragic overture (first time); Wolf, Italian Serenade; Berlioz, Fantastic Symphony.

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NEW WORK PLAYED BY SYMPHONY

Carpenter's First Well Received—Ferir's Artistry

BY OLIN DOWNES

John Alden Carpenter's first symphony was performed at the Boston Symphony concert of yesterday afternoon in Symphony Hall, Ernst Schmidt conducting. The composer was present and appeared on the stage after the performance of his work to acknowledge the hearty applause. The other orchestral numbers were Svendesen's "Zorahayda," legend for orchestra, op. 2, and Goldmark's overture to "Sappho." Emil Ferir, the wonderful first violist of the orchestra, played two pieces, Strube's "Fantastic Dance" and D'Indy's "Lied," heard for the first time at these concerts.

SINCERE AND IMPRESSIVE

Mr. Carpenter's symphony is more than "interesting," "well-written" and the like. It is always sincere. It is often impressive—more particularly in the first movement. The themes are genuinely symphonic—broad, noble of outline, lending themselves well to development. The symphony bears as a motto lines of the speech of the Duke in the forest of Arden, in Shakspere's "As You Like It," beginning:

"Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head."

We take it that the intent of the composer is to typify in tones the transition in the heart of a man from the sorrow of knowledge to the happiness of faith in the triumph of truth. Put it more simply: melancholy, despair, hope, faith, joy. What kind of happiness or despair matters little, and Mr. Carpenter is not the man to wear his heart on his sleeve or play to the gallery. His drama is in his music, which the hearer may interpret in the light of his own feelings and experience. Themes from the first movement are repeated in the second and last sections of the work, and are finally ennobled, glorified.

The One Thing Lacking

Yet with all this the music, for us, lacks authenticity. It is made up of too many foreign materials. English, French, German workmanship and idiom are in it. The composer has not imitated, but has absorbed. He has absorbed, in our opinion, too much, for with all his noble intent, his great musical gift, he seems to us to lack a definite musical speech of his own. There is everything in this fine symphony, which cannot but reflect credit on its author and on the attainments of an American composer, except the really vital thing that makes living art. And the only explanation that can be furnished, as it seems to us, is that the composer is too far from the creative spirit of his own community.

We do not mean that we wish him to quote a cowboy tune or an Indian yell in his symphony before we will say we like it, but we do mean that the sensation of a work with its roots in the ground is lacking. It is the only thing lacking; but when the only thing lacking is the greatest thing in art—the consciousness, the spirit of one's day and "mine own people," it is pretty serious. This symphony is an object lesson. We think Mr. Carpenter one of the most inherently gifted composers in America. But—very possibly we are entirely wrong—we also think we know why he has failed to write music of lasting significance. We think he is on the wrong track.

Also, the symphony seems too long, and the middle movement, effectively as it opens, and striking as is the slow interlude, is to us more naive and unconvincing than the other movements.

Mr. Ferir Proven Artist

It was good for the audience to have again an opportunity to hear the playing of Mr. Ferir as soloist. There is no greater instrumentalist in the Boston Symphony Orchestra, and it is a question if there ever has been one—one who so unites in a greater degree musicianship, interpretive genius and tonal charm. It was good, too, that the Symphony audience should have become acquainted with D'Indy's "Lied," too long unplayed at these concerts.

The charming sentimentality of the tone poem of Svendsen gave pleasure. There is in Goldmark's "Sappho" overture one immortal phrase, one progression, one sigh "made of perfect sound and exceeding passion," which in itself would be enough to make the music unforgettable.

GREAT LAKES

Mass.

JOHN CARPENTER'S SYMPHONY PLAYED

John Alden Carpenter, who lives and engages in business in Chicago, has been known here as a composer of songs of more or less recondite settings to poetic or symbolical texts, also by a sonata for violin and piano, and by his orchestral suite "Adventures in a Perambulator," agreeably, often imaginatively, fanciful, and furnished with a scenario, said to be of the composer's authorship, staggering in its infantile sophistication. Youth has not always been so precocious on Lake Michigan.

Yesterday afternoon the Symphony Orchestra and Mr Schmidt brought forward Mr Carpenter's first symphony for its first performance here. The composer was present and, appearing on the platform with the simplicity of dress and manner typical of any young American business man, was warmly applauded and called out the second time.

Mr Carpenter has set as a motto over his score the lines from Act 2 of "As You Like It" spoken by the banished Duke to his co-mates and brothers in exile in Arden Forest, beginning "Sweet are the uses of adversity" and ending with the "sermons in stones and good in everything."

Music With Individuality

The Duke's preference for the churlish chiding of the Winter's wind to the painted pomp of the envious court would denote an individuality more consonant with an honest nature than an artificial society. There is individuality in this music, more, probably, than it defines at one hearing. If only the young creative mind could set down what it hears out at the fringe of consciousness where winged fancies grow elusive. One feels that Mr Carpenter sensed a big emotional urge as the source of this music, but like many another, he has tried to record too much at a time.

There are impressive episodes, there are beautiful thoughts as in the nobly philosophical vein of the opening measures to which the duke might have spoken; there is indisputable value in material and in treatment. Mr Carpenter launches a mood with persuasion, even conviction, and is at ease in a moderate flight.

Serious, Even Poetic Work

But sustained inspiration, the invention which lends spontaneity to development, to the casual transition, the building of climaxes as though emotionally inevitable rather than contrived, are qualities still in the making. The orchestration shows skill, discretion and at times marked originality and imagination in color.

The work as a whole is that of a serious, even a poetic mind, with more yet to say. While there are reminiscences of Rachmaninoff's "Isle of the Dead" in the "Dies Irae" like theme, of Tschaikowsky's "Pathetic," strongly of the "Parsifal" procession of the knights, and all in the slow movement, there is no servile imitation, nor does the composer assume the idiom of another.

Svendsen's beautiful Zorahayda, admirably given, two pieces for viola and orchestra—d'Indy's "Lied" (new for these concerts) and Strube's Fantastic dance—affording pleasure in Mr Ferir's noble tone and superb style too rarely heard in solo, and Goldmark's "Sappho" overture completed the program.

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NEWS OF MUSIC

MR. GABRILOWITSCH IN CURRENT GOSSIP

Over-Stressing the Pianist as Possible Conductor of the Symphony Orchestra—Zorahayda, Sappho and Mr. Carpenter—Mr. McCormack in New Songs, Irish and American—Mr. de Gogorza and His Hearers in Equal Reaction — Debussy Commemorated at Harvard

THERE is no discovering the source of the streams of conjecture as to the next conductor of the Symphony Orchestra in which the gossips and the wiseacres of New York (which regard the band as quite its own) of echoing Philadelphia and of Boston (which the choice most concerns) are now exultantly swimming. With one accord, they bear aloft Mr. Gabrilowitsch as the new conductor, apparently because he is now leading in three orchestral concerts of his own in New York; because a member of the managerial staff of the Symphony Orchestra, who happened to be on his way from Washington to Boston, listened to one of them; and because the pianist himself lately appeared at Symphony Hall in a concert of the band for its Pension Fund. Not at all does it matter to these amusing minds that Mr. Gabrilowitsch, who has long nursed ambitions toward conducting and has even tested them in Europe, undertook such a series of concerts in New York last spring when there was no vacant conductorship in Boston or that the present series was arranged long before such vacancy actually arose. As little do they know that the presence of what they believed was an official listener at the concert of last Thursday was largely fortuitous and that, when Mr. Gabrilowitsch was in Boston, he seemed much more hesitant than eager over any succession to the conductorship that chance or desert might bring him.

Moreover, as these wiseacres may or may not know, those, here and elsewhere, who test every possible conductor of the orchestra by his allegiances and sympathies in the war, are already collecting and circulating sayings in years past which they attribute, accurately or erroneously, as the case may be, to Mr. and Mrs. Gabrilowitsch and which, in their view, stamp him as "pro-German." With these, they are making ready, at need, an active campaign against him. Mr. Gabrilowitsch indeed asserted in Philadelphia on Saturday that this gossip was altogether untrue, that he was "pro-Ally" before the war and that he is "pro-Ally" now. Such denial, however, quite regardless of sincerity, bids fair after the manner of such things, to kindle into flame what was already a smoking controversy. Now, if there is one presumption more certain than another, it is that the next conductor of the Symphony Orchestra will be a man whose past or present cannot be attacked or even debated on this score. Nearly a whole season of such recrimination has sufficed for the orchestra and every one concerned therewith, to say nothing of the public in general. In the belief of many, these wiseacres are not even "warm" as the children say, in their present speculations about Dr. Muck's successor. Moreover, while it is as certain as anything can be that the concerts of the orchestra will proceed as usual next year in Boston, in New York and elsewhere, there is good reason to believe that changes are in consideration and even impending in the background to it, that must be determined before a conductor can be chosen or announced.

Mr. Carpenter and Others

Repeated on Saturday evening, before an audience in which the adept of this town in music abounded, Mr. Carpenter's new symphony was better played and better received than on Friday. Mr. Schmidt and the orchestra were more elastic in tone, pace, emphasis, by which betterment the music gained in continuity, pliancy, balance and contrast. Conductor and men alike continued in excess of zeal over what they rightly believe is a masterful and eloquent symphony, by which amiable shortcoming they still over-stressed certain measures more serviceable than significant in the progress of the music. On the other hand—and in ample compensation—they gave many others the exuberant advance that Mr. Carpenter surely intended and so bore such passages to a sweep and power of many voiced climax lacking in measure in the performance of Friday. For, if the composer, as some of his hearers like to believe, would reflect the American temperament and spirit in his music, he could not overlook exuberance, however sudden and changeful, as one essential characteristic thereof. Again, the performance of Saturday disclosed more clearly and penetratingly the intrinsic beauty of not a few passages upon which in the swiftness of succeeding impressions from a manifold music, the ear at a first hearing had not time to dwell. As music sufficient in and unto itself, regardless of any implication, the progress of the tonal pattern, the melodic voice, gravely or ardently songful, the tossing or the striding rhythm, the richness of color, the imaginative modulation, the depth or the fire of feeling within, the fusion of all these qualities into a sustained, impinging, glowing beauty, kindled ear, mind and heart. The least stirred listener must have suspected that he was hearing a music of clear individuality and imagination, of sensuous beauty, of communicating power. Almost with one accord, the cognoscenti warmed to it. With the fragments of Ravel's "Daphnis and Chloe," Mr. Carpenter's symphony touches the acme of the year in novel music at the Symphony Concerts.

In comparison, the rest of the programme though interesting enough, seemed but to fill out the evening as it had, the day before, the afternoon. From what must have been a very dusty corner of the orchestral library, Mr. Schmidt had drawn Svendsen's tonal legend of that Moorish Zorahayda, who rose from a fountain in the Alhambra to receive rejoicing release from pains and penalties in Christian baptism. daughter. To her succeeded Mr. Férir, the first viola-player of the band, to prove anew, after somewhat long interval as "soloist," his skill, taste, range and sensibility with the tone of an instrument that the more invites them because it also limits them. Plaintively again, he and it sang their way through the melancholy measures of an Andantino that Mr. d'Indy originally wrote for the violoncello. Perhaps he heard the germ of the song in his cherished country of the Cévennes; for in it is mood of longing, solitude, self-communion, such as lonely mountains breed. In turn and contrast the virtuoso shone out of Mr. Férir's playing of the viola part in Mr. Strube's "Fantastic Dance," but the virtuoso who can also summon stiffening imagination into a music of somewhat unvertibrate vagary. Finally, Mr. Holy and Mr. Cella sounded the vibrant and radiant preluding of the harps that sets Goldmark's overture, "Sappho," on its way to invoke the fires and the fates of the Grecian poetess. Somehow both on Friday and Saturday they resembled overmuch the willed heats, contrasts, progress of expert routine alike in composer and orchestra. In these days Goldmark's overtures require a deal of imagintive and artful playing if they are to sound as, it is good to believe, he designed and wrought them. Such a performance of his "Sakountale" stands within easy memory. "Sappho," needing it yet more, by no means received the like.

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MORNING TELEGRAPH
New York City
APR 19 1918

GABRILOWITSCH TO LEAD BOSTON?

Last Evening's Concert at Carnegie Stirred by Rumors as to Muck's Successor.

HE CONDUCTS BRILLIANTLY

Ossip Gabrilowitsch to succeed Doktor Karl Muck as conductor of the Boston Symphony Orchestra, was the topic of conversation among the musical enthusiasts at last evening's concert in Carnegie Hall, where Mr. Gabrilowitsch conducted three orchestral numbers in the first of the three subscription engagements of the present series.

For some days his name has been uppermost in discussions as to the probable successor of the deposed Muck, and friends of the great pianist have made no concealment of their belief that he has been in correspondence with Major Higginson, who is said to favor Gabrilowitsch over any other available leader.

It is known that the Minneapolis Symphony Society, most ambitious and most metropolitan of the Western musical organizations, has been eager to make a contract with Gabrilowitsch and that there has been some correspondence to that end. Musical authorities here, however, seem generally to believe that he will go to Boston if he decides to accept any permanent orchestral baton. Mr. Gabrilowitsch declines to discuss the matter, and has given no authority for the rumors which were afloat at last evening's concert.

In the all-Beethoven program last evening Gabrilowitsch repeated and even excelled his triumph of last year, conducting the First and Seventh Symphonies and the "Coriolanus" overture with brilliant distinction and final authority. His reception as conductor by the large audience amounted to an ovation, which was further accentuated by the applause which followed his playing of the Mozart concerto in D minor for piano with orchestra.

Arnold Volpe conducted this number with fine discretion and complete sympathy.

EVENING WORLD
New York City.

OPERAS AND CONCERTS

Ossip Gabrilowitsch Establishes Himself as A Great Conductor.

By Sylvester Rawling

OSSIP GABRILOWITSCH, brilliant pianist that he is, may as well make up his mind to take up a new career. Sceptical as we were of the echoes that had reached us from Europe, he gave us last season a taste of his quality as a conductor. After the orchestra concert that he led at Carnegie Hall last night there is no longer any doubt of where he belongs. If it is true, as the gossip goes, that Major Higginson has offered, or is to offer, him the post of conductor of the Boston Symphony Orchestra, to succeed Dr. Karl Muck, interned, there will be cause for rejoicing among all music lovers. In Mr. Gabrilowitsch we are compelled to recognize a master conductor, worthy to rank with the best of our time.

As a programme maker, too, Mr. Gabrilowitsch is full of promise. Beginning with Beethoven's first symphony, and following it with the same composer's "Egmont" overture, he interposed Mozart's piano concerto in D minor, No. 20, and ended with Tschaikowsky's overture-phantasie "Romeo and Juliet." He imbued each composition with new life and vigor and insight. It is true that his orchestra, with few distinguished exceptions, included the best players in our long established Philharmonic and Symphony Orchestras. Nevertheless, for him it was a "scratch" orchestra, and the results he achieved with it will remain a memory to the host of music lovers who were present last night and acclaimed without stint. The musicians who responded to the magnetic wielding of his baton were as enthusiastic as the audience.

Of Mr. Gabrilowitsch's own part as soloist in the Mozart concerto, with Arnold Volpe as conductor, there can be said nothing save of praise. The pure, crystalline quality that he imparts to the individual notes, the warmth of tone and color with which he imbues his whole conception and execution, are exceptional. Yet there are half a dozen or more, each in his or her own distinctive way, master players of the piano, who compel our interest and admiration. Of conductors who lead with an individuality that makes one think of the interpreter as well as of the composer, there are few. Mr. Gabrilowitsch is one of them, and his talents should not be denied to us.

Another double bill at the Metropolitan Opera House last night drew

POST
New York City
APR 19 1918

Gabrilowitsch as Conductor.

A few years ago, Ossip Gabrilowitsch, after establishing his position among the foremost of living pianists, gave specimens of his skill as an orchestral conductor. It was at the Manhattan Opera House, which does not show off an orchestra well when placed on the stage; nor was his orchestra as good as it might have been; yet even under these disadvantages he gave evidence that he was one of the elect.

Last night he gave another concert, in Carnegie Hall, and with musicians selected from the Philharmonic and the Symphony Orchestras, and this time he left no doubt whatever that he is one of the great conductors of the day. With a few rehearsals he achieved an ensemble of such surprising excellence that one wondered what he might not do if he had one of our great orchestras under his control regularly. There are rumors that he may be the successor of Dr. Muck as conductor of the Boston Symphony Orchestra, his only serious rival being Arturo Toscanini. Doubtless that Italian is the foremost of living operatic conductors; but his interpretation, a few years ago, of Beethoven's colossal ninth symphony was far from ideal in matters of interpretation, particularly of tempi. Truth to tell, Gabrilowitsch achieved more agreeable results last night with the immature Haydnish first symphony of the great master than Toscanini did with the colossally Beethovenish ninth.

Superbly virile and dramatic was Gabrilowitsch's reading of Beethoven's "Egmont" overture. He made it a real tragedy in tones, stern and inexorable in its opening chords, soothing in the sarabande movement, and rising to a thrilling climax after the development of the second theme preceding the coda. And in the final fanfare for full orchestra there was real exultation. It was Beethoven rejuvenated, and the audience was wild with delight.

Throughout the concert the new conductor was overwhelmed with outbursts of enthusiasm such as are seldom heard; and it was an audience of the best class of music lovers. It enjoyed Gabrilowitch's scintillant playing of the piano in Mozart's D minor concerto, No. 20, with Arnold Volpe as conductor; and then came the evening's greatest treat, a performance of Tchaikovsky's overture-fantasy, "Romeo and Juliet," which could hardly have been bettered in any way. It is interesting to recall the fact that this inspired work was a failure when first played in Paris and Vienna. It was even hissed. The reason for its failure lay in the fact, as noted by Taneiev, that it was misinterpreted. Saint-Saëns nevertheless divined its greatness. "Cela l'a posé, cette ouverture," he remarked. There can be no doubt that if Pasdeloup and Hans Richter had read it with the eloquence and insight shown by Gabrilowitch yesterday it would have been acclaimed as enthusiastically as it was in Carnegie Hall.

EAGLE
Brooklyn, N. Y.

GABRILOWITSCH AS MUCK'S SUCCESSOR?

Reveals Excellent Qualities of Leadership at Special Carnegie Concert.

WITH "PICKED UP" ORCHESTRA.

In Line Also for Philharmonic—"Barber of Seville" and "Place Congo" at Metropolitan.

Last evening, in Carnegie Hall, Ossip Gabrilowitsch gave further manifestation of his ability as a conductor which he displayed last spring at a special series of concerts. His orchestra was one gathered from the idle forces that are to be found in New York every spring following the disbandment for the summer of the local orchestras. The program last evening included Beethoven's First Symphony and "Egmont" Overture, and the Overture-Fantasie from Tschaikowsky's "Romeo and Juliet" Symphony. To lend variety conductor became soloist long enough to play the solo part of the Mozart D Minor Concerto, in the playing of which the band was under the direction of Arnold Volpe.

But Gabrilowitsch, the pianist, is too well known for further comment at this time. It is with Gabrilowitsch the conductor one is now concerned. Any consideration of his work must take into account the fact that an orchestra organized for a single occasion requires for excellence of performance more rehearsals than can possibly be afforded and that no matter what its personnel may be it cannot achieve the heights of tonal balance or ensemble excellence.

But the ideas which a conductor has and the power he possesses of imparting them to his men can be determined. There is in Gabrilowitsch's conducting a fine force and musicianly command, a clear intelligent outlook upon the score, a feeling, for the composition's inmost meaning and above all else a sense of clarity and desire for clean cut design. His conducting of the symphony was not altogether commendable. The Menuetto became under his baton a scherzo (indeed in the program it was so mislabelled) and the slow movement was slower than Beethoven's markings would indicate. The high mark was reached in the Rondo which was given with a feathery lightness and incisiveness of rhythm that revealed to the full its delightful charm. His reading of the overture was thoroughly satisfactory. He made it a genuine overture, picturing the moods of Goethe's poem and resplendent in its broad contrasts of color and dynamics. And the Tschaikowsky was charged with emotion and significant in its revelation of the tonal picture.

Shameful it is that so good a conductor had to gather together his own orchestra, but if we read the musical heavens aright, it is a shame that will pass with the close of this season; for all the signs point to him as the conductor of next season's Boston Symphony or Philharmonic orchestras. The fact of the matter is that he stands head and shoulders above those who have directed the artistic destinies of New York's own two organizations.

AMERICAN
New York City.

Mrs. Jay to Oppose Muck's Successor

The appointment of Ossip Gabrilowitsch, noted pianist, to succeed Dr. Karl Muck as conductor of the Boston Symphony orchestra, will be vigorously opposed by Mrs. William Jay, of No. 850 Park avenue. At her home last evening, Richard Fletcher, editor of The Chronicle, acting as spokesman, said:

Mrs. Jay wishes to make it perfectly plain right now that she irrevocably and emphatically disapproves of Gabrilowitsch's appointment as conductor of the Boston Symphony Orchestra. She will not state her reasons at this time, but they should be obvious to anyone."

WORLD
New York City
APR 21 1918

MARK TWAIN'S SON-IN-LAW MAY GET DR. MUCK'S PLACE

Ossip Gabrilowitsch Reported Chosen Conductor of Boston Symphony Orchestra.

(Special to The World.)

PHILADELPHIA, April 20.—Ossip Gabrilowitsch probably will be chosen as conductor of the Boston Symphony Orchestra to succeed Dr. Karl Muck, who has been interned as an enemy alien.

Mr. and Mrs. Gabrilowitsch reside in Bryn Mawr. Mrs. Gabrilowitsch was Miss Clara Clemens, and, as the daughter of Mark Twain, achieved musical distinction in her own right.

Mr. Gabrilowitsch conducted an orchestra of independent players in Carnegie Hall, New York, last Thursday evening. Under his baton the orchestra recorded a real success.

Charles A. Ellis and W. H. Brennan, representing the Boston orchestra, were in the house, and it is reported that they decided then to offer Muck's place to Gabrilowitsch.

PRESS
Philadelphia, Pa.

GABRILOWITSCH EXPECTED TO LEAD BOSTON SYMPHONY

Noted Musician Likely to Be Selected as Conductor of Famous Orchestra, Succeeding the Interned D. Muck—Stokowski Offered Place, but Declined.

Ossip Gabrilowitsch will probably be chosen as conductor of the Boston Symphony Orchestra to succeed Dr. Karl Muck who has been interned as an enemy alien.

This news derives local significance from the residence of Mr. and Mrs. Gabrilowitsch in Bryn Mawr. Mrs. Gabrilowitsch was Miss Clara Clemens, and as the daughter of Mark Twain, has achieved musical distinction in her own right.

It is a matter of local note among musicians that Leopold Stokowski received a proposition from the Boston organization and that he was the first choice of Major Higginson and his Boston associates. The leader of the Philadelphia Orchestra, however, preferred his present connection, the appreciation that has come to him here and his close friendships in Philadelphia being strong factors in the decision.

Mr. Gabrilowitsch conducted an orchestra of independent players in Carnegie Hall, New York, last Thursday evening. Under his baton the orchestra, which included some Philadelphians, recorded a real success. Charles A. Ellis and W. H. Brennan, representing the Boston Orchestra, were in the house, and their presence is taken as the final step in the negotiations.

A series of concerts in Detroit and Cincinnati was conducted recently by Mr. Gabrilowitsch, and it is believed he received an offer to become the conductor of the Cincinnati Orchestra. Victor Herbert has also been mentioned in connection with that vacancy.

The selection of the brilliant Gabrilowitsch by Boston would remove all doubt as to the patriotic character of every performance. Born in Russia, he is intensely American, as American, he is proud to say, as Mark Twain himself. Although Philadelphia has not known him as a conductor, he has had experience that guarantees his authority. Poesy and accuracy sweep from his baton. Dresden, Munich and other European music centers have approved his leadership.

TRIBUNE
New York City
APR 21 1918

Philharmonic Society Is Not to Disband

Some Thoughts on the Loyalty of Conductors—James G. Huneker Writes a History of the Philharmonic

By Grenville Vernon

THE meeting on Thursday afternoon of the board of directors of the Philharmonic Society laid at rest the rumors that America's oldest symphonic organization was to be disbanded until the close of the war. The news is welcome. Never was there greater need for the ministrations of serious music than in these days of horror and uncertainty. Music may well prove a powerful aid in the upholding of the morale of the nation, for in music we reach touch with the eternal verities, we are refreshed from the springs of the spirit. When in days of impending calamity the feeling rises that it would be better to have done with all things having no direct bearing upon the crisis, we should bring to mind the meeting of the French Academy on the crucial day of the Battle of the Marne. On that day the Academy reached, we think it was, the letter E in its revision of the dictionary. To the accompaniment of the cannon at La Fère-Champenoise these French savants debated the purity of their language. Were they any the less patriots in doing so than had they marched out in all their septuagenarian glory to bare their breasts to the Prussian bullets?

The causes for the rumor were several. Despite Joseph Pulitzer's munificent bequest, the Philharmonic Society faces a deficit and has made a public appeal for funds. War-time expenses are as heavy in music as elsewhere, and huge taxes are not conductive to enthusiastic giving. Then Joseph Stransky, the Philharmonic's conductor, had been accused of pro-Germanism, and despite his detailed denial such a charge cannot be without effect. Mr. Stransky has taken out first papers and proclaims himself a follower of President Wilson's four principles. He has said that he is a patriotic Bohemian and that he desires the independence of his native country. He has also said that he does not believe in the dismemberment of Austria. Precisely how these two desires are to be effected without a violent collision is not quite clear, but that will probably be left to the peace conference.

But Mr. Stransky has now arrayed himself with the Allies and burned the bridges connecting him with the Central Empires. The charge that there were a number of alien enemies among the musicians of the orchestra was, of course, absurd. The Philharmonic is a union orchestra, and the musical union demands that its members become American citizens.

Real Loyalty Demanded

The internment of Dr. Muck and Mr. Kunwald has intensified the public's desire to know just where our various conductors stand on the subject of the war. Dr. Muck and Mr. Kunwald are alien enemies, and they never made any concealment of their sympathies. But there are other well known musicians whose positions are still a little nebulous, even though technically they may not be classed as enemies. The Boston Symphony Orchestra is about to choose another leader, and if New York may be permitted to advise the doings of our New England Athens—and, after all, the Boston Orchestra is our nation's brightest musical gem and therefore to be as jealously guarded by New York as it is by its more fortunate sister city—it is to be hoped that it will choose a leader whose loyalty to the cause of civilization both is and always has been unquestioned. Such a leader certainly can be found. Indeed, such a leader must be found. For a conductor to wave a baton in Boston, even if it is for "The Star-Spangled Banner," while his heart turns fondly to Munich or Berlin, is not what we call loyalty to civilization. America to-day has no place for patriotic camouflage and Boloism, musical or otherwise.

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DR. MUCK CANNOT GET SWITZERLAND'S SUPPORT

WASHINGTON, April 24.—The Swiss government has decided not to press its claim of Swiss citizenship for Dr. Karl Muck, formerly leader of the Boston Symphony orchestra, now interned at Fort Oglethorpe, Georgia, as a dangerous German.

This eliminates all danger of complications with Switzerland over the case.

The Swiss minister, Hans Sulzer, after examining records of the Department of Justice concerning Dr. Muck, feels satisfied, it is said, that Muck had repeatedly claimed German citizenship, and that consequently the United States was justified in interning him.

The precise nature of the Department of Justice's evidence against Dr. Muck may be made public shortly.

From PUBLIC LEDGER
Address Philadelphia, Pa.
Date APR 2

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These persons, who asked that their names be withheld, said positively the pianist would not be selected.

TRIBUNE
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Gabrilowitsch May Be Named in Dr. Muck's Place

Noted Musician Leaves Philadelphia on Hurried Trip to Boston

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"If there are any stories current that I am in sympathy with Germany and Austria," he said, "I wish now to brand them as untrue. I was pro-ally before the war and I am pro-ally now. I am an enemy of German autocracy, and I hope for the military defeat of the Central Powers."

Questioned as to the arrest of himself and his wife, Mark Twain's daughter, in Germany at the outbreak of the war, Gabrilowitsch said:

"I was seized by the Germans as a citizen of Russia and held for twenty-four hours. They searched my place at Munich for incriminating papers, but found nothing that gave them an excuse to hold me, and finally released me. With my wife, I was ordered to leave Germany at once. We came to the United States as soon as possible, and have been here since."

It is understood by musicians who are familiar with Boston conditions that Gabrilowitsch was considered for the position of orchestra leader even before the government Secret Service took final measures in eliminating Dr. Muck. Since the leadership became vacant he has been spoken of more frequently than any other possible candidate. Charles A. Ellis and W. H. Brennan, representing the Boston organization, were in New York to attend a special orchestral concert given by Gabrilowitsch on Thursday night. Gabrilowitsch would not admit that negotiations were opened at that time.

Other men who have been mentioned in connection with the orchestra leadership are Arthur Toscanini, formerly conductor at the Metropolitan Opera House, and Leopold Stokowski, conductor of the Philadelphia Orchestra.

BOSTON, April 21.—Major Henry L. Higginson, sponsor for the Symphony Orchestra, to-day refused either to confirm or deny the rumor that Gabrilowitsch had been chosen for the place made vacant by Dr. Muck's internment.

AMERICAN
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APR 25 1918

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From TIMES
Address: New York City
Date

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Swiss Legation Satisfied Musician Should be Classed as German.

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MORNING TELEGRAPH
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Republic Decides He Was Not Genuine Citizen and Leaves Musician to His Fate.

Switzerland is not worried enough over the unhappy experiences of Dr. Karl Muck, recently leader of the Boston Symphony Orchestra, to object to the United States sending him down to Fort Oglethorpe, Ga., for the duration of the war.

Hans Sulzer, the Swiss Minister, after an investigation into the career of the musician and examining the records of the Department of Justice, has formally announced that his Government will not insist that the man is a good Swiss citizen. Minister Sulzer, it is understood, after reading all the evidence made up his mind that the Swiss naturalization was a little camouflage and that afterward repeatedly Muck claimed German citizenship.

It is rumored that the Government may shortly reveal the details of the case against Muck.

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HERALD
New York City
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Satisfied Boston Symphony Leader Claimed German Citizenship, Says Minister to America.

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TRIBUNE
Address: New York City
APR 2

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Convinced That He Had Repeatedly Claimed German Citizenship

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HERALD
New York City

Swiss Decide to Keep Hands Off in Muck Internment

Satisfied Boston Symphony Leader Claimed German Citizenship, Says Minister to America.

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TRIBUNE
New York City
APR 21 1918

Philharmonic Society Is Not to Disband

Some Thoughts on the Loyalty of Conductors—James G. Huneker Writes a History of the Philharmonic

By Grenville Vernon

THE meeting on Thursday afternoon of the board of directors of the Philharmonic Society laid at rest the rumors that America's oldest symphonic organization was to be disbanded until the close of the war. The news is welcome. Never was there greater need for the ministrations of serious music than in these days of horror and uncertainty. Music may well prove a powerful aid in the upholding of the morale of the nation, for in music we reach touch with the eternal verities, we are refreshed from the springs of the spirit. When in days of impending calamity the feeling rises that it would be better to have done with all things having no direct bearing upon the crisis, we should bring to mind the meeting of the French Academy on the crucial day of the Battle of the Marne. On that day the Academy reached, we think it was, the letter E in its revision of the dictionary. To the accompaniment of the cannon at La Fère-Champenoise these French savants debated the purity of their language. Were they any the less patriots in doing so than had they marched out in all their septuagenarian glory to bare their breasts to the Prussian bullets?

The causes for the rumor were several. Despite Joseph Pulitzer's munificent bequest, the Philharmonic Society faces a deficit and has made a public appeal for funds. War-time expenses are as heavy in music as elsewhere, and huge taxes are not conductive to enthusiastic giving. Then Joseph Stransky, the Philharmonic's conductor, had been accused of pro-Germanism, and despite his detailed denial such a charge cannot be without effect. Mr. Stransky has taken out first papers and proclaims himself a follower of President Wilson's four principles. He has said that he is a patriotic Bohemian and that he desires the independence of his native country. He has also said that he does not believe in the dismemberment of Austria. Precisely how these two desires are to be effected without a violent collision is not quite clear, but that will probably be left to the peace conference.

But Mr. Stransky has now arrayed himself with the Allies and burned the bridges connecting him with the Central Empires. The charge that there were a number of alien enemies among the musicians of the orchestra was, of course, absurd. The Philharmonic is a union orchestra, and the musical union demands that its members become American citizens.

Real Loyalty Demanded

The internment of Dr. Muck and Mr. Kunwald has intensified the public's desire to know just where our various conductors stand on the subject of the war. Dr. Muck and Mr. Kunwald are alien enemies, and they never made any concealment of their sympathies. But there are other well known musicians whose positions are still a little nebulous, even though technically they may not be classed as enemies. The Boston Symphony Orchestra is about to choose another leader, and if New York may be permitted to advise the doings of our New England Athens—and, after all, the Boston Orchestra is our nation's brightest musical gem and therefore to be as jealously guarded by New York as it is by its more fortunate sister city—it is to be hoped that it will choose a leader whose loyalty to the cause of civilization both is and always has been unquestioned. Such a leader certainly can be found. Indeed, such a leader must be found. For a conductor to wave a baton in Boston, even if it is for "The Star-Spangled Banner," while his heart turns fondly to Munich or Berlin, is not what we call loyalty to civilization. America to-day has no place for patriotic camouflage and Boloism, musical or otherwise.

TRIBUNE
New York City

Gabrilowitsch May Be Named in Dr. Muck's Place

Noted Musician Leaves Philadelphia on Hurried Trip to Boston

PHILADELPHIA, April 21.—The report that Ossip Gabrilowitsch will be appointed the leader of the Boston Symphony Orchestra to succeed Dr. Karl Muck, recently interned as an enemy alien, is given credence by his departure from here yesterday for Boston. While Gabrilowitsch would make no comment concerning his probable engagement, he was insistent that the question of his patriotism could not prevent his taking Dr. Muck's vacant place if the offer was made to him.

"If there are any stories current that I am in sympathy with Germany and Austria," he said, "I wish now to brand them as untrue. I was pro-ally before the war and I am pro-ally now. I am an enemy of German autocracy, and I hope for the military defeat of the Central Powers."

Questioned as to the arrest of himself and his wife, Mark Twain's daughter, in Germany at the outbreak of the war, Gabrilowitsch said:

"I was seized by the Germans as a citizen of Russia and held for twenty-four hours. They searched my place at Munich for incriminating papers, but found nothing that gave them an excuse to hold me, and finally released me. With my wife, I was ordered to leave Germany at once. We came to the United States as soon as possible, and have been here since."

It is understood by musicians who are familiar with Boston conditions that Gabrilowitsch was considered for the position of orchestra leader even before the government Secret Service took final measures in eliminating Dr. Muck. Since the leadership became vacant he has been spoken of more frequently than any other possible candidate. Charles A. Ellis and W. H. Brennan, representing the Boston organization, were in New York to attend a special orchestral concert given by Gabrilowitsch on Thursday night. Gabrilowitsch would not admit that negotiations were opened at that time.

Other men who have been mentioned in connection with the orchestra leadership are Arthur Toscanini, formerly conductor at the Metropolitan Opera House, and Leopold Stokowski, conductor of the Philadelphia Orchestra.

BOSTON, April 21.—Major Henry L. Higinson, sponsor for the Symphony Orchestra, to-day refused either to confirm or deny the rumor that Gabrilowitsch had been chosen for the place left by Dr. Muck's internment.

AMERICAN
New York City.
APR 25 1918

Swiss Government Won't Aid Dr. Muck

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The Swiss minister, Hans Sulzer, after examining records of the Department of Justice concerning Dr. Muck, feels satisfied, it was said today, that Muck had repeatedly claimed German citizenship and that the United States was justified in interning him.

TIMES
Address: New York City

MUCK PROTEST DROPPED.

Swiss Legation Satisfied Musician Should be Classed as German.

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MORNING TELEGRAPH
New York City

SWITZERLAND DROPS CASE OF DR. MUCK

Republic Decides He Was Not Genuine Citizen and Leaves Musician to His Fate.

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EVENING GLOBE
New York City

DR. MUCK CANNOT GET SWITZERLAND'S SUPPORT

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PUBLIC LEDGER
Address Philadelphia, Pa.
Date APR 2

NOT MUCK'S SUCCESSOR

Boston, April 20.—Ossip Gabrilowitsch will not succeed Dr. Karl Muck as leader of the Boston Symphony Orchestra, despite widespread rumors to that effect, according to persons in intimate touch with the organization.

These persons, who asked that their names be withheld, said positively the pianist would not be selected.

Herald Apr 25-1918 10b

Record April 25-1918

SWISS REJECT MUCK'S CLAIM

Legation at Capital Finds He Was Recognized as a German Subject

GREGORY MAY MAKE ALL FACTS PUBLIC

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May Publish Evidence

The precise nature of the department of justice's evidence against Dr. Muck may be made public shortly. It is understood government agents obtained letters and other documents written by him in past years, in which he declared he was a German citizen.

The Swiss minister issued this statement:

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Muck's "Citizenship"

The soul of America was cleaner the moment that Karl Muck was locked up. The freedom of America was safer when the Government removed him from among honorable Americans.

It is gratifying news that the Swiss Government has decided not to press its claim that Dr. Muck was one of its citizens. We think the citizenship of Muck is more than Switzerland could support without nausea.

Let Dr. Muck's allegiance remain where it belongs—in Berlin.

We never heard of "the great Swiss conductor of the Symphony Orchestra." We do not understand that Dr. Muck came to our land by grace of the Swiss Government. We never were asked to believe that Dr. Muck was the bearer of Swiss culture or Swiss musical interpretations to the United States.

What a shallow and sickening chapter was all this cant and pother about Muck's "Swiss citizenship!" He reeks of Germany. His whole career rests on a German foundation—in part fine, in part vile. In so far as he thrilled us with memories of the music masters of old Germany, in so far as through his baton the splendor of Beethoven was given new significance and added majesty for us, he was fine. But that Germany is buried in the past for us now. Maybe it will be dug up again, when the people of Germany learn the truths of humanity and slough off the foulness of Kultur and Krupp. For the time, we may see Muck only as he made himself appear to America—German of Germans, in sympathy with the abominations which are the familiars of his hell-taught preceptor and master, the Kaiser. The "Swiss citizenship" claim was made when it appeared useful to protect him from justice, to cloak his Germanism in a time when Germanism became intolerable.

We congratulate our friend Switzerland for deciding to wash its hands of a dirty mess.

Advertiser Apr 25-1918

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Transcript April 25, 1918

THIBAUD AND DVORAK

The Violinist in High Mettle and Transforming Power and "The New World" Symphony at the Cambridge Concert of the Boston Orchestra

STANDING last evening upon the stage of Sanders Theatre, Mr. Thibaud and his violin completely dominated the Boston Symphony Orchestra. If a tense, slightly erratic and highly sensitized nervous organism is the definition of "temperament," then Mr. Thibaud has "temperament" equal to or above any violinist of his day. His deep and vivid emotionalism, absorbing, consuming, differentiates him, at such moments as those of yesterday, from all his compeers of the violin. Miss Seydel recently made the concerto of Saint-Saëns in B minor the light, graceful and persuasive music that it was probably meant to be. Under Mr. Thibaud's bow it became different music altogether, since such is the force of "temperament" to override and reshape music of other import to its own ends. Miss Seydel had daintily poised her part in the Siciliano with the delicate eloquence of the wood-wind. But through that and the rest Mr. Thibaud traced his own fine, pulsing line of melody, distinguished in quality, in rarely sensitive passion and dark of shading. From first to last it was music in dead earnest, without a smile. The orchestra was always his background instead of his counterpart. His fiery ornament was not flawless, but neither was it noisy or scratchy—delicately and breathlessly traced figures, swift as thought, as indelibly and incisively cut as a fork of lightning.

The time was when the Prelude to "The Mastersinger" was in such degree the attainment and the pride of the orchestra that the conductor could confidently watch it through many perfect measures with hands at his sides. Last evening it was rather loosely assembled and rather indiscriminately blatant. But with Dvorák's "New World" Symphony Mr. Schmidt seemed entirely at home, by virtue of a comprehensive sympathy which probed the music to the utmost in detail, in dramatic ebb and flow, in stoutly honest brass and surface songfulness of wood-wind. The music of Dvorák's best conception and Mr. Schmidt's best execution has no Wagnerian expanse and complexity, no underlying philosophy or rich imagination, no baffling novelty or subtle finesse. It is merely musicianly in the straightforward, conscientious and sometimes solid sense. As if to balance endless reiteration by other orchestras, such a symphony has rarely appeared on the programmes of the Boston band, but its public on both sides of the Charles rises to it; while perhaps it is our particular own, if by no more than dedication. Yet the music is good to hear—not too incessantly, to be sure, for its themes have no wearing quality—and Mr. Schmidt has given it round and comely justice.

J. N. B.

Transcript Apr 27-1918

THE SYMPHONY'S REORGANIZATION

Two characteristics, for many years complementary and yet in the end irreconcilable, have distinguished the corporate life of the Boston Symphony Orchestra. On the one hand has stood the ideal of its permanence. "The intention is that this orchestra shall be made permanent here," Major Henry Lee Higginson coolly remarked on March 30, 1881, in his first announcement of the new band to a public which had seen orchestras come and orchestras go for the half of a century. Doubt and even some scoffing were the public's first answer. Yet there was a concept of stability here, with all the possibilities of artistic excellence which thrive on stability and starve on impermanence, that was in the end to conquer all challenging. There was a vision deeper than any the community had of the way in which great things can be done, gathered from years of intensive study of the Old World's way in music and magnetized by the force of unselfish purpose. An achievement of permanence was its guiding object.

On the other hand, though in direct consequence of its singleness of conception, there has been the character of the Boston Symphony Orchestra as more uniquely a monument to the fidelity and the generous heart of one individual, its sustainer and founder, than has ever been known in either the new or the old world of music. This followed not from material reasons only, though they were much, at a time when even the idea of being asked to buy season tickets for the new concerts was a surprise to the public. What was of essential importance was a strong and unswerving right hand at the helm in the years of the band's establishment. It is a revelation to read afresh Mr. Howe's history of the Symphony Orchestra and to see what crises of misconception, what conflicts of an as yet uninformed public opinion, the organization encountered at various phases of its development. They were all weathered, and weathered in such a way that strength was gained in the process. The piloting did it, the single and unchanging will, steering by certain fixed stars, and never daunted.

And yet, as we have suggested, there was a duality of condition here which could not forever be reconciled. The ideal of permanence and the ideal of single directorship cannot, in the nature of things, be served always together in equal proportion. Happily, however, it is not their differing issues which need come under comment now. Rather is it their fortunate integration that is told by the news of the day. The foundations of stability which Major Higginson has ever builded for the Boston Symphony Orchestra are the foundations on which the new trustees are given to build their structure of permanence. In a true sense of the word, such endurance has been always a part of his plan, and consequently it is not now found wanting. By similar token, the simplicity and directness of policy established by the founder is a further part of the new trustees' heritage. Those principles of an orchestra's management, which for so long went half-understood in the mind of the public, have now become common property, needing only the devotion of the new trustees, it would seem, to secure them in perpetuity. Architect's drawings as well as foundations are both at hand.

Prime among the principles set by Major Higginson, more surely than in any other orchestra throughout the country, has been the independence of the orchestra's leader. Entirely apart from late complications, this freedom has been largely responsible for the first place which the Boston Symphony enjoys among all American orchestras. From the gusts of popular prejudice, of conflicting tastes and of the intrigue of patronage which have so swept and harassed the conductors of other orchestras, the leader in Boston has been ever preserved, free to work in ardor and unity toward the highest goal present before him. In other words, the merit and the artistic worth of the music have been supreme.

This ideal of merit, however, simply leads into another ideal, transcending and fusing all. It was the ideal upon which the orchestra came into being, and was told in these words, informally but accurately reported from Major Higginson's speech in the Harvard Union on the occasion of his eightieth birthday, Nov. 18, 1914:

> A great many reasons have been given for my founding the Symphony Orchestra. Some said it was because I loved music, but it wasn't so much that I loved music as that I loved my own country. I felt that if the people of other countries had the best there was in music, we should also. It may be said that the reason I founded the orchestra was my passionate love for this nation, this great and glorious country that offers freedom of thought —all that is most wholesome in living, all that is most wholesome in life.

In this hour of America's trial, there are no words more important in the new trustees' published statement than those which signify their deep consciousness of this ideal's abiding presence in the trust they now accept.

Transcript Apr 27-1918

THE SYMPHONY CONCERT

ROMANTIC MUSIC FILLS A WHOLE PROGRAMME

From Berlioz of Paris in the Thirties to Davison of Harvard, 1918—The "Fantastic Symphony" Revived After Long Interval—A "Tragic Overture" from the Cambridge Composer — Tucked Between Wolf's "Italian Serenade"

DESPITE simultaneous opera and a lagging symphonic season, the audience at Symphony Hall yesterday was without empty spaces. The friends of Dr. Davison present at the initial performance of his "Tragic Overture" in part explained the fact. Also, such first rate pieces as Berlioz's "Fantastic" symphony and Wolf's "Italian Serenade" must have been in favor, after many second rate ones of Mr. Schmidt's choice. What is more, all three enjoyed a much finer and subtler performance, in accord with the traditional attainments of the orchestra, than might have been expected. Emphatically, the season is "looking up" before closing.

In the face of the general acceptance of Berlioz and Wolf as romantics, their two works standing yesterday side by side, bore a decided resemblance to things classical. There was the usual ardent manner of melody, of course, but still a certain economy of means, an intimate, delicate, refined beauty. They were true musical aristocrats, these two, with many similarities. Perhaps in violation of their marked individualities they have been too closely claimed by their respective peoples, although there is something distinctly Latin about Berlioz, in the best, historic sense, and something innately Teutonic in Wolf, again in the finest and most artistically precious sense.

Do not many of us approach Berlioz's music in entirely the wrong way? Is not the abundant morass of anecdote, which surrounds it, an oft fatal obstacle to its appreciation? Here is perhaps the only truly wise remark you may discover in his writings: "The programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the Symphony can offer by itself (so the composer hopes) a musical interest independent of all dramatic intention." In other words, he guessed what was the truth—that his wild explanations would only lead his listeners entirely away from the real spirit of the music. But not only are programmes distributed among our audiences of today —there are explanations in three versions, and reading matter stretched out to some twenty-six pages. This painstaking insistence upon piteous intimacies and weaknesses of Berlioz's private life seems very short-sighted, for it blinds, distracts and distorts. It all amounts simply to this: Berlioz was possessed by his genius and driven hither and thither by its force. And that has happened to others—Beethoven went a whole night half-lathered and half shaven, scribbling the scheme of a quartet on his wall; Wagner's personal and love affairs are eccentric and unpleasant enough. But these composers were sufficiently great to keep their creative processes to themselves, until curious noses pried in. Whereas Beethoven wisely abstained from giving out programmes for his symphonies in raving prose (he admitted that some such programmes were in his head), Berlioz could not appreciate the virtue of silence behind the eloquence of pure music as such.

In this interest, only sweep out of mind all the endless data, and listen to the "Fantastic" Symphony without literary preoccupation or graphic imaginings, with an open slate of receptivity, bearing nothing but the five brief titles upon it. Then, perhaps, you will perceive that the absurd idea of a man describing his own decapitation is, by the logic of the music, anything but silly—indeed a most impressive climax. That the satanic orgy is actually curdling and weird—powerful as music. That the rambling subjects cohere into a musical form as plausible as a suite, with the leitmotiv of the nobly conceived love theme passing through moods and decorations in a wondrous manner. As before and since, the persuasion of genius justifies a fantasy which is not unwontedly erratic, as music goes. This man, you will say, was the perfect and absolute master of his music, in which interest it mattered little that he was the prey of his emotions. Rightly did he get excited over his "effects"! Never was such instrumental color in the wood-wind and adorning strings, in the special drums and bells and ophicleides; these instruments amply justify their inclusion. It was not fancy that lit upon them, but an unmistakable creative need, a need primarily musical. Marvelously fresh is the harmonic color too. For some reason it has not run the gamut of all composition as Wagner's speech; it lies as if still undiscovered. And for this reason it sounds as resplendently new as if a living genius might have written it, or one unborn. And this from a youth of twenty-seven in the year 1830, before the rise of Wagner! Perish all records of Smithsonian pettiness before this finest and most delicate music of love-dreams and fears. There is no musical meandering or excess—better accuse Wagner of that—but it follows good proportions, shapes the climaxes with discriminate reserve, moderation and remarkable lucidity.

It was a disciple of Gluck that found the classic repose of the pastoral adagio, with a dulcet dialogue of English horn and oboe as hauntingly beautiful as any pipings of Wagner's goatherds, while the filmy background is of the rarest. The march is truly splendid, whatever it might signify, and utterly free from the blatant and tawdry pomp which a Lisztian romantic would have given it. There is something aloof, something aristocratic about Berlioz's ornamental entwinement of a popular waltz-rhythm which suggests Debussy's way of purging Spanish dance music of all vulgarity. Indeed, you might find many mutual traits in the two colorists of France; of

sical, chamber-music throughout, perpetually suggesting the string quartet which was its original plan. Wolf followed in the line of a dozen artists, whether musicians, painters or poets, who went to Italy in their youth to learn "sunshine." Yet the sunshine of Wolf, like Schumann's remained Teutonic, even through his "Italian Serenade," even through the light tarantella figure, playing against the tender song of the viola. A delicate, fanciful, lovely fragment, like one of Whistler's smaller sketches, the end dreaming off rather casually into silence. A great importance could never be attributed to it, but for all that it remains a rare piece of work.

Again, Dr. Davison was wiser than Berlioz—he staved off literal-minded commentators by stating that his Overture depicted nothing more specific than the mood which pervades Hawthorne's short story of "Rappacini's Daughter." And the story has a definite and intentional mood—a dark-hued romanticism in brilliant, luxuriant, exotic colorings, evoked by the description of the old man's garden of rich-colored flowers, his daughter, as bloomingly beautiful as one of them, the sinister, underlying note of magic in their cultivation—the tragedy which this force of evil brings to the love affair. Into such romantic vein music easily falls, and much existent music might be said to describe it. Dr. Davison found a stark, vivid and Strauss-sian music to fulfill his subject. The themes and particularly the chief one, are distinctive, fittingly amorous, adaptable to the various instruments.

Wherein Dr. Dawson most notably succeeded was just this depiction of mood. His general design was steadfast and clear —a melodic line always ardent, a coloring always dark to suggest the foreboding of the supernatural, the storm of the cataclysm gathering and finally bursting. If his instrumental manipulations were now and then labored that was the lesser episode from a generally sure hand, of direct and unambiguous procedure. There was a certain freedom and modernity of dissonance, particularly in the bolder tragedy, again clearly and cleanly worked out. The theme was finally enhtroned much in the manner of Strauss, and it took its place with unquestioned majesty. Friendly partiality and courtesy aside, a piece to enjoy and esteem on its own merits, and to place firmly above the usual run of native works, whether more pretentious or more trivial.

V. N. B.

American Apr 27-1918

HIGGINSON QUITS AS SYMPHONY HEAD

Major Henry L. Higginson has retired as patron and financial genius of the Boston Symphony Orchestra.

Announcement was made today that Major Higginson will no longer "bear the burden of the undertaking" and that the orchestra is being incorporated with nine prominent Boston men as trustees.

The trustees are now negotiating for engagement of a conductor as sucessor to Dr. Karl Muck, now interned at Fort Oglethorpe, Ga., as an alien enemy, who shall be welcome to the public and maintain the high musical standard of the orchestra.

This great change in the affairs of the orchestra was made known in the following statement sent out today

Continued on Page 2. Column 7.

Famous Orchestra to Be Continued Under Direction of Board of Trustees

Continued from First Page.

by M. A. DeWolfe Howe of the trustees:

TRUSTEES NAMED

Plans for the continuance of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the thirty-seventh season drew near it became apparent to Major Henry L. Higginson, who founded the orchestra in 1881 and has sustained it ever since, that he must no longer bear the burden of the undertaking.

Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose. Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. de Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

The trustees believe the undertaking to be justified by guanantees already secured towards placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

With regard to the selection of a conductor for next year, no final announcement can yet be

Monitor April 27-1918

BOSTON SYMPHONY FOUNDER TO RETIRE

Maj. Henry L. Higginson Announces His Withdrawal From Activities of Orchestra in Favor of Board of Trustees

Specially for The Christian Science Monitor

BOSTON, Mass.—Maj. Henry L. Higginson, the founder of the Boston Symphony Orchestra, and its sustainer for 37 years, has withdrawn from the direction of the institution and has handed his duties over to a board of trustees. An announcement given out today says that the trustees have filed an application to have the orchestra made an incorporated institution. Guarantees for the financial support of the orchestra's concerts are noted as having been secured, and arrangements for the appointment of a conductor are mentioned as being in progress. The announcement reads as follows:

"Plans for the continuance of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the thirty-seventh season drew near, it became apparent to Maj. Henry L. Higginson, who founded the orchestra in 1881, and has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose. Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc. with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen L. Stone and Bentley W. Warren.

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Frederick P. Cabot, named first in the list of trustees, is a lawyer, living in Brookline, Mass. Ernest B. Dane is a banker, who lives in Brookline; he is president of the Cecilia Society. Mr. A. de Wolfe Howe is an editor; he published the book, "The Boston Symphony Orchestra," an historical sketch, in 1914. John E. Lodge, a son of Senator Henry Cabot Lodge, is curator of the Chinese and Japanese departments in the Museum of Fine Arts, Boston. Frederick E. Lowell is a trustee, with business located in Boston. Arthur Lyman is a lawyer, with office in Boston. Galen L. Stone is a member of the firm of Hayden, Stone & Co., bankers, in Boston. Henry B. Sawyer is a manager of public service corporations, living in Brookline. Bentley W. Warren is a lawyer, with office in Boston.

It is understood that Mr. Cabot will act as president of the board of trustees of the orchestra and that Mr. Stone will be vice-president.

Herald April 27-1918

Authentic report has it that plans will soon be announced for the continuation of the Boston Symphony Orchestra, under a new and presumably permanent arrangement. Mr. Higginson, who has given long and liberally to its maintenance, feels that the time has come for others to take over the responsibility. And other public-spirited men are now ready to do just that.

Monitor April 27-1918

(02)

Boston Symphony Orchestra

BOSTON, Mass. — Many persons doubtless have been driven to take down from the shelf Hawthorne's "Mosses From an Old Manse" and to look up therein the tale "Rappaccini's Daughter," in the hope of finding what Archibald T. Davison was driving at in his "Tragic" overture, heard for the first time at the concerts of the Boston Symphony Orchestra this week. It is not a pleasant tale to base an overture on. It will be recalled that it tells of a beautiful girl nurtured on the poison exhaling from a strange plant produced by her father, Dr. Rappaccini, a learned doctor. She is so filled with the baleful influence that her very breath blights all living things with which she comes in contact. The inevitable young man has an antidote, made by a rival learned doctor, but the liquid on one who has been sustained by poison is fatal. Such is the story which inspired this overture. The music, according to the composer, is supposed merely to portray the mood or impression created by the narrative.

It is an interesting composition. The themes are stated clearly and the development is logical and firmly knit. It is not exactly a merry piece at best, and it was played even more lugubriously than its nature might seem to warrant. After the climax of the composition, a well-sustained mood of exaltation is held to the end. Dr. Davison has not posed as a modernist in his harmonies and progressions, but he has achieved something emphatically not of the past. Further revision in certain parts of the scoring in the interest of clarity of expression will probably be undertaken.

On the program in addition were the "Italian Serenade", for small orchestra, by Hugo Wolf, and the Berlioz "Fantastic" symphony No. 1, in C major. A thorough course in back-yard gardening might be beneficial to the lovesick swain whose troubles occupied Berlioz in this symphony.

Boston Concert Notes

The Boston Symphony Orchestra will give the last concerts of the season in Symphony Hall on Friday afternoon, May 3, and Saturday evening, May 4. At the desire of Henry L. Higginson, the sustainer of the organization, the program will be devoted to two classics which have had more performances than any others in the repertory. They are Schubert's "Unfinished" symphony, and Beethoven's "Eroica" symphony.

The year's work began in the week of Oct. 1, when the men spent several days in Camden, N. J., making phonographic records. The concert season in Boston opened on Friday afternoon, Oct. 12, and since that time 87 concerts have been given. The orchestra took part in six choral concerts, comprising two performances of Beethoven's ninth symphony, two performances of Mahler's second symphony and two performances of Bach's "St. Matthew Passion." It also gave two concerts in aid of its pension fund.

Following the custom of the past, the greater part of the men will be on call during the next nine weeks for the pop concerts in Symphony Hall. The first pop concert will be given on the evening of Monday, May 6, with Mr. Jacchia conducting. The program is as follows:

March, "Solid Men to the Front," Sousa; overture, "Mignon," Thomas; waltz, "Jolly Fellows," Vollstedt; fantasia, "Pagliacci," Leoncavallo; "Le Marsellaise"; prelude to Act. I, "Carmen," Bizet; meditation, "Thaïs," Massenet; "Marche Miniature," Tschaikowsky; second Hungarian rhapsody, Liszt; "God Save the King"; selection, "Her Regiment," Herbert; intermezzo, "Cavalleria Rusticana," Mascagni; waltz, "Barcarole," Waldteufel; "American Patrol," Meacham; "The Star-Spangled Banner."

Traveller April 27-1918

Transcript April 27-1918

Higginson Quits Symphony; Row Over Muck the Cause

Advertiser April 27-1918

DAVISON TRAGEDY SYMPHONY FEATURE

Wolf's Italian Serenade and Berlioz Fantastic Also Well Played by Orchestra

The twenty-third concert by the Boston Symphony Orchestra was given in Symphony Hall yesterday afternoon with the following program:

Davison (first time) ..... Tragic Overture
Wolf ..... Italian Serenade
Berlioz ..... Fantastic Symphony

The Symphony authorities have been kind to the native composer this season, and not a few really notable works of American composers have been given. Among the most interesting of these can be placed Dr. Davison's Tragic Overture, which is founded on Hawthorne's gruesome tale of Rappaccini and his daughter, whose life is sacrificed to the whim of a fanatical father.

This tale forms the background for strong musical speech contrasted with specific melodic phrase, and the tragic page has been translated by Dr. Davison with excellent judgment, unerring taste, and exceeding skill in the handling of thematic material and the arrangement of orchestral color.

The composer uses three themes, the second of which is of unusual beauty, and these are developed with a wealth of contrapuntal skill—counterpoint that flows as naturally as the brook flows its gentle course through the woods and fields. There are many bits of ingenious orchestration, notably a sombre passage for three horns with rhythmic pulsations on the drums, foreshadowing the tragic finale of the story.

The overture was exceedingly well received, in fact, met with instant response on the part of the audience.

WOLF'S SERENADE.

Wolf's Italian Serenade, which has not been played by the orchestra for ten years, is agreeable music. A notable passage was Mr. Ferir's lovely strain for the viola with much flute and string embroidery. The songs of the pifferari, or Roman peasants, as thrown about among the various solo instruments, were played with much delicacy of intonation.

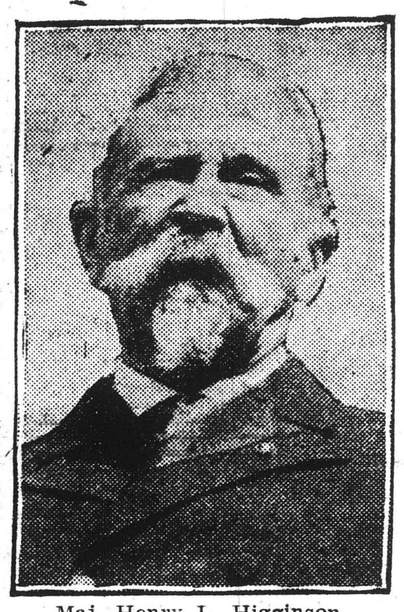
The Fantastic Symphony well illustrates all the remarkable features of Berlioz, who was nothing if not unconventional, a veritable pathbreaker in new ideas of orchestral tone-painting, who broke with all tradition and set free the speech of the many orchestral voices.

This work is, beyond everything else, temperamental, and only the conductor of temperamental mood can make it effective. The first movement with its strangely angular "fixed idea" or musical picture of Berlioz' lady love, was given a rather conventional reading, while the ball room scene was a shade too precise; excellent for dancing, but a more rubato tempo with more distinguishing beauty of phrase, would have added to the tonal effect.

SHEPHERD SONG EFFECTIVE

The celebrated "Scene in the Fields" with English horn and distant oboe, like two shepherds on opposite sides of a valley, piping to each other, as interpreted by Mr. Schmidt, contained no special adventures and the composer could as well have portrayed a pleasant afternoon in one of the parks of Paris. The well-known passage at the close where the one shepherd sings his theme and the other fails to respond was very effective.

The concert will be repeated tonight and the season will close next week with two inspired works, Schubert's unfinished Symphony and Beethoven's Eroica.



Maj. Henry L. Higginson

Herald April 27

SYMPHONY PLAYS BOSTON MAN'S MUSIC

Davison's Tragic Overture on 23d Concert Program

The 23d concert of the Boston Symphony Orchestra, Ernst Schmidt, conductor, took place yesterday afternoon at Symphony Hall. The program was as follows: Davison, Tragic Overture, first performance; Wolf, Italian Serenade for Small Orchestra; Berlioz, Fantastic Symphony, No. 1, C major, op. 14a.

Mr. Davison's piece was played here for the first time. A graduate of the Boston Latin school and Harvard University, he studied the organ and composition in Paris with Widor. He is the author of "Hero and Leander," a symphonic poem; a Romance; a set of concert waltzes, "The Gondoliers"; pianoforte pieces, songs and choruses. The overture was suggested by Hawthorne's story, "Rappaccini's Daughter." There is no attempt to follow the details of the story, to portray the various characters. The music is merely an expression of the mood awakened by the narrative. The composer's sense of tragedy as expressed by the music is neither strongly compelling nor dramatically intense. The overture is melancholy rather than tragic, lacking in force, an exhibition of well ordered emotion controlled by a keen regard for form.

Both the other compositions on the program, Wolf's Italian Serenade and the Fantastic Symphony by Berlioz, inspired pages in which the romanticist celebrated various phases of his passion for Harriet Smithson, were thrice familiar to the audience.

The concert will be repeated tonight. The program of the concerts next week, the last of the season, will be as follows: Shubert, Symphony in B Minor, "Unfinished," and Beethoven's Symphony No. 3 in E flat, "Eroica."

Globe April 27-1918

SYMPHONY CONCERT

Yesterday's Symphony program began with the first performance of Dr Davidson's "Tragic" overture, followed by Wolf's Italian Serenade for small orchestra and ending with the Berlioz Fantastic Symphony. Dr Davidson, who is one of the musical faculty at Harvard University, is well known as a skilled musician and instructor and this work, which is of more ambitious design than those made known in the past, shows him again in a highly favorable light.

The overture is intended merely to suggest an impression made by Hawthorne's dramatic story of "Rappaccini's Daughter," and in illustration of the scheme the composer has handled the instrumentation with excellent effect. While showing at times an influence of the Wagner school in treatment of the pretissimo passages, which nowadays seems unavoidable, there is the stamp of a welcome musical independent displayed in the composition. The work was cordially received.

Wolf's delightful serenade was played with all needed piquancy and color, the frequent solo bits given the lighter instruments making charming contrasts with the work of the groups.

The fantastic Berlioz symphony received due consideration at the hands of conductor Schmidt and his players. The musical descriptions, which vary from pastorial romance down to the dreams of an opium victim and Walpurgis' night revels, were set forth with a sardonic force and beauty of execution that made the performance one of great merit, though a bit deafening in its strenuous passages.

"Father" of Orchestra Quits After Muck Controversy

Maj. Henry L. Higginson, who founded the Boston Symphony orchestra in 181, his support ever since making the orchestra the leading musical organization in the United States, has severed conections with the institution.

His decision, made some time ago, and probably as a direct result of the arrest and internment of Dr. Karl Muck, for many years leader of the orchestra, was announced today in a statement issued by M. A. DeWolfe Howe of 26 Brimmer street.

Mr. Howe is one of the trustees of the new corporation seeking incorporation as the Boston Symphony Orchestra Inc., and planning to continue Boston's greatest musical undertaking.

The other trustees of the new company are Frederick P. Cabot, Ernest B. Dane, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

Director Is Defended

When the attacks on Dr. Muck were started in Providence, it was maintained that Dr. Muck had refused to conduct the Symphony orchestra playing the "Star Spangled Banner." Maj. Higginson assumed all responsibility for the refusal to change the program advertised.

In interviews granted Maj. Higginson said if his Boston Symphony orchestra were molested and its artistic tone ruffled by newspaper attacks on Dr. Muck or other members of the company, he would discontinue the Symphony orchestra.

It soon became evident to his friends that Maj. Higginson was greatly upset at the arrest of Dr. Muck and was determined to carry out his decision to disband the orchestra.

Efforts to dissuade him met with a reception typical of the major. It was then that his friends sought a compromise, finally obtaining his consent to the formation of a company to carry on the work of hte orchestra.

Formal Announcement

The formal announcement of the retirement of Maj. Higginson was as follows:

"Plans for the continuance of the Boston Symphony orchestra have taken a definite form, which may now be made public.

"As the end of the 37th season drew near, it became apparent to Maj. Henry L. Higginson, who founded the orchestra in 1881 and has sustained it ever since, that he must no longer bear the burden of the undertaking.

"Reluctant to see it come toanend, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose.

"Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

As to Conductor's Desk

"With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

—Buy More Bonds—

MAJOR HIGGINSON RETIRES

Gives Symphony Orchestra Formal Reorganization

Incorporated Trustees to Take Full Direction

Funds Guaranteed for Its Secure Support

Choice of Conductor Falls to the Board

But Current Season Goes Without Change

Frederick P. Cabot Will Be Board's Head

Prominent Bostonians Associated with Him

The following official statement of the Boston Symphony's reorganization was issued this afternoon.

"Plans for the continuation of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the thirty-seventh season drew near, it became apparent to Major Henry L. Higginson, who founded the orchestra in 1881, and has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose. Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

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It is understood that the authority of the new board of trustees bears no relationship whatever to the current season. The 1918 "season" continues not only through the last regular concert on the night of May 4, but also through the "Pop" concerts, which close on July 6. For all of this period Major Higginson will remain in customary control.

The Personnel of the New Board

The president of the trustees of the Boston Symphony Orchestra is the Hon. Frederick P. Cabot. In February, 1916, Mr. Cabot retired from the practice of law to become justice of the Boston Juvenile Court, upon an appointment made by Governor McCall. During his two years on the bench, he has extended the usefulness of the court by organizing "The Judge Baker Foundation," a medico-psychological clinic for the helpful analysis of especially difficult or doubtful cases. Judge Cabot was born in Brookline on June 16, 1868. He took his A. B. at Harvard in 1890 and his A. M. and LL.B. there three years later. After serving for a time as assistant United States district attorney, he became partner in the law firm of Hurlburt, Jones & Cabot, with which he was associated until his return to public office. Judge Cabot is a member of the corporate board and the visiting board of Radcliffe College, and is treasurer of Dummer Academy. He is president of two manufacturing companies and director of another.

Ernest Blaney Dane has had an active career as a banker, and now holds the presidency of the Brookline Trust Company, as well as directorship in other banking institutions. He has expressed his public interests as treasurer of the Massachusetts Forestry Association, as member of the board of selectmen of the town of Brookline, as a trustee of the Danvers State Hospital, and as a member of the executive committee of the Boston Floating Hospital. Mr. Dane is well known as a lover of music, and was the donor of the organ in the Harvard Club, Boston.

M. A. de Wolfe Howe's place among the

Continued on Page Two

John Ellerton Lodge, who studied at Harvard from 1896-1898, has for some time been curator of the Chinese and Japanese departments of the Boston Museum of Fine Arts, where his executive and administrative capacities have commanded attention, in supplement of his specialized expertcy in the art of the Orient. His highly developed capabilities in music, the product both of an inborn genius and of much scholarly study, are well known. Mr. Lodge is a son of Senator Henry Cabot Lodge.

It is understood that the treasurer and clerk of the new Symphony board will be Frederick Eldridge Lowell. Since graduation from Harvard in 1895, Mr. Lowell has been widely active as a trustee for various large corporate and private interests. He is a brother of Guy Lowell, the architect.

Arthur Lyman, lawyer and trustee, is identified with many industrial, financial and real estate development concerns both in New England and throughout the American Northwest, extending as far as Seattle. He was graduated from Harvard in 1883. His public service has included a term as the mayor of Waltham. He is a trustee of the Boston Athenæum.

Henry Buckland Sawyer, born in 1871, is treasurer of the Stone & Webster management Association, and as banker and manager of public service corporations has been given similar office in industrial and electric companies throughout the country. He has shown more than usual interest in the philanthropic field, having served as director of the Hale House Association, as member of the council of the South End House and of the corporation of the Brimmer School, and also as trustee of the Boston Floating Hospital. He is a member of the corporation of Simmons College. For a long time he was active in Battery A, field artillery regiment, Massachusetts Volunteer Militia.

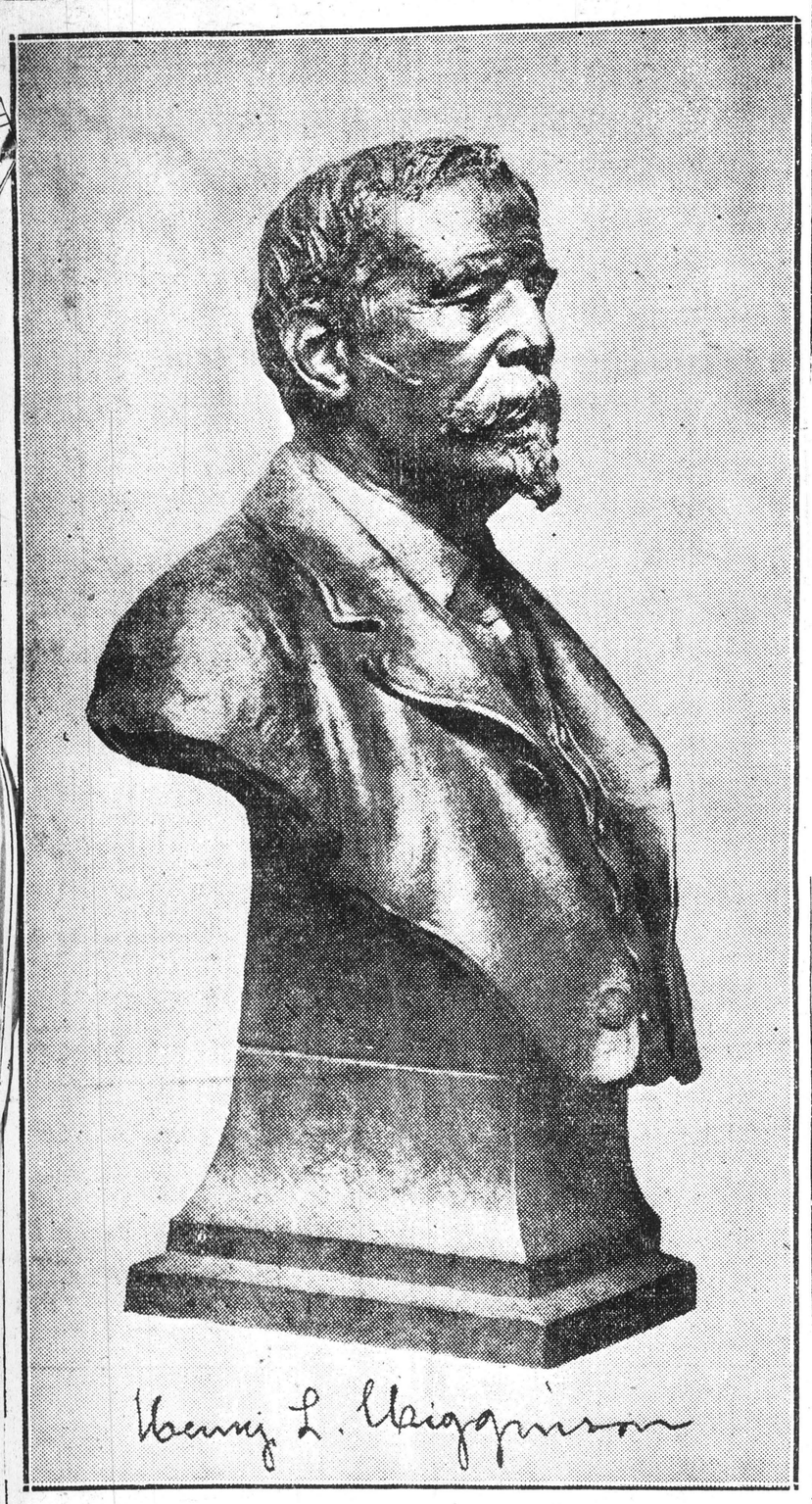
Mr. Galen L. Stone will take rank as vice president of the new Symphony Orchestra board. Apart from his well-known activity in the directorship of many important transportation companies and in banking circles through the house of Hayden, Stone & Co., he has given broadly generous, yet always unobtrusive, support to many causes of humane and public value. He is a trustee of the State Infirmary and State Farm. He has especially furthered the work of the South End House and of efforts associated with it. He is a trustee and a member of the executive committee of Wellesley College.

Bentley Wirt Warren, senior member of the law firm of Warren, Garfield, Whiteside & Lamson, was graduated from Williams College with the class of 1885. As a trustee of the college during a long term of years, he has given its interests unstinted service. Apart from his extensive private practice as attorney for street railway interests, he has served in the Massachusetts House of Representatives and for two years as a member of the State Civil Service Commission. Mr. Warren is now dividing his time between Boston and Washington, where he has volunteered to assist the United States Fuel Administration as its chief legal adviser.

new trustees of the Symphony re-affirms an intimacy of relationship which the public mind has long attached to him, especially since the publication, in 1914, of his historical book of "The Boston Symphony Orchestra." His other works as author and editor are legion. At present he is carrying the editorship both of the Harvard Alumni Bulletin and of the Graduates' Magazine. He followed undergraduate courses at Lehigh University and also at Harvard, where, in 1888, he was made Master of

Transcript April 27-1918

Maj. Higginson Retires



(Courtesy Houghton, Mifflin Co.)

The "Founder and Sustainer" of the Symphony Orchestra After the Portrait Bust by Bela L. Pratt, Now in the Foyer of Symphony Hall

THE ORCHESTRA'S HISTORY

Its Course from a Dream of the Founder's Youth to Its Present Full Flower, in Brief Review

No brief sketch of the thirty-seven distinguished years during which Major Henry L. Higginson has controlled the destinies of the Boston Symphony Orchestra can encompass the story, in its full values, as told by M. A. de Wolfe Howe in his history of "The Boston Symphony Orchestra." Its beginnings, indeed, run far behind that day in March, 1881, when Mr. Higginson first announced to the public of Boston his plan for a permanent orchestra. They call for a study of the founder's spirit and purpose as these were manifest in the years from 1856 to 1860, when Mr. Higginson was ardently devoting himself to the study of music in Vienna and in other musical centres of Europe.

There the man who was later to establish a place of first importance in the world of business and to become the founder of the Boston Symphony Orchestra, lived and labored through nearly four precious years of his youth.

"When I came out here," he wrote to his father*, "I had no plans, as you know. Trade was not satisfying to the inner man as a life occupation. Out here I have consulted, and have decided to try to learn something of music ex- and internally, i. e., of playing and of harmony or thorough-bass. If I find that I am not profiting by my work, I shall throw it up and go home. If I gain something, I shall stick to it. You will ask, 'What is to come of it all if successful?' I do not know. But this is clear, I have then improved my own powers, which is every man's duty. I have a resource to which I can always turn with delight, however the world may go with me. I am so much the stronger, the wider, the wiser, the better for my duties in life."

Of the physical injury which overtook Mr. Higginson, in consequence of over-long and over-diligent practice under conditions which no ordinary man would have faced without early capitulation, there is not need here to speak, although it was directly bound up with his ultimate decision in March 1, 1860, to return home. He wrote

Up to the present time almost I have hoped to be able to play, but it cannot be, and therefore I . . . have determined to leave here. If you consider the whole thing, and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay.

To give the narrative once more to Mark Howe, "The native country to which he returned was on the eve of war. What he could give at once was himself; and this gift he made, going early to the front, and fighting hard and late." But there did not disappear the hope he had conceived in Europe, "to see an orchestra in Boston which should play as well as the great orchestras of Europe and give conctrts at a reasonable price." Rather this purpose was strengthened. In Major Higginson's words:

That war taught a great many men that if we were to have a country worthy of the name, we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman. . . .

The end of the Civil War left me without an occupation or money, and with a wife whom it was my first duty to suport; so for man yyears my hope for music lay asleep. At last, in one or two years ending in 1880, luck had turned my way, and enabled me to take up this project in earnest early in 1881.

The lines which the founder drew upon the establishment were clear and simple. Particularly they laid it down "that the conductor was to have the sole artistic direcaion of everything; and that, in my opinion, nothing but constant, steady, intelligent playing and rehearsing under one conductor alone would make the orchestra good." The plans fixed also the charge of reasonable prices, taking fully into account the founder's willingness to make good whatever deficit was sustained, to seek no profit whatever, and at the same time to write nothing don to loss, if only the orchestra should be found to fulfil its mission.

All this seemed both certain and comprehensible. And yet the vicissitudes which the orchestra had still to undergo before its place could be held as established ran into a series of length defying the present chronicle.

Suffie it to say that these complications ranged from petty difficulties arising from popular differences of opinion, to the weighty questions of holding and securing the preëminently right men for the conductorship, and to the importnt matter of building a new hall for the concerts when it became evident that the old Music Hall could no longer be utilized. Of the problem then posed, Boston's Symphony Hall was the solution, the funds for which were contributed by public-spirited donors. Its construction has given Boston an enduring structure almost unrivalled for its purpose in its kind.

The conductors secured during the thirty-seven years were the following:

Georg Henschel	1881–1884
William Gericke	1884–1889
Arthur Nikisch	1889–1893
Emil Paur	1893–1898
Wilhelm Gericke	1898–1906
Karl Muck	1906–1908
Max Fiedler	1908–1912
Karl Muck	1912–1918

With even more certainty than at the time when the words were written, Mr. Howe's concluding remarks may be reprinted now:

All possible steps have been taken to insure the permanence of the orchestra. If in the future the public of other cities than Boston shall do less to suport it than in the past, it will be, in no small degree, because the Boston Orchestra has helped to point the way toward the public and private maintenance of similar institutions throughout the country. This, in itself, is an achievement repaying much of effort and sacrifice. All the other reimbursements are beyond enumeration. What the public has gained, beside its enjoyment of the fruits of a garden lovingly planted and faithfully tended, has been the spectacle of a dream fulfilled, a vision realized through unswerving faith in the ideal from which it sprang.

*This and other quotations are from "The Boston Symphony Orchestra," an historical sketch by M. H. de Wolfe Howe. Houghton Mifflin Co., 1914.

Post April 28-1918

LAST SYMPHONY CONCERTS

The Boston Symphony Orchestra will give the last concerts of the season of 1917-1918 in Symphony Hall next Friday afternoon, May 3, and Saturday evening, May 4. At Mr. Higginson's desire the programme will be devoted to two classics, which have always held a most honorable place in the repertoire of the orchestra since its organization; in fact, the two symphonies to be played have had more performances than any others.

These are Shubert's "Unfinished" and Beethoven's "Eroica." The Shubert will be played first and will be followed after the intermission by the "Eroica."

The regular concert season of the Boston Symphony Orchestra opened on Friday afternoon, Oct. 12, and since that time 87 concerts have been given. In addition to its regular Symphony concerts here it took part in six choral concerts, two performances of Beethoven's Ninth Symphony, two performances of Mahler's Second Symphony and two performances of Bach's "St. Matthew Passion." It also gave its usual two concerts in aid of the pension fund of the orchestra.

Following the custom of the past the greater part of the orchestra, over 80 men, will be on call during the next nine weeks of the Pop concerts in Symphony Hall. The orchestra actually employed will number 75 men. It is only the principals of the various choirs who are not required to play in the Pop concerts.

THE POPS

Agide Jacchia, the talented conductor, who had success with Pop concerts a year ago and who is to lead them the coming season of nine weeks, will arrive in Boston within a day or two, making final arrangements for the concerts, which open Monday evening, May 6. The greater part of the winter Mr. Jacchia has spent in New York and a part of his spare time he has devoted to making some new orchestral arrangements of excerpts from opera, in which kind of work he excels. It is the purpose of the Pops this year, naturally, to emphasize the conditions in which we are living, and every night there will be played some of the more successful war songs. As already announced, after having given it a thorough trial last season, it has been decided to abandon the plan of having a singer as a soloist at each concert. Long before the end of the season it was evident that the patrons of the Pops were not enthusiastic over these soloists, but as contracts had been made it was necessary to carry through the season as originally planned. This year, therefore, the Pops will go back to the traditional programme of 12 numbers, divided into three parts, thus giving two intermissions.

The concert will open Monday night, May 6, with John Philip Sousa's latest march, "Solid Men to the Front." The programme in its entirety is as follows:

March, "Solid Men to the Front" ..... Sousa
Overture, "Mignon" ..... Thomas
Waltz, "Jolly Fellows" ..... Vollstedt
Fantasia, "Pagliacci" ..... Leoncavallo
"Le Marseillaise."
Prelude to Act I., "Carmen" ..... Bizet
Meditation, "Thais" ..... Massenet
"Marche Miniature" ..... Tschaikowsky
Second Hungarian Rhapsody ..... Liszt
"God Save the King."
Selection, "Her Regiment" ..... Herbert
Intermezzo, "Cavalleria Rusticana" .. Mascagni
Waltz, "Le Barcarole" ..... Waldteufel
"American Patrol" ..... Meacham
"The Star Spangled Banner."

Post. April-28-1918

MAJOR HIGGINSON QUITS SYMPHONY

Transfers Future Management of Famous Orchestra to Board of Trustees—Created and Backed Noted Band

The announcement yesterday that Major Henry L. Higginson had decided to give up the direction of the Boston Symphony Orchestra, and transfer the future management of this organization to a board of trustees composed of art lovers and personal friends, of this city, came like a thunderclap to the hundreds of Boston Symphony patrons in Boston and New England.

THE MUCK INCIDENT

Of late years the personal labor and responsibility involved in the backing and maintenance of this orchestra, which he founded and by which Boston became famous musically throughout the world, had been a very considerable strain on the major, and it is believed that the anxieties and misunderstandings incident on the recent arrest and internment of Dr. Muck hastened his resolve to abandon the great enterprise which was his personal and immortal creation.

Personnel of New Board

The personnel of the new board which will control the destinies of the orchestra is as follows: Frederick P. Cabot, president; Galen L. Stone, vice-president; Frederick Eldridge Lowell, treasurer and secretary; Ernest Blaney Dane, M. A. De Wolfe Howe, author of the historical book, "The Boston Symphony Orchestra"; John Ellerton Lodge, Arthur Lyman, Henry Buckland Sawyer and Bentley Wirt Warren.

These men are noted in art, education, literature and finance. Mr. Cabot, who took his degrees of A. B., A. M. and LL. B. at Harvard, was successively assistant district attorney, partner in the law firm of Hurlburt, Jones & Cabot, member of the corporate board and visiting board of Radcliffe College and treasurer of Dummer Academy, justice of the Boston Juvenile Court, organizer of "The Judge Baker Foundation."

Mr. de Wolfe Howe, in addition to his reputation as the author of "The Boston Symphony Orchestra," is the author and editor of many publications, being at present editor of the Harvard Alumni Bulletin and the Graduates' Magazine. He took undergraduate courses at Lehigh University and at Harvard and received his degree of A. M. at Harvard in 1880. John Ellerton Lodge, like his colleagues a Harvard man, is curator of the Chinese and Japanese departments of the Museum of Fine Arts; a serious and accomplished student of music, a specialist in Oriental art. He is the son of Senator Henry Cabot Lodge.

Frederick E. Lowell is trustee for various private and corporate interests, and the brother of Guy Lowell, the architect.

Arthur Lyman, a Harvard graduate in 1883, is a lawyer and trustee identified with industrial, financial and real estate developments in New England and through the northwest, as far as Seattle, including the trusteeship of the Boston Atheneum. Mr. Lyman was for a period Mayor of Waltham.

Henry Buckland Sawyer, treasurer of the firm of Stone & Webster Management Association, has been identified with many public service corporations, philanthropic enterprises and the like. He is a member of the corporation of Simmons College and has served in Battery A, Field Artillery Regiment, Massachusetts Volunteer Militia.

Galen Stone, director in many banks and transportation houses through his connection with Hayden, Stone & Co., is a trustee of the State Infirmary and State Farm, and trustee and member of the executive committee of Wellesley College.

Mr. Warren of the firm of Warren, Garfield, Whiteside and Lawson, is a Williams College graduate, 1885. He recently volunteered to assist the United States Fuel Administration as its principal legal advisor. He has served as attorney for street railway interests, been a member of the Massachusetts House of Representatives, and for two years was a member of the State Civil Service Commission.

Announces New Regime

The official statement of the new board of directors, who have filled application for the incorporation of the Boston Symphony Orchestra, Inc., is as follows:

"Plans for the continuation of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the 37th season drew near, it became apparent to Major Henry L. Higginson, who founded the orchestra in 1881, and has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose. Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen L. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured towards placing it upon a sound financial basis. Then enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

"With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

Looking for New Conductor

"With regard to the selection of a conductor for next year, no final announcement can yet be made; but negotiations are now in progress, which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

It is understood that the authority of the new board of trustees bears no relationship whatever to the current season. The 1918 season continues not only through the last regular concert on the night of May 4, but also through the "Pop" concerts, which close on July 6. For all of this period Major Higginson will remain in customary control.

Globe April 28 1918

MAJ HIGGINSON TO GIVE UP ORCHESTRA

Trustees Will Continue Boston Symphony

Negotiations in Progress for Engaging Conductor

Maj Henry L. Higginson, who founded the Boston Symphony Orchestra 38 years ago, will sever his connection with the organization at the end of this season. The orchestra will be continued by a board of trustees. A statement in regard to the change, issued yesterday, says:

"Plans for the continuance of the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public. As the end of the 37th season drew near, it became apparent to Maj Henry L. Higginson, who founded the orchestra in 1881 and has sustained it ever since, that he must no longer bear the burden of the undertaking. Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose.

"Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc, with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

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Advertiser April 28-1918

HIGGINSON TO RETIRE FROM SYMPHONY

Arturo Toscanini May Be Secured As Conductor by Trustees

Major Henry Lee Higginson, who founded the Boston Symphony Orchestra in 1881 because of his passionate love for America and because he "felt that if the people of other countries had the best there was in music, we should also," will retire from the control of the Orchestra before the opening of another season. He will be succeeded by a corporation of "certain citizens and friends."

Dr. Muck's successor, as director of the Symphony, the ADVERTISER was informed last night, may be Arturo Toscanini, one time conductor of the Metropolitan Opera Company and now of Rome. According to the ADVERTISER'S informant, the place has been offered to Signor Toscanini, whose reply has not been received.

TRUSTEES TO CONTROL.

The affairs of the orchestra after the present season will be in the hands of a Board of Trustees consisting of nine members, as follows:

Frederick P. Cabot, justice of the Boston Juvenile Court.

Ernest Blaney Dane, president of the Brookline Trust Company, a well known lover of music; donor of the organ in the Harvard Club, Boston.

M. A. de Wolfe Howe, editor of the Harvard Alumni Bulletin and the Graduates' Magazine, and author of the historical book, "The Boston Boston Symphony Orchestra."

John Ellerton Lodge, son of the United States Senator; curator of the Chinese and Japanese departments of the Boston Museum of Fine Arts.

Eldridge Lowell, Harvard, '95, trustee for various corporate and private interests.

Arthur Lyman, attorney; trustee of the Boston Athenaeum; one time Mayor of Waltham.

Henry Buckland Sawyer, treasurer of the Stone & Webster Management Association; trustee of the Floating Hospital; director of Hale House Association; member of the council of South End House.

Galen L. Stone, member of the banking house of Hayden, Stone & Co.; member of the executive committee of Wellesley College; trustee of the State Infirmary and State Farm.

Bentley Wirt Warren, senior member of the law firm of Warren, Garfield, Whiteside & Lamson; attorney for street railway interests, long a director of Williams College, from which he was graduated in 1885.

TO COMPLETE SEASON.

While an application for the incorporation of the Boston Symphony Orchestra, Inc., has been duly filed at the State House in the names of these gentlemen, it is clearly understood that, until the end of the present season—some time after the closing of the "Pop" concerts on July 6, Major Higginson will exercise his customary control.

Formal announcement of the new arrangement was made in the following words:

Plans for the continuance of the the Boston Symphony Orchestra have within the past week taken a definite form, which may now be made public.

As the end of the thirty-seventh season drew near, it became apparent to Major Henry L. Higginson, who founded the Orchestra in 1881 and has sustained it ever since, that he must no longer bear the burden of the undertaking.

Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose.

SEEKING CONDUCTOR.

The Trustees believe the undertaking to be justified by guarantees already secured towards placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the Orchestra to the life of their city and country.

With regard to the selection of a conductor for next year, no final announcement can yet be made; but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the Orchestra.

ARTURO TOSCANINI, one time conductor of the Metropolitan Opera Company, who may be new Symphony Orchestra head.

Post April 28-1918

SYMPHONY CHANGES

Yesterday's announcement that with the close of the present season Major Henry L. Higginson will give up the active management—one might well say proprietorship—of the Boston Symphony Orchestra was hardly unexpected. Hints that such a step was in mind have been many. Major Higginson himself has said in time before this that he thought he ought to be relieved of the care and the financial responsibility that he voluntarily assumed and which, we may add, he has borne so splendidly all these years. Whatever the immediate cause of the action, it cannot be said to be radical or unlooked-for.

As for the future of the great orchestra, there need be no misgivings. Controlled by a corporation made up for the present of many eminent Bostonians of financial ability and love of the best in music, the band should go on its way into the years to come with its resources unimpaired, its popularity unlessened and its musical standards never lowered.

In taking leave of the noble organization he called together and for years supported, Major Higginson may well and properly feel pride and may feel, too, that the patrons of the Symphony concerts realize the debt of gratitude they owe him, a debt that can never be fully repaid.

Herald April 28-1918

MAJ. HIGGINSON QUITS SYMPHONY

Orchestra Will Be Continued Under Direction of the Trustees

ACTION OF MUCK HASTENED CHANGE

Maj. Henry L. Higginson has severed his connection with the Boston Symphony Orchestra, which he founded and which he has sustained since 1881. The world-famed musical organization will be continued under direction of a board of trustees. Application for incorporation of the Boston Symphony Orchestra has been filed. Announcement of taking over the affairs of the orchestra was made yesterday by the new trustees.

Expressions of sympathy with the veteran soldier and music lover were heard on all hands yesterday, for it was taken for granted that his withdrawal is a direct result of the sensational series of incidents starting with the refusal of Dr. Karl Muck, the former leader, to incorporate the "Star Spangled Banner" in the program at Providence some months ago, and finding its finale in the internment of the German musician.

Muck Controversy Cause

While the new trustees are silent on the subject, and Maj. Higginson refused to make a statement, continuation of the orchestra is understood to be a compromise. When the attacks on Dr. Muck were started in Providence, Maj. Higginson assumed all responsibility for refusal to change the program, and declared that if his orchestra was molested and its artistic tone ruffled by attacks on its leader or other members of the company he would discontinue it. The necessary newspaper accounts of developments in the Muck case are said to have greatly upset the major. He determined to wind up the affairs of the orchestra, but was persuaded by his friends to allow it to be continued by others.

The most important duty before the new board of nine trustees is the appointment of a leader to succeed Muck. Since the arrest of Muck the musical affairs have been directed by Ernst Schmidt.

The formal announcement of the retirement of Maj. Higginson was made yesterday morning by M. A. DeWolfe Howe. It follows:

Announcement of Plan

"Plans for the continuance of the Boston Symphony orchestra have taken a definite form, which may now be made public.

"As the end of the 37th season drew near, it became apparent to Maj. Henry L. Higginson, who founded the orchestra in 1881 and has sustained it ever since, that he must no longer bear the burden of the undertaking.

"Reluctant to see it come to an end, he has consented to have it continued under the direction of certain citizens and friends associated for this purpose.

"Application has accordingly been filed for the incorporation of the Boston Symphony Orchestra, Inc., with the following trustees: Frederick P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

As to Conductor's Desk

"With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

Judge Cabot is a graduate of Harvard College and the Harvard law school. He is a member of the visiting board of Radcliffe College treasurer of Dummer Academy president of two manufacturing companies and director of another.

Ernest Blaney Dane is president of the Brookline Trust Company. He was donor of the organ in the Harvard Club.

M. A. DeWolfe Howe is a Harvard master of arts and is editor of the Harvard Alumni Bulletin and of the Graduates Magazine.

John Ellerton Lodge is son of U. S. Senator Henry Cabot Lodge. He is curator of the Chinese and Japanese departments of the Boston Museum of Fine Arts.

Frederick Eldridge Lowell probably will be treasurer and clerk of the new Symphony board. He graduated from Harvard in 1895, and since has been trustee for large corporate and private interests.

Arthur Lyman graduated from Harvard in 1883. He has been active as lawyer and trustee in financial, industrial and real estate development concerns.

Henry Buckland Sawyer is treasurer of the Stone & Webster Management Association, and is known as a banker and manager of public service corporations. He is a member of the corporation of Simmons College, and has has been identified in the past with Massachusetts militia affairs.

Galen L. Stone will be vice-president of the new corporation. He is a member of the firm of Hayden, Stone & Co., and director in many transportation companies.

Bentley Wirt Warren is senior member of the law firm of Warren, Garfield, Whiteside & Lamson. He has served in the Massachusetts House of Representatives, and has volunteered to act as chief legal adviser to the state fuel administrator.

Advertiser April 28-1918

HAD MUCK ON OTHER CHARGES

Preferred to Take Punishment in Espionage Case

EXPLAINS LEADER'S SILENCE, IS BELIEF

Said to Have Violated Federal Act Covering Serious Offence

What purports to be the real explanation of the mystery surrounding the arrest and internment of Dr. Karl Muck of the Boston Symphony Orchestra and his subsequent failure, much to the chagrin of his Boston friends, to make any effort to clear himself, has seeped out of the keeping of the few to whom it had been intrusted and is now going the rounds in the "inner" circles of Boston.

When the Federal authorities, contrary to their usual practice, refrained from making public the exact nature of the grounds for the sudden arrest of the great musician, his Boston friends, reluctant to believe that he had abused the hospitality of the United States, looked confidently to Muck himself for a statement of his position.

Muck's passive acceptance of the situation and his failure to offer his friends the explanation they thought was due them has served to alienate every feeling of sympathy they had previously entertained for him in his trying position.

FACED OTHER CHARGES.

The reason for his apparently inexplicable silence has now been advanced on what appears to be good authority. Muck's quiet submission to arrest and confinement as an alien enemy was due, says this report, not so much to the strength of the grounds the authorities had for basing their charges of violation of the espionage act as to his proved trangression of a Federal act covering offences of an entirely different character than those for which he is being confined.

For many months, it is said, agents of the Department of Justice, morally certain that Dr. Muck was working against the interests of the United States, trailed and shadowed him in an effort to trap him. But Muck, it is reported, was wary to a degree in matters of this kind and the authorities were unable to lay any major offence definitely to his door.

But in their investigation and constant shadowing, it is said, they discovered that Muck was repeatedly violating another Federal act, and itwas this that gave them the hold upon him that resulted in his final downfall. It is understood that when he was arrested, Muck, confident that he had successfully covered up his tracks, was inclined to assume a defiant attitude, but that when he learned that the authorities had him cornered on the other charge he decided to "take his medicine" on the espionage charge rather than on what the other charge would involve.

It is also stated that the authorities, in their investigation of the other charge, obtained possession of letters from Muck which served to strengthen, if not clinch, their case against him on the espionage charge.

TOOK PUNISHMENT.

The espionage charge had precedence, of course, and Muck, it is understood, decided to face it in tacit admission of guilt rather than meet the other charge that would certainly have been preferred against him had he been able to find a loophole in the espionage case against him.

The latter case was a fairly strong one, however, it is understood, although Muck may not have been detected at any glaring violations of the law. In connection with it interesting reports have come from Seal Harbor, Me., concerning Muck's ac-

Muck Faced Other Federal Charges

Advertiser May 1-1918

SYMPHONY TO KEEP UP HIGH STANDARD

Policy Will Be Unchanged by Retirement of Major H. L. Higginson

By LOUIS C. ELSON.

The retirement of Major H. L. Higginson from the management of our Symphony Orchestra, and the placing of the organization in the charge of a board of trustees, will not alter the standing and the policy of the concerts in any degree.

Nevertheless, in view of the changes impending, the choice of a new conductor, the replanning of the concert tours, etc., a brief retrospect of what the Smphony has done may be apropos.

When it began its concerts, Saturday evening, October 22, 1881, its generous founder took Saturday night for the concerts, to avoid crowding two other symphonic organizations which were then having quite a musical war—Saturday evening not being recognized at that time as a concert night.

George Henschel was the first conductor. He was not highly trained as a leader, but he was one of the best of program makers. After three years there came a new broom which swept very clean. Mr. Wilhelm Gericke was a very conservative musician, but a superb drillmaster. He it was who built the orchestra into thoroughness.

SECURED YOUNG MEN.

He found a number of veterans in the ranks, and he saw at once that the orchestra could not grow if it became an Old Men's Musical Home. He ruthlessly turned out many of the weaker members and brought an entire band of young artists from Vienna and Berlin. His idea was to have these men grow up with the archestra through many years, and this actually took place. Kneisel, Roth, Schuecker and others became the backbone of the new orchestra, and the organization remained practically without change of its membership for a very long time; this being a great factor in its growth to perfection.

After five years Mr. Gericke went to Europe, and a man who has since became world famous became conductor—Mr. Arthur Nikisch. This conductor was exactly the opposite of Mr. Gericke. He was a "prima donna" species of leader, a virtuose who played upon the orchestra as a Paderewski upon the piano. His programs were most interesting and his readings elastic and masterly, but the fine discipline of Mr. Gericke's regime began to relax, and a long continuance of his peculiar rule would have taken the orchestra out of the first rank. Yet Mr. Nikisch was the most poetic conductor of the entire list.

In 1893 there came a very hearty German conductor, Mr. Emil Paur. He was very fine in some of the modern readings. He could give a Richard Strauss composition, or Tschaikowsky's "Pathetic" symphony, as none before his time. There was some lack of finesse in his work, but the orchestra did not retrograde, and the programs were quite radical and modern.

ALL GERMAN LEADERS.

In 1898 Mr. Gericke was recalled to the conductorship, and the severe routine which has made our orchestra so great was emphatically resumed. But the conservative programs aroused some opposition, and not all of the auditors shared Mr. Gericke's classical views. Yet this brief article may emphasize the fact that it was Mr. Gericke who made the Boston Symphony the foremost American orchestra, even the greatest in the world.

From 1906 to 1908 Dr. Karl Muck was the conductor. In 1908 there came Max Fiedler, a very enthusiastic leader and a man who made most interesting programs. He continued until 1912, when Dr. Muck came back to the position, continuing until very recently.

It will be noticed that each of these conductors has been a German. We may hope that with the new season the list may be open to all the nations. There are very great Russian, French and Italian (and even English) conductors who would be glad to take the post. We doubt if there is any American conductor of such rank as Rachmaninoff, Gabrilowitch, Toscanini. Yet we would gladly welcome an occasional appearance of a native conductor as "guest." At present our orchestra is like a perfect instrument. Any artist can play upon it with great effect.

We only hope that its discipline may be held to its present high standard, that the instrument may not deteriorate in any future hands that may control it, and that Boston may still continue to own such a consummate product of art, which it has taken years to build and which, once destroyed, can probably

Record Apr 29-1918

Weeding Out Enemy Aliens

Why was it left until the close of the season, to weed out the enemy aliens from the Metropolitan Opera Company and the Boston Symphony Orchestra? We assume that in the reorganization of our Symphony orchestra this important matter is to be treated as the public unmistakably demands.

We are gratified at the prospect of preservation of the local orchestra under leadership cleaner than that of Karl Muck. We are gratified at the announcement of the Metropolitan management that a score or so of alien enemy members are to be dropped. We do not find it praiseworthy that these reforms were delayed until the close of the season, or until forced by external pressure.

The United States has been at war with Germany for more than a year. The impropriety of retaining enemy alien members of so prominent and important organizations as these two was apparent to thoughtful Americans long ago. This public sentiment, wholesome and necessary for the vigor of this Republic, was manifested with sharp insistence by many cities visited, or included in the list of intended visits, by the local orchestra. In the case of the Metropolitan there was significance in the development of one or two specific cases. But neither organization met this legitimate criticism in a spirit of co-operation.

It is a false argument to say that large attendance of performances disproved the earnestness or sincerity of the public criticism. So prominent organizations assume, whether they will or not, some degree of public significance, and are in moral duty bound to heed public sentiment quite apart from the box-office receipts, or the applause of audiences.

No attitude which disparages patriotism, or which places lesser things above the security and consistency of America and Americanism, can in these times be tolerated.

Americanization of the spirit of the Symphony Orchestra and the Metropolitan Opera Co. has been tardy.

Record Apr 29-1918

SYMPHONY AND OPERA ASSURED FOR NEXT SEASON

Success of Engagement of Companies Here Makes Opera Possible

By J. V. Clark

The past week indicated what Boston will expect in the way of music for the coming year. There will be opera. The financial success of the engagement of the Metropolitan guarantees that. There will be concerts by the Boston Symphony Orchestra. The statement from the new board of trustees, which will control the orchestra, guarantees that. Just how near Boston was to a musicless winter—that is, speaking of the big things in the musical world—we shall never know. Fears were expressed on all sides that something would happen which would make this the last season of the orchestra. A sigh of relief went up from every music lover at the news of the continuance of the orchestra.

Had the season of the Chicago Opera Association and the Metropolitan Opera Company fizzled financially there would have been no opera here next year. Impressarios would not come to Boston unless there were signs of success.

Individuals are not backing opera companies in these war times, but the success of the two companies has assured plenty of opera for the coming winter.

Transcript May 2-1918

...ere in Boston

It may be said with full authority that, contrary to a report widely circulated in Philadelphia, Mr. Leopold Stokowski, the conductor of the symphony orchestra in that city, has never been asked to become the conductor of the Boston Symphony Orchestra in succession to Dr. Muck. Therefore, he could not have declined the post, as the report alleges, out of loyalty to his present work in Philadelphia.

The programme for the final pair of Symphony Concerts for the season, tomorrow afternoon and Saturday evening, has been altered once more. It now traverses in order Beethoven's "Eroica" Symphony; a Prelude, Adagio and Gavotte for strings from Bach, and Berlioz's overture to his opera, "Benvenuto Cellini." At the evening concert, Mr. Higginson will briefly take leave of orchestra and audience and there may be other ceremonies.

Traveller Apr 29-1918

THE SYMPHONY

The main thing, of course, is that the Boston Symphony orchestra has been saved to Boston. The original plans of its founder, that it be a permanent institution of art for the education and pleasure of the people of this community, will be carried out under the new arrangement. A change of personnel in musical leadership had to be made. It was one of the fortunes of war. The change in financial management and general direction was a matter of personal choice. The loss of the stimulation and other valuable service of the city's benefactor will cause the sincerest regret.

But nothing can take away from Maj. Higginson's unselfish benefits to his fellow-citizens, nothing can dim the spirit of his devotion or destroy the effect or the memory of the good he has done. The heartfelt gratitude of his city is his. A man with much honor in his own country.

Monitor May 1-1918

SIR HENRY WOOD AND BOSTON ORCHESTRA

Special cable to The Christian Science Monitor from its European Bureau

LONDON, England (Wednesday)—Sir Henry Wood, conductor of the Queen's Hall Orchestra, when asked by a representative of The Christian Science Monitor whether he had been called to direct the concerts of the Boston Symphony Orchestra in Boston, Mass., U. S. A., replied: "I have received no offer from America recently."

Henry Joseph Wood first began to be known in connection with orchestral work in London in 1895, when he conducted a series of promenade concerts at the Queen's Hall, which was then a new auditorium. With these concerts he succeeded in winning the favor of popular audiences to programs of the best symphonic music. In 1897 he established his symphony concerts, which he has continued ever since.

In the season of 1903-04 he was one of seven visiting conductors engaged to direct the concerts of the Philharmonic Society of New York. He has directed performances of choral societies in England, including the festivals at Wolverhampton, Sheffield and Norwich. In 1911 he was knighted.

He is one of three European musicians mentioned as possible candidates for the conductorship of the Boston Symphony Orchestra, under the administration of the new board of trustees, the other two being Mr. Toscanini, who is an Italian, and Mr. Rachmaninoff.

Transcript May 1

GABRILOWITSCH CONDUCTS

HIS THREE SPRING CONCERTS IN NEW YORK

Audiences That Believed They Were Hearing a Possible Conductor of the Boston Orchestra — Band and Programmes — A Leader Controlling His Men, His Music and Himself—Firm and Elastic Design, Clear and Understanding Accomplishment, Essentials First, and a Just Balance in All Things

OSSIP GABRILOWITSCH, whose name has been bandied about freely both in New York and Boston as that of a possible successor to Dr. Muck, has now given two of his spring series of three orchestral concerts in Carnegie Hall. New York is deeply exercised over the choice of a new conductor for the Boston Symphony Orchestra. Whatever the decision may be, New York is actively making the choice. So New York has gone to hear Mr. Gabrilowitsch in overflowing numbers for the purpose of passing judgment.

Perhaps this is not the whole explanation of Mr. Gabrilowitsch's numerous and cordial audiences. New York likes distinguished orchestral conducting, and nowadays receives it very seldom. The pianist-conductor's orchestral concerts of last spring left a good memory behind them. Now he was undertaking a new series, and on each occasion playing, besides, the piano part in some noted Concerto. Here, then, was double pleasure. Yet one could not escape the suspicion that the crowd was gravely assuming the responsibilities of the choice of a new conductor for the Boston orchestra. After all, it is in some measure New York's concern. On the Boston band she depends each season for nearly all the orchestral music (outside of the Metropolitan) which she can take downright seriously.

Mr. Gabrilowitsch, who, as his friends have known, has longed for some years to hold the baton over a good orchestra, came to the present series of concerts with evident zest. His programmes were admirably selected to exhibit his powers. On the first were the "Egmont" overture and the first symphony of Beethoven, Mozart's piano concerto in D minor as a solo piece, and Chaikowsky's "Romeo and Juliet" overture for "romanticism." The second, boasted Brahms's second symphony and Glière's symphonic poem, "The Sirens," in addition to Schumann's concerto. The third, tomorrow, will be similarly divided between the "classic" and the "romantic," with Beethoven's seventh symphony and Rimsky-Korsakov's "Scherazade," and Franck's "Symphonic Variations" for a solo piece. In such programmes, except for the omission of any French "impressionism," a conductor may say in outline pretty much all he has to say.

Advertiser May 4

CONCERT MARKS LEAVE-TAKING

Major Higginson Terminates His 37 Years of Connection with Symphony Orchestra

Program
Beethoven, Heroic Symphony.
Bach, Prelude, Adagio and Gavotte, in Rondo form.
Berlioz. "Benvenuto Cellini" Overture.

By LOUIS C. ELSON.

We understand that the Heroic Symphony was placed upon the program at the request of Major Higginson, who desired to terminate his 37 years of connection with the orchestra with such an earnest composition. It was a somewhat melancholy occasion, for the greatest life-work of a noble gentleman ends with this concert, and that of tonight. Yet the thought that the orchestra was not to disband, that Major Higginson's task was to be continued by other loyal Bostonians, was a consolation, and we may look forward confidently to a continuance of the high standard that has made the Boston Symphony Orchestra famous for more than thirty years.

To review such an occasion technically and analytically would scarcely be in place. It would be almost like criticising "the remains" at a funeral. Yet some tribute may be paid to the excellence of the performance.

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Globe May 4

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Maj Higginson Is Given Demonstration

Famous Organization Passes Into Control of New Directors

With its concert of yesterday afternoon and that of tonight, the Boston Symphony Orchestra will have closed its 37th season as an organization and have marked an epoch in its history.

Maj Higginson, whom the audience signally honored yesterday by rising and by applause as he walked from his place on the floor toward the foyer, commits to the responsibility and care of a representative group of younger men an orchestra which is, and let us trust will remain, a noble monument to the devotion, patience, judgment and generosity of a patriot and citizen, whose public gifts, others with this one, distinguish him.

Musical philanthropy took on the character of the pioneer when it founded a symphony orchestra in the early 80s. There was conviction of its ultimate distinction in the service of art appreciation and culture to be found in sustaining its deficits from season to season. None but Maj Higginson himself knows so well the varied problems.

He was patient with a public, which the records intimate to have been often prone to cavil, to censure, to allege personal motives. He was impregnable in judgment against certain affiliations and policies which he believed prejudicial or damaging to the welfare of the orchestra. He was insistent upon the choice of the eminent conductors—chief among them Nikisch, Gericke and Muck—who have laid the foundation of the ensemble and have reared the edifice of the tonal euphony, the virtuosity, the eloquence which have made the orchestra supreme.

There are the paramount qualities which tend to dull attending ears by their constant perfection. In Bachrich's arrangement of Bach's prelude, adagio and gavotte in rondo form, compare the gorgeous color of the choirs of strings, now brilliant, now as velvet, as sheer sound always emotional, with that of other representative orchestras.

The glory of the tonal body complete was heard again in the brilliant performance of Berlioz' overture to his opera, "Benvenuto Cellini," a performance glowing, aromatic, ardently romantic. After the third symphony of Beethoven, and again at the close of the concert, Mr Schmidt, who has served in a trying situation with modesty, taste and commendable skill, was recalled and warmly applauded, a tribute which he shared with the orchestra.

That no recent season has been so devoid of significant novelties is not necessarily in default of Dr Muck's vigilance or interest. It was difficult, even impossible, to obtain foreign scores. The so-called symphony by Alfven was honest music, cheerful in disposition, but not symphonic. Dukas' symphony was scholarly, imaginative, expressive if not consistently inspired. Carpenter's symphony promised better things with a more experienced craftsmanship. The most engrossing new music heard at these concerts was the extraordinary scene from Strauss' "Ariadne on Naxos" for coloratura soprano, sung by Mme Garrison.

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It is believed, however, that discoveries they made upon that visit, together with statements they obtained from observant residents as to Muck's habits and associates in the colony, formed an important part of the evidence upon which they based his arrest later.

Record Apr 29-1916

Weeding Out Enemy Aliens

Why was it left until the close of the season, to weed out the enemy aliens from the Metropolitan Opera Company and the Boston Symphony Orchestra? We assume that in the reorganization of our Symphony orchestra this important matter is to be treated as the public unmistakably demands.

We are gratified at the prospect of preservation of the local orchestra under leadership cleaner than that of Karl Muck. We are gratified at the announcement of the Metropolitan management that a score or so of alien enemy members are to be dropped. We do not find it praiseworthy that these reforms were delayed until the close of the season, or until forced by external pressure.

The United States has been at war with Germany for more than a year. The impropriety of retaining enemy alien members of so prominent and important organizations as these two was apparent to thoughtful Americans long ago. This public sentiment, wholesome and necessary for the vigor of this Republic, was manifested with sharp insistence by many cities visited, or included in the list of intended visits, by the local orchestra. In the case of the Metropolitan there was significance in the development of one or two specific cases. But neither organization met this legitimate criticism in a spirit of co-operation.

It is a false argument to say that large attendance of performances disproved the earnestness or sincerity of the public criticism. So prominent organizations assume, whether they will or not, some degree of public significance, and are in moral duty bound to heed public sentiment quite apart from the box-office receipts, or the applause of audiences.

No attitude which disparages patriotism, or which places lesser things above the security and consistency of America and Americanism, can in these times be tolerated.

Americanization of the spirit of the Symphony Orchestra and the Metropolitan Opera Co. has been tardy.

Record Apr 29-1918

SYMPHONY AND OPERA ASSURED FOR NEXT SEASON

Success of Engagement of Companies Here Makes Opera Possible

By J. V. Clark

The past week indicated what Boston will expect in the way of music for the coming year. There will be opera. The financial success of the engagement of the Metropolitan guarantees that. There will be concerts by the Boston Symphony Orchestra. The statement from the new board of trustees, which will control the orchestra, guarantees that. Just how near Boston was to a musicless winter—that is, speaking of the big things in the musical world—we shall never know. Fears were expressed on all sides that something would happen which would make this the last season of the orchestra. A sigh of relief went up from every music lover at the news of the continuance of the orchestra.

Had the season of the Chicago Opera Association and the Metropolitan Opera Company fizzled financially there would have been no opera here next year. Impressarios would not come to Boston unless there were signs of success.

Individuals are not backing opera companies in these war times, but the success of the two companies has assured plenty of opera for the coming winter.

Transcript May 2-1918

Here in Boston

It may be said with full authority that, contrary to a report widely circulated in Philadelphia, Mr. Leopold Stokowski, the conductor of the symphony orchestra in that city, has never been asked to become the conductor of the Boston Symphony Orchestra in succession to Dr. Muck. Therefore, he could not have declined the post, as the report alleges, out of loyalty to his present work in Philadelphia.

The programme for the final pair of Symphony Concerts for the season, tomorrow afternoon and Saturday evening, has been altered once more. It now traverses in order Beethoven's "Eroica" Symphony; a Prelude, Adagio and Gavotte for strings from Bach, and Berlioz's overture to his opera, "Benvenuto Cellini." At the evening concert, Mr. Higginson will briefly take leave of orchestra and audience and there may be other ceremonies.

Traveller Apr 29-1918

THE SYMPHONY

The main thing, of course, is that the Boston Symphony orchestra has been saved to Boston. The original plans of its founder, that it be a permanent institution of art for the education and pleasure of the people of this community, will be carried out under the new arrangement. A change of personnel in musical leadership had to be made. It was one of the fortunes of war. The change in financial management and general direction was a matter of personal choice. The loss of the stimulation and other valuable service of the city's benefactor will cause the sincerest regret.

But nothing can take away from Maj. Higginson's unselfish benefits to his fellow-citizens, nothing can dim the spirit of his devotion or destroy the effect or the memory of the good he has done. The heartfelt gratitude of his city is his. A man with much honor in his own country.

Monitor May 1-1918

SIR HENRY WOOD AND BOSTON ORCHESTRA

Special cable to The Christian Science Monitor from its European Bureau

LONDON, England (Wednesday)—Sir Henry Wood, conductor of the Queen's Hall Orchestra, when asked by a representative of The Christian Science Monitor whether he had been called to direct the concerts of the Boston Symphony Orchestra in Boston, Mass., U. S. A., replied: "I have received no offer from America recently."

Henry Joseph Wood first began to be known in connection with orchestral work in London in 1895, when he conducted a series of promenade concerts at the Queen's Hall, which was then a new auditorium. With these concerts he succeeded in winning the favor of popular audiences to programs of the best symphonic music. In 1897 he established his symphony concerts, which he has continued ever since.

In the season of 1903-04, he was one of seven visiting conductors engaged to direct the concerts of the Philharmonic Society of New York. He has directed performances of choral societies in England, including the festivals at Wolverhampton, Sheffield and Norwich. In 1911 he was knighted.

He is one of three European musicians mentioned as possible candidates for the conductorship of the Boston Symphony Orchestra, under the administration of the new board of trustees, the other two being Mr. Toscanini, who is an Italian, and Mr. Rachmaninoff.

Transcript May 1

GABRILOWITSCH CONDUCTS

HIS THREE SPRING CONCERTS IN NEW YORK

Audiences That Believed They Were Hearing a Possible Conductor of the Boston Orchestra — Band and Programmes — A Leader Controlling His Men, His Music and Himself—Firm and Elastic Design, Clear and Understanding Accomplishment, Essentials First, and a Just Balance in All Things

OSSIP GABRILOWITSCH, whose name has been bandied about freely both in New York and Boston as that of a possible successor to Dr. Muck, has now given two of his spring series of three orchestral concerts in Carnegie Hall. New York is deeply exercised over the choice of a new conductor for the Boston Symphony Orchestra. Whatever the decision may be, New York is actively making the choice. So New York has gone to hear Mr. Gabrilowitsch in overflowing numbers for the purpose of passing judgment.

Perhaps this is not the whole explanation of Mr. Gabrilowitsch's numerous and cordial audiences. New York likes distinguished orchestral conducting, and nowadays receives it very seldom. The pianist-conductor's orchestral concerts of last spring left a good memory behind them. Now he was undertaking a new series, and on each occasion playing, besides, the piano part in some noted Concerto. Here, then, was double pleasure. Yet one could not escape the suspicion that the crowd was gravely assuming the responsibilities of the choice of a new conductor for the Boston orchestra. After all, it is in some measure New York's concern. On the Boston band she depends each season for nearly all the orchestral music (outside of the Metropolitan) which she can take downright seriously.

Mr. Gabrilowitsch, who, as his friends have known, has longed for some years to hold the baton over a good orchestra, came to the present series of concerts with evident zest. His programmes were admirably selected to exhibit his powers. On the first were the "Egmont" overture and the first symphony of Beethoven, Mozart's piano concerto in D minor as a solo piece, and Chaikowsky's "Romeo and Juliet" overture for "romanticism." The second, boasted Brahms's second symphony and Glière's symphonic poem, "The Sirens," in addition to Schumann's concerto. The third, tomorrow, will be similarly divided between the "classic" and the "romantic," with Beethoven's seventh symphony and Rimsky-Korsakov's "Scherazade," and Franck's "Symphonic Variations" for a solo piece. In such programmes, except for the omission of any French "impressionism," a conductor may say in outline pretty much all he has to say.

Advertiser May 4

CONCERT MARKS LEAVE-TAKING

Major Higginson Terminates His 37 Years of Connection with Symphony Orchestra

Program
Beethoven, Heroic Symphony.
Bach, Prelude, Adagio and Gavotte, in Rondo form.
Berlioz, "Benvenuto Cellini" Overture.

By LOUIS C. ELSON.

We understand that the Heroic Symphony was placed upon the program at the request of Major Higginson, who desired to terminate his 37 years of connection with the orchestra with such an earnest composition. It was a somewhat melancholy occasion, for the greatest life-work of a noble gentleman ends with this concert, and that of tonight. Yet the thought that the orchestra was not to disband, that Major Higginson's task was to be continued by other loyal Bostonians, was a consolation, and we may look forward confidently to a continuance of the high standard that has made the Boston Symphony Orchestra famous for more than thirty years.

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Place Beethoven's Heroic Symphony beside Strauss' "Hero's Life" and we get at the root of much of the musical illness of the present times. Self-abnegation in the one work, self-glorification in the other. Compare the war-like development of the first movement of the Heroic with the battle-scene in Strauss' work, and we have the affirmation and the negation of Beethoven's great apothegm—"Music even when picturing something ugly must itself remain beautiful!"

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Herald May 4

Post May 4

SYMPHONY ENDS 37TH SEASON

Programs Lacked Brilliancy of Former Years in Orchestra's History

INTEREST CENTRES IN NEW CONDUCTOR

By PHILIP HALE

The 24th and last concert of the Boston Symphony Orchestra's 37th season took place yesterday afternoon in Symphony Hall. Mr. Schmidt conducted. The program was as follows: Beethoven, "Eroica" symphony; Bach-Bachrich, Prelude, Adagio and Gavotte for strings; Berlioz, Overture to "Benvenuto Cellini."

The program for this concert first stood as follows: Tschaikowsky, Suite No. 3; Beethoven, "Eroica" Symphony. It was changed to Shubert's "Unfinished" symphony and Beethoven's "Eroica." Shubert's Sympony was substituted for Tschaikowsky's Suite, it was said, because it is a favorite composition of Maj. Higginson. Again there was a change. The little Suite of Bach was exhumed, and Berlioz's Overture was added, although it was performed here last season.

The concert will be repeated tonight.

These compositions were played in the course of the season for the first time in Boston: Symphonies by Alfven, Carpenter and Dukas; a tragic overture by Davison (first performance); a suite from Ravel's ballet "Daphnis and Chloe." Mme. Leginska played Liapounoff's first piano concerto; Mr. Ferir played d' Indy's Lied for viola (originally violoncello) and orchestra. Mr. Sand played the whole of Mozart's clarinet concerto. Miss Garrison sang Zerbinetta's air from Richard Strauss's "Ariadne on Naxos."

Liszt's "Prometheus"; Chausson's "Poeme" for violin and orchestra, and Saint-Saens's Havanaise for violin and orchestra were performed for the first time at these concerts.

In the number of compositions performed Beethoven led with eight, Mozart came next with six, Berlioz, and Sibelius followed with five apiece, Brahms four, Debussy four, Saint-Saens four, Cherubini two, Dvorak two, Goldmark two, Handel two, Haydn two, Rachmaninoff two, Schumann two, Tschaikowski two. Ravel's suite was was performed twice. The other composers represented by one composition were: Alfven, Bach, Balakereff, Carpenter, Chadwick, Charpentier, Chausson, Chopin, Davison, Delius, Dittersdorf, Dohnaanyi, Dukas, Enesco, Grieg, d'Indy, Lalo, Liapounoff, Liszt, MacDowell, Mendelssohn, Rameau, Repartz, Scriabin, Smetana, Strauss, Svendsen, Wagner, Wallace, Wolf.

The singers were: Mmes. Garrison and Melba; Mr. McCormack.

The pianists were: Mmes. Leginska, Nash, Novaes; Mr. Gabrilowitsch.

The violinists were: Miss Seydel; Messrs. Noack, Witek, Zimbalist.

Viola: Mr. Ferir.

Violoncellists: Messrs. Malkin, Warnke.

Clarinet: Mr. Sand.

Mmes. Garrison, Leginska, Nash, Novaes, Seydel appeared at concerts with the orchestra in Boston for the first time. Mr. Sand, a member of the orchestra, appeared as a soloist for the first time. Messrs. Ferir, Malkin, Noack, Warnke and Witek were members of the orchestra.

The programs of the season were not so brilliant, not so interesting, as in former years. Of the new compositions, Ravel's suite made the most immediate and also durable impression. No doubt the attention paid to the three extra concerts with chorus was somewhat injurious to the regular subscription concerts.

The list of works performed shows in a way the influence of the war. Yet no one would probably have objected if a symphonic poem by Strauss had been performed. On the other hand there was no excuse for the performance of Bruch's violin concerto, when Bruch's recent and foolish diatribes against our allies are considered.

Nor was the list of soloists a strong one on the whole. Out of 15 of them six were members of the orchestra. Mme. Garrison sang delightfully; Mme. Leginska played brilliantly a concerto of little worth. Miss Novaes was a very welcome, if belated visitor. Mme. Melba, Mr. McCormack and Mr. Gabrilowitsch always give pleasure.

After the departure of Dr. Muck, Mr. Schmidt, who was officially the assistant conductor, finished the season. For the conductor of next season's concerts several have been named. The men most worthy of consideration are Arturo Toscanini, Serge Rachmaninoff and Sir Henry Wood.

FINAL DAY CONCERT BY SYMPHONY

Major Higginson to Speak at Tonight's Concert

BY OLIN DOWNES

There was a certain solemnity of mood evident when the audience gathered yesterday afternoon in Symphony Hall for the last Friday afternoon concert of the Boston Symphony Orchestra of the present season.

It was also the last Friday afternoon concert the Symphony will give with the personal support of its founder and sustainer, Major Henry L. Higginson.

FOUNDER WILL SPEAK

Every seat was filled, and every seat for the concert tonight will be disposed of long before the concert takes place, when Major Higginson will make a four-minute speech concerning his relinquishment of personal association with the orchestra and its future policies. Although Major Higginson was present yesterday afternoon listening to a final programme of his own choice, he made no address, although the audience applauded loudly, and many rose to their feet the instant that he arose from his seat to step out of the auditorium during the intermission. Other than this, the concert was as uneventful as any other since the disappearance of Dr. Muck.

Ernst Schmidt conducted performances of Beethoven's "Eroica" symphony; of movements from Bach violin sonatas, orchestrated with much taste and skill by Sigismund Bachrich, and Berlioz's overture to "Benvenuto Cellini." The programme was preceded by a performance of "The Star Spangled Banner," played by the orchestra with more spirit and conviction than usual on this occasion. Mr. Schmidt's reading of the symphony was more than a routine performance. It has breadth, warmth, grandeur that is inherent in the music, but not always so emphasized by the conductor. The familiar pieces of Bach gave a pleasure only second to that of the performance of the symphony, one of the noblest and most amazing compositions in the literature of music. Berlioz's piece was played with a fire and a brilliancy which swept everything before it. There were excellent concluding performances, after which the whole orchestra rose to its feet to acknowledge long-continued applause.

Even this festive music did not relieve the seriousness of the occasion or dispel the thought of the sorrow of the great citizen of Boston, as faithful to his ideals of patriotism as to his ideals of art, whom mischievous and ill-considered criticism had embittered by those who should have been the last to forget or depreciate his immortal gift to this city.

REPUBLICAN

Springfield, Mass.

THE NEW CONDUCTOR

FOR BOSTON SYMPHONY

A SURVEY OF WORLD TALENT

Bakhmaninov, Russian; Mengelberg, Holland; Wood, Britain Monteux, France; Toscanini, Italy; Are Possible Candidates

For the first time in 12 years the "founder and sustainer" of the Boston symphony orchestra and his advisers are seeking a new conductor for it as they sought and found Dr Muck in the spring of 1906. When two years later he returned to complete his term of service at the Royal opera house, Mr Fiedler had been chosen to succeed him before he departed oversea. In the summer of 1912 Dr Muck's contract with the Intendant expired; he was free to return to Boston; while, for months before the formal announcement, it had been understood that he would so come back to a post he desired and adorned. Now, however, that he has been removed to another place and that Mr Schmidt is no more than a creditable and serviceable locum tenens, a new conductor must be discovered and engaged under wholly novel circumstances, writes H. T. Parker in the Boston Transcript. In the 37 years of the symphony orchestra, all its seven conductors, except Sir G. Henschel, have come to it directly from German-speaking opera houses or concert halls. From them now, for obvious reasons, no conductor can be taken, though they might have yielded Mr Nikisch or Mr Weingartner, or so able a leader of the younger generation as Mr Cortolezzi of Mr Fried. If the choice is to be made from Europe, it is confined to France, Italy and England of the belligerent countries, to Holland and Scandinavia of the neutral, and to nondescript Russia, though as some profess to believe a Muscovite might now be exposed to attack on the score of nationality. In contrast, alike by the conditions of war time and by the rising standards for the performance of symphonic music in America within the past 10 years, the United States affords a fairer and wider field of choice than in the past.

European Eliminations

To examine cursorily the European field, it is the misfortune of Paris to yield for the time no conductor of the quality essential to the symphony concerts, even were he disposed to come hither. Perhaps the ablest conductor there is M Ruhlmann, the naturalized Hollander, who after years of able performance, especially with modern music drama, at the Opera Comique, has more recently passed to the opera. He has long been, however, wholly an operatic conductor and, so far as the world knows, has no ambitions toward either the concert hall or America. M Messager, the conductor of the celebrated orchestra of the Conservatory, has passed the years in which he could advisedly undertake the hundred-odd concerts, with no little travel between, that make the annual task of the symphony orchestra; while beyond peradventure, he reads music dryly; turns square corners with it; sets it in rigid and angular progress. Though M Chevillard enjoys the prestige still attaching to the leadership of the Lamoureux concerts, not a few Bostonians, chancing into them during visits to Paris, have been surprised and disappointed over qualities that lifted him little above capable routine. In more than one respect, especially in sensibility and finesse, Mr Pierne, who succeeded to the Colonne concerts at the death of the founder, excels M Chevillard, but even he seems hardly of the abilities that the Boston orchestra demands. Of the younger generation of Parisian conductors, the two ablest are already in service in the United States—Mr Monteux, for a season past at the Metropolitan opera house, and Mr Hasselmans, beginning next autumn with the Chicago Opera company.

Russian Possibilities

Like Paris, Petrograd and Moscow, so far as the western world knows, proffer no very promising man. Mr Coates, the Briton who curiously flourished under the old operatic regime in Petersburg, seemed little better than mediocre when he returned to Paris and London, whether in music drama or in symphonic music. Mr Cooper, who used to come with Mr Diaghilev's ballet on its earlier visits to Paris, was in no wise a signal talent; while Mr Kusevitsky, the noted virtuoso of the double bass, and Mr Cherupnin, the composer, enjoy little reputation, outside their own country, as conductors. Moreover, the one experiment of an orchestra in the United States with a Russian conductor—that of the Philharmonic society in New York with the late Mr Safonov—was none too successful Safonov aside, the one Russian who has given proof hereabouts of his quality as conductor, is Mr Bakhmaninov, the composer, who in his visit to America a few years ago, led the Boston orchestra and other bands in his own pieces. So far as these went, he gave clear proof alike to his men and his audiences of notable qualities as conductor; while not a little report from Russia, where he has led in the music of many composers, has warmly confirmed them. Rumor runs that he has lately made his way out of Moscow to Stockholm, whence he purposes to embark for New York, there to dwell until central Europe is tranquil again, pursuing his career as pianist, conductor and composer as best he may in the United States. It is possible to conceive of Mr Rakhmaninov as conductor of the symphony orchestra; but it is to be observed that for long years before the beginning of the war he preferred to dwell at Dresden, and that fervent nationalistic spirits in Petrograd and Moscow then spoke bitterly of him as "Germanized."

Similar objection, in these fervent days of our own, might be raised against Mr Mengelberg, for long the eminent conductor of the noted Amsterdam orchestra and known by many a visit from London and Paris almost to Tiflis and Teheran. In the years before the war no European conductor except Mr Nikisch, journeyed so widely and persistently as did he.

Wood and Toscanini

Not so long ago in London, Sir Thomas Beecham likewise cast ambitious eyes toward America, though oftener upon opera houses than upon concert halls. Then, however, Sir Thomas was struggling to make his way with the public of London as conductor, operatic manager, entrepreneur in general of the performance of music. Now, however, Manchester—mounting rival to London as seat of British interest, intelligence and taste in the arts—regards him as little less than savior in an evil day. London, too, has become kinder. Circumstances of war time have curiously made striving, anxious, unruly Sir Thomas a dominant figure of British opera house and British concert hall. Probably no American opportunity would now tempt him; opera more and more engrosses him; while his abilities as organizer of musical enterprise perhaps exceed his competences as conductor

On the other hand, it is within possibility that Sir Henry Wood could be persuaded to forsake London for a few years in Boston; while of available European conductors only he and Mr Toscanini are of the tested ability and the established reputation that the symphony orchestra seems to demand. Through many vicissitudes he has developed the Queen's Hall orchestra until it is without peer in England. He has conducted at festivals in the provinces and a choral concerts in London in a fashion to make him worthy of the Boston symphony chorus, as it has proved itself to be, as it bids fair to continue.

Yet with all this British and European reputation, Sir Henry would hardly bring to the symphony concerts the prestige that would surely attend Mr Toscanini. In his years at the Metropolitan the Italian proved himself beyond question on operatic conductor of the first rank, while far and wide in America went his fame. He was in full command of his orchestra; he was master of the music before him or rather stored in his memory; in the hollow of his hand he held stage, pit, auditorium. To opera bouffe from Donizetti to Wolf-Ferrari, to lyric opera in the stricter sense of the words from the Verdi of "Trovatore" to the Puccini of "Madame Butterfly" to music drama from Gluck through Wagner to the ultra-moderns, he brought an equally discriminating mind, expert hand and vitalizing eloquence.

The American Yield

So much for the European field of choice. From the American, a summary but inevitable elimination quickly rejects the Hadleys, the Rothwells, the generally undistinguished abilities whose partisans fondly believe, or profess to believe, that nationality, through the sitting of a hundred concerts in a season, will somehow continue to hide mediocrity. A like inevitable but gentler elimination puts aside established conductors, like Mr Damrosch, bound by every obligation and opportunity to his generous "sustainer," Mr Flagler, and also Mr Stock, seemingly and deservedly "fixture," as the phrase of sport goes, with the Chicago orchestra. Mr Stransky, in turn, were he not an "enemy alien," is, in many judgments, unthinkable as conductor of an orchestra of the first rank. There remains, then, only Mr Stokowski, reputed to dream of ultimate ascent to the Boston orchestra, warmly commended to it by not a few ardent spirits, yet by much agreeing report in letter and in honor bound to continue for some years in Philadelphia.

Of the younger conductors now working in America, Mr Stokowski is unquestionably the best equipped, the fullest tested, to succeed to the symphony orchestra.

Mr Stokowski would be such a young conductor; while still more youthful, in the scale of experience, would be Mr Gabrilowitsch. Toward conducting the ambitions of the pianist are now firmly and eagerly set. He began to test himself in them as long ago as he dwelt in Munich; if memory does not slip, he has made like ventures in his own Russia; more recently he has renewed them in the United States—in New York last spring, as "guest" of various orchestras in the Middle West last winter.

There is no questioning Mr Gabrilowitsch's insight, imagination, poise and cultivation as a musician; the orchestras that have played under him report him a born, intuitive and by no means unpracticed conductor. Not a few of his expert hearers have marveled at the results he achieved—and in hampering circumstance—through a wide range of music. If it is advisable to go full length in a venture with comparative youth at the symphony concerts, Mr Gabrilowitsch may well run close to Mr Stokowski's heels.

If, however, maturity be still the word, another virtuoso sits open-eyed to any call that may come to him Bostonward—the illustrious violinist, Mr Ysaye, and no scantily-graced conductor as the "Concerts Ysaye," for some winters in Brussels clearly and speedily proved him. By all accounts he is weary once more of his violin; the ambitions of his later years again whet him to conducting.

In New York, likewise, now dwells and works the most promising of the mooted Parisian conductors—Mr Monteux, who has led in the French operas, in the Russian "Coq d' Or," in the American "Place Congo," at the Metropolitan this season, as last season he led in the diversified music of the Russian ballet. Behind stretches a long and honorable Parisian experience, again with the Russian ballet, now and then in opera, occasionally in symphonic music, usually of ultra-modern voice. In a few concerts last summer and with no remarkable orchestra, New York also heard him in such music, both classic and contemporary, and to a degree was pleased. If what he accomplished, say with Beethoven, was not highly individual, it was at least more than conventionally meritorious. Judged by his work at the Metropolitan, Mr Monteux seems a conductor of elegance, finesse, refinement, proportion, accepting the tradition, yet weaving his own shadings and variations upon it, painstaking almost to a fault—a conductor who with the symphony orchestra in Boston might easily bring back a Gerickian day.

RECORD

Philadelphia, Pa.

Bain.

Ossip Gabrilowitsch.

Rumor has it that Ossip Gabrilowitsch, the famous pianist, will be the successor of Karl Muck as conductor of the Boston Symphony Orchestra. Colonel Higginson, the patron of the orchestra, stood by Dr. Muck to the last minute and threatened to disband the organization if the movement to displace him succeeded.

But when the Government interned Dr. Muck Colonel Higginson had to accept the situation. Charles A. Ellis, the manager of the orchestra, was in the audience at Carnegie Hall this week when Mr. Gabrilowitsch conducted a concert there. It was one of a series such as Mr. Gabrilowitsch gave with a picked orchestra at the end of the musical season last spring.

EVENING JOURNAL

New York.

APR 27 1918

MAJ. HIGGINSON QUITS BOSTON SYMPHONY

Banker Withdraws Following the Internment of Karl Muck, Director.

By International News Service.

BOSTON, April 27.—Major Henry L. Higginson, the Boston banker, retired to-day as patron and financial genius of the Boston Sympony Orchestra.

Announcement was made to-day that Major Higginson will no longer "bear the burden of the undertaking" and that the orchestra is being incorporated with nine prominent Boston men as trustees.

The trustees are now negotiating for engagement of a conductor, as successor to Dr. Karl Muck, interned at Fort Oglethorpe, Ga., as an alien enemy.

The retirement of Major Higginson marks the third great development in Boston Symphony Orchestra affairs this season. The first was the nation-wide agitation over the question of the orchestra, led by Dr. Muck, putting the national air into its programme. The second development was the arrest of Dr. Muck as an alien enemy.

Clara Clemens

EVENING TELEGRAM

Philadelphia, Pa.

U. S. SATISFIES SWISS THAT DR. MUCK CLAIMED GERMAN CITIZENSHIP

Danger of German Citizenship Complications Over Internment of Musician is Eliminated.

WASHINGTON, April 24.—The Swiss Government has decided not to press its claim of Swiss citizenship for Dr. Karl Muck, formerly leader of the Boston Symphony Orchestra, now interned at Fort Oglethorpe, Ga., as a dangerous German.

This eliminates all danger of complications with Switzerland over the case.

The Swiss Minister, Hans Sulzer, after examining records of the Department of Justice concerning Dr. Muck, feels satisfied, it was said today, that Muck had repeatedly claimed German citizenship, and that consequently the United States was justified in interning him.

The precise nature of the Department of Justice's evidence against Dr. Muck may be made public shortly. It is understood Government agents obtained letters and other documents written by Muck in past years, in which he claimed he was a German citizen.

EAGLE

Brooklyn, N. Y.

13

HENRY WOOD SLATED TO SUCCEED DR. MUCK?

Gabrilowitsch Far Down in List of Possibilities.

RUSSIAN CONDUCTS BRAHMS.

Also Plays Schumann Concerto at Carnegie Before Large Audience. New Pianist Plays Scriabin.

The special series of concerts under the conductorship of Ossip Gabrilowitsch, the second of which took place last evening in Carnegie Hall, has assumed an additional importance in the mind of the public because of the possibility of the conductor's being invited to become the successor to Dr. Muck as the leader of the Boston Symphony Orchestra. The result was an audience that filled all the seats and a good part of the standing room in the hall last evening.

Meanwhile, among those who profess to know something of the workings of the minds of those in charge of the destinies of the Boston Orchestra there is a growing belief that it will not be Gabrilowitsch who will get the appointment. According to one who has in the past, at least, been in intimate touch with the Boston situation, the Russian pianist stands far down in the list of possibilities. It would seem that the first choice at present is Sir Henry Wood of London, the second Toscanini, the third Stokowski, at the present time conductor of the Philadelphia Symphony Orchestra. Meantime, of course, nothing definite or offical has come from Major Higginson, who, according to his custom, is standing pat and has nothing to say until a final decision has been reached

EVENING WORLD

New York City.

APR 27 1918

FOUNDER RETIRES FROM ORCHESTRA MUCK CONDUCTED

Major Higginson Turns Boston Symphony Over to Syndicate of Nine.

BOSTON, April 27.—Major Henry L. Higginson, who founded the Boston Symphony Orchestra in 1891 and who has since sustained it in its years of financial stress, retired to-day from the organization, which will be continued under the direction of a local syndicate.

The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien, of Dr. Karl Muck, conductor.

Members of the syndicate said that while Major Higginson felt he could no longer bear the burden of the undertaking, he was reluctant to see it come to an end and had therefore turned over control to nine Trustees, who to-day filed papers for incorporation as the Boston Symphony Orchestra Company, Inc. The Trustees are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

"With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

TELEGRAM
New York City.
APR 27 1918

MAJOR HIGGINSON, MUCK'S SPONSOR, QUITS ORCHESTRA

Founder and Backer of Boston Symphony Organization Turns Over Control.

NINE TRUSTEES ORGANIZE A COMPANY.

BOSTON, Saturday.—Major Henry L. Higginson, who founded the Boston Symphony Orchestra in 1891 and who has since sustained it in its years of financial stress, retired to-day from the organization, which will be continued under the direction of a local syndicate.

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EVENING SUN
New York City

MAJOR HIGGINSON QUITS ORCHESTRA

Founder of Boston Symphony Withdraws Support.

BOSTON, April 27.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, severed all connection with the organization to-day.

Major Higginson recently defended Dr. Karl Muck, ex-director of the Boston Symphony Orchestra, when he was sharply criticized as being a German subject, particularly after a controversy over playing "The Star Spangled Banner."

An effort had been made to prevent Dr. Muck from conducting recitals at Carnegie Hall, and Major Higginson came to New York city to defeat that effort. He asserted at that time that Dr. Muck, who has since been interned as an enemy alien, was a Swiss citizen; that his status as such had been investigated by the Department of Justice, and that no reason for removing Dr. Muck had been found.

This, it is believed, alienated from Major Higginson many of the friends of the orchestra and might, they say, have had something to do with his decision to sever his connection with the orchestra.

Major Higginson is a banker and has done much philanthropic work. He was born in New York city on Nov. 18, 1834, and is a son of George and Mary Cabot (Lee) Higginson. He is also a descendant of Francis Higginson, who came to the United States in 1629.

He served in the Civil War, was breveted Lieutenant-Colonel for bravery and at the conclusion of the war bought a large cotton plantaion in the South.

He organized the Boston Symphony Orchestra in 1881 and it gave its first concert on Oct. 22 of that year.

36 OF LINER'S CREW

EAGLE
Brooklyn, N. Y.
APR 28

WHO WILL SUCCEED DR. MUCK IN BOSTON?

Some of the Possibilities—Why Not Toscanini?

OPERATIC CONDUCTORS.

How Those at the Metropolitan Labor Under the Greatest Difficulties. Today the Violinists' Holiday.

Naturally since the internment of Dr. Muck there has been considerable speculation in musical circles regarding his successor as conductor of the Boston Symphony Orchestra. Nothing definite is known of Major Higginson's plans for next year, nor will there be until that stern old New Englander sees fit to make public announcement. He has never seen fit to confer with the public and the newspapers with regard to the management of the orchestra and it is in accordance with his invariable procedure that they must wait for definite information until he has completed all his plans. However, some announcement should be forthcoming by the end of the present week.

In reality Major Higginson's problem is not concerned with the conductor alone. There is the additional question of the twenty-two alien enemies who are members of the band. If the policy is to be continued of giving series of concerts in cities other than Boston, it will undoubtedly be necessary to replace these men; for it is evident that the Government will not allow men of their political color to travel freely. Indeed the plan at present under consideration in Washington is to make every alien enemy register every time he moves twenty-five miles in any direction.

Fortunately to replace these twenty-two will not be an insurmountable problem. The great majority of them belong to the string section and only one, the first bassoon, is a member of the wood-winds, always the most difficult section to recruit. Of course the personnel of the organization is non-union, but the Boston Orchestra pays such good salaries and in addition takes such good care of its members that only the most loyal union musician would hesitate on that account to accept an invitation to become a member. If Major Higginson decides to continue the orchestra, it will be possible for him to find his recruits early in the summer and to use the summer months as a period for welding them into the present organization.

The difficulty of finding a successor to Dr. Muck is a great one. Conductors of his ability are scarce indeed, and in addition the band has played so long under him that it is responsive to his every mood. Naturally only one of the best will do. It would be a shame to waste such excellent material upon a second-rater. These who speculate upon such matters have pointed to a number who ought to be in a position to accept, and among those whom they have named none is more favorably mentioned than Ossip Gabrilowitsch, the pianist, who has been giving a series of orchestral concerts in Carnegie Hall.

Gabrilowitsch is an earnest and intelligent musician who possesses the qualities that go to make a good conductor, and undoubtedly after some experience would keep the orchestra up to its standards. But already against him has been raised the question of his pro-Germanism. He has replied in a public statement that he is a Russian and that since the outbreak of the war his sympathies have been with the Allies. Yet in the minds of a few the doubt remains, and these would not find it difficult to make trouble in a time when the popular mind is so sensitive and responsive to all reports of pro-German feeling. It would seem on the face of things therefore, that Major Higginson would prefer not to have Gabrilowitsch as conductor rather than chance trouble of the sort he has been subjected to this year.

Leopold Stokowski, at present conductor of the Philadelphia Symphony, has also been named. Undoubtedly this young man stands high among the conductors in this country, but it would be surprising if he should throw away all the results of his fine work in Philadelphia to step into the shoes of all those who in Boston have accomplished so much; Stokowski as the real creator of a splendid orchestra in Philadelphia would seem to be a more important person in the musical world than Stokowski as the leader of a Boston orchestra developed by other men.

Yet after all the others have been mentioned there is one man who stands head and shoulders above all his contemporaries, one man to whom all conductors bow as the conductor of conductors. The reference is of course to Arturo Toscanini. The great Italian, who is known in this country simply as a director extraordinary of opera, has been conducting symphony concerts in Milan. That he would be successful as such goes without saying, for the man's musicianship is so thorough, his authority so convincing, that today he is the acknowledged best conductor in the world. [illegible] would be glad to accept the posi[illegible] as the leader of the Boston Symphony; certainly the Italian Government, with its appreciation of the propaganda value of Italian music would be glad to have him come again to this country. With his coming a possibility therefore, it but remains for Major Higginson to secure the best conductor in the world for the best orchestra.

Since the above was written the writer has been informed that the strongest possibility for the conductorship of the Boston Orchestra is Sir Henry Joseph Wood, whose work is familiar to every American who has visited London concerts. Practically all of Wood's musical education was gained in England, or more specifically in London, where for years he has been the leader of the London Symphony. He has been known as a conductor of untiring energy and zeal, an excellent organizer and authoritative leader. Under his direction the London Symphony has grown to be one of the premier organizations of the world. There is no doubt but that he would fit into Major Higginson's scheme of things.

Metropolitan Conductors.

While on the subject of conductors, it would seem proper to say something about those at the Metropolitan Opera House. Of the four who saw service during the season just past, two were new. The two who were retained from the previous season, Papi and Bodanzky, were familiar figures. Of them Papi had far more responsibility than ever before. His has been a long apprenticeship in the house. For years he served under Toscanini as one of the assistant conductors, and when Polacco stepped into part of Toscanini's shoes, Papi was called upon to be the second Italian conductor. His work merited him the position he held this past season. While he may never set the world afire, at least he gives good intelligent readings of the operas allotted to him, and he finds excellent co-ordination between orchestra and singers.

Bodanzky was shelved to a great extent because of the elimination of German opera, but in the few opportunities he did receive—namely "Nozze di Figaro," "Marta," "Prince Igor," "Saint Elizabeth" and "Le Prophete," he proved himself the finest conductor of which the house can boast. Out of the orchestra he gets results which the others never attain. Of the Mozart opera he made musical champagne and really gave us the finest reading of the year, while "Marta" took on new life under his baton. If "Prince Igor" had been placed in his hands in the beginning the writer is convinced that the work would have met with a far more favorable reception on the part of the public than its history has shown.

Of the newcomers it can be said that Moranzoni has shown himself to be a conductor of considerable merit and of more than considerable promise. With the passing of recent months he has grown immeasurably in artistic stature, gaining authority and command with every performance. Of course the best thing he did was "L'Amore dei tre re," in which he found full scope for the manifestation of his love and zeal for the modern Italian school. Also his reading of "Francesca" was a distinct improvement upon that of his predecessor.

Monteux was engaged to conduct all the French operas. He did conduct, but at no time did he give manifestation of any real ability. His is a sweet kindly nature, and as such he conducts. There has never seemed to be a well-defined idea of just how certain passages should go. In fact, his tempi and rhythms are ever changing, nor is his beat of that decisive variety that conveys a conductor's ideas to the singers on stage. He will probably return next year because he has a considerable pull with the powers that be, and it may be that further experience will result in better conducting. Such at least is to be hoped for.

But in any consideration of the conductors at the opera house it must never be forgotten that for a conductor to work out his ideas fully is under the present circumstances an exceedingly difficult thing. Certain singers are the true arbiters of things, and Mr. Gatti will go far in his desire to retain harmony in his company. The state of affairs is all wrong, for without authority and absolute authority over all the artistic side of productions no conductor can do his best work. It is a remarkable commentary upon the conditions at the Metropolitan that a singer can say that she was responsible for the discharge of a former conductor who had offended her by refusing to allow her to take liberties with a cerscore. When Toscanini ruled, his was a supreme authority, and the result was manifest in the kind of performance he gave us. Why cannot there be a return to such conditions?

rom EAGLE
ddress: Brooklyn, N. Y.
APR 28
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MAJ. HIGGINSON OUT OF BOSTON SYMPHONY MUCK CASE SEQUEL?

Founder of Famous Orchestra Turns Over Control to Nine Trustees.

LATTER SEEK CONDUCTOR

Boston, April 27—Major Henry L. Higginson, who founded the Boston Symphony Orchestra in 1891, and who has since sustained it in its years of financial stress, retired today from the organization, which will be continued under the direction of a local syndicate. The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien of Dr. Karl Muck, conductor.

Members of the syndicate said that while Major Higginson felt he could no longer bear the burden of the undertaking, he was reluctant to see it come to an end and had therefore turned over control to nine trustees who today filed papers for incorporation as the Boston Symphony Orchestra Company, Inc. The trustees are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra, to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

The storm caused by the failure of Dr. Karl Muck, conductor of the Boston Symphony Orchestra to play "The Star-Spangled Banner" in Providence and the further criticism of the orchestra, its conductor and Major Higginson, because of the latter's refusal to accept Dr. Muck's resignation, has never subsided, even with the internment of Dr. Muck. Major Higginson's resignation, therefore, did not come as a surprise to his friends in Brooklyn.

When Dr. Muck led the orchestra in playing the national anthem at the Academy of Music in Brooklyn, March 15, the orchestra and the doctor himself received an ovation. The playing of the national air here was decided upon previously when Major Higginson, after about twenty-four hours deliberation, decided that it should be rendered at all of the concerts of the orchestra.

The devotion of the major to the orchestra, which he created, none can doubt, for not only has he given his time, his thought and his best efforts to it but in April, 1913, he gave an endowment of $1,000,000 to the orchestra in order that it might have an income of $40,000 a year to meet deficits and when that did not suffice he has gone down into his own pocket to make good.

It was thirty-seven years ago that Major Higginson announced that he had long cherished the idea of an orchestra that would play the best music in the best way and give concerts to all who could pay a small price.

om TIMES
dress: Brooklyn, N. Y.
APR 28 1918
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Major Higginson Quits.

Founder of Boston Symphony Orchestra Leaves Organization.

Boston, April 27.—Major Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, severed all connection with the organization today.

Major Higginson recently defended Dr. Karl Muck, ex-director of the Boston Symphony Orchestra, when he was sharply criticized as being a German subject, particularly after a controversy over playing "The Star Spangled Banner."

An effort had been made to prevent Dr. Muck from conducting recitals at Carnegie Hall, and Major Higginson came to New York City to defeat that effort. He asserted at that time that Dr. Muck, who has since been interned as an enemy alien, was a Swiss citizen; that his status as such had been investigated by the Department of Justice, and that no reason for removing Dr. Muck had been found.

TIMES
ss: New York City

MAJ. HIGGINSON OUT OF BOSTON SYMPHONY

Founder Retires After 37 Years and Gives Control of Orchestra to Nine Trustees.

MUCK'S ARREST A BURDEN

Gabrilowitsch or Toscanini May Be New Conductor of Band That Cost Backer $20,000 a Year.

BOSTON, April 27.—Major Henry L. Higginson, who founded the Boston Symphony Orchestra in 1881, and who has since sustained it in its years of financial stress, retired today from the organization, which will be continued under the direction of a local syndicate. The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien of Dr. Karl Muck, conductor.

Members of the syndicate said that while Major Higginson felt he could no longer bear the burden of the undertaking he was reluctant to see it come to an end, and had therefore turned over control to nine Trustees who today filed papers for incorporation as the Boston Symphony Orchestra Company, Inc. The Trustees are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone, and Bentley W. Warren.

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Major Henry Lee Higginson, founder of the Boston Symphony and a lifelong resident of Boston, is actually a native New Yorker, for he was born in this city Nov. 18, 1834. His mother was Mary Cabot, of a famous Boston family, and on his father's side he is descended from Francis Higginson, who settled in Salem, Mass., in 1629. Major Higginson entered Harvard in the class of 1855, but left to go into the banking business in Boston. In 1891 he gave to Harvard University its athletic ground, known as Soldiers' Field, in memory of his cousin, Colonel Robert Gould Shaw, and others of his associates in the civil war. He also gave in 1899 an endowment of $150,000 for the Harvard Union.

The Boston Symphony Orchestra owed its start and its sole backing for many years to Major Higginson's interest in music, which grew out of a year spent abroad in 1856, which he devoted largely to musical study. The orchestra gave its first concert in Boston on Oct. 22, 1881, and is now closing its thirty-seventh season there. Under such famous conductors as Georg Henschel, Arthur Nikisch, Wilhelm Gericke, Emil Paur, Dr. Karl Muck, and Max Fiedler, the organization has played an important part in the musical life of Boston, New York and Brooklyn, Philadelphia, Baltimore, Washington, and many other cities where it was a less frequent visitor. Both Gericke and Muck returned to this country for "second" terms.

In Dr. Muck and twenty-two players of Teutonic origin or citizenship, the orchestra found a serious embarrassment since America entered the war. Dr. Muck is now interned at Fort Oglethorpe, Ga., while among the 100 orchestra men, those who may be classed as enemy aliens are to be replaced by Americans or members of the allied nations next Fall. These changes will be the first business to come before the new trustees. The choice of a new conductor, now pending, is said to rest between the Russian pianist, Ossip Gabrilowitsch, and the Italian conductor, Arturo Toscanini, formerly of the Metropolitan Opera.

Major Higginson single-handed bore the burden of maintaining his virtuoso orchestra during the thirty-seven years of its activity until now. He used to say that it cost him about $20,000 a year, which he might otherwise have spent on a private yacht. He gave a $28,000 salary to his conductor. The high cost of orchestras has grown in America, but the Boston band has been supported strongly by the public as one of the best of its kind in the world.

Here in New York the Philharmonic with the Pulitzer million bequest and the New York Symphony with H. H. Flagler's $100,000 annual guarantee have accustomed this public to a scale of expenditure unknown years ago. Major Higginson not only set the example, but has frequently declared that he proposed to leave a $1,000,000 endowment fund to the Boston Symphony.

City

8 1918

NSON OUT SYMPHONY

After 37 Years ntrol of Or- e Trustees.

T A BURDEN

oscanini May Be of Band That 0,000 a Year.

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MORNING TELEGRAPH

s: New York City

APR 28 1918

MUCK'S SPONSOR QUITS ORCHESTRA

Major Henry L. Higginson Turns Over Organization to Board of Nine Trustees.

WAS FOUNDED IN 1891

(Special Dispatch to The Morning Telegraph.)

BOSTON, April 27.

Following close upon the internment of Dr. Karl Muck as an enemy alien, Major Henry L. Higginson, founder and backer of the Boston Symphony Orchestra, retired from the organization to-day.

The affairs of the orchestra will be conducted by a board of nine trustees, to whom Major Higginson turned over the business of the association. Major Higginson founded the orchestra in 1891, and had since been its chief supporter during years of financial stress. He had been a stanch advocate of Dr. Muck, the former director of the orchestra, and had insisted the interned leader was a fit person to head the organiaztion even after the latter had refused to play "The Star Spangled Banner" some months ago.

The affairs of the orchestra and the future have been in a somewhat chaotic state ever since the arrest of Dr. Muck, and Major Higginson stated he was reluctant to bear the burden of the undertaking further. The new trustees, however, filed articles of incorportion to-day as the Boston Symphony Orchestra Company, Inc., and the affairs will be in their charge henceforth.

The trustees are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already obtained toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

Following the announcement here yesterday of the Metropolitan Opera Company that they would drop any members who might be found disloyal to the Government, the further action of that organization is being awaited with interest by opera followers. It has become known that in addition to Robert Leonhardt, baritone, and Max Bloch, tenor, eighteen members of the chorus have been dismissed.

Further dismissals are looked for.

TRIBUNE

s: New York City

APR 28 1918

Major Higginson Resigns as Head of Boston Orchestra

Famous Organization, on Verge of Disbandment, To Be Incorporated

BOSTON, April 27.—With the announcement to-day that Major Henry L. Higginson, founder of the Boston Symphony Orchestra, had severed his connection with that organization, and that the orchestra would be incorporated, it became known that the organization was nearly ready for disbandment.

Trouble over enemy aliens in the personnel, which culminated when Dr. Karl Muck, the conductor, was interned, refusal of subscribers to continue unless enemy aliens were dropped and trouble over the playing of "The Star-Spangled Banner" by the orchestra on tour, were enough to make Major Higginson want to wash his hands of the entire affair.

Throughout the Dr. Muck controversy Major Higginson stuck to the conductor until, it is understood, the Department of Justice informed him of evidence that it had obtained. Then, it is said, he decided to withdraw from the organization. Other than to say that he was done he refused to comment on his action to-day.

M. A. De Wolf Howe, one of the new trustees, said tonight the matter of a successor for Dr. Muck was receiving attention and an effort was being made to complete arrangements for the selection at an early date. All those connected with the orchestra have refused to give any hint as to who it may be, except to declare that he will be thoroughly pro Ally.

Hints are eminating from intimate sources that with the organization on its new basis, all members of doubtful loyalty to the cause of America and the Allies will be dropped. A number of enemy aliens are among the personnel, among them several Hungarians. Some of these, however, have applied for citizenship papers and will undoubtedly be retained. The purpose is to remove every semblance of anti-Americanism from the organization.

The new trustees include, in addition to Mr. Howe, Frederick P. Cabot, Ernest B. Dane, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

Judge Cabot is president of the board. He is Judge of the Juvenile Court and a member of the board of Radcliffe College. Mr. Dane is president of the Brookline Trust Company.

Major Henry Lee Higginson founded the Boston Symphony Orchestra in 1881. It originated in a long cherished desire of this patron of the arts to have an orchestra "which should play the best music in the best way," and which should give concerts open to persons able to pay only a small price.

On March 30, 1881, he announced his plan in the Boston newspapers. He was to bring together an orchestra of sixty players, who were to be fairly well paid and also to enjoy the benefit of "careful training." There were to be twenty concerts inthe season, beginning in the middle of October and lasting till the middle of March.

Mr. Henschel was conductor for three seasons. He gave way to Wilhelm Gericke, of Vienna, who immediately began a vigorous reorganization of the body. One of his first acts was the engagement of Mr. Kneisel in 1885.

Charles Martin Loeffler, the distinguished composer, sat at the first desk with Mr. Kneisel, and at the second desk of the first violins were Timothee Adamowski and Otto Roth, the latter a member of the orchestra from beginning to end. All four of these men appeared from time to time as concert soloists with the orchestra, a fact which evidences the high quality of the personnel as brought about under Mr. Gericke. Several other distinguished artists of the ensemble, including Georges Longy, the oboist, were engaged at this time.

Music Hall was to be the place of performance, and the prices of admission were to range from 25 to 75 cents. Every concert was to be preceded by what was in those days called a public rehearsal, an institution familiar to older Philharmonic subscribers.

George Henschel was engaged as the first conductor, and the initial concert took place on October 22, 1881. The concert master of the young organization was Bernard Listemann, who was succeeded several years later by Franz Kneisel. He in turn was succeeded by Anton Witk, the latest concert master. In the orchestra's first season the projected twenty concerts were given, and at the last Beethoven's Ninth Symphony was performed.

Mr. Gericke was succeeded by Arthur Nikisch, who was then and is now the foremost concert conductor in Germany. Mr. Nikisch's term was four years.

It was under Mr. Gericke, however, that the orchestra was first heard in New York in 1887 in Steinway Hall. When Mr. Nikisch was conductor the concerts were given in Chickering Hall.

Mr. Nikisch was succeeded by Emil Paur, whose career as conductor was the cause of considerable discussion because of his departures from the orchestra's traditions of finish of style. Mr. Gericke was recalled in the autumn of 1898 and remained till the spring of 1906. Dr. Karl Muck, of Berlin, was then engaged, and made his début as conductor of the orchestra in the autumn. His first appearance in New York took place in Carnegie Hall on Thursday evening, November 8, 1906.

om HERALD

ddress: New York City

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MAJOR HIGGINSON HANDS TO OTHERS BOSTON ORCHESTRA

Founder of Organization Retires from It, and Directorate Is Incorporated.

BOSTON, Mass. Saturday.—Major Henry L. Higginson, who founded the Boston Symphony Orchestra in 1891 and has sustained it throughout its years of financial stress, retired to-day from the organization, which will be continued under the direction of a local syndicate. The future of the orchestra had been regarded by the public as indefinite since the recent arrest and internment as a dangerous enemy alien of Dr. Karl Muck, conductor.

Members of the syndicate said that while Major Higginson felt he could no longer bear the burden of the undertaking he was reluctant to see the orchestra disbanded, and had therefore turned over the control to nine trustees, who to-day incorporated the Boston Symphony Orchestra Company. The trustees are Frederick P. Cabot, Ednest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already obtained toward placing it upon a sound financial basis," an announcement states. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

"With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

It is thought here that Ossip Gabrilowitsch, pianist and conductor, will be selected as leader for the orchestra, but none of the new trustees will talk on the subject. There is a strong movement, however, among musical critics and lovers of music here urging the appointment of Sergius Rachmaninoff, a Russian who escaped from Belgium when it was invaded by the Huns and is now in the United States. He has composed a successful one act opera, "Alexko," which was performed in Moscow. He was a pupil of Siloti and Arensky in Moscow, where he won thhe grand gold medal.

Miss Cox on Stage Again.

Miss Louise Cox returned yesterday afternoon to the leading rôle in the musical comedy "Oh Look" in the Vanderbilt Theatre. She was the original Grace Tyler, but had to retire within a week because of illness.

TELEGRAM

ess: New York City.

HAD RADIO PLANT, REAL CHARGE IN DR. MUCK'S CASE

Orchestra Leader's Summer Home on Maine Coast Declared Full of Apparatus.

SHADOWED FOR MONTHS IN STRANGE ACTIVITY.

BOSTON, Sunday.—The charge that he maintained a powerful wireless station on the coast of Maine is declared to-day to have been the secret cause of the arrest and internment of Dr. Karl Muck, formerly director of the Boston Symphony Orchestra.

For many months, it is said, agents of the Department of Justice, morally certain that Dr. Muck was working against the interests of the United States, shadowed him. When he was arrested he learned that the authorities "had the goods on him," and rather than face the more serious charge, it is said, he decided to accept the fate of an enemy alien.

In connection with the case interesting reports have come from Seal Harbor, Me., concerning Dr. Muck's activities while a summer resident there. It was in 1917 that Dr. Muck took a lease of the fine summer residence of Dr. A. E. Lawrence, of New York, perched upon a lofty hill commanding a view of the sea, and being visible, when brilliantly lighted, to vessels twenty miles at sea.

Not long after Dr. Muck's arrival in Sea Harbor he is said to have begun to manifest an extraordinary interest in wireless telegraphy. Reports of his interest in wireless and of strange lights flashing in the Muck windows at nights led to a trip to Seal Harbor of Department of Justice agents last summer. It is said they found there the most elaborate wireless station in Maine—a perfect maze of electrical attachments and apparatus.

om WORLD

ddress: New York City

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HIGGINSON QUITS BOSTON ORCHESTRA

Founder Turns It Over to Nine Trustees—Muck's Successor to Please Public.

BOSTON, April 27.—Major Henry L. Higginson, who founded the Boston Symphony Orchestra and who sustained it in its years of financial stress, retired to-day from the organization, which will be continued under the direction of a local syndicate.

The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien of Dr. Karl Muck, conductor. Higginson had insisted on retaining Muck until the arrest of the latter.

Members of the syndicate said that while Major Higginson felt he could no longer bear the burden of the undertaking, he was reluctant to see it come to an end, and had turned over control to nine trustees, who to-day filed papers of incorporation as the Boston Symphony Orchestra Company. The trustees are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country.

"With regard to the selection of a conductor for next year, no final announcement can yet be made; but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

SUN

New York City.

APR 28 1918

HIGGINSON LEAVES BOSTON SYMPHONY

Famous Orchestra to Be Perpetuated by Committee of Music Lovers.

ENEMY ALIENS MUST GO

Founded in 1881, It Has Had Notable Career—Selecting Dr. Muck's Successor.

Special Despatch to THE SUN.

BOSTON, April 27.—That the famous Boston Symphony Orchestra has been on the verge of dropping out of existence for a number of weeks became known only to-day with the announcement of Major Henry L. Higginson, "father" of the organization since its foundation in 1881, that he had severed all connection with the orchestra. The declaration caused a sensation in musical circles.

It is admitted by Major Higginson that it was his intention for a time to disband the organization, but he was persuaded not to do so when a practical plan for its continuation for music's sake alone was presented to him. The orchestra passes into the hands of a corporate board of trustees, composed of leading Boston men, all music lovers.

Major Higginson's action follows the succession of disturbances which have marked the orchestra's career during recent months. Trouble over enemy aliens in the personnel reached a head when Dr. Karl Muck, the leader, refused to play "The Star Spangled Banner" at Providence. The refusal to play the selection was denied by Major Higginson, but the agitations have been so persistent that the Major, a loyal American to the core, decided to part company with the orchestra.

Other than to say he was "done" Major Higginson refused to-night to make any comment on his action or the orchestra's affairs.

Selecting Dr. Muck's Successor.

The matter of selecting a successor for the former conductor, Dr. Muck, is being seriously considered, according to M. A. de Wolfe Howe, one of the new trustees. The declaration is made that the new conductor will be thoroughly pro-ally.

From sources intimate with the orchestra's affairs hints are emanating that all members of doubtful loyalty to the cause of America and the Allies will be let go in the near future. It is declared that every taint of anti-Americanism will be removed.

The new trustees, in addition to Mr. Howe, include Frederick P. Cabot, Ernest B. Dane, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

A statement issued to-day said:

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis. They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year no fuel announcement can yet be made; but negotiations are now in progress which have for their purpose the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

Founded to Play Best Music.

Major Henry Lee Higginson founded the Boston Symphony Orchestra in 1881. It originated in a long cherished desire of this patron of the arts to have an orchestra "which should play the best music in the best way" and which should give concerts open to persons able to pay only a small price.

George Henschel was engaged as the first conductor and the initial concert took place on October 22, 1881. The concertmaster of the young organization was Bernard Listemann, who was succeeded several years later by Franz Kneisel. He in turn was succeeded by Anton Witek, the latest concertmaster.

Mr. Henschel was conductor for three seasons. He gave way to Wilhelm Gericke of Vienna, who immediately began a vigorous reorganization of the body. One of his first acts was the engagement of Mr. Kneisel in 1885. This artist remained with th eorchestra till 1908, when he with the other three members of the famous Kneisel Quartet, organized by him, separated from the Symphony Orchestra in order to devote his entire time to chamber music.

Mr. Gericke was succeeded by Arthur Nikisch, who was then and is now the foremost concert conductor in Germany

Mr. Nikisch was succeeded by Emil Paur, whose career as conductor was the cause of considerable discussion because of his departures from the orchestra's traditions of finish of style. Mr. Gericke was recalled in the autumn of 1898 and remained till the spring of 1906. Dr. Karl Muck of Berlin was then engaged and made his debut as conductor of the orchestra in the autumn.

SAY MUCK USED RADIO.

Neighbors at Summer Home Throw Light on His Activities.

Special Despatch to THE SUN.

BANGOR, Me., April 27.—Residents of Seal Harbor, a summer resort on the island of Mount Desert, eight [illegible] from Ba[illegible]

AMERICAN

ss: New York City.

APR 29 1918

MRS. JAY IN FIGHT TO STOP IRISH MEETING

Asks Owner of Madison Square Garden to Prohibit Gathering of Agitators Unfriendly to British

Acts as Chairman of Woman Vigilantes, Organized to Report Unpatriotic Society Folk

Mrs. William Jay, society and musical leader, yesterday asked the owners of Madison Square Garden to prohibit a mass meeting of the Irish Progressive League, scheduled to be held there next Saturday night. Mrs. Jay recently led the camapign against Dr. Karl Muck, Boston Symphony Orchestra conductor, who has been interned as an enemy alien.

Since then she has become chairman of "The Intimate Committee for the Severance of All Social and Professional Relations with Enemy Sympathizers."

This organization is described as a body of woman vigilantes, who report every doubtful phrase they hear in the high social circles to which they belong to the Federal authorities. They are said to be a sort of feminine Ku-Klux-Klan travelling in the best set. Their effectiveness lies in their secrecy. Their names appear on no list, and society does not know who they are. Some members of the committee do not even know who other members are.

Any seditious or treasonable or even questionable—from a standpoint of patriotism—phrase which may be spoken at a Fifth avenue or Park avenue tea is likely to be heard by one of these women, who are pledged to report it to the Government Secret Service.

OPERATES IN BIG CITIES.

Similar committees are said to be operating in Boston, Philadelphia, Washington, Chicago and other large cities. They are all associated with the parent body in New York.

Mrs. Jay's letter to the president and directors of the New York Life Incurance Company, owners of the Garden, was written as chairman of this body, which has pledged itself to have no relations of any kind not only with enemies, but with any person suspected of being sympathetic toward them.

The basis of protest is given in the following paragraph quoted from the letter:

"The Intimate Committee protests vehemently against this meeting, at which such notorious Irish agitators as James Devoy and Mrs. H. Sheehy-Skeffington are scheduled to speak. The character of this meeeting is disclosed by the announcements and its purpose, no doubt, is to embarrass and assail our British ally. Realizing that the participants in this un-American demonstration in no way represent the good Irish element in our midst, the committee takes this opportunity of requesting you to cancel the contract on the grounds of unwillingness to endorse tacitly such a meeting."

POINTS TO A "DODGER."

Mrs. Jay pointed to a "dodger" advertising the meeting. It said:

"Come to the Monster Mass Meeting and indorse the Irish Republic which the Men of Easter Week established."

The list of speakers, besides Mrs. Skeffington and John Devoy, included Dr. P. McCartan, Joseph P. McGarrity, Peter Golden, Padraic Colum, Miss Nora Connolly, the Very Rev. Peter E. Magennis, E. F. Cassidy, Joseph D. Cannon and Liam Mellows. Mrs. Jay said:

"This undoubtedly anti-British meeting is scheduled for the last night of the Liberty Loan campaign and at a time when the eyes of all the world are centred on the battle for liberty now raging on the fields of France and Flanders."

Representatives of the New York Life last night stated that Mrs. Jay's letter had not been received, but probably would be found in the morning mail. They would make no comment pending receipt of the letter.

From WORLD

Address: New York City

Date

BOSTON SYMPHONY WITHOUT MAJOR HIGGINSON.

Major Henry L. Higginson's withdrawal from the Boston Symphony Orchestra ends an association of nearly forty years' duration which has contributed greatly to the elevation of musical standards in this country and in a unique way to the individual fame of the orchestra's founder and patron. It was his orchestra in a personal sense which it cost him "no more than a private yacht" to maintain; but it was also a public institution which provided not only for Boston but for New York and other cities the best concert music performed under the direction of the most eminent conductors.

Few millionaires' fads have been as productive of public benefit, and the regret must be that Major Higginson is impelled to abandon an interest which should logically have lasted through his lifetime. But behold how great a matter a little fire kindleth! If it had not been for the supercilious attitude of an enemy alien concertmaster toward the national anthem, there would have been no violation of the Brahmin traditions of the Boston Symphony Orchestra, no exposure of its internal affairs to vulgar publicity and no controversy such as has led its venerable founder to retire and its conductor to an internment camp.

No doubt the organization will survive, as it deserves to survive, under the nine trustees who take over Major Higginson's support; but it will be "the Symphony" without its Mæcenas.

From ENQUIRER

Address Philadelphia, Pa.

Date APR 29 1918

Founder of Boston Orchestra Retires

The retirement of Major Henry L. Higginson from the active direction of the Boston Symphony Orchestra is an event of sufficient musical interest and importance to be worthy of note. It might have been sufficiently explained by the fact that Major Higginson is now in his eighty-fourth year and might therefore, desire a release from the responsibilities which his relation to the orchestra involved, but he is still quite active in business and as much as ever interested in music, and it may be supposed that his withdrawal was hastened by the abnormal conditions of which the war has been the occasion.

Every one knows that at the beginning of the musical season which has just closed Major Higginson did not intelligently appreciate the situation confronting him or rise to the level of an extraordinary emergency. He resented the restrictions which the war necessitated and commented upon them in a manner that grieved his friends and offended the patriotic sentiment of the American people.

These were indiscretions which it may be believed that he subsequently regretted and for which in fairness a large allowance should be made. Some of the criticism to which he objected was unjustified, because it rested upon a basis of fiction rather than fact, and Major Higginson's feeling of pride in the great organization he had established and which for so many years he had sustained can be understood and sympathized with apart from the inaptitudes and impolicies of its expression. In his eyes the orchestra was a kind of sacrosanct institution existing by itself in a far removed world of art where the clash of arms and the animosities inseparable from an international conflict should not be permitted to enter, and he could only with difficulty bring himself to associate the performance of music with the exigencies of the ardent patriotism by which the great mass of the American Nation is now inspired.

That is the secret of the unfortunate attitude in this connection which Major Higginson at one time assumed, but even those who most emphatically disapproved and most vigorously protested against the stand he took never dreamed of questioning his loyalty as a citizen or his ability and integrity and high character as a man, or thought of disparaging the value of his services as an educator and philanthropist. It is no exaggeration to say that no man in this country has done as much as Major Higginson to cultivate and to gratify the music taste of this community within the sphere to which his attention was devoted. The high standard of excellence to which the symphony orchestras of this and other American cities have attained was first set by the one which Major Higginson founded thirty-seven years ago, whose continued existence was only made possible by his unsparing and unbegrudging munificence.

From ENQUIRER

Address Philadelphia, Pa.

Date APR 29

on its back.

—Colonel Henry L. Higginson, friend and apologist of Dr. Carl Muck, has retired from the direction of the Boston Symphony Orchestra. The movement to Americanize that splendid organization now seems to be completed.

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om EVENING MAIL

ddress: New York City

APR 29

A Good Man's Bitter Disappointment.

The withdrawal of Major Henry Lee Higginson from the management of the Boston Symphony Orchestra is a severe blow to the cause of good music in America. By common consent the Boston orchestra is regarded as the best organization of its kind in the world. That position it had attained largely through the devoted efforts of Major Higginson.

It is an open secret that the Boston Symphony has been in a definite sense a public charity. Its deficits year after year have been met from Major Higginson's pocket. The work of endowing music, which has been done by governments and sovereigns in some of the great European countries, has been performed in America by the Boston banker and veteran of the civil war on his own initiative.

The necessity that has brought about Major Higginson's retirement must come as a cruel disillusionment to him. This typical Boston man has been a devoted worker for America's cause since his young manhood. When the civil war broke out he proved his patriotism by enlisting in the United States Volunteers. He was severely wounded in the battle of Aldie, Virginia, in 1863. Yet he fought through the war. His retirement at the end of the struggle with the brevet rank of lieutenant-colonel testifies to the value of his military services to his country.

With the return of peace he devoted himself in large measure to the promotion of the artistic and educational life of America. Of these philanthropic endeavors the Boston Symphony Orchestra has been perhaps the most important phase. In the sketch of Major Higginson's life in "Who's Who in America" it is recorded that "he has devoted a considerable sum to organize a symphony orchestra at Boston." Major Higginson's modesty is so marked that he has refused to give his name to the organization which he founded in 1881, and which is the work of his brain and of his heart. The fact is that this incomparable musical contribution to Boston, to America and to the world is in all essentials what Major Higginson's highly developed musical taste and knowledge, his unstinted financial generosity and his unremitting labor of love have made it.

The complications that have brought about Major Higginson's withdrawal are to be regretted because of the loss to the cause of the best music in America which the event signifies. They are no less to be regretted on account of the bitter disappointment which they have brought to a public-spirited citizen in the late evening of his useful life.

Saving comes too late when you get to the bottom.

STANDARD UNION

BROOKLYN, N. Y.

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APR 29 1918

NEW ALL-AMERICAN ORCHESTRA PLANNED

Brooklyn Organization Hopes to Take Place of Enemy Alien Combinations.

CONTERNO THE CONDUCTOR.

Getting Ready for First Concert in Six Weeks.

Brooklyn is to be the home of a symphony orchestra, to be composed of professional musicians who are American citizens. It aims to take the place of organizations disrupted because of the disqualification og enemy aliens, and contemplates playing a repertoire of the highest class. According to present plans its home will be Brooklyn, where the Academy of Music will be used, and frequent tours about the country will be made.

Giovanni Conterno, at present instructor of music in Brooklyn public schools and in the City College, will be the leader of the orchestra. Mr. Conterno and his father have long been identified with local musical affairs.

No list of backers of the enterprise has been made public. Ex-Borough President Lewis H. Pounds and ex-Mayor David A. Boody are said to be among those interested. Subscriptions are now being sought, and the intention of the promoters is to secure enough big names to make the scheme representative of Brooklyn.

An effort was made to interest Major Henry L. Higginson, who backed the Boston Symphony Orchestra for years, but withdrew after his director, Dr. Karl Muck was interned as a dangerous alien. It is understood his answer was unsatisfactory.

The orchestra contemplates a summer series and hopes to have its first appearance at the Academy in about six weeks.

EVENING GLOBE

ss New York City

THE ENEMY MUSICIANS.

The loyalty test the rulers of the Metropolitan Opera House have at length seen fit to apply to their various employees ought to be administered with impartiality or it will be the flimsiest sort of farce. The first prey bagged consisted of two of the least important and most harmless of the singers. More valuable, and potentially more dangerous, members of the company did not figure in the initial quarry. The labor of the mountain achieved the proverbially minute result.

Much has been made in the public prints of the status of Mme Matzenauer, the eminent contralto of the company, and much has been said of her indispensableness to Mr. Gatti-Casazza's artistic organization. Her status as an enemy is for legal experts to decide, but how could she be indispensable to a company that has at its disposal a contralto of the ability and experience of Louise Homer, another of such brilliant gifts as young Sophie Braslau, and no less an artist than Olive Fremstad willing and ready to return in several of her great contralto rôles? Indispensable with those three women at hand?—as our French brethren would say, "Ca c'est la blague!"

From Boston comes the consoling report that Dr. Muck is not after all to have as successor a man equally notorious for German sympathies—if not for hostile activities—and who is, besides, a much less capable conductor than the accomplished doctor. The gentlemen of Boston have heeded this time rumors from outland regions, and it now seems that the distinguished conductorship in their gift is likely to go either to Arturo Toscanini or to Sir Henry Wood. The devotion of both of these gentlemen to the Allied cause is well known, and as orchestral conductors both are men of the very first order.

EVENING SUN

New York City

RACHMANINOFF WILL SUCCEED MUCK, REPORT

Russian Ready to Accept Call to Boston Symphony.

The report was current in New York musical circles to-day that Sergei Vassilievitch Rachmaninoff, the Russian composer, has been chosen conductor of the Boston Symphony Orchestra and that he is prepared to accept. It is said that the composer has been in Boston a week without the fact having become generally known, even to musicians. The report is not confirmed, but it came from a source such that persons prominent in the musical world believe it to be correct.

Rachmanioff, if he become the Boston Symphony leader, will succeed Dr. Carl Muck, who was held following an investigation of his work for the German Government. Following Dr. Mucks arrest Major Henry L. Higginson, founder and patron of the orchestra, resigned. New guarantors have come forward, it is said, and their proposal to Rachmaninoff he is said to have accepted.

The Russian was born in Nijni Novgorod in 1873.

APR 30 1918

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MORNING TELEGRAPH

ress: New York City

MAY 1 1918

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est for May 4, 1918 Literary Digest.

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Germans Near Sebastopol.

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Musical America
118 May 4 –

HIGGINSON'S WITHDRAWAL

Major Higginson's complete severance of relationship with the Boston Symphony Orchestra, which he founded and maintained, marks the sensational climax to a half year of hectic doings. It adds, likewise, to the impenetrable singularity of this worthy gentleman's attitude throughout the past winter of discontent. The orchestra passes now under the direction of a syndicate, a board of nine trustees, Bostonian music-lovers all of them, who have filed papers for incorporation as the Boston Symphony Orchestra Company. This would seem to insure the continuance of the Boston Symphony and music-lovers will, therefore, breathe freely. Its disbandment would be nothing short of calamitous, for the organization is one of the fairest flowers the artistic initiative of this country has put forth.

Members of the new syndicate are reported as declaring that Major Higginson withdrew because he could no longer bear the burden of the undertaking. The creation of a controlling board does, indeed, demonstrate the major's reported reluctance to witness the disbandment of the orchestra. He himself has preserved in connection with his latest move the taciturnity that has characterized his deportment all season. Probably few will accept at its face value the assurance that he feels himself unequal to the burden which the maintenance of the orchestra involves. That might have passed scrutiny before the Muck troubles. It hardly will go unchallenged now. The precise reason for the major's decision may clarify itself ultimately. Just at present many will probably dispose themselves to regard as the outcome of pique, of a sort of ingrown petulance, what at other times might have been deemed attributable to financial stress—for talk of such stress has been circulating for some years. A statement of the sort may sound ungracious, but the manner of the venerable major since last November has been such as to elicit strange suspicions. It was explicable, perhaps, but unhandsome all the same. His unyielding support of Muck laid him open to much criticism. But for his years and his Civil War record his patriotism would have been seriously impugned. His dogged and, as events have proved it, impolitic defense of the conductor from the "Star-Spangled Banner" episode last fall to the Mrs. Jay crusade last March was explained as hard-headed New England pertinacity. He had roundly declared several times that the conductorship of the orchestra was to be upon the shoulders of Muck or nobody. But when the Government pronounced the latter dangerous there remained for Major Higginson, as it seemed, only the alternative of carrying out his threat or of backing down. Yet he cut the Gordian knot and salved his pride by removing himself.

All lovers of the finest in symphonic performance will pray that his retirement, whatever its true cause, may not work the Boston Symphony ill. We cannot afford to dispense with the ministrations of such a body. A new conductor, of unexceptionable tendencies as concerns political sentiment, is promised and a reorganization of the orchestra to insure its undiluted Americanism. That is eminently as it should be and artistically the orchestra should profit. Some weeds have sprung up in it of late years, to the extirpation of which insufficient attention has been paid, owing chiefly to the fulsome praise of undiscriminating admirers or of persons vitally interested in exalting the Bostonians for the purpose of defaming other orchestras.

Musical Leader
May 4 –

* * *

The climax in the affairs of the Boston Symphony Orchestra was not unexpected. At the time of Dr. Muck's arrest it was said that Major Higginson was tired of carrying the burden of the orchestra with the responsibilities due to the number of enemy aliens within the ranks, but he had given Boston and other musical centers where the orchestra has appeared too liberal an education to allow a lapse at this time; that he was dogged in his determination to stick to the ship until the crash came is but an example of the tenacity which made the great orchestra the triumphant power it has been all these years. After thirty-seven years of control of the orchestra Major Higginson has retired as its sponsor and the future of the organization will lie in charge of nine trustees who have already filed papers for what will be known as the Boston Symphony Orchestra Company, Inc. These are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

It is said that the choice of a conductor lies between Ossip Gabrilowitsch, whose orchestral concerts in New York have attracted such favorable attention, and Arturo Toscanini, formerly of the Metropolitan Opera Company. Much as the public worshipped at the Toscanini shrine in opera, Gabrilowitsch has already become a popular idol of the most exacting musicians, and people are eagerly awaiting the announcement that he has been chosen as the first conductor under the new regime. There is no doubt that he would be not only a great and efficient man for the place, but also a drawing attraction of the first rank.

It is noteworthy that since the first Boston Symphony concert Oct. 22, 1881, there has never been other than a German conductor in command of the forces, as may be shown from the list of those who wielded the baton—George Henschel, Arthur Nikisch, Wilhelm Gericke (two terms), Emil Paur, Karl Muck (two terms) and Max Fiedler, the latter filling the post until Dr. Muck could be released from the German government long enough to extend his musical influence in this country. The orchestra will of necessity suffer a change of personnel when at least twenty, if not more, Germans and Austrians will be released from their contracts, including probably the concertmaster Witek, unless he is one of those who hold first papers.

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Literary Digest
May 4

DR. MUCK'S TEARS

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"There were also reports to the effect that a very intimate friend of Dr. Muck's, Elizabeth Van Endert, was an intermediary between the worthy doctor and the authorities in Berlin. . . . . .

"The matter has considerable interest, outside the prominence of the parties involved, for the reason that when the first outbreak of animosity against the German singers came, many well-intentioned persons objected on the ground that suspicions against these artists were wholly unwarranted, for the reason that they would be the last persons who would be amenable to intrigue or who would work for the Kaiser and his military and junker friends. Since then, however, the revelations before the Senate Committee have shown that the German High Command was astute enough to use some of these very people for their nefarious purposes. There is not any question that Hans Tauscher, Gadski's husband, was deep in the plots."

The public controversy has involved others besides Dr. Muck, and they are not ones who have attempted to put forth any claim for Swiss citizenship. "Mephisto" proceeds:

"You remember that Major Higginson again and again declared, after he had been to Washington, that Dr. Muck and the orchestra had been given a clean bill of health. This certainly excuses the Major, who can not for a moment be suspected of doing anything against the interests of this country. Major Higginson, while he has been criticized for some ill-considered talk at the time the trouble began over Muck's refusal to play the 'Star-Spangled Banner,' must be looked upon as a loyal citizen, a veteran of the Civil War, a man of unquestioned standing and wealth, who has acted in good faith all along. While Mr. C. A. Ellis has said a lot of foolish things at the same time, Mr. Ellis is a reputable, responsible American citizen. He, too, would never consciously have done anything which would militate against the interests of his country.

"If the charges against Dr. Muck can be substantiated—and it seems from the action of the authorities in Washington that they can be—it simply means that Dr. Muck was able to throw dust in the eyes both of Major Higginson and of Mr. Ellis, and deliberately deceived them. There is no other explanation."

Musical Courier
May 4 –

The decision of Major Higginson, who founded the Boston Symphony Orchestra in 1891, and who has virtually carried the financial burden of the annual deficit ever since, to retire from the organization, which will be continued, however, under the direction of a local syndicate of public-spirited and representative citizens, was to be expected. The criticism of the venerable and veteran major at the time he stood by Dr. Muck was warranted. But it was natural that, having for so many years carried the enterprise at a time when without his assistance it would have probably collapsed or been continued in much modified shape, he would come to regard the organization as more or less a personal enterprise, would resent any criticism and in his loyalty to the conductor would perhaps be led to make statements which, in the light of subsequent events, appear unwarranted.

Wonder has been expressed that the major could have made the statements he did, when, as we know now, Dr. Muck was using his position to work in the interest of the Germans, and we also know that at his summer home at Bar Harbor he had a radio apparatus which he used to send messages to our enemies.

It should be remembered, however, that Major Higginson had every reason to place full confidence in Dr. Muck, simply because, after he had made a personal visit to Washington, he had been assured that there was no reason to suspect the doctor. Whether the Department of Justice knew then of the doctor's activities, or whether it was concealing the truth in order to catch him red-handed, as well as to reach some of those who were conspiring with him, will probably not be known.

It is my conviction that while we should give Major Higginson full credit for the public-spirited manner in which he has maintained the symphony orchestra, at the same time the hour has struck when it was really derogatory to the self-respect of the Boston people that one man should bear the burden alone. What right had Boston to pride itself upon its great symphonic organization if it left to the munificence of a single individual the meeting of the annual deficit? Now, however, that this responsibility has been transferred to a number of citizens, Boston has reason, as well as right, to pride itself upon its internationally known symphonic orchestra.

As far as I have been able to learn the general tendency of public opinion was to prefer Ossip Gabrilowitsch as a successor to Dr. Muck, though it has been rumored that Sergei Rachmaninoff, the well-known and popular Russian composer, has been in Boston for some time and that he may be the choice of the new directors of the orchestra. Some have been inclined, not unnaturally, to ask why the opportunity could not have been taken to have appointed an American to the position. Others have asked why a Russian, in view of the attitude of Russia in the great war, should have been preferred to all others.

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Springfield, Mass.
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Maj. Higginson Out of Symphony

Boston Syndicate Will Continue Famous Orchestra; Seeking New Conductor.

BOSTON, April 27—Maj. Henry L. Higginson, who founded the Boston Symphony Orchestra in 1881 and who has since sustained it in its years of financial stress, retired today from the organization, which will be continued under the direction of a local syndicate. The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien of Dr. Karl Muck, conductor.

Members of the syndicate said that while Maj. Higginson felt he could no longer bear the burden of the undertaking, he was reluctant to see it come to an end and had therefore turned over control to nine trustees who today filed papers for incorportation as the Boston Symphony Orchestra Company, Inc. The trustees are Frederick P. Cabot, Ernest B. Dana, M. A. Dewolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made but negotiations are in progress which have for their object the engagement of a conductor who will be welcomed by the public and will maintain the commanding musical position of the orchestra."

Musical America
118 May 4 –

HIGGINSON'S WITHDRAWAL

Major Higginson's complete severance of relationship with the Boston Symphony Orchestra, which he founded and maintained, marks the sensational climax to a half year of hectic doings. It adds, likewise, to the impenetrable singularity of this worthy gentleman's attitude throughout the past winter of discontent. The orchestra passes now under the direction of a syndicate, a board of nine trustees, Bostonian music-lovers all of them, who have filed papers for incorporation as the Boston Symphony Orchestra Company. This would seem to insure the continuance of the Boston Symphony and music-lovers will, therefore, breathe freely. Its disbandment would be nothing short of calamitous, for the organization is one of the fairest flowers the artistic initiative of this country has put forth.

Members of the new syndicate are reported as declaring that Major Higginson withdrew because he could no longer bear the burden of the undertaking. The creation of a controlling board does, indeed, demonstrate the major's reported reluctance to witness the disbandment of the orchestra. He himself has preserved in connection with his latest move the taciturnity that has characterized his deportment all season. Probably few will accept at its face value the assurance that he feels himself unequal to the burden which the maintenance of the orchestra involves. That might have passed scrutiny before the Muck troubles. It hardly will go unchallenged now. The precise reason for the major's decision may clarify itself ultimately. Just at present many will probably dispose themselves to regard as the outcome of pique, of a sort of ingrown petulance, what at other times might have been deemed attributable to financial stress—for talk of such stress has been circulating for some years. A statement of the sort may sound ungracious, but the manner of the venerable major since last November has been such as to elicit strange suspicions. It was explicable, perhaps, but unhandsome all the same. His unyielding support of Muck laid him open to much criticism. But for his years and his Civil War record his patriotism would have been seriously impugned. His dogged and, as events have proved it, impolitic defense of the conductor from the "Star-Spangled Banner" episode last fall to the Mrs. Jay crusade last March was explained as hard-headed New England pertinacity. He had roundly declared several times that the conductorship of the orchestra was to be upon the shoulders of Muck or nobody. But when the Government pronounced the latter dangerous there remained for Major Higginson, as it seemed, only the alternative of carrying out his threat or of backing down. Yet he cut the Gordian knot and salved his pride by removing himself.

All lovers of the finest in symphonic performance will pray that his retirement, whatever its true cause, may not work the Boston Symphony ill. We cannot afford to dispense with the ministrations of such a body. A new conductor, of unexceptionable tendencies as concerns political sentiment, is promised and a reorganization of the orchestra to insure its undiluted Americanism. That is eminently as it should be and artistically the orchestra should profit. Some weeds have sprung up in it of late years, to the extirpation of which insufficient attention has been paid, owing chiefly to the fulsome praise of undiscriminating admirers or of persons vitally interested in exalting the Bostonians for the purpose of defaming other orchestras.

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The climax in the affairs of the Boston Symphony Orchestra was not unexpected. At the time of Dr. Muck's arrest it was said that Major Higginson was tired of carrying the burden of the orchestra with the responsibilities due to the number of enemy aliens within the ranks, but he had given Boston and other musical centers where the orchestra has appeared too liberal an education to allow a lapse at this time; that he was dogged in his determination to stick to the ship until the crash came is but an example of the tenacity which made the great orchestra the triumphant power it has been all these years. After thirty-seven years of control of the orchestra Major Higginson has retired as its sponsor and the future of the organization will lie in charge of nine trustees who have already filed papers for what will be known as the Boston Symphony Orchestra Company, Inc. These are Frederick P. Cabot, Ernest B. Dane, M. A. De Wolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

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Literary Digest
May 4

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Musical Courier
May 4 –

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Maj. Higginson Out of Symphony

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TRIBUNE

s: New York City

MAY 5 - 1918

Major Higginson Retires

MAJOR HENRY L. HIGGINSON'S retirement from control of the Boston Symphony Orchestra, which he founded more than thirty-seven years ago, is an event of more than passing interest. The New York Tribune said:

"New Yorkers and all lovers of fine music will read of Major Higginson's retirement from the Boston Symphony with very deep regret. For more reasons than one. This fine organization was almost entirely Major Higginson's personal creation. It was a very remarkable thing that in this Boston banker there should have been found such almost unerring judgment in the selection of men and conductors and such tact and decision in administering the affairs of the orchestra."

This regret is shared by "The Portland Press," which says, however:

"The unfortunate experience which Major Higginson recently had with Dr. Karl Muck, the conductor of this orchestra, undoubtedly hastened his withdrawal from the management of this splendid musical organization. When the war came there were twenty-two members of the orchestra who were of Teutonic origin. . . . After his arrest the conductor set up a claim that he was a Swiss citizen and not a citizen of Germany, but although the Swiss government investigated his claim it did not make any demands upon the United States for Dr. Muck's release from custody.

"The Symphony Orchestra has since been purged of all of its Teutonic players and their places supplied by musicians of other nations. It is doubtful if ever again a German or an Austrian finds a place among its members. The newly appointed trustees of the Symphony Orchestra promise to maintain the orchestra at the high standard established under Major Higginson's management, and doubtless will be able to do so. But there will be universal regret to learn that Major Higginson has retired. He has done a great deal for music in the years he has devoted to this organization and the millions of musical students in America fully appreciate it."

There is no question as to Major Higginson's loyalty to his country. He proved that half a century ago. But, as "The Philadelphia Inquirer" puts it, "he resented the restrictions which the war necessitated and commented upon them in a manner that grieved his friends and offended the patriotic sentiment of the American people." This, "The Inquirer" thinks, is the explanation:

"In his eyes the orchestra was a kind of sacrosanct institution existing by itself in a far removed world of art, where the clash of arms and the animosities inseparable from an international conflict should not be permitted to enter, and he could only with difficulty bring himself to associate the performance of music with the exigencies of the ardent patriotism by which the great mass of the American nation is now inspired."

In his "History of the Boston Symphony Orchestra" M. A. de Wolfe Howe traces the inspiration which led to the foundation of the institution to Major Higginson's sojourn in Vienna and other musical centres from 1850 to 1860.

Of the physical injury which overtook Mr. Higginson, in consequence of overlong and over-diligent practice under conditions which no ordinary man would have faced without early capitulation there is no need here to speak, although it was directly bound up with his ultimate decision on March 1, 1860, to return home. He wrote then:

"Up to the present time almost I have hoped to be able to play, but it cannot be, and therefore I . . . have determined to leave here. If you consider the whole thing and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay."

Then came the interruption of the Civil War, regarding which Major Higginson wrote:

"That war taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman. . . .

"The end of the Civil War left me without an occupation or money, and with a wife whom it was my first duty to support, so for many years my hope for music lay asleep. At last, in one or two years, ending in 1880, luck had turned my way and enabled me to take up this project in earnest early in 1881."

No successor to Dr. Muck had been named when this edition of The Review went to press.

From POST

Address New York City

Date

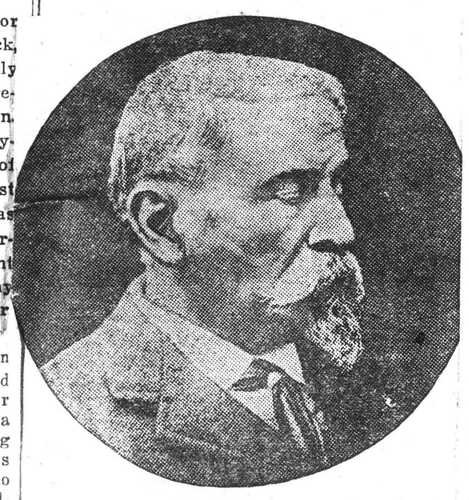

Photo. by Bain News Service.

Major Henry L. Higginson, who has given up his connection with the Boston Symphony Orchestra

From HERALD

Address: New York City

Date

MAJOR HIGGINSON SAYS FAREWELL TO ORCHESTRA

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Saturday. — Major Henry L. Higginson, founder and chief supporter of the Boston Symphony Orchestra, to-night bade farewell to the organization at a concert which brought the season to a close and drew a large audience. He was visibly affected when he mounted the platform and it was an effort to speak the words which meant goodby to his chief hobby. The audience, too, was affected deeply.

Major Higginson in no way referred directly to Dr. Karl Muck or to the difficulties into which that conductor had got him. He said the war had brought many troubles to him and to the orchestra and that his strength and nerves were gone. He thanked the public for its support and asked that it give like support to the orchestra under its new management. He spoke a special farewell to the men of the orchestra, thanking them for their loyal work and intelligent study, and said the past year had seen them at their highest point of musical efficiency. He asked them to serve the new management as intelligently and faithfully as they have served him. As he stopped speaking the building shook with applause.

Then Mayor Andrew J. Peters mounted the platform and thanked Major Higginson on behalf of the city of Boston and the "hundreds of thousands of music lovers throughout the country" for his work of many years. Then the two men shook hands and abruptly left the platform.

Theatrical Notes.

TIMES

New York City

MAY - 1910

Dropping the Pilot of Premier Symphony—Citizens of Boston Take Task Major Higginson Resigns.

THREE significant letters added to its name gave striking evidence within the last week of the passing of the Boston Symphony Orchestra as an institution controlled by one man, its founder and sole guarantor during thirty-seven years, to be succeeded by a governing board of nine trustees and by an organization hereafter to be known as "The Boston Symphony Orchestra, Inc."

Major Henry Lee Higginson invited to his home twenty-five leading citizens of Boston, all of whom were patrons of his orchestra and persons of musical taste like himself. To these men and women in a private meeting, unreported beyond a formal announcement in the papers next day, he declared the time had come for him to lay the burden down. He left it to the meeting to decide whether the famous orchestra should be abandoned or, with their help, should be continued under the guidance of younger men.

President Emeritus Eliot of Harvard University was one of Major Higginson's guests, and he became the spokesman for the others in a stirring tribute, which should become public some day, recalling the services of the Boston Symphony and of its founder to the cause of music in America. President Eliot said it would be nothing short of a public calamity if the orchestra were to come to an end, and the upshot of it was that his opinion was also the sense of the meeting.

Judge Frederick P. Cabot, who was named as President of the new orchestra board, is a Judge of the Juvenile Court of Massachusetts, and one of the Trustees of Radcliffe College. He is also a relative of Major Higginson, whose mother was Mary Cabot of Boston. M. A. De Wolfe Howe, another of the new board, is official historian of the Boston Symphony Orchestra, a former associate editor of The Youth's Companion and The Atlantic Monthly, and biographer of Charles Eliot Norton.

Among the others, Ernest B. Dane is a banker, the President of the Brookline Trust Company. His wife, who was Miss Helen Pratt of New York, has for years maintained weekly organ recitals in the great music room of their Brookline home, as famous in its way as is Mrs. Gardner's art gallery in the Fenway. The rest of the board, recalling several well-known family names of Boston, includes John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone, and Bentley W. Warren.

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Boston's Choice of a Conductor.

First among the tasks of Major Higginson's successors was the choice of a conductor in place of Dr. Muck, now interned at Fort Oglethorpe, Georgia. It was announced at once that negotiations were in progress which had for their purpose the engagement of a conductor who "will be welcomed by the public and will maintain the commanding musical position of the orchestra."

The Trustees believed their undertaking of the direction of the orchestra to be "justified by guarantees already secured toward placing it upon a sound financial basis," and they entered on their duties "with a full realization of the significance of the orchestra to the life of their city and country." With regard to the selection of a conductor for next year, no announcement was made pending final action of the board.

Among the names of conductors proposed, according to unofficial reports, were Sergei Rachmaninoff, Arturo Toscanini, Sir Henry Wood, Ossip Gabrilowitsch, Leopold Stokowski, and many other more or less remote possibilities. As remarked in Boston, if the choice was to be made from Europe, it was confined to France, Italy, and England of the belligerent countries, to Holland and Scandinavia of the neutral, and to Russia.

Of these, Rachmaninoff alone, on his one visit to America in 1909-10, had conducted the Boston Symphony in his own works. Gabrilowitsch, another member of the group actually here and active now, was generally believed the most available. Toscanini, who would add distinction to a list hitherto drawn from Teutonic countries, has remained in Italy since the war.

For the rest, Sir Henry Wood had made a dignified and enduring rather than brilliant record in London. Stokowski was thought to be under obligation to stand by Philadelphia, for which he left his former Cincinnati post a few years back. Two leading Parisians were already under American contracts—Monteux, at the Metropolitan, and Hasselmans, promised to the Chicago Opera next Fall.

The Boston Symphony players ended their home season last night, led, as for five weeks past, by Ernst Schmidt, one of their own number. The usual series of Sy...

m TIMES

dress: New York City

5 - 19

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Special to The New York Times.

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TRIBUNE

s: New York City

MAY 5 - 1918

Major Higginson Retires

MAJOR HENRY L. HIGGINSON'S retirement from control of the Boston Symphony Orchestra, which he founded more than thirty-seven years ago, is an event of more than passing interest. The New York Tribune said:

"New Yorkers and all lovers of fine music will read of Major Higginson's retirement from the Boston Symphony with very deep regret. For more reasons than one. This fine organization was almost entirely Major Higginson's personal creation. It was a very remarkable thing that in this Boston banker there should have been found such almost unerring judgment in the selection of men and conductors and such tact and decision in administering the affairs of the orchestra."

This regret is shared by "The Portland Press," which says, however:

"The unfortunate experience which Major Higginson recently had with Dr. Karl Muck, the conductor of this orchestra, undoubtedly hastened his withdrawal from the management of this splendid musical organization. When the war came there were twenty-two members of the orchestra who were of Teutonic origin. . . . After his arrest the conductor set up a claim that he was a Swiss citizen and not a citizen of Germany, but although the Swiss government investigated his claim it did not make any demands upon the United States for Dr. Muck's release from custody.

"The Symphony Orchestra has since been purged of all of its Teutonic players and their places supplied by musicians of other nations. It is doubtful if ever again a German or an Austrian finds a place among its members. The newly appointed trustees of the Symphony Orchestra promise to maintain the orchestra at the high standard established under Major Higginson's management, and doubtless will be able to do so. But there will be universal regret to learn that Major Higginson has retired. He has done a great deal for music in the years he has devoted to this organization and the millions of musical students in America fully appreciate it."

There is no question as to Major Higginson's loyalty to his country. He proved that half a century ago. But, as "The Philadelphia Inquirer" puts it, "he resented the restrictions which the war necessitated and commented upon them in a manner that grieved his friends and offended the patriotic sentiment of the American people." This, "The Inquirer" thinks, is the explanation:

"In his eyes the orchestra was a kind of sacrosanct institution existing by itself in a far removed world of art, where the clash of arms and the animosities inseparable from an international conflict should not be permitted to enter, and he could only with difficulty bring himself to associate the performance of music with the exigencies of the ardent patriotism by which the great mass of the American nation is now inspired."

In his "History of the Boston Symphony Orchestra" M. A. de Wolfe Howe traces the inspiration which led to the foundation of the institution to Major Higginson's sojourn in Vienna and other musical centres from 1850 to 1860.

Of the physical injury which overtook Mr. Higginson, in consequence of overlong and over-diligent practice under conditions which no ordinary man would have faced without early capitulation there is no need here to speak, although it was directly bound up with his ultimate decision on March 1, 1860, to return home. He wrote then:

"Up to the present time almost I have hoped to be able to play, but it cannot be, and therefore I . . . have determined to leave here. If you consider the whole thing and remember that I enjoy in the depths of my soul music as nothing else, you'll easily comprehend my stay."

Then came the interruption of the Civil War, regarding which Major Higginson wrote:

"That war taught a great many men that if we were to have a country worthy of the name we must work for it, educate it, as well as fight for it, and this duty lay upon every individual citizen, be it man or woman. . . .

"The end of the Civil War left me without an occupation or money, and with a wife whom it was my first duty to support, so for many years my hope for music lay asleep. At last, in one or two years, ending in 1880, luck had turned my way and enabled me to take up this project in earnest early in 1881."

No successor to Dr. Muck had been named when this edition of The Review went to press.

From POST

Address New York City

Date

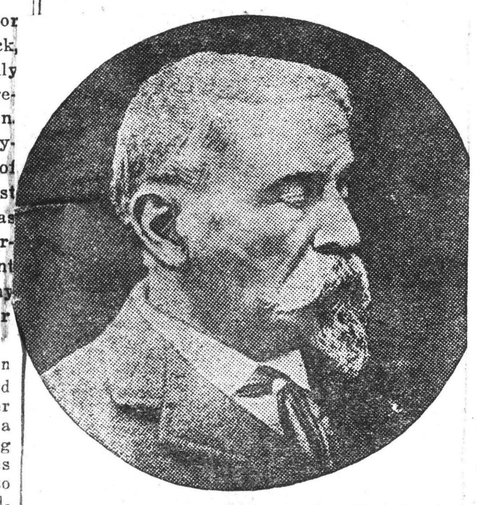

Photo. by Bain News Service.

Major Henry L. Higginson, who has given up his connection with the Boston Symphony Orchestra

From HERALD

Address: New York City

Date

MAJOR HIGGINSON SAYS FAREWELL TO ORCHESTRA

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Saturday. — Major Henry L. Higginson, founder and chief supporter of the Boston Symphony Orchestra, to-night bade farewell to the organization at a concert which brought the season to a close and drew a large audience. He was visibly affected when he mounted the platform and it was an effort to speak the words which meant goodby to his chief hobby. The audience, too, was affected deeply.

Major Higginson in no way referred directly to Dr. Karl Muck or to the difficulties into which that conductor had got him. He said the war had brought many troubles to him and to the orchestra and that his strength and nerves were gone. He thanked the public for its support and asked that it give like support to the orchestra under its new management. He spoke a special farewell to the men of the orchestra, thanking them for their loyal work and intelligent study, and said the past year had seen them at their highest point of musical efficiency. He asked them to serve the new management as intelligently and faithfully as they have served him. As he stopped speaking the building shook with applause.

Then Mayor Andrew J. Peters mounted the platform and thanked Major Higginson on behalf of the city of Boston and the "hundreds of thousands of music lovers throughout the country" for his work of many years. Then the two men shook hands and abruptly left the platform.

Theatrical Notes.

TIMES

New York City

MAY - 1918

Dropping the Pilot of Premier Symphony—Citizens of Boston Take Task Major Higginson Resigns.

THREE significant letters added to its name gave striking evidence within the last week of the passing of the Boston Symphony Orchestra as an institution controlled by one man, its founder and sole guarantor during thirty-seven years, to be succeeded by a governing board of nine trustees and by an organization hereafter to be known as "The Boston Symphony Orchestra, Inc."

Major Henry Lee Higginson invited to his home twenty-five leading citizens of Boston, all of whom were patrons of his orchestra and persons of musical taste like himself. To these men and women in a private meeting, unreported beyond a formal announcement in the papers next day, he declared the time had come for him to lay the burden down. He left it to the meeting to decide whether the famous orchestra should be abandoned or, with their help, should be continued under the guidance of younger men.

President Emeritus Eliot of Harvard University was one of Major Higginson's guests, and he became the spokesman for the others in a stirring tribute, which should become public some day, recalling the services of the Boston Symphony and of its founder to the cause of music in America. President Eliot said it would be nothing short of a public calamity if the orchestra were to come to an end, and the upshot of it was that his opinion was also the sense of the meeting.

Judge Frederick P. Cabot, who was named as President of the new orchestra board, is a Judge of the Juvenile Court of Massachusetts, and one of the Trustees of Radcliffe College. He is also a relative of Major Higginson, whose mother was Mary Cabot of Boston. M. A. De Wolfe Howe, another of the new board, is official historian of the Boston Symphony Orchestra, a former associate editor of The Youth's Companion and The Atlantic Monthly, and biographer of Charles Eliot Norton.

Among the others, Ernest B. Dane is a banker, the President of the Brookline Trust Company. His wife, who was Miss Helen Pratt of New York, has for years maintained weekly organ recitals in the great music room of their Brookline home, as famous in its way as is Mrs. Gardner's art gallery in the Fenway. The rest of the board, recalling several well-known family names of Boston, includes John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone, and Bentley W. Warren.

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Boston's Choice of a Conductor.

First among the tasks of Major Higginson's successors was the choice of a conductor in place of Dr. Muck, now interned at Fort Oglethorpe, Georgia. It was announced at once that negotiations were in progress which had for their purpose the engagement of a conductor who "will be welcomed by the public and will maintain the commanding musical position of the orchestra." The Trustees believed their undertaking of the direction of the orchestra to be "justified by guarantees already assured toward placing it upon a sound financial basis," and they entered on their duties "with a full realization of the significance of the orchestra to the city of their city and country." With regard to the selection of a conductor for next year, no announcement was made, pending final action of the board.

Among the names of conductors proposed, according to unofficial reports, were Sergei Rachmaninoff, Arturo Toscanini, Sir Henry Wood, Ossip Gabrilowitsch, Leopold Stokowski, and many other more or less remote possibilities. As remarked in Boston, if the choice was to be made from Europe, it was confined to France, Italy, and England of the belligerent countries, to Holland and Scandinavia of the neutral, and to Russia.

Of these, Rachmaninoff alone, on his one visit to America in 1909-10, had conducted the Boston Symphony in his own works. Gabrilowitsch, another member of the group actually here and active now, was generally believed the most available. Toscanini, who would add distinction to a list hitherto drawn from Teutonic countries, has remained in Italy since the war.

For the rest, Sir Henry Wood had made a dignified and enduring rather than brilliant record in London. Stokowski was thought to be under obligation to stand by Philadelphia, for which he left his former Cincinnati post a few years back. Two leading Parisians were already under American contracts—Monteux, at the Metropolitan, and Hasselmans, promised to the Chicago Opera next Fall.

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THE SYMPHONY CONCERT

AUSPICIOUS END TO A TROUBLED YEAR

An Audience Signally Showing Its Pleasure and Loyalty—The Orchestra on Its Mettle in Bach, Beethoven and Berlioz Eloquent—Just Requital for Mr. Schmidt—Tests and Signs of the Day

THOSE who, loving to carp at any change from the established order, profess to doubt the hold that the Symphony Orchestra, in, for and by itself, has upon a sustaining public in this town, should have looked upon the second balcony of Symphony Hall yesterday afternoon. No "assisting artist" graced the programme; Mr. Schmidt was again conducting; the chosen pieces—Beethoven's "Eroica" Symphony, a little Suite out of Bach, Berlioz's overture to his opera "Benvenuto Cellini"—were classics, or common places, of orchestral routine. There was naught indeed to signalize the occasion, except the fact of chronology that the concert was the last of the season. Yet there stood the second balcony, filled—so far as inspection from the parquet might measure it—to the last seat. Mr. Paderewski, Mr. McCormack as "soloist," the most novel and the most interesting of music, a thrice-eminent conductor could not have assembled more listeners in the upper tier—and not a subscriber among them. For these the floor and the first balcony, yesterday with hardly a vacant seat and, likewise, heartily applausive.

But one thing had gathered this audience and stirred this temper—the Boston Symphony Orchestra, keeping its mettle through the vicissitudes of such a troubled year as never before it had known, resolute to its work, zealous to continue under new dispensations as under old—the glories of thirty-seven seasons accumulated on its head, the promise of as many more stretching before its eyes. Conductors may come and go, as change they must; new proprietorships may succeed old, as new conditions bring new responsibilities; but the life of the Symphony Concerts continues in the orchestra itself. Without it, the proprietors would have no public, the conductors no instrument. In sheer self-preservation—if from no higher motive—they are bound to maintain the orchestra at the standards in which it now excels every other. With reason, applause swelled and long continued when the conductor called the band to its feet at the end of Beethoven's Symphony. By exception the audience seemed to linger at the close of the whole concert to clap it.

More than usually, as it seemed in this leave-taking for the present and in this augury for the future, the orchestra was at the top of its bent. The Prelude, Adagio and Gavotte pieced together from familiar Bach by the Hungarian, Bachrich, runs for string choir only. When within plentiful memory have the whole division of violins, the violas, the violoncellos, the basses, played with such homogeneity yet diversity of tone, with such freedom of modulation and force of rhythm, with such large eloquence and delicate lustres, with such sense of tonal pattern in both fanciful and formal motion as they brought to Bach's little pieces? An occasional unison thrilled the ear by stark, sonorous power. Often the interweaving of the parts was as web through which light is shining. The Prelude sounded as a stately pageant in tones; the Adagio gained the exfoliating, pulsing flow, the richness of tonal texture, the depths of tonal beauty that are the essence and the wonder of this eighteenth-century music songful; the Gavotte was undulating tracery, now of earth, again of air. What string choir from Boston to San Francisco, from Paris to Petrograd, may match this quality, may yield this pleasure?

Again, in the more impetuous measures of Berlioz's overture, in the resounding Finale—"pure theatre," if ever there was operatic preluding that deserved such name—the orchestra rose afresh to its tonal power, anew at nervous but controlled full, and to its tonal splendor, once more as uncoarsened as of old. Then it was the voice of stage tumult and stage spectacle; but it was equally the voice of character and emotion when it sang Cellini's air to his mistress, when the speech and the presence of the cardinal sounded from the scene. The playing of Bach's Suite was feat of pure artistry exercised upon pure music in abstract. The playing of Berlioz's overture was equal feat with music that beats with characterizing rhythms, blazes with picturing colors, strides and sings with energy of emotion, energy of illusion. It is possible, almost, to act any of Berlioz's music, and the orchestra was so minded yesterday to his master-overture.

And what fire and freedom it brought to the contrasting measures of Beethoven's "Eroica Symphony"—the measures of the strong man flinging out the passionate energy of his music upon players and hearers, then at will concentrating it in orchestral song of a power and a beauty that a century containing even a Wagner has still to equal. The orchestra touched such fire through the first movement while out of it darted and flashed a matchless detail; of itself, at will of Beethoven, at merest hint from the conductor, it made the "Funeral March" a song of degrees, as the Psalmist has it, in heroic mourning. There was a requiem in the music, as it sounded, requiem nearer to many a listener than ever before. The rhythmic life of the Scherzo has abated not a whit from Dr. Muck's fleet day; the cumulation of the music was artful; only the horns sounded a little dull in the song of the Trio. Through the variations the Finale sounded with that energy and sweep of voice, those sudden wingings of the air in which Beethoven is as a spirit released in melody, that are the joy of his music, yesterday, today, perhaps forever. Of how many virtuosities, fidelities, ardors, diligences were these three performances the sum! It was as though, in a troubled, uncertain time, the orchestra would take leave of its public in a sense by intrinsic and renewing force, by the long familiarity and the exhaustless zeal of the orchestra with the music, Beethoven's Symphony played itself. Yet it was good to hear Mr. Schmidt shunning the excess that would wring the last drop from every measure, that would sharpen and resharpen every detail, that tends to stiffen incisiveness into rigidity. A century of listeners have read what they will into "The Eroica." It may or may not be a tonal epopee of freedom; but as music, it is of superb and sweeping liberty, of a magnificent energy out-flinging from itself, even when it is speech of grief. The more, then, was it welcome to hear Mr. Schmidt not merely "letting the symphony run" (as Mr. Gericke used to say with Schubert), but sustaining and even occasionally spurring the progress. If his hand was energetic, it was also elastic; his ear rang true to quality of tone; his perception respected the beautiful and artful phrasing that the orchestra long since mastered from first bar to last. Except Dvorak's Symphony "From the New World," he has done nothing so well through the six pairs of concerts in which he has led, as he did this "Eroica." Audiences, orchestra, management have been fortunate with him in sudden and exacting emergency. He has held the end of our musical year to nearly normal course; he has made interesting programmes and worthily kept a pledge or two of his predecessor in the production of new work; he has maintained, as best he might, the industry, energy and esprit de corps of the orchestra in a difficult time, with increasing wisdom giving it more and more its head in performance that he knew it could well achieve. He has proved himself a conductor of more than respectable, routine abilities. He deserved thoroughly the hearty applause that yesterday, as in sum of the six weeks, the audience returned him.

"Beethoven's Symphony played itself," it is easy to write, and truthfully. So in measure also did Bach's little Suite and Berlioz's colorful and resounding Overture. They played themselves, as the phrase goes, because in Symphony and in Overture the composer has written a masterpiece in kind, music of a self-contained eloquence and progress that neither conductor nor orchestra nor yet again hearers may resist. Akin in humbler design and outcome was the little Suite from Bach—in each division doubtless of the day's work to him, but like all the rest that he wrote, music still expressing itself to ears delighting in its substance and stride. It is routine Bach, if the scrupulous hearer chooses; but what of Bach was not routine, since no composer was less aware than he when he had fashioned an enduring masterpiece. "The Eroica" is Beethoven magnificent as the overture to "Benvenuto Cellini" is Berlioz splendid. Thus do the composers sustain the orchestra; while the orchestra sustains the concerts; and the conductor moves as a "tertium" but essential "quid" between. At the beginning of the review, the orchestra seemed the foundation of the Symphony Concerts. At the end, digging deeper, it is the composers and the music they make and adorn that lie below even the orchestra—still firmer, yet more permanent.

H. T. P.

American May 4 - 1918

THE POPS

The thirty-third season of Pop Concerts will open in Symphony Hall next Monday evening, May 6, and continue for nine weeks, closing Saturday evening, July 6. Concerts will be given every evening except Sunday from 8 to 11. With the exception of one season, these concerts have been given annually since 1885 and, as a Boston institution, are only less famous than the Symphony concerts themselves. In the beginning they were called Promenade Concerts and were modeled closely after the Bilse concerts of Berlin.

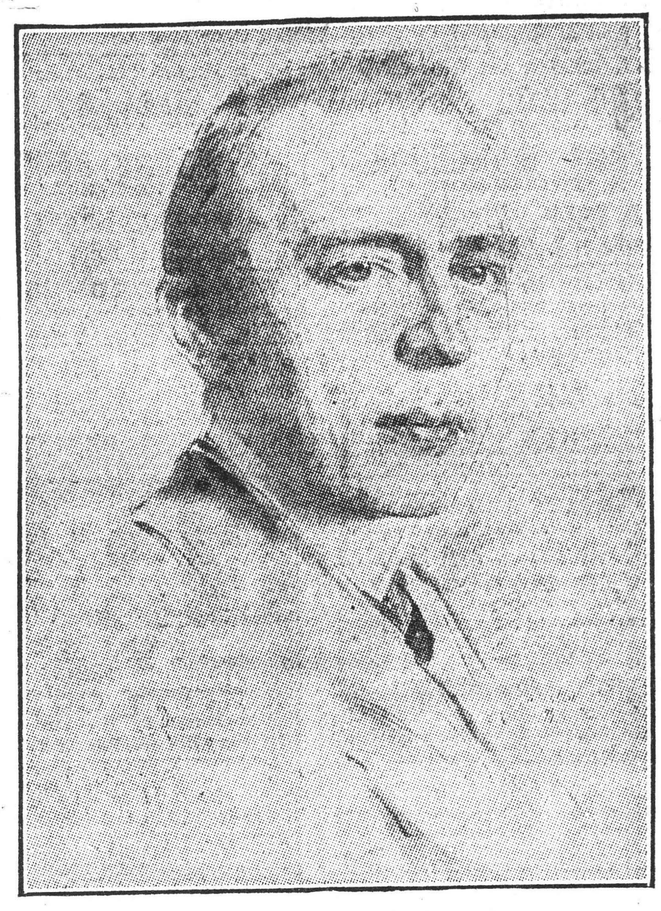
For many years the orchestra was limited to about fifty men, but in the past few seasons this has gradually grown until now the actual playing forces number seventy-five, an orchestra as large as many symphony orchestras, and as large as the Boston Symphony Orchestra travelled with not many years ago. As a matter of fact, with the exception of the leaders of the different sections, practically the entire Symphony Orchestra is on call for the Pops.

It will be welcome news to the patrons of the Pops that Agide Jacchia, the distinguished Italian conductor, has been re-engaged for this season. Mr. Jacchia made a more than favorable impression a year ago. The program for Monday, the opening night, is as follows:

"Marcia Reale"; march, "Solid Men to the Front," Lieut. Sousa; overture, "Mignon," Thomas; waltz, "Jolly Fellows," Vollstedt; fantasia, "Pagliacci," Leoncavallo; "La Marseillaise"; prelude to Act I., "Carmen," Bizet; meditation, "Thais" (solo violin, Mr. Hoffman), Massenet; "Marche Miniature," Tschaikowsky; second Hungarian rhapsody, Liszt; "God Save the King"; selection, "Her Regiment," Herbert; intermezzo, "Cavalleria Rusticana," Mascagni; waltz, "La Barcarole," Waldteufel; "American Patrol," Meacham; "The Star Spangled Banner."

Transcript May 4 -

In Rising Prospect as Dr. Muck's Successor



(From the drawing by Robert Sterl)

Sergei Vassilievich Rakhmaninov

IF no more than half the gossip, traversing the town about new conductors for the Symphony Orchestra, is to be believed, an increasing possibility for the post is the Russian, Sergei Rakhmaninov. As some say, even, the choice lies for the moment between him, Mr. Toscanini and Sir Henry Wood, since, according to these same voices, the new trustees are resolved upon a leader of long experience and established prestige. In spite of the flaming eloquence, the puissant personality, the illustrious name and the eager ambition that Mr. Toscanini would bring to the Symphony Concerts, they are said to hesitate over his arbitrary will, irascible temper and ungovernable tongue, uncertain how far new conditions would mitigate these infirmities as the Metropolitan Opera House for some years knew and endured them. Nor, as yet, is it assured that Mr. Toscanini would forsake in war time Milan for Boston. Similarly various temperamental traits are said to weigh against Sir H. Wood along with the curious delusion of certain insistent and (as they themselves believe) influential persons that no Englishman can be a conductor of notable ability. As though the record of Sir Henry's career in London, whatever his nationality, did not refute such absurd cavilling!

In this dilemma—again according to the gossip of the hour—Mr. Rakhmaninov is more and more earnestly and favorably considered for the vacant post. In age, at the beginning of his forty-sixth year, he stands in the prime of his powers. Of cosmopolitan habit, as a man who has made many journeys and long sojourns in various European cities and in the United States as well, he would readily adapt himself to a new environment. As cultivated man of the world, accustomed to diverse contacts, he would be the more agreeable to Boston. As composer, his symphonies, tone-poems—like the familiar "Isle of the Dead"—piano-pieces and songs have all set him high in contemporary music; as pianist he is a noted virtuoso on two continents; as conductor he has gained experience and prestige, these twenty years, in the opera houses and concert-halls of Petrograd and Moscow.

Indeed, when during his visit to the United States, in 1909, he led the Boston Orchestra in his tone-poem, the men, from hard experience mistrustful of composer-conductors, quickly discovered in Mr. Rakhmaninov a leader of signal ability; while his hearers were similarly impressed. It is further said, in refutation of a rather shallow reproach, that in recent years he has dwelt as often and as long in Moscow as in Dresden; that from the outset of the war he was zealous for Russian participation; and that, until the revolution and the German conquest began, he abounded in good works for his country. Finally, as doubters are informed, the assertion that he often wrote a "Germanized" music is but an extravagance of æsthetic opinion among envious and extreme young Russians. In fact, the individual quality of his familiar second symphony and of the much-repeated "Isle of the Dead" sufficiently vindicates him on that score by plain evidence of contents. Yet, while all this gossip fills the air, Mr. Rakhmaninov is curiously undiscoverable. Two months ago, seemingly authentic report averred that he had made his way out of Russia and had taken refuge in Copenhagen—or was it Stockholm?—awaiting there remittances to bring him to New York. Since he was without money, a subscription to relieve his necessities was proposed among his American friends. There confirmable fact rests, giving place to fantastic speculation over his actual presence at this hour in Boston, or in New York. If he is in either city, which is almost unbelievable, he hides himself strangely and successfully from his American acquaintances.

Italian Gazette May 4 - 1918

RIMORSO O RIPICCO?

La stampa locale annunziava con gran lusso di particolari le dimissioni del Maggiore in ritiro, banchiere e mecenate della musica Henry L. Higginson dall'impresa della Boston Symphony Orchestra. Nel tempo stesso s'annunziava l'incorporazione della splendida istituzione musicale bostoniana da parte dei seguenti curatori: Frederic P. Cabot, Ernest B. Dane, M. A. DeWolfe Howe, John E. Lodge, Frederick B. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone e Bentley W. Warren.

Le dimissioni del vecchio fondatore e sostenitore della orchestra sinfonica, ritenuta la migliore degli Stati Uniti, ufficialmente si dichiarano provocate dal desiderio di un legittimo riposo dopo trentasette anni di energica e affettuosa tutela. Evidentemente però, essendo seguite all'arresto e alle dimissioni del famigerato Dr. Muck, esse hanno tutto il sapore d'un rimorso o d'un ripicco. L'opinione pubblica della nazione reclamava ad alta voce l'allontanamento del maestro, che non confinava le sue attività al culto della musica, ma anche in parte rilevante alle insidie teutoniche contro un paese, che lo ospitava e pagava profumatamente. Ebbene il Maggiore Higginson teneva duro e una volta minacciò le sue dimissioni se si persisteva nella patriottica campagna. I fatti svoltisi in seguito mostrarono che l'opinione pubblica non s'era errata e il Dr. Muck venne internato come uno straniero pericoloso. Il Maggiore non apparve in bella luce di fronte al paese, egli che dava il suo nome a tante manifestazioni e iniziative patriottiche. Può essere perciò che il rimorso dello scandalo suscitato l'abbia consigliato a ritirarsi dalla musicale impresa. Può essere pure un forte ripicco per la azione doverosa del governo. Riesce penoso a crederlo, ma la seconda ipotesi ha maggior probabilità della prima.

Record May 4 -

HIGGINSON TAKES LEAVE OF SYMPHONY

Patron of Orchestra Is Given Ovation As He Delivers Farewell Address

Major Henry Lee Higginson formally dropped the reins of management of the Boston Symphony Orchestra last night and the orchestra, for once in its career, played a collective second fiddle on its own program. Major Higginson was the star of the evening.

The founder was told by the Mayor of Boston a small part of what his fellow citizens think of him and how much they appreciate the great public service represented by the thirty-seven years of the orchestra's history. And he was cheered and applauded by a typical Symphony audience.

The farewell address of Major Higginson, to his public and his orchestra, was touching in the extreme. To the audience he said

My friends:

The Boston Symphony Orchestra was set up from the conviction of my youth that our country should have great and permanent orchestras. In Europe I had seen the pleasure and comfort of such orchestras, and it seemed my duty and was my aim to give our country the best music possible.

To achieve this object, it was necessary to give to the conductor the sole artistic responsibility as an essential to success, and then to require of him and of his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten; and in this season our orchestra has reached our high-water mark.

The concerts were offered to the whole public, but my chief wish and hope was to meet the needs and satisfy the longing for the beautiful art of the many people leading quiet or busy lives and having little enjoyment;

Continued on Page 4, Column

furthermore to help in the education of the students of music.

To me the concerts have been a great joy, not only because of the lovely music, but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine; and this year it is they who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future. To these unknown friends and to all of our audiences far and wide I offer my heartiest thanks. Thus the faith and the vision of my youth have been justified.

I had hoped to have carried on the concerts during my lifetime, but this war has brought us many troubles, and among them the problems of the orchestra during this season, which have exhausted my strength and nerves. Therefore, my part in our orchestra ceases tonight, except for the popular concerts of this year.

The conductors, the members of our orchestra and the office management have done their work excellently from first to last, and have deserved the warmest thanks and praise.

Turning and speaking directly to the orchestra, he continued:

For many years we—you and I—have been good comrades, an honor and a great pleasure for me.

In these years we have worked hand and glove together, and have kept true to our rule, laid down at the start, of intelligent study under one conductor at a time—and we have reaped the reward of success sure to follow.

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"My best wishes go out to [illegible]

In closing Major [illegible] said:

Our orchestra [illegible]

TIGHT BINDING

Italian Gazette May 4-1918

Monitor May 4-

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AT PARK THEATRE

Globe May 5

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Joy From the Orchestra

The Boston Symphony Orchestra had given him, personally, great joy, but not less great had been his pleasure in the thought of what it could bring the people, especially those people whose lives were toilsome and studious, who had little leisure, and comparatively few bright hours. Many of these people, and many of the people present, had written him letters, and these letters, from a multitude unknown to Major Higginson, were received by him with deep gratification. He took this occasion of thanking the writers.

Major Higginson went on to say that he had believed it necessary, in pursuit of his end, to appoint a conductor who should be given full charge of everything pertaining to the musical performances, and make him responsible for their quality. This policy had succeeded well. The Boston Symphony had quickly risen to a rank second to no other orchestra in the world. The high water mark of its achievement had been the musical achievement of the past winter. Conductors and orchestra had done their task thoroughly and well.

Major Higginson said that he had expected to continue his work with the orchestra during the whole of his lifetime, but that the stress and strain of conditions during the winter past had taxed his strength and his nerve, and now friends had come forward and offered to continue the work. The orchestra was organized to serve the public. The public has admirably supported the orchestra.

Address to Musicians

He bespoke the public support for the new trustees of the destinies of the orchestra, as that support had been given the orchestra in the past.

Then he stepped on the conductor's stand, turned about and addressed the orchestra. He greeted them from a full heart. He felt, he said, almost like a member of the orchestra himself, and had been very proud and happy to be one of them in spirit. Their achievements had cost hard work, but the reward had been very great. Not only Boston, but other cities throughout the country, had welcomed them, "and you deserved it," he added warmly. Saying these things Major Higginson's voice more than once trembled, and he coughed to hide his feelings.

As he turned, Mayor Peters stepped to the platform and spoke of Major Higginson's career of patriotism, public service, altruistic and artistic ideals—a man who had been a great citizen of democracy in the extent of the service which he had done the people.

Deafening applause broke out after Mayor Peters' last words. Major Higginson bowed gravely, then simply raised his hand for silence, and said: "I thank you all. You don't know how hard it is for me to leave you," and quickly left the stage.

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Joy From the Orchestra

The Boston Symphony Orchestra had given him, personally, great joy, but not less great had been his pleasure in the thought of what it could bring the people, especially those people whose lives were toilsome and studious, who had little leisure, and comparatively few bright hours. Many of these people, and many of the people present, had written him letters, and these letters, from a multitude unknown to Major Higginson, were received by him with deep gratification. He took this occasion of thanking the writers.

Major Higginson went on to say that he had believed it necessary, in pursuit of his end, to appoint a conductor who should be given full charge of everything pertaining to the musical performances, and make him responsible for their quality. This policy had succeeded well. The Boston Symphony had quickly risen to a rank second to no other orchestra in the world. The high water mark of its achievement had been the musical achievement of the past winter. Conductors and orchestra had done their task thoroughly and well.

Major Higginson said that he had expected to continue his work with the orchestra during the whole of his lifetime, but that the stress and strain of conditions during the winter past had taxed his strength and his nerve, and now friends had come forward and offered to continue the work. The orchestra was organized to serve the public. The public has admirably supported the orchestra.

Address to Musicians

He bespoke the public support for the new trustees of the destinies of the orchestra, as that support had been given the orchestra in the past.

Then he stepped on the conductor's stand, turned about and addressed the orchestra. He greeted them from a full heart. He felt, he said, almost like a member of the orchestra himself, and had been very proud and happy to be one of them in spirit. Their achievements had cost hard work, but the reward had been very great. Not only Boston, but other cities throughout the country, had welcomed them, "and you deserved it," he added warmly. Saying these things Major Higginson's voice more than once trembled, and he coughed to hide his feelings.

As he turned, Mayor Peters stepped to the platform and spoke of Major Higginson's career of patriotism, public service, altruistic and artistic ideals—a man who had been a great citizen of democracy in the extent of the service which he had done the people.

Deafening applause broke out after Mayor Peters' last words. Major Higginson bowed gravely, then simply raised his hand for silence, and said: "I thank you all. You don't know how hard it is for me to leave you," and quickly left the stage.

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Globe May 5 –

MUSIC AND MUSICIANS

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Symphony's Bright Future

Jacchia to Conduct the Pops This Week—Reflections on Debussy—The Rhythm of "Ragtime"

The last pair of concerts by the Boston Symphony Orchestra, as supported by Major Henry L. Higginson, were given on Friday afternoon and last night in Symphony Hall. The last seasons of the Pops under the same regime commences tomorrow night.

In the audiences of Friday afternoon and yesterday evening were many who had attended the Symphony concerts since their beginnings back in the old Music Hall. The Friday afternoon concerts, partly social, partly musical in their makeup, have been almost those of a big family. Season after season the subscribers to these concerts have come to their seats, nodded to familar neighbors, and taken up the conversation where they left off the last spring. The Saturday night audiences have contained, in the late years especially, a larger portion than the Friday afternoon affairs of music students and professional musicians of the city. The atmosphere at these concerts is a trifle less formal, the talk more on the subject of the new symphony just performed than on the various and sundry tidbits of Friday afternoon gossip, and after the concert a good many of us go over to a chosen resort and continue the argument over there.

As with the audience, so with the orchestra. The men sitting in it have been there for many years. The last one of the men who played in the original body in 1881 has not resigned on pension. The orchestra was founded by Major Higginson for one purpose—the best possible performances of the best music. The member of the orchestra who signed an engagement was sure of a long term, and, in the later years of the body, of a pension if he resigned because of old age, or because an incoming conductor felt it best to replace him with a different man. There has been a remarkable esprit de corps in the body of the orchestra, a spirit reflected in the attitude of the present management. Ideals and traditions have been maintained. These men have worked for the honor of something higher and more durable than themselves.

The same spirit which went to the founding and maintenance of the subscription concerts has been generally maintained in the directing of the "Pop" concerts, of a less pretentious and exacting character, of course, than the concerts of the complete Symphony Orchestra, under its appointed conductor, in the winter time. The size of the "Pop" orchestra has been increased from season to season and to the benefit of the Symphony musicians. The management found after awhile that even in concerts of this nature the life and quality of the performances gained by having a conductor not a member of the orchestra direct its interpretation. Hence the presence of Mr. Jacchia, the second visiting conductor to be engaged. The programmes have been constantly enriched and, in accordance with their character, have been abreast more or less of the musical topics of the times, ranging all the way from famous orchestral masterworks of various kinds to fragments from current musical comedies and the like. They were abreast of the times, too, in a more serious sense. It was at the special request and insistence of Major Higginson that "The Star Spangled Banner" was played at each and every one of the "Pop" concerts, last spring and summer, and the programmes of this season will play not only America's national anthem, but also those of the allies.

And now the Boston Symphony Orchestra faces a new regime, laden with difficult complications, largely brought on by public feeling due to the war. Not unnaturally, the patrons of past days look with some apprehension at the future, since Major Higginson, deeply wounded by aspersions unworthily cast on him in connection with the body which has been his immortal gift to the city of Boston, has given up all active connection with it.

A group of very representative Boston men have persuaded Major Higginson to let them carry on the work, and it is safe to assume that their spirit in doing this is not less altruistic and artistic than was his. They have found public sentiment on their side in the undertaking. This is proven by the financial support which they have already obtained for the future maintenance of the orchestra. The people of Boston will never give up what Major Higginson has bestowed on them.

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The only astonishing thing about the fight that Claude Achille Debussy, recently deceased, had to make to gain recognition is the stereotyped character of the criticisms brought to bear against him. This is particularly astonishing, not only because one would have thought that the remarkable devolopment of musical criticism in recent years would have resulted in a more generally receptive attitude on the part of both critics and public toward a new manifestation of art, but also because the revolution which Mr. Debussy so admirably and quietly effected was very far from being a revolution of the stereotyped order.

Debussy did not out-Wagner Wagner. He did not follow in the paths laid out by predecessors, as Wagner to a considerable degree did. He started with a conception of music as new as anything under the sun can be—and nothing under the sun can be new—and worked out this conception deliberately, masterfully, with consciousness of his vision. Yet his art was based so thoroughly on fundamental laws of proportion and balance that it is singular he could be as much misunderstood as has proven the case. It was not with a lack of logic, but with inexorable clearsightedness and common sense that he liberated harmony, at a blow, from German formulas. He adopted a harmonic principle, philosophy, which sent those formulas into the dust bin which had been waiting for them, lo, these many years. He dared to be natural, to remove from music a mass of scholastic impedimenta which other men had not, strange as it now appears, initiative enough to dispense with in the first place. He had the Frenchman's instinct for clearness and truth. He knew what he saw and what he heard, and he knew how to record the impression in his art. Very few people know this. Their senses mislead them, and the line between sensuous impressions and intellectual perception is completely lost.

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F. I.

Globe May 7 1918

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Jacchia Stirs Big Audience to Enthusiasm

Allied Flags and Patriotic Music Adds Wartime Flavor

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Then followed the newest Sousa march—its composer now to be called Lieut Sousa—an inspiring piece, especially in the second strain of the first part, with a songful "trio" leading to a shell-raking barrage by light and heavy artillery of brasses and drums. The military note was emphasized further by the flags of the United States and her Allies displayed over the organ, and the place on the program of Italy's Royal March, the "Marseillaise" and "The Star Spangled Banner."

Mr Jacchia infused the characteristic "pep" into his conducting of spirited music, particularly that from the operas, as the brilliant conclusion he gave to the "Mignon" overture, the equally brilliant prelude to "Carmen" and the torrid strains of "Pagliacci."

The old second rhapsody of Liszt received a lively waking up. Mr Jacchia swept his men with him, finishing in a frenzy of Hungarian abandon. Extra numbers were added freely. One of the most insistant demands for a repetition folowed the "Thais" mediation, played by Jacques Hoffmann of the first chair, who was obliged to do the last part again.

Tonight the program will include "The Beautiful Blue Danube," a musical river which flows with due neutrality through all civilized lands, a pot-pourri from "Mme Butterfly," the "Peer Gynt" suite, Schubert's "Ave Marie" for solo violin, harp and organ, a selection from "Chu Chin Chow" and the quartet from "Rigolette." Thursday, May 9, will be the night of the Eastern Music Supervisors' conference.

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Post May 7 — 1918

Transcript May 7 — 123

Symphony's Bright Future

Jacchia to Conduct the Pops This Week—Reflections on Debussy—The Rhythm of "Ragtime"

The last pair of concerts by the Boston Symphony Orchestra, as supported by Major Henry L. Higginson, were given on Friday afternoon and last night in Symphony Hall. The last seasons of the Pops under the same regime commences tomorrow night.

In the audiences of Friday afternoon and yesterday evening were many who had attended the Symphony concerts since their beginnings back in the old Music Hall. The Friday afternoon concerts, partly social, partly musical in their makeup, have been almost those of a big family. Season after season the subscribers to these concerts have come to their seats, nodded to familar neighbors, and taken up the conversation where they letf off the last spring. The Saturday night audiences have contained, in the late years especially, a larger portion than the Friday afternoon affairs of music students and professional musicians of the city. The atmosphere at these concerts is a trifle less formal, the talk more on the subject of the new symphony just performed than on the various and sundry tidbits of Friday afternoon gossip, and after the concert a good many of us go over to a chosen resort and continue the argument over there.

As with the audience, so with the orchestra. The men sitting in it have been there for many years. The last one of the men who played in the original body in 1881 has not resigned on pension. The orchestra was founded by Major Higginson for one purpose—the best possible performances of the best music. The member of the orchestra who signed an engagement was sure of a long term, and, in the later years of the body, of a pension if he resigned because of old age, or because an incoming conductor felt it best to replace him with a different man. There has been a remarkable esprit de corps in the body of the orchestra, a spirit reflected in the attitude of the present management. Ideals and traditions have been maintained. These men have worked for the honor of something higher and more durable than themselves.

The same spirit which went to the founding and maintenance of the subscription concerts has been generally maintained in the directing of the "Pop" concerts, of a less pretentious and exacting character, of course, than the concerts of the complete Symphony Orchestra, under its appointed conductor, in the winter time. The size of the "Pop" orchestra has been increased from season to season and to the benefit of the Symphony musicians. The management found after awhile that even in concerts of this nature the life and quality of the performances gained by having a conductor not a member of the orchestra direct its interpretation. Hence the presence of Mr. Jacchia, the second visiting conductor to be engaged. The programmes have been constantly enriched and, in accordance with their character, have been abreast more or less of the musical topics of the times, ranging all the way from famous orchestral masterworks of various kinds to fragments from current musical comedies and the like. They were abreast of the times, too, in a more serious sense. It was at the special request and insistence of Major Higginson that "The Star Spangled Banner" was played at each and every one of the "Pop" concerts, last spring and summer, and the programmes of this season will play not only America's national anthem, but also those of the allies.

And now the Boston Symphony Orchestra faces a new regime, laden with difficult complications, largely brought on by public feeling due to the war. Not unnaturally, the patrons of past days look with some apprehension at the future, since Major Higginson, deeply wounded by aspersions unworthily cast on him in connection with the body which has been his immortal gift to the city of Boston, has given up all active connection with it.

A group of very representative Boston men have persuaded Major Higginson to let them carry on the work, and it is safe to assume that their spirit in doing this is not less altruistic and artistic than was his. They have found public sentiment on their side in the undertaking. This is proven by the financial support which they have already obtained for the future maintenance of the orchestra. The people of Boston will never give up what Major Higginson has bestowed on them.

Thursday evening, May 9, will bring to the "Pops" the members of the Eastern Music Supervisors' Conference, then in session in Boston. Some special features have been arranged for this. The programme for Monday, the opening night, is as follows:

March, "Solid Men to the Front" ..... Lieutenant Sousa
Overture, "Mignon" ..... Thomas
Waltz, "Jolly Fellows" ..... Vollstedt
Fantasia, "Pagliacci" ..... Leoncavallo
"La Marseillaise."
Prelude to Act I., "Carmen" ..... Bizet
Meditation, "Thais" ..... Massenet
Solo violin, Mr. Hoffmann.
"Marche Miniature" ..... Tschaikowsky
"Second Hungarian Rhapsody" ..... Liszt
"God Save the King."
Selection, "Her Regiment" ..... Herbert
Intermezzo, "Cavalleria Rusticana" .. Mascagni
Waltz, "La Barcarole" ..... Waldteufel
"American Parrot" ..... Meacham
"The Star Spangled Banner."

The only astonishing thing about the fight that Claude Achille Debussy, recently deceased, had to make to gain recognition is the stereotyped character of the criticisms brought to bear against him. This is particularly astonishing, not only because one would have thought that the remarkable devolopment of musical criticism in recent years would have resulted in a more generally receptive attitude on the part of both critics and public toward a new manifestation of art, but also because the revolution which Mr. Debussy so admirably and quietly effected was very far from being a revolution of the stereotyped order.

Debussy did not out-Wagner Wagner. He did not follow in the paths laid out by predecessors, as Wagner to a considerable degree did. He started with a conception of music as new as anything under the sun can be—and nothing under the sun can be new—and worked out this conception deliberately, masterfully, with consciousness of his vision. Yet his art was based so thoroughly on fundamental laws of proportion and balance that it is singular he could be as much misunderstood as has proven the case. It was not with a lack of logic, but with inexorable clearsightedness and common sense that he liberated harmony, at a blow, from German formulas. He adopted a harmonic principle, philosophy, which sent those formulas into the dust bin which had been waiting for them, lo, these many years. He dared to be natural, to remove from music a mass of scholastic impedimenta which other men had not, strange as it now appears, initiative enough to dispense with in the first place. He had the Frenchman's instinct for clearness and truth. He knew what he saw and what he heard, and he knew how to record the impression in his art. Very few people know this. Their senses mislead them, and the line between sensuous impressions and intellectual perception is completely lost.

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Traveller May 7 - 1918

Pretzel-less Pops Hit Popular Chord

Traveler May 7

Merry Crowd Throngs Symphony Hall for First Concert

By CARL WILMORE

Boston Common, Boston Baked Beans and the Pops; but the greatest of these is the Pops.

Well, you'd almost have thought so if you'd been at Symphony Hall last night. "The Thirty-third Season," said the program—and it's true; and that is why the Pops, like the Common and Beans, are eternal, Bostonian and immutable.

Where else can you find 75 musicians to beat them? Where else can you find such gatherings, night after night, of smart people, and, what is better, brilliant and clever people? Where can you get good entertainment for so little?

How familiar it looked last night—that big electric sign "Pops" outside Symphony Hall! And then, as the Traveler man went in, to see Mr. Lincoln, with his Wild West Jesse James moustachios, head waitering again, with his cheerful smile and his noiseless rubber-soled-and-heeled shoes!

And there were Dan, and Joseph, and Adolph, and Joe, and Fred—for years they have wound their way through the ticklish tables, with claret lemonade and harlequin ice cream.

Music Students Usher

This year there are some new ushers—and good ones, at last. They no longer bang the doors, slam the chairs, push over the tables. The Traveler man caught one listening intently to Liszt's Hungarian rhapsody (No. 2, you know), and right away it dawned on me: music students. A few patrons, seat checks in hand, were waiting to be shown to their tables; but what are patrons, tables checks, Symphony Hall, jobs, or anything else while you hear that Lassan or that Friska? So the patrons waited till the usher-boy came out of it. Then he calmly directed them to table D.

Up in front of the great golden organ last night were stacked the colors of our allies; from the ceiling hung the Stars and Stripes. Early—at 7 o'clock—the two balconies were filled, filled with people who had paid to hear the music, not to eat, or drink, or talk. They frequently looked down upon the gay floor, with envy, no doubt. Or was it contempt for the unappreciative crowd?

Change in 25-Cent Seats

There was a change this year. You know, they used to run that railing so that there was a margin all around the enclosure for the unreserved seats and tables. Inside would sit those who had paid more for their seats, and had had them reserved; while three inches beyond, with nothing but this railing between, sat those who had paid only 25 cents, and they always gave the laugh to the $1 bunch. Their seats were just as good, and only a quarter.

Well this year the rail doesn't run around in a rectangle. It just cuts off about a quarter of the floor, at the rear. In front of it you pay $1 (and war tax, and you have to fuss around with checks, ushers and seats, and you've got to sit where the check says and nowhere else. Back of the rail you pay only 25 cents (and 3 cents of tax), and you can sit anywhere you want to and grab anyone's seat if it looks good to you, and if you can get away with a hat, or a cane, so much the better.

Jacchia Gets Big Hand

Mr. Mudgett, the manager, walked around greeting old friends; Mr. Walter, the press agent, told everybody who would listen how splendid Mr. Jacchia, the conductor, is, how good the ale is and how the seat sale is and so on. When Mr. Jacchia—you might as well learn how to say it, for he's some conductor, call it "Ya-kee-a," accenting the second syllable a bit—appeared, he got a big hand. He was there last year, remember.

"God Save the Queen," started the program; everybody stood up; it was inspiring. Then they played the overture to "Mignon"—and you who have heard this same Pops orchestra play it in barrel-organ style, should have heard it last night under Mr. Jacchia. These Italians may lack precision, severity, calmness; but, goodness, how they can make you feel the music! It wakes you up, you jump, and you yell "It's great!" and what more do you want of music?

Trot About Foyer

Then, while the bottles of ale, beer and wine popped, while they chewed cheese sandwiches and ate ice cream, the orchestra played opera, waltzes, musical comedy, stirring marches and quaint numbers like "The Little Lead Soldiers" and Tschaikowski's marche miniature. What if the waltzes lacked a little of style? What if they forgot their dotted notes in their Liszt? What if they made "Pagliacci" sound a little empty? It's good, all round, and critics had better stay away and not spoil the fun.

There are always two intermissions; during the first, only the "impossible" walk about; but in the second everybody takes a chance on hat or overcoat (if it isn't checked) and trots around the foyer. Here you can see real Boston, in a way; not the Boston of Saturday night, at the Symphony concert, but another Boston.

You see artists, actors, musicians; you see men about town; you see good folks from Acton or from Marshfield, taking a night off; you see the players come out from the back and chat with old friends; you see politicians and statesmen; you see—to tell the truth, and be frank—occasional ladies and gentlemen just on the borderland of Bohemia; well, that makes the Pops the Pops; it wouldn't be the Pops if it were straight-laced and stiff. And—this year—uniforms everywhere.

Taboo Pretzels

One thing is gone. Yes, war is damnable. The pretzels are gone. They have little dinky crackers-and-cheesy things, but no pretzels. Everybody inquired after the pretzels. Why should the Kaiser deprive us of our pretzels, people asked? Let us have pretzels for spite, one man near the Traveler man asserted.

"Pretzels for spite"—bring on the pretzels.

Post May 7 - 1918

SEASON OF POPS OPENED

Orchestra at Zenith of Career Plays Light Music

The Pop concert season of 1918 opened last night in Symphony Hall. The audience was unusually large for this time in the season, partly, perhaps, because of an unusually warm evening for this time of year, and attentive while the music was being played, enthusiastic and requestful of many encores when it was over.

JACCHIA IN HIGH FAVOR

Signs of the times were not lacking in the sight of the many uniforms in the audience, as also in the performance, not only of the national anthem of America, but in the performance of the "Marseillaise" and "God Save the King"—which, happily enough as the two nations are now situated, is the same air as that to which Americans sing "My Country, 'Tis of Thee."

These songs were listened to by an audience which stood, and sang, in more than one case with the orchestra, and showed in a thousand ways how much more than a mere entertainment such performances meant to them.

Agide Jacchia conducted, and again met with great favor. Fortunate in his long experience of the opera, Mr. Jacchia had equal authority over the men and elasticity and "go" in his beat. The programme commenced, appropriately enough, with an unfamiliar march by Lieutenant John Philip Sousa, "Solid Men to the Front." It continued with the overture to "Mignon," Leoncavallo's "Pagliacci" music, the prelude to act I. of Bizet's "Carmen," one of the most scintillating preludes in existence; Massenet's "Meditation" from "Thais," the violin solo played by Jacques Hoffmann, a piece stormily redemanded; Tschaikowsky's "Marche Miniature" from the "Nut Cracker Suite"; Liszt's Second Hungarian Rhapsody; selections from Victor Herbert's comic opera, "Her Regiment"; the intermezzo from "Cavalleria Rusticana"; Waldteufel's waltz, "La Barcarolle," and Meacham's "American Patrol."

An unusually attractive programme is billed for tonight.

Advertiser May 7

POPS LAUNCHED IN EXCELLENT STYLE

Weather, Audience, Conductor, Band and Program All Suitable to Occasion

By LOUIS C. ELSON.

The curfew tolls the knell of parting day,
The clock's an hour ahead, but daylight stops,
And as night falls we gladly wend our way
To Hear the opening concert of the Pops.

Now fade the Music Puzzles from our sight,
And Strauss, with Schoenberg, in oblivion sinks.
Sousa and Herbert now impart delight,
And Music soft mingles with softer drinks.

The boast of Gericke, the pride of Paur,
And all that Fiedler, air that Muck e'er gave,
Await alike th' inevitable hour.
When Boston turns to Pops from Music grave.

From Tannhaeuser to Annhaeuser we glide.
From Richard Strauss we go to him named John,
And for the season we have laid aside,
Even the mighty Beethoven of Bonn.

Full many a gem of purest ray serene.
The lists of our Symphonic programs bear.
But now the season's done, then shift the scene,
And let's enjoy a healthy change of Air.

In spite of the above Conductor Agide Jacchia does not by any means intend to feed us on superficial or trashy music. The program of last night presented Ambroise Thomas, Leoncavallo, Bizet, Massenet, Tschaikowsky, Liszt, Mascagni and scarcely a name that might not have appeared in the regular concerts of the season.

The most ambitious work of the evening was Liszt's familiar second Hungarian Rhapsody, which was given as spicily as the subject demanded. The most refined number was the Meditation from Massenet's "Thais" with the artistic Mr. Jaques Hoffmann as solo violinst. Thomas' "Mignon" overture, with its contrast between Mignon's earnest air and Filena's showy Polonaise was one of the very enjoyable numbers, while the piquant Marche Miniature from Tschaikowsky's "Nut-cracker Suite" was the right thing in the right place.

There was also a little rhythmic music for those who like to wag their heads or tap their feet to obvious pulsations, and there was some gymnastic exercise for the audience in rising to its feet to various national airs of the Allies, for Italy, France, England and America were all represented by their national hymns or marches.

We doubt wehther many were familiar with Gabetti's Marcia Reale which represented Italia. Nevertheless all stood up in its honor and applauded it most cordially. There were many encores and recalls through the evening.

Altogether the Pops were launched in excellent style last night; the weather was just right, the audience was in a receptive mood, the conductor was thorough, the band was our symphony men, and the program was well chosen.

Transcript May 7-1918

MUSIC AND PLAYS

"SOLOISTS" AT THE SYMPHONY CONCERTS

Opportunity for a More Catholic and Liberal Policy—Incidents on Bostonian Stages—"Belinda," Miss Barrymore and a New Playwright—Items from Concert Halls and Theatres

THE "assisting artists" are, indeed, only an accessory to the Symphony Orchestra and the Symphony Concerts, but in the general expectation of liberalized policies at Symphony Hall next autumn, an appreciable public already includes the choice of "soloists." In recent years, the lists have disappointed oftener in those overlooked than in those engaged. It was all very well to hear the "old stand-bys," like Mr. Paderewski, Mr. Kreisler or Mr. Bauer; to enjoy the ripened abilities of Mr. McCormack or Mr. Gabrilowitsch; to hear the young talents of Miss Garrison or Miss Novaes. On the other hand, Mr. Hofmann and Mr. Thibaud are no less established virtuosi of the piano and the violin, yet never once, of late, have they been invited to "assist" the band. Mr. Heifetz soon proved himself as remarkable a violinist in a concerto with orchestra as he is in the miscellaneous pieces of a recital; the curiosity of the public over him ran high; before the end of the season he had been heard in nearly every series of symphony concerts throughout the country, save only those in Symphony Hall. Mr. Powell and Mr. Levitzki have risen fast and by just desert among the younger pianists, yet they come not to the concerts of the Boston Symphony Orchestra, while Miss Novaes waited through two years of established note for an invitation. Granted that the Symphony Concerts should summon only proved and worthy abilities; but in the season just ended there were Miss Nash and Miss Seydel.

The passing of the old régime ought to end and probably will end the futile and foolish quarrel that has denied Mr. Hofmann, in the prime of his powers as one of the most illustrious pianists of our time, to the public of the Symphony Concerts. By the same token, Mr. Thibaud, violinist of many distinctions, will no longer be called merely to the outlying stage of Sanders Theatre, but will play with the orchestra at home. Still more, however, to be desired is that catholic and discerning eye in conductor and management that will not be blind to the best of the young talents and curiously fasten upon others that in the event have proved mediocre. Most desirable of all, however, will be such sense of the just wish of the public and such regard for it as would have brought Mr. Heifetz on a Friday and a Saturday to Symphony Hall, last winter, even at the increase of a few hundred dollars in the expenditures of the year. The day has come when, within reason, the Symphony Concerts must be deferential to the public frequenting them and not merely let down just favors upon it. Next season the influence of this new day may well affect the choice of "assisting artists."

Globe May 7 - 1918

MAJ HIGGINSON SAYS GOODBY

Bids Farewell to Orchestra He Has Built

Addresses Players and Audience at Final Concert—Mayor Responds

Maj Henry L. Higginson, founder and chief supporter of the Boston Symphony Orchestra, last night gave that organization his farewell message before an audience that filled Symphony Hall to the doors. His address came at the conclusion of a concert such as only the Boston Symphony players can give—artistic and ably executed. But while the music was appreciated by the audience, they waited expectantly and rather tensely for the farewell they knew was to come. A feeling of sorrow and regret seemed to permeate the entire building.

Conductor Ernst Schmidt led his musicians through the wonderful overture to the opera "Benvenuto Cellini." The number ended with a crash. A pause followed the applause, and suddenly people at the rear got to their feet.

Continued on the Second Page.

Those in front saw Maj Higginson coming slowly down the center aisle and the whole audience stood while the building rang with applause. Maj Higginson mounted the platform and stood there silently until the applause subsided. Then he spoke, clearly, distinctly and slowly, but with obvious effort.

"My friends, may I say a few words to you?" He paused a second and then continued:

continued above

Continued from Below Globe May 7

"The Boston Symphony Orchestra was set up from the conviction in my youth that our country should have great and permanent orchestras. In Europe I had seen the pleasure and comfort of such orchestras, and it seemed my duty and was my aim to give our country the best music possible.

"To achieve this object it was necessary to give the conductor the sole artistic responsibility as an essential to success, and then to require of him and of his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten, and in this season our orchestra has reached our high water mark.

"The concerts were offered to the whole public, but my chief wish and hope was to meet the needs and satisfy the longings for the beautiful art of the many people leading quiet or busy lives and having little enjoyment; and furthermore to help in the education of the students of music.

Vision of Youth Justified

"To me the concerts have been a great joy, not only because of the lovely music, but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and this year it is they who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future. To these unknown friends and to all of our audiences far and wide I offer my heartiest thanks.

"Thus the faith and the vision of my youth have been justified.

"I had hoped to have carried on the concerts during my lifetime, but this war has brought us many troubles and among them the problems of the orchestra during this season, which have exhausted my strength and nerves. Therefore, my part in our orchestra ceases tonight, except for the popular concerts of this year.

"The conductors, the members of our orchestra and the office management have done their work excellently from first to last and have deserved the warmest thanks and praise."

Then Maj Higginson stopped. He faced the audience for a moment in silence and suddenly swung on his heel and mounted the conductor's stand, facing the orchestra.

"Gentlemen of the Boston Symphony Orchestra," he said, "I am glad to see you again. For many years we—you and I—have been good comrades—an honor and a great pleasure for me. In these years we have worked hand and glove together and have kept true to our rule, laid down at the outstart, of intelligent study under one conductor at a time—and we have reaped the reward of success sure to follow.

"We have played in many cities of the United States and have won great applause; and, better still, have deserved it. Each year has marked an advance in the qualitf of our music, and this year has seen our high point.

"I like to think myself a member of our orchestra and have done my best to help you, and on your side you have served with an intelligence and devotion not to be forgotten by the audiences or by me. I congratulate you and thank you for our success fairly won.

"My time for work is over. It is past, and now a number of excellent men and women have taken my place. Of you I ask for them the same intelligence and devotion as in years gone by.

"My best wishes go out to you all; every one of you."

Mayor Speaks for Public

As Maj Higginson concluded his farewell to his players a roar of applause went up and the musicians led in it. The major faced the audience again. Some thought the ordeal was harder than he had expected, for he was visibly affected. He continued:

"Our orchestra has always been heartily supported by you and by the public throughout the country, else it could not have lived. It must live in all its strength and beauty, and now it will be carried on by some friends who have taken it up, and for them I ask the same support which you have given me through all these years. Thank you, ladies and gentlemen, for your kindness."

The audience had stood throughout the farewell. They had witnessed the founder of a great musical organization performing the hardest task that could have fallen to him, that of severing his connection with one of the labors of his lifetime and saying farewell to his effort in public. They applauded and applauded again, and only stopped when Mayor Andrew J. Peters mounted the platform and grasped Maj Higginson by the hand.

The Mayor spoke feelingly of all the orchestra has meant to the country and of the wonderful results Maj Higginson has obtained.

"There should be said to Maj Higginson some things from the people he has served for 40 years," he said. "As Mayor of Boston and as one who has enjoyed the artistic performances of this great musical body, I shall try to say them now.

"Maj Higginson said on the occasion of his 80th birthday that he made this orchestra for the people, and the Boston Symphony Orchestra represents one of the contrbiutions of his citizenship.

"Sir, you have rendered much to your country in many ways, and tonight I have the privilege of thanking you in behalf of the people of this city and of hundreds of thousands in other parts of the country who have shared in the benefits and pleasures of this orchestra.

"We want, sir, to deeply and humbly thank you for years of unselfish and untiring devotion."

The two men shook hands again amid a thunder of applause. Then Maj Higginson spoke again:

"Mr Mayor, ladies and gentlemen and members of the orchestra, I thank you all and you don't know how sorry I am to say goodby."

Abruptly he turned and left the platform, followed by the Mayor. The members of the orchestra gathered up their instruments and left the stage, and, silently and sadly, the audience filed out into the night.

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New Horizons for the Symphony Orchestra

Pressing and Perplexing Problems of Personnel and Policy Awaiting the Decision of the Trustees in a Near Future

NINE citizens of Boston have seldom done their city, the arts and the public pleasure better service than the corporate body that, for the time, has saved the Symphony Orchestra from imminent dispersal. Disbandment threatened, in part because of tactless blunders of management; in part because of the inability of "the founder and sustainer," at eighty-four and in broken health, to cope with the new conditions of a new time. Those blunders, beginning in flat resistance to the playing of "The Star-Spangled Banner" as preface to each concert—now become routine with every orchestra in the country—proceeding with the serio-comic assertion of Dr. Muck's Swiss citizenship, whereas, until he came to Boston, he had lived and worked his whole life as a German subject, and culminating in an obvious reluctance to remove his name from programmes and posters after he had been interned, had alienated a public valuable to the orchestra and irritated a public hardly aware before of the existence of the band. In the eyes of the one public, policies at Symphony Hall seemed to exalt the fortunes of Dr. Muck over those of the orchestra; in the eyes of the other, insistence upon those policies or reluctant recession from them was continuing affront to the general temper and impulses of war time.

Bitter bickerings and increasing public disaffection inevitably ensued; in a few months it was clear that the Symphony Concerts could not continue under the dictatorship, however intelligent and benevolent, that had hitherto directed them. As a private undertaking, the Symphony Orchestra had ministered for thirty-seven years to the pleasure of countless audiences. Now circumstances, beyond any control, had made it a public institution amenable to public opinion. The long-standing aloofness of the old proprietorship, however admirable in devotion and result, was manifestly shattered. The hour for a new régime was as obviously striking; and the old was wise when it resigned itself to new conditions, toward which it would always have been alien and resentful, and transferred the orchestra to the present trustees. No more undeserved fate, none more painful to it and the public that had long enjoyed it, could have befallen than disbandment at the hands of those who had upbuilt it into the foremost orchestra of Europe and America, who had made it far and wide the chief artistic glory of Boston, who for thirty years had swelled with it the stream of pleasure and profit from music.

A New Regime Well Received

Not only will the Symphony Orchestra continue, but a new day seems dawning upon it. No one may reasonably question the individual and collective disinterestedness of the new trustees. Not one of them has a single axe to grind, except the welfare and the permanence of the band. As little may the representative quality of the board be questioned, since it includes diversified interests in financial resource, in music and the performance of music, in public spirit and communal obligation. A single end—the maintenance of the Symphony Orchestra at its present standards or at as near an approximation to them as is possible in war time—unites these abilities and devotions. Being human and being new to an intricate understanding, the trustees will doubtless make mistakes and, almost as certainly, correct them. In the phrase of the theorists of the new education, they will learn by doing. At the start and with reason they enjoy the confidence, the encouragement of the particular public of the Symphony Concerts and of the general public to which the Symphony Orchestra is a glorified, if somewhat hazy, "Boston institution." In a whole week of comment, none has cavilled at them except the malicious old men of club arm-chairs whose custom it is to deride every new, disinterested and wholehearted undertaking, and those who already perceive that they cannot get their wilful way in the policies of the new board.

In a sense, the fairest promise of the new régime lies in the fact that a public necessity brought it into being; that it will depend upon public support; that it is aware of public opinion; that it bids fair to be, within reason, amenable to it. The chief source and cause of the errors and mischances of the retiring management was isolation from public sentiment and indifference to it, until the public voice fairly shouted in its ears. It honestly believed that its power and the artistic prestige of the orchestra could maintain through a war against Germany a German conductor at the post he had adorned; that it need not in new conditions alter a jot or tittle of the policies and the routine of thirty-seven years. In the last analysis, like many in the concert-going generation of which it is a part, it held music and the performance of music as something fundamentally and inevitably German. These faiths and practices, however sincere, however fruitful of outcome in their day, have now become futilities. The new trustees, like the rest of us, must have learned by the experiences of the

That public opinion falls roughly into two categories. In one, it proceeds from those who have never frequented the Symphony Concerts, who never will frequent them, who would be mightily bored if they did, who never gave them a thought until war-time agitations began. That opinion will pursue the conductor, the management, the personnel, the policies of the orchestra, until it is content that nothing therein offends its war-time convictions and exactions. Once these are "placated," as the politicians say, the Symphony Concerts will pass out of its ken and interest and it will heed them scarcely more than it did before the United States became a "co-belligerent" against Germany. In the other category lies the opinion of those frequenters, sustainers, enjoyers, of the Symphony Concerts and of the art of music in general, who in honest resolution refuse to attend them under a German or an Austrian conductor or with German or Austrian subjects conspicuous in the seats of the orchestra. It is not necessary to consider the validity in the abstract of any of these convictions. In the concrete, they exist; they have menaced the present as they threaten the future of the orchestra. The wisdom of expediency, which is not to be despised, counsels the trustees to deal with them accordingly.

Problems of Personnel

There is no reason to doubt that the new board is as enlightened in these matters as any bystanders. Presumably it sees no less clearly than they that the war-time controversies of the last six months must be definitively stilled and ended; that along no other way does salvation for the orchestra lie. There is, then, every reason to believe that it will choose a conductor whose past and present sympathies and allegiances in the war are beyond the lightest question. As surely, it will risk no leader, whatever his current professions, whose talk and letters of old can be raked like dead embers for fresh fires of controversy. On that score the future seems clear and sure. Much more obscure and difficult is the problem of the German and Austrian subjects who sit in the orchestra, who in many instances serve it well, who in some cases would be difficult to replace by men of equal ability. Moreover, it is quite true that not a few among them are more tactful and even anti-German in attitude toward the war than certain of their naturalized fellows. As some say, all but nine of these "aliens" have taken out "first papers" and are so on the way to citizenship of the United States. As others aver, "flirst papers" are no saving grace in these days, and every man should be dismissed who is not a French or an American citizen or a subject of one or another sovereign at war with Germany or neutral therein. It is easy to appreciate the point of view that sees in the discharge of many of these men a needless dismissal of able tactful, faithful musicians, a sacrifice that might well be avoided in the quality and the unity of the orchestra. On the other hand, so long as German and Austrian subjects sit in it, there will be war-time outcry against it and them. As not a few believe, these are the days when "peace at any price" is a necessity to the future financial and artistic, of the Symphony Orchestra, however hard the gaining of it may bear upon any individual member.

In this matter, the trustees must decide between the policy of prudence and the policy of peril. If they follow the former, they and the new conductor will be face to face with the difficult finding of new men to fill the vacancies. Hitherto, the Symphony Orchestra has been chiefly recruited from France, Belgium, Germany, Austria and, occasionally, Britain. By war-time conditions these "sources of supply" are practically closed. In Paris, London, Milan; in Amsterdam, Stockholm, Copenhagen—for neutral capitals—a fit and willing man might be picked up here and there; but only by diligent and lucky searching. Youth has gone to the field, irrespective of position or talent; age is not altogether desirable in an orchestra already middle-aged. Virtually, the field of choice for new men is these United States. If needed, recruits of sufficient performance and promise for the string choir should not be difficult to gather; for wind and brass, they will lie not so ready to hand; yet they may be discoverable. In a sense, new conductors of requisite ability are more plentiful than, say, equally able horn-players. Obviously also, an appreciable change in the personnel of the orchestra—for the last four years virtually intact—would lay a new task upon the incoming conductor, since he must fuse the recruits into the several choirs. Yet many such a leader might prefer an instrument, in a measure of his own fashioning, to one received, however perfect, from another hand.

Granted the discoveries, the discovered are likely to be almost invariably "Union Men"; while the Symphony Orchestra, through all its thirty-seven years, has been rigidly "non-union." It was kept such because the old régime instinctively and frankly disliked "unions"; because it sought its forces primarily from Europe; because it believed that a "non-union" orchestra was bound to be superior in accomplishment to a "unionized" band. To maintain the Symphony Orchestra as such, it cheerfully made burdensome contracts, incurred what would otherwise have been superfluous expenditures. Now among enlightened men in early middle age—and the new trustees are happily such—mere blind dislike of "unions" is a vanishing or a vanished prejudice. The "unions" are facts, here existent, here to stay; to be

dered accordingly. Europe, as a source of orchestral supply, is shut for the present, perhaps for several years to come. It is absurd to say, in the face of a superlative operatic orchestra developed and maintained by the Metropolitan Opera House, that a "unionized" band in which the conductor and the management pick men carefully, insist upon high standards and proportionate industry, maintain discipline, yet deal fairly, may not be an orchestra of the first rank. Financial prudence will probably be a factor in the policies of the new régime. Worse fates might befall the new Symphony Orchestra than to be quietly and fairly "unionized."

"Trips," Purse and Prestige

Again, should the orchestra be cleared of German and Austrian subjects, it would have access to sundry cities from which the licensing authorities, under motives which need not be closely scrutinized, have "barred" it this season, which it was counted provocative to visit. From the projected schedule for 1917-1918 twenty-eight such concerts, if recollection does not slip, were so eliminated with no small loss to the orchestral treasury. Six concerts in Baltimore, five in Washington, six in a mid-winter western journey, sundry others in Providence, Springfield, Hartford, were foregone. Now it

Continued on Following Page

is difficult for the locally minded Bostonian taking his seat regularly in Symphony Hall and mindful of no other place, to realize the importance of these "trips" and "out-of-town" concerts to both the prestige and the purse of the orchestra.

The annual schedule has usually listed a hundred or a hundred and ten concerts. Fifty of these befell in Boston; the other fifty or sixty elsewhere. In almost every other city, they filled the largest possible auditorium at the highest possible prices. The financial return from them was the most considerable item in the income of the orchestra. They contributed, moreover, materially to its prestige. Outside the Metropolitan Opera House—a different métier—no orchestra that New York heard compared with the "Boston Symphony"; none such, likewise, was known to Philadelphia, Washington, Baltimore, the Western cities of annual or biennial pilgrimage. The New England public was admiring and loyal. Less by virtue of its concerts in Boston than by its concerts elsewhere the Symphony Orchestra has become the national institution and pride that even the controversies of the last six months have proved it to be. These "outside publics," moreover, judge it for what it is and what it accomplishes. With them in quite as high degree as with audiences in Boston, the new conductor must prove his mettle, maintain established and expected standards of programmes and performance. The more the necessity, then, that he be a leader of personality, power, prestige.

A practical wisdom thus seems to demand that the new trustees shall reëstablish the orchestra in the full circle of these "out-of-town" concerts; that it shall regain and retain these "outside" publics, essential equally to its purse and its fame. The way to both results is the removal of every ground for war-time controversy, however prejudiced or irritating; the choice of a conductor and of recruits that will maintain the best standards of the past; the employment of an expert and disinterested management. It is an open secret that there will be changes in the old management; they need not, they should not, involve the loss of some of the abilities, experience and devotion now concerned in it. The new Symphony Orchestra no less than the old, deserves such service.

Opportunities

At home in Boston, furthermore, the new régime is not without other and exacting problems. The audience at the Symphony Concerts of Friday afternoons seems a constant quantity, usually filling the hall to the last place. In contrast the audience of Saturday evenings, in parquet and balconies alike, tends to diminish. At best, it is uneven according to the vogue of the "soloist" or the note of some piece on the programme; at most, it seldom fills the hall. It is more and more imperative to find and to encourage newcomers to these evening concerts. Perhaps they exist potentially in that public which has altered the aspect of operatic audiences in recent years in Boston or which flocks to the Sunday Concerts of celebrities of various degrees. Once persuade and cultivate it to the pleasures of symphonic music and a symphony orchestra of the first quality and it might gradually swell these audiences of Saturday. Perhaps, again, the newcomers lurk among those who know and even crave such pleasures, but may not afford in a lump the cost of a subscription to twenty-four concerts and but seldom the relatively high price of places for a single evening. Why not, by way of experiment, give this potential public an opportunity to subscribe to six, eight, twelve of the concerts, and tempt it with an elastic tariff for single Saturdays? The new management in a changing day may well take thought of such an innovation.

Again in the season now ended and in the face of all the vicissitudes of conductor and orchestra, the Boston Symphony Chorus has come into being. It has raised the art and the pleasure of choral singing to a pitch that this town has not known in years. It has provided means and opportunity for signal performances of choral symphonies, of choral music in which the choir, rather than the orchestra, is the preponderant element. It has rounded out, so to say, the forces available to Symphony Hall; already it has proved itself worthy complement of the Symphony Orchestra, new stream from it of public pleasure and profit. Nearly all the conductors from whom the new leader will be chosen, have trained and swayed choruses as well as orchestras. Not one among them but would rejoice in the service of such a choir as last winter developed. There is no reason

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THE MUSICAL LEADER

CHICAGO, THURSDAY, MAY 2, 1918

Transcript May 6

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Major Higginson, unable to go on with his artistic labors without his Muck, withdraws from the support of the Boston Symphony Orchestra, and lo! it is discovered that the orchestra does not necessarily have to perish on that account. It seems that in Boston there are some sound patriots who optimistically believe that it is possible to operate an American orchestra without a German conductor. Whether these joyous citizens are right or not remains to be seen. But it will be a new experience for Boston to see a non-Teutonic wielder of the baton.

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Traveler May 15 — 1918

MUCK INVOLVED IN PLANS FOR GERMAN REVOLT

Transcript May 17-1918

Mr. Jacchia and The Pops

These many years at The Pops, no conductor has entered so wholeheartedly into his work as does Mr. Jacchia. The concerts have now continued for a fortnight and not for a single evening has programme or performance lapsed into routine. Within the limits that the purposes and the policies of The Pops impose, his lists of pieces have been more diversified than those of any predecessor. He has resurrected forgotten waltzes in substitution for others that annual repetition had made hackneyed; ventured a movement from a favorite symphony; discovered that audiences hear Wagner gladly; ranged lightly over current musical plays; found "fantasias" from overlooked operas; made known a new Italian composer or two, like Trucco; chosen his short, light pieces shrewdly and variously; while next Wednesday, when the concert is labelled "Italian Night," he purposes to play for the first time in Boston, a piece that not a few musicians and amateurs of music in this town have long wished to hear—the orchestral Rhapsody, "Italia," by Alfredo Casella. Mr. Fiedler acquired the score but never utilized it; Dr. Muck overlooked it; and it has lain neglected in the library at Symphony Hall until the other day Mr. Jacchia came upon it. Yet in Chicago, in New York, in Paris, in Italian cities, "Italia," a songful, sonorous, glowing music, vibrant with rhythm and color, has been played to no little applause. Casella, moreover, is a risen figure in the younger generation of Italian composers, a musician, known and admired in Paris and in Rome alike, for his individuality, his fire, his faith and practice in ultra-modern gospels. Not one of his orchestral pieces—indeed only a Sonata for piano and violoncello—has been heard hitherto in Boston. As Mr. Jacchia is with his programmes, so also is he with his orchestra. He holds it well in hand; he spurs it to work at both rehearsals and concerts; it feels his rhythmic beat, his songful phrasing, his transmitting zest—and answers to them. For long, the band at The Pops has not sounded so much alive. And audiences know; for nightly they are larger and seemingly better pleased than for two or three seasons past.

VISITED SPOT WHERE GUNS WERE STORED

Dr. Karl Muck, the recently deposed leader of the Boston Symphony orchestra, was today brought into the alleged plot for a German uprising in the United States.

Ivan Norodny, vice-president of the American-Russian Asiatic Corporation in New York, testified that in company with a man named Muck, "a second German officer," and the notorious Capt. Hans Tauscher, he had dinner and then went to a warehouse where he was shown many boxes containing 100,000 rifles.

At the Federal building today it was stated that the "man named Muck" referred to is none other than Dr. Muck, whose refusal to allow his orchestra to play the "Star Spangled Banner" started a controversy and was the visible reason for his being interned.

His internment caused an immense sensation in Boston.

Transcript May 13-1918

TOSCANINI AND THE SYMPHONY CONCERTS

The Pleasures and Perils of the Classics Under a Latin Conductor—The Dismal Fates of War Plays in Boston—Closing Theatres — Debussy's Funeral — New Pieces in New York and London—Items and Incidents

A WEEK ago, the eddies of speculation that flow around and around the choice of a new conductor for the Symphony Orchestra were diligently casting up Mr. Rakhmaninov; now as cheerfully they have whirled up Mr. Toscanini. Everyone who professes to be well informed "knows" that the post has been offered to the Italian and that only "the usual congestion" of the cables hinders an immediate reply; for all these quidnuncs are sure that Mr. Toscanini would decide so intricate and grave a matter as quickly as he would pick a dish for dinner from the "carte de jour" of a restaurant. On the other hand, those who do not "know" and do not expect to "know," until the trustees of the orchestra announce their choice, console themselves with good words for the Milanese conductor. Hitherto, they say, only musicians of the north, of German or Hungarian blood, have led the band. Never has it had a Latin conductor except in the seven or eight concerts at which, years ago, Mr. d'Indy was its guest. Moreover, that solitary and austere spirit is not exactly an exemplar of what passes as the Latin temperament in the arts. No one would expect Mr. d'Indy to "Méditerraniser la musique"; but it was this very phrase that best described some of Mr. Toscanini's conducting, say in "Tristan," at the Metropolitan Opera House. Certainly the process would be interesting, stimulating, exciting to hear with symphonies, like those of Beethoven or Brahms, that in measure have become stereotyped in our concerts, however much individual conductors may impose their own versions upon hearers. In whatever he might undertake, Mr. Toscanini could not help striking fire, since it is his nature with any and all music so to do. Even "Trovatore" has blazed and "L'Elisir d'Amore" given off sparks under his kindling hand. Moreover, in what "The Fionzaleys" have done, we all know and most of us applaud what Latins can do—granted the individual ability and imagination—with music once foolishly regarded as in a kind of Teutonic preserve. Musically Boston would certainly be a warmer place than it has been these many years were Mr. Toscanini to "Méditerraniser" the Symphony Concerts.

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etc.
82. Gide... Woodford ... Land in Avon. A... ...and fo... owned by Jesse Wilco... and land ow... by Abner Hart. Witnesses, Thomas ... Bishop and Mary A. Carpenter. Befor... Thomas F. Bishop, J. P. Recorded i... Avon, vol. 1, page 59, by George Norton town clerk.

83. Adna T. Hart and Lydia Hart his wife, both of Avon, to Roger Woodford of same place. March 15, 1832. Land in Avon, in Lovely Street district. Mentions land of Reuben Hawley, Titus Woodruff, Leva Douglass, Francis Woodruff. These lands are under the incumbrance of a dower belonging to Ann Tuller of said Avon. Witnesses, Francis Woodruff and Zerah Woodford, before Zerah Woodford J. P. Recorded in Avon, vol. i., page 64 by Geo. Norton, Town Clerk.

84. Will of Roger Woodford of Avon Hartford Co., Conn. Feb. 19th, 1834. Proved Jan. 4, 1842, by Probate Court. John ...

Traveller May 13-1918

Mystery of Pretzel-less Pops Solved

The pretzel mystery has been explained.

Ever since the Traveler announced pretzels, for years a feature of the Pops, had disappeared, the world has been wondering: "Where have the pretzels gone?"

Now comes Billy Walter of Symphony Hall with an official explanation. Here it is:

"We have nothing pe rsonal against pretzels. We consider them enemy aliens, of course, but they are not active agents of the Kaiser. Moreover, I rather agree with one patron of the Pops who said he desired to eat 'pretzels for spite.'

"But the fact is, we can't get them. They are not baking them any more."

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These many years at The Pops, no conductor has entered so wholeheartedly into his work as does Mr. Jacchia. The concerts have now continued for a fortnight and not for a single evening has programme or performance lapsed into routine. Within the limits that the purposes and the policies of The Pops impose, his lists of pieces have been more diversified than those of any predecessor. He has resurrected forgotten waltzes in substitution for others that annual repetition had made hackneyed; ventured a movement from a favorite symphony; discovered that audiences hear Wagner gladly; ranged lightly over current musical plays; found "fantasias" from overlooked operas; made known a new Italian composer or two, like Trucco; chosen his short, light pieces shrewdly and variously; while next Wednesday, when the concert is labelled "Italian Night," he purposes to play for the first time in Boston, a piece that not a few musicians and amateurs of music in this town have long wished to hear—the orchestral Rhapsody, "Italia," by Alfredo Casella. Mr. Fiedler acquired the score but never utilized it; Dr. Muck overlooked it; and it has lain neglected in the library at Symphony Hall until the other day Mr. Jacchia came upon it. Yet in Chicago, in New York, in Paris, in Italian cities, "Italia," a songful, sonorous, glowing music, vibrant with rhythm and color, has been played to no little applause. Casella, moreover, is a risen figure in the younger generation of Italian composers, a musician, known and admired in Paris and in Rome alike, for his individuality, his fire, his faith and practice in ultra-modern gospels. Not one of his orchestral pieces—indeed only a Sonata for piano and violoncello—has been heard hitherto in Boston. As Mr. Jacchia is with his programmes, so also is he with his orchestra. He holds it well in hand; he spurs it to work at both rehearsals and concerts; it feels his rhythmic beat, his songful phrasing, his transmitting zest—and answers to them. For long, the band at The Pops has not sounded so much alive. And audiences know; for nightly they are larger and seemingly better pleased than for two or three seasons past.

VISITED SPOT WHERE GUNS WERE STORED

Transcript May 13-1918

TOSCANINI AND THE SYMPHONY CONCERTS

The Pleasures and Perils of the Classics Under a Latin Conductor—The Dismal Fates of War Plays in Boston—Closing Theatres — Debussy's Funeral — New Pieces in New York and London—Items and Incidents

A WEEK ago, the eddies of speculation that flow around and around the choice of a new conductor for the Symphony Orchestra were diligently casting up Mr. Rakhmaninov; now as cheerfully they have whirled up Mr. Toscanini. Everyone who professes to be well informed "knows" that the post has been offered to the Italian and that only "the usual congestion" of the cables hinders an immediate reply; for all these quidnuncs are sure that Mr. Toscanini would decide so intricate and grave a matter as quickly as he would pick a dish for dinner from the "carte de jour" of a restaurant. On the other hand, those who do not "know" and do not expect to "know," until the trustees of the orchestra announce their choice, console themselves with good words for the Milanese conductor. Hitherto, they say, only musicians of the north, of German or Hungarian blood, have led the band. Never has it had a Latin conductor except in the seven or eight concerts at which, years ago, Mr. d'Indy was its guest. Moreover, that solitary and austere spirit is not exactly an exemplar of what passes as the Latin temperament in the arts. No one would expect Mr. d'Indy to "Méditerraniser la musique"; but it was this very phrase that best described some of Mr. Toscanini's conducting, say in "Tristan," at the Metropolitan Opera House. Certainly the process would be interesting, stimulating, exciting to hear with symphonies, like those of Beethoven or Brahms, that in measure have become stereotyped in our concerts, however much individual conductors may impose their own versions upon hearers. In whatever he might undertake, Mr. Toscanini could not help striking fire, since it is his nature with any and all music so to do. Even "Trovatore" has blazed and "L'Elisir d'Amore" given off sparks under his kindling hand. Moreover, in what "The Flonzaleys" have done, we all know and most of us applaud what Latins can do—granted the individual ability and imagination—with music once foolishly regarded as in a kind of Teutonic preserve. Musically Boston would certainly be a warmer place than it has been these many years were Mr. Toscanini to "Méditerraniser" the Symphony Concerts.

Traveler May 13-1918

Mystery of Pretzel-less Pops Solved

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...ioned
etc.
82. Gide... Woodford ... Land in Avon. ... ...and fo... owned by Jesse Wilco... and land ov... by Abner Hart. Witnesses, Thomas ... Bishop and Mary A. Carpenter. Befor... Thomas F. Bishop, J. P. Recorded i... Avon, vol. 1, page 59, by George Norton town clerk.

83. Adna T. Hart and Lydia Hart his wife, both of Avon, to Roger Woodford of same place. March 15, 1832. Land in Avon, in Lovely Street district. Mentions land of Reuben Hawley, Titus Woodruff, Leva Douglass, Francis Woodruff. These lands are under the incumbrance of a dower belonging to Ann Tuller of said Avon. Witnesses, Francis Woodruff and Zerah Woodford, before Zerah Woodford J. P. Recorded in Avon, vol. i., page 64 by Geo. Norton, Town Clerk.

84. Will of Roger Woodford of Avon Hartford Co., Conn. Feb. 19th, 1834. Proved Jan. 4, 1842, by Probate Court. John ...

Traveler May 15 – 1918

MUCK INVOLVED IN PLANS FOR GERMAN REVOLT

Transcript May 17-1918

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Here in Boston

Diligent search in both Boston and New York confirms the probability that Mr. Rakhmaninov, the Russian composer and conductor, is not now in the United States. He has, however, a close friend and "personal representative" at New York in Mr. Modest Altschuler, the conductor of the Russian Symphony Orchestra. According to him, Mr. Rakhmaninov is "in Scandinavia," and in easy communication with Mr. Altschuler. The "personal representative" hints at an American tour next autumn for Mr. Rakhmaninov as pianist and conductor, should he not be called to the Boston Symphony Orchestra.

VISITED SPOT WHERE GUNS WERE STORED

Dr. Karl Muck, the recently deposed leader of the Boston Symphony orchestra, was today brought into the alleged plot for a German uprising in the United States.

Ivan Norodny, vice-president of the American-Russian Asiatic Corporation in New York, testified that in company with a man named Muck, "a second German officer," and the notorious Capt. Hans Tauscher, he had dinner and then went to a warehouse where he was shown many boxes containing 100,000 rifles.

At the Federal building today it was stated that the "man named Muck" referred to is none other than Dr. Muck, whose refusal to allow his orchestra to play the "Star Spangled Banner" started a controversy and was the visible reason for his being interned.

His internment caused an immense sensation in Boston.

Transcript May 13 – 1918

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Traveller May 13-1918

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REPUBLICAN
Springfield, Mass.

The New Boston Symphony

So indissolubly have the munificence and directing will of Maj Henry L. Higginson been linked with the Boston symphony orchestra that the news of his retirement will seem to many to end a stage of the orchestra's career. The orchestra passes out of his hands to be managed by a syndicate composed largely of Boston lawyers and bankers, though also including one man of letters, M. A. DeWolf Howe, editor of two Harvard alumni publications, and author of the only published history of the orchestra, and John Ellerton Lodge, Senator Lodge's son, a musician by nature and an expert in Chinese and Japanese art. It will not seem the same orchestra and, of course, it may not be the same orchestra. But it is reasonable to assume that the syndicate which has now taken charge will adopt the scrupulously artistic policy of the orchestra's founder and patron.

Whether a board of trustees or a single wealthy patron is better fitted to control a great orchestra is a question that might be debated at length. Probably in a majority of cases we should decide in favor of a board—assuming that the men who composed it were capable of taking a broad public view of their duties, were animated by high and disinterested ideals, and were able to lay aside personal preferences for the good of the whole. But Maj Higginson has proved himself, at least in his government of the orchestra's affairs, a man who has combined all these qualities. He has taken a justifiable pride in the orchestra's attainments. His wealth and his disposition to employ it generously for the orchestra's benefit have made him indifferent to clamor and criticism when he has felt that he had adopted the right course.

Maj Higginson's disregard of the clamor against Dr Muck, in so far as it represented merely mischievous or misinformed agitation, is only one instance of his standing by a conductor in the face of criticism. Animosities arise easily in the musical world and in the fashionable world, but it is safe to say that Maj Higginson paid little heed to them, and kept steadfastly on his course of developing the orchestra to the highest attainable point of perfection. There was a time when Mr Gericke was not popular with the orchestra's patrons; he was never popular with his men. But Col Higginson saw the value of the conductor's services, and gave him a free hand. And the orchestra's highest attainments were largely made possible by Mr Gericke's artistic ideals and austere devotion to duty. It is easy to see how different the course of events might have been had Maj Higginson not followed the best counsel.

It is announced that guarantees already secured will go a long way toward placing the orchestra on a sound financial basis. Presumably the orchestra has been self-supporting in recent years. It is to be hoped that Boston will give the new trustees the support and co-operation which was denied to the Boston opera venture.

EAGLE
Brooklyn, N. Y.
APR 29 1918

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Many admirers of the Boston Symphony Orchestra, who looked upon the retirement of Dr. Karl Muck as conductor with complacency, if not with delight, will be stirred to deep regret by the announcement of the retirement of Major Higginson from the active control of that organization. Conductors are plentiful and an active canvass is going on of three for the leadership of this orchestra, but in all our history we have never had an enthusiast who has devoted so much time, loving care and money to the perfection of an ideal musical instrument as Major Higginson has thrown into the work of creating and sustaining this finest orchestra in the world. He has done a work for music for which his city and his country will long hold him in grateful remembrance.

But regrettable as is the severance of his active relation with the orchestra, he has merely anticipated the inevitable by a few years. Sturdy as Major Higginson is in mind and body, he was born in 1834. He probably had that fact in mind when a few years ago he gave to the orchestra an endowment of $1,000,000, so that its work might go on unhampered whether under his eye or that of another. He has now appointed nine trustees, who have incorporated themselves to continue the work in the spirit of its founder.

The first principle of Major Higginson's management was that perfection was never to be sacrificed to financial needs. He has paid his players so well that he has had his pick from among all the musicians of the world, and has been able to command their entire time for rehearsals and concerts. In addition he has bought in many cases the finest instruments for their use, a fact which has had something to do with the unrivaled tone of the Boston strings. That his trustees are to continue that policy is indicated by the announcement that "they are justified by guarantees already secured toward placing it upon a sound financial basis." These guarantees are apparently in addition to Major Higginson's $1,000,000 endowment. In that case the Boston orchestra will still be able to look the world over for conductors and players and will give to the country the best music in the best possible performances regardless of its drawing power. It speaks volumes for the musical taste of Brooklyn that the orchestra so conducted has for years sold every seat in the Academy and maintained a long waiting list of subscribers. That happy condition of affairs will no doubt continue under the new direction.

From EVENING GLOBE
Address: New York City
Date

MAJOR HIGGINSON'S WISDOM.

When the venerable Major Henry L. Higginson, who founded and for thirty-seven years sustained single handed the Boston Symphony Orchestra, took public farewell of that orchestra at the closing concert of its season Saturday night, a situation resulted which inevitably must appeal to all who were present or, being absent, have heard of it. Nothing less than the best orchestra in this country, if not in the whole world, grew out of Major Higginson's enthusiasm, generosity, and steadfastness. For a generation the orchestra has exhibited the highest type of orchestral playing not only to the people of Boston but, through its tours, to the people of many other cities. It has constantly played the best standard music in the best way, and it has been a diligent missioner for worthy new music. Devoted to an ideal so lofty, it has proved the most ennobling influence in our musical life, our highest inspiration in tonal art.

Major Higginson in saying in the course of his farewell talk that its concerts had been to him "a great joy, not only because of the music, but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future," furnishes pathetic and convincing proof of what the Boston Symphony Orchestra has come to mean to the general public. It is regrettable that the last year Major Higginson was to stand behind the orchestra he cherished should have been marked by troubles foreign to the serene realm of art and, one can guess, harrowing to the venerable founder.

Fortunately the orchestra has survived a situation which for a time threatened to kill it. For the gentlemen of Boston who as trustees will now endeavor to carry on the work hitherto devolving on Major Higginson alone, the latter bespoke from the players and the public the same devotion and support they had accorded him, and furthermore he avowed his belief that to achieve great and permanent orchestras it is necessary to give to the conductor the sole artistic responsibility as an essential to success. That dictum is a true pearl of wisdom which the trustees of the orchestra should treasure jealously and observe scrupulously. Of course the conductor should be worthy of such responsibility. As soon as he proves not to be the trustees should depose him. But the greatest conductor on earth cannot fully express himself artistically without such undivided responsibility. Otherwise there is dissension, anxiety, preoccupation with questions that have no direct bearing on art, and at last confusion and ruin.

Most of the men who have led the Boston Symphony Orchestra have been artistically entirely worthy of such responsibility. Otherwise the orchestra could not have risen to its high estate. If the trustees now follow the advice implied in Major Higginson's dictum they will obtain, as apparently they can, a conductor of the first order, and then give him an absolutely untrammelled hand.

WORLD
New York City
MAY 5 - 1918

HIGGINSON'S SWAN SONG TO BOSTON ORCHESTRA

"War Has Brought Troubles," His One Reference to Dr. Muck in Speech on Retiring.

(Special to The World.)

BOSTON, May 4.—Major Henry L. Higginson, founder and chief supporters of the Boston Symphony Orchestra, gave that organization his farewell message to-night before an audience that filled Symphony Hall to the doors. It was the last regular concert of the season and it marked the severance of the Major's connection with the orchestra.

He was cheered when, at the end of the concert, he stepped forward and said:

"The Boston Symphony Orchestra was set up from the conviction of my youth that our country should have great and permanent orchestras. It seemed my duty and was my aim to give our country the best music possible. To achieve this object, it was necessary to give to the conductor the sole artistic responsibility as an essential to success, and then to require of him and of his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten; and in this season our orchestra has reached our high-water mark.

"I had hoped to have carried on the concerts during my lifetime, but this war has brought us many troubles, and among them the problems of the orchestra during this season, which have exhausted my strength and nerves. Therefore, my part in our orchestra ceases to-night, except for the popular concerts of this year.

"Our orchestra must live in all its strength and beauty, and now will be carried on by some friends who have taken it up; and for them I ask the same support which you have given me through all these years."

His remark about the war bringing many troubles was taken as a reference to the fate of Dr. Karl Muck, who was the leader of the orchestra and is now interned as an enemy alien.

As he ended Mayor Andrew J. Peters mounted the platform and thanked Major Higginson for "the years of unselfish and untiring devotion in making the Boston Symphony Orchestra what it is."

The Boston Symphony Orchestra, Inc., which has taken over the orchestra, is controlled by a Board of Trustees comprising M. A. De Wolfe Howe, Frederick P. Cabot, Ernest B. Dane, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, C. P. Stone and Bentley W. Warren.

From
Address: New York City.
MAY 8 - 1918
Date

A PATRON OF MUSIC

To a great many people Major Henry L. Higginson's retirement as the patron of the Boston Symphony Orchestra will seem to be something very near a tragedy. It will seem so not merely because this public-spirited American, a veteran of the Civil War, a discriminating lover of music, and a wise user of wealth, ceases to be the chief supporter of the great orchestra he founded thirty-seven years ago, but because his retirement comes at a time when he has been associated with the defense of the orchestra's conductor, Karl Muck, who has been arrested and interned as a dangerous alien enemy.

It is in a way a tragedy, for Major Higginson has stoutly maintained that Dr. Muck was to be trusted and that the agitation against him was unintelligent. There is no longer any doubt that, in spite of a technical plea of Swiss citizenship, Dr. Muck's nationality is German; and there has never been any question at any time that his sympathies were with the Hun. The fact that the Federal Government has now taken action to put him where he is incapable of rendering any injury to the country has undoubtedly caused those who have been Dr. Muck's apologists a great deal of distress. It will be hard for people to dissociate Major Higginson from this episode. It is most unfortunate, for there have been few men in America whose patriotism, whose large-minded interest in art, whose virile modesty, has been so exemplary. At Harvard his name will be always associated with Soldiers' Field, the University's athletic ground, and with the Harvard Union, the University's great democratic club and center of college activities.

The Boston Symphony Orchestra will, it is announced, be continued under the control of a corporate board of trustees.

REPUBLICAN
Springfield, Mass.

MAJ HIGGINSON RETIRES

LEAVES BOSTON SYMPHONY

Organization Will Be Incorporated and Directed by Syndicate

Maj Henry L. Higginson, who founded the Boston symphony orchestra in 1881 and who has since sustained it in its years of financial stress, retired yesterday from the organization which will be continued under the direction of a Boston syndicate. The plans of the orchestra had been regarded by the public as somewhat indefinite since the recent arrest and internment as a dangerous enemy alien of Dr Karl Muck, conductor.

Members of the syndicate said that while Maj Higginson felt he could no longer bear the burden of the undertaking, he was reluctant to see it come to an end and had therefore turned over control to nine trustees who yesterday filed papers for incorporation as the Boston symphony orchestra company, incorporated. The trustees are Frederick P. Cabot, Ernest B. Dana, M. A. Dewolfe Howe, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, Galen P. Stone and Bentley W. Warren.

"The trustees believe the undertaking to be justified by guarantees already secured toward placing it upon a sound financial basis," an announcement stated. "They enter upon their duties with a full realization of the significance of the orchestra to the life of their city and country. With regard to the selection of a conductor for next year, no final announcement can yet be made, but negotiations are in progress which have for their object the engagement of a conductor who will be welcomed by the public and

EVENING STAR
Washington, D. C.
MAY 2 - 1918

Maj. Higginson's retirement from the personal management of the Boston Symphony Orchestra's affairs is a disappointment to many people. Maj. Higginson had made a personal pet of the orchestra, and his withdrawal of patronage must be regarded as the result of Dr. Muck's tactless and untimely demonstrations. Music has charms to soothe sometimes, but not always.

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Whether a board of trustees or a single wealthy patron is better fitted to control a great orchestra is a question that might be debated at length. Probably in a majority of cases we should decide in favor of a board—assuming that the men who composed it were capable of taking a broad public view of their duties, were animated by high and disinterested ideals, and were able to lay aside personal preferences for the good of the whole. But Maj Higginson has proved himself, at least in his government of the orchestra's affairs, a man who has combined all these qualities. He has taken a justifiable pride in the orchestra's attainments. His wealth and his disposition to employ it generously for the orchestra's benefit have made him indifferent to clamor and criticism when he has felt that he had adopted the right course.

Maj Higginson's disregard of the clamor against Dr Muck, in so far as it represented merely mischievous or misinformed agitation, is only one instance of his standing by a conductor in the face of criticism. Animosities arise easily in the musical world and in the fashionable world, but it is safe to say that Maj Higginson paid little heed to them, and kept steadfastly on his course of developing the orchestra to the highest attainable point of perfection. There was a time when Mr Gericke was not popular with the orchestra's patrons; he was never popular with his men. But Col Higginson saw the value of the conductor's services, and gave him a free hand. And the orchestra's highest attainments were largely made possible by Mr Gericke's artistic ideals and austere devotion to duty. It is easy to see how different the course of events might have been had Maj Higginson not followed the best counsel.

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EVENING GLOBE
New York City
Date

MAJOR HIGGINSON'S WISDOM.

When the venerable Major Henry L. Higginson, who founded and for thirty-seven years sustained single handed the Boston Symphony Orchestra, took public farewell of that orchestra at the closing concert of its season Saturday night, a situation resulted which inevitably must appeal to all who were present or, being absent, have heard of it. Nothing less than the best orchestra in this country, if not in the whole world, grew out of Major Higginson's enthusiasm, generosity, and steadfastness. For a generation the orchestra has exhibited the highest type of orchestral playing not only to the people of Boston but, through its tours, to the people of many other cities. It has constantly played the best standard music in the best way, and it has been a diligent missioner for worthy new music. Devoted to an ideal so lofty, it has proved the most ennobling influence in our musical life, our highest inspiration in tonal art.

Major Higginson in saying in the course of his farewell talk that its concerts had been to him "a great joy, not only because of the music, but chiefly because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future," furnishes pathetic and convincing proof of what the Boston Symphony Orchestra has come to mean to the general public. It is regrettable that the last year Major Higginson was to stand behind the orchestra he cherished should have been marked by troubles foreign to the serene realm of art and, one can guess, harrowing to the venerable founder.

Fortunately the orchestra has survived a situation which for a time threatened to kill it. For the gentlemen of Boston who as trustees will now endeavor to carry on the work hitherto devolving on Major Higginson alone, the latter bespoke from the players and the public the same devotion and support they had accorded him, and furthermore he avowed his belief that to achieve great and permanent orchestras it is necessary to give to the conductor the sole artistic responsibility as an essential to success. That dictum is a true pearl of wisdom which the trustees of the orchestra should treasure jealously and observe scrupulously. Of course the conductor should be worthy of such responsibility. As soon as he proves not to be the trustees should depose him. But the greatest conductor on earth cannot fully express himself artistically without such undivided responsibility. Otherwise there is dissension, anxiety, preoccupation with questions that have no direct bearing on art, and at last confusion and ruin.

Most of the men who have led the Boston Symphony Orchestra have been artistically entirely worthy of such responsibility. Otherwise the orchestra could not have risen to its high estate. If the trustees now follow the advice implied in Major Higginson's dictum they will obtain, as apparently they can, a conductor of the first order, and then give him an absolutely untrammelled hand.

From
Address: New York City.
Date

A PATRON OF MUSIC

To a great many people Major Henry Lee Higginson's retirement as the patron of the Boston Symphony Orchestra will seem to be something very near a tragedy. It will seem so not merely because this public-spirited American, a veteran of the Civil War, a discriminating lover of music, and a wise user of wealth, ceases to be the chief supporter of the great orchestra he founded thirty-seven years ago, but because his retirement comes at a time when he has been associated with the defense of the orchestra's conductor, Karl Muck, who has been arrested and interned as a dangerous alien enemy.

It is in a way a tragedy, for Major Higginson has stoutly maintained that Dr. Muck was to be trusted and that the agitation against him was unintelligent. There is no longer any doubt that, in spite of a technical plea of Swiss citizenship, Dr. Muck's nationality is German; and there has never been any question at any time that his sympathies were with the Hun. The fact that the Federal Government has now taken action to put him where he is incapable of rendering any injury to the country has undoubtedly caused those who have been Dr. Muck's apologists a great deal of distress. It will be hard for people to dissociate Major Higginson from this episode. It is most unfortunate, for there have been few men in America whose patriotism, whose large-minded interest in art, whose virile modesty, has been so exemplary. At Harvard his name will be always associated with Soldiers' Field, the University's athletic ground, and with the Harvard Union, the University's great democratic club and center of college activities.

The Boston Symphony Orchestra will, it is announced, be continued under the control of a corporate board of trustees.

WORLD
New York City
MAY 5 - 1918

HIGGINSON'S SWAN SONG TO BOSTON ORCHESTRA

"War Has Brought Troubles," His One Reference to Dr. Muck in Speech on Retiring.

(Special to The World.)

BOSTON, May 4.—Major Henry L. Higginson, founder and chief supporters of the Boston Symphony Orchestra, gave that organization his farewell message to-night before an audience that filled Symphony Hall to the doors. It was the last regular concert of the season and it marked the severance of the Major's connection with the orchestra.

He was cheered when, at the end of the concert, he stepped forward and said:

"The Boston Symphony Orchestra was set up from the conviction of my youth that our country should have great and permanent orchestras. It seemed my duty and was my aim to give our country the best music possible. To achieve this object, it was necessary to give to the conductor the sole artistic responsibility as an essential to success, and then to require of him and of his men a high and ever higher standard. To win that standard nothing has been spared and the aim never forgotten; and in this season our orchestra has reached our high-water mark.

"I had hoped to have carried on the concerts during my lifetime, but this war has brought us many troubles, and among them the problems of the orchestra during this season, which have exhausted my strength and nerves. Therefore, my part in our orchestra ceases to-night, except for the popular concerts of this year.

"Our orchestra must live in all its strength and beauty, and now will be carried on by some friends who have taken it up; and for them I ask the same support which you have given me through all these years."

His remark about the war bringing many troubles was taken as a reference to the fate of Dr. Karl Muck, who was the leader of the orchestra and is now interned as an enemy alien.

As he ended Mayor Andrew J. Peters mounted the platform and thanked Major Higginson for "the years of unselfish and untiring devotion in making the Boston Symphony Orchestra what it is."

The Boston Symphony Orchestra, Inc., which has taken over the orchestra, is controlled by a Board of Trustees comprising M. A. De Wolfe Howe, Frederick P. Cabot, Ernest B. Dane, John E. Lodge, Frederick E. Lowell, Arthur Lyman, Henry B. Sawyer, C. P. Stone and Bentley W. Warren.

SUN
: New York City.
MAY 5 1918

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Boston Orchestra to Go On.

Major Higginson, unable to go on with his artistic labors without his Muck, withdraws from the support of the Boston Symphony Orchestra, and lo! it is discovered that the orchestra does not necessarily have to perish on that account. It seems that in Boston there are some sound patriots who optimistically believe that it is possible to operate an American orchestra without a German conductor. Whether these joyous citizens are right or not remains to be seen. But it will be a new experience for Boston to see a non-Teutonic wielder of the baton.

The new patrons of the Eastern orchestra have the commendable example of Cincinnati, which, having lost the services of Dr. Kuhnwald, also lost no time in discerning the availability of a distinguished Belgian conductor, Eugene Ysaye, the violinist, who long ago earned celebrity as an orchestral director.

All sorts of stories are afloat about the choice of the next conductor of the Boston orchestra. None of them seems to have any final settlement. It has been told that there was a discussion of possible candidates, with Sir Henry Wood as first choice, Arturo Toscanini as second and others trailing along in the rear. It has been asserted without hesitation that Ossip Gabrilowitsch is the choice. It has been narrated with details that Sergei Vasilovitch Rachmaninov, the distinguished Russian composer, is to be engaged.

American Conductors Scarce.

But it has not even been hinted that the next conductor in Boston will be an American. There seem to be no Americans in sight except in certain quarters where the word "American" is believed to be a powerful "circulation getter."

American conductors of symphonic calibre are indeed scarce. Reginald de Koven once upon a time conducted some symphony concerts in Washington. It is said that they were very interesting indeed. Henry Hadley conducted the Seattle and afterward the San Francisco orchestra. But with all respect for these two artists of the baton, no one would consider either as a serious rival for Toscanini or even that industrious workman Sir Henry Wood.

Meanwhile the unregenerate Teutons of the Boston organization are to be dismissed. There will be no great trouble here, for there are plenty of competent orchestral musicians of American birth. When all is comfortably settled, let us hope that the Boston Symphony Orchestra will continue to be heard with as much satisfaction in the future as in the past. We certainly should not like to see it wither and fade for want of the sunshine of Major Henry L. Higginson's smile. It is a national institution, while the Major is strictly Bostonian.

NORTH AMERICAN
ress Philadelphia, Pa.
MAY 7 - 1918

STOKOWSKI MAKES 16 SHIFTS IN ORCHESTRA

Fills Vacancies Caused by Draft and Resignations; Few Changes Left

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Two first violins have been drafted—Antonio and Louis Ferrara; one has enlisted and four have resighed. Earl Pfouts, always highly regarded, is in the latter class. William Leon Arkless, viola; Bernard Argiewicz and George Schott, cellists; Daniel Maquarre, solo flutist; A. Dupuis, oboeist; John D'Orio, French horn, and E. Rozanel, trumpet, have resigned.

The statement in a Boston newspaper of recent date that the orchestra was in a state of disruption on account of differences between conductor and men, was emphatically denied yesterday by Arthur Judson, manager.

He pointed out that virtually since its foundation it has been the policy of the orchestra to make from seven to twelve changes each year for the purpose of improving its personnel. These, with the inroads of the draft and the inevitable resignations, have made the number of normal changes slightly higher.

"The appearance of such an article in a Boston newspaper at this time," said Mr. Judson, "is significant in view of the fact that the Philadelphia Orchestra has just completed arrangements for its first series of public concerts in New York city, a field Boston has heretofore considered its own."

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CLUB FELLOW
: New York City
MAY 8 - 1918

OUR honored ex-Governor Warfield is very much upset over the recent turn of events in his family. Mr. Warfield, whose most patriotic duty last Winter was the prevention of the Boston Symphony Orchestra from appearing in Baltimore, is now very much perturbed because Mr. Malone and his Compulsory Work Bureau is after his nephew, Royal Warfield Gill. Mr. Warfield seems to think that it is persecution that the Compulsory Work Bureau is doing in trying to make the handsome Royal do something not only for the community but for himself for that matter. Governor Warfield thinks that he and his family are being criticized. Well Governor Warfield is quite right. The "Ex" has been criticized for years, but The Warfield had not sense of humor enough to realize it, and now his family are coming in for it good and plenty. Despite the great "Ex," Royal has got to go to work, and that's an end to it. So Mr. Warfield had best take his medicine with good grace.

RECORD
Philadelphia, Pa.
MAY 8 1918

Pierre Monteux.

THE BOSTON SYMPHONY AND ITS CONDUCTOR?

A Volcanic Upheaval in the 37-Year-Old Organization.

OUT THE OLD—IN THE NEW

Eight Pre-eminent Men With Whose Names Gossip is Rife.

HERR DOCTOR KARL MUCK, with his entertaining humoresque based on "The Star-Spangled Banner," and his Swiss citizenship (which, by the bye, the Administration of Switzerland doesn't much seem disposed to defend), is at last happily retired for some months.

With him, now, too, in the curious tangle of Boston Symphony affairs, has gone the civil war veteran and music devotee, Major Henry Lee Higginson; he, obviously, not to an internment camp.

Higginson and His Committee.

Major Higginson founded the orchestra 37 years ago; and it has been his enthusiasm and his financial support which have made of that body of players the foremost organization of its kind in the world. Now he is an old man; and evidently too much upset by the Muck business to follow the company's fortunes further. Luckily, though, he has found a splendid committee of citizens into whose able hands to entrust the high tradition; so that the Boston Symphony Orchestra will continue hereafter to delight us as before.

But first must come a new conductor. The Boston director's stand is so important and imposing a position that practically no musician could afford to refuse it. Yet the name of the first man we mention is said absolutely (both in the public prints and in private gossip) to have been offered the place, and to have declined. This is our own Leopold Stokowski.

However, when we remember that Stokowski has a long-term unexpired contract with the Philadelphia Orchestra, and that he must be rather pleasantly settled here, the reported declination does not seem so strange.

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Next in order of interest with us is Ossip Gabrilowitsch. Also nearly a Philadelphian now (he lives in Bryn Mawr), Gabrilowitsch seems, on the face of it, to be the favorite in the Boston succession. He has lately proved his orchestra-directing ability; and Philadelphia will wish him every luck in his candidacy—if it happens that he really is a candidate.

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Neither of these two men are American-born; but they come nearer to it than any of the other musicians spoken of in this matter. Both have married American wives; and Gabrilowitsch's wife is the daughter of certainly one of the most characteristic Americans we have yet developed.

Hardly necessary to mention, no German, Austrian, Bulgarian or Turk need apply for this job. The allies, though, and a neutral or so are well represented in the lists. France leads with two, Pierre Monteux and Vincent D'Indy. We already know Monteux fairly well; and some of us have even watched D'Indy wield the director's stick.

England's name is to the fore with Sir Henry J. Wood. Russia has Rachmaninoff. Italy—Arturo Toscanini. And finally Switzerland enters (as it were) Ernest Bloch.

A stirring roster of names—that! No musician or music-lover can well read through them without a bit of a stir. Several of the men are composers of approximately the first rank, all are world-notable in some department of their art.

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F. H.

m HERALD
lress: New York City
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SUN

: New York City.

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MAY 8

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From PUBLIC LEDGER PRESS
Address Philadelphia, Pa. Philadelphia, Pa.
MAY 9 - MAY 12 1918

continuation

A New Era in Music

THE retirement of Henry L. Higginso as the sole patron and financial sup porter of the Boston Symphony Orchestr is more than a retirement of a Maecena from control of something that his taste and his money called into being; it is the close of one period in the development c music in America and the beginning of a new era. Just what the character of the organization, which is to be supported by a group of prominent citizens in Boston, may be is not significant save in so far as the reorganized Boston Symphony Orchestra now takes its place among the organizations which, in this country, are now representative of the broader musical interests of the centers in which they exist and not alone the whim of the personality nor the purse of any one individual. This is true even in the case of the New York Symphony Orchestra, endowed by Mr. Flagler, and the Theodore Thomas Orchestra, of Chicago, whose endowment is a memorial to the great conductor whose name it bears, and also representative of the collective efforts of a large body of Chicagoans who banded together to put the orchestra on its feet financially and give it a permanent home. The other orchestras, moreover, now in being throughout the country, however varied their methods and their management, all represent a decided effort to rally to their support the musical elements in the community as a whole, and in this sense they reveal a very democratic tendency. In addition, within the last few years, irrespective of the war, the movement to develop an American feeling has been most marked.

This American attitude, which has been conspicuously a feature of the policy of the Philadelphia Orchestra directors ever since the founding of the Orchestra Association, will gain force with the years. Now that the Boston Symphony Orchestra practically puts itself on the same plane and with the same plan of arousing the interest of the many and not the few in its management, it can be seen that the old order of things is now gone for good. This old order, which was represented brilliantly by the Boston Symphony Orchestra and its founder, was based, fundamentally, on the idea that music in America was an exotic, scarcely "naturalized from Europe," to use a scientific term, and that this exotic, instead of being the outcome of the efforts of the community, should be given more or less free to the community through the munificence of some wealthy patron of the arts. Along with this exotic idea also went the idea that it was absolutely necessary to have the European cachet over everything. The conductor must be imported and most of the musicians. That they should be a part of the local or national life or have any sympathy with it was not considered important. In fact, it was considered so unimportant that, at its best, however worthy of all praise the Boston Symphony organization may have been as decreed by Mr. Higginson, the group of musicians, in a way, suggested high-class helots in music. Indeed, though the percentage of alienism varied from year to year, the kind of thing that Mr. Higginson built up was the sort of thing that existed in imperial Rome when the technically trained Greeks became the cultural entertainers of their Roman masters, who had the desire for the best but were perfectly willing that in these matters the outsiders should do the interpreting, leaving to them the pleasant position of the determining and appreciative patrons. Of course, in the case of the Boston Symphony Orchestra there was a more serious side to the problem; and the munificence of Mr. Higginson, every one must admit, came at a critical time (1881) in the history of the development of music in America, and was of the most stimulating and pervasive character. Since his determination to have "the best music, played in the best way, by the best," resulted in a world-famous organization which, curiously enough—and money does not alone explain it—quite met the challenge of Europe and surpassed it.

However, long before the issue of the war and the bitter alienism of Doctor Muck made the continuance of the Boston Symphony impossible along the old lines it was very plain that, despite everything that could be said in its favor, the Higginson idea belonged to the past and not to the future. The very attitude of the patron in the Muck controversy revealed the fact that he refused to see the era that impended. This was natural and excusable; but the logic of events is too much for any one in these cataclysmic days. For all that Mr. Higginson did those who believe in the newer development of music in America will be eternally grateful. He did something that was rare when he began it and had qualities of rarity after thirty-seven years. But even if the war had not hastened it, events were making rapid headway which would have compelled a change in Boston Symphony methods along less artificial and more national lines. Of this the new organization is symptomatic.

RAKHMANINOV MAY CONDUCT BOSTON SYMPHONY ORCHESTRA

Out of List of Available Candidates Famous Russian Composer Would Meet All Requirements, Organization Official Says. No American Has Been Considered.

Boston continues to be very much agitated over the question as to who will lead the Symphony Orchestra next Winter, with Dr. Karl Muck interned; and the musical world throughout the country seems little less interested as to its choice. The most recent "successor" to be named is the eminent Russian composer and conductor, Sergei Vassilievitch Rakhmaninov.

Rakhmaninov, it would appear from the list of available candidates, would most nearly meet the requirements of this wonderful orchestra. For many years the Boston Symphony has passed through season after season with practically no change in its personnel. It has been brought to the point where a director is more or less a figure head, merely necessary to infuse into the musicians, and through them to the audience, his own personality. Rakhmaninov, of all the candidates named, would meet this requirement, and more than that, he would be a picturesque figure as a conductor.

It is said that there is an increasing possibility of his being chosen for the post. No present American conductor has been given any consideration for the post, according to a statement from a prominent official of the orchestra. Before the name of Rakhmaninov was considered so seriously, the choice seemed to lie between Toscanini, the Italian conductor, and Sir Henry Wood, conductor of the Queen's Hall Orchestra, of London.

Both Toscanini and Sir Henry would be acceptable from the personal viewpoint, but the erratic temperament of both these men has been thoroughly weighed and has caused no little fear as to what might be the result of placing them in charge of the orchestra, where such pacific conditions have existed for so many years, only to be broken with the interning of Dr. Muck.

In age, Mr. Rakhmaninov, at the beginning of his forty-sixth year, stands in the prime of his powers. Being of cosmopolitan habits, and a man who has made many journeys and long sojourns in various European cities and in the United States as well, it is considered that he would readily adapt himself to a new environment.

As a cultivated man of the world, accustomed to diverse contacts, Rakhmaninov would seem to most nearly fill the position with that same dignity so striking in the personality of Dr. Muck. As composer, his symphonies, tone poems—like the familiar "Isle of the Dead"—piano pieces, and songs, have all set him high in contemporary music. As pianist, he is a noted virtuoso on two Continents. As conductor he has gained experience and prestige, these twenty years, in the opera houses and concert halls of Petrograd and Moscow.

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Of almost equal interest with the withdrawal of Mr. Higginson, the financial head of the orchestra, is the resignation of Charles A. Ellis, who has been manager of the orchestra since 1885. It is reported that henceforth Mr. Ellis will devote himself entirely to the exploiting of singers and musicians, a work in which he has also been engaged for many years, having under his direction such eminent artists as Geraldine Farrar, Nellie Melba, Fritz Kreisler, and many others. An effort is being made by the new management of the orchestra to have Mr. Ellis reconsider his resignation.

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AMERICAN
New York City.
MAY 19 1918

By MAX SMITH.

IN criticising the interpretation of music, especially within the realm of symphonic concerts, the question of tempo often forms an important standard of measurement—more often, perhaps, than it should. We say that the conductor adopted too fast or too slow a pace. But usually we base our opinion on the instinctive impression received at the moment and forget not only that details of accent and rhythm and dynamics affect the impression but also that our own state of mind as listeners is as subject to changes of mood as is the state of mind of the man at the baton.

A case in point is the performance recently under Ossip Gabrilowitsch's direction of Beethoven's Seventh Symphony. One critic who evidently was thoroughly sincere in his opinion and quite sure of his ground asserted that the conductor's tempi, except in the final movement, were "somewhat too slow," but admitted that he "maintained them with an alertness and elasticity of rhythm that kept them buoyant and effectively banished any suggestion of dragging." Nor was that critic alone in holding this view. A musician of high standing in the community and of good judgment voiced virtually the same idea. For him most of Gabrilowitsch's tempi also had been "too slow."

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Among the various charitable undertakings which the war has brought forth none ought to appeal more to professional musicians and lovers of music than the noble enterprise represented by the American Friends of Musicians in France. Already six or seven of the largest American cities have formed organizations to further the cause which the promoters had in mind, and plans are now being arranged to raise as much money as possible during the Summer months for the impoverished musicians of France and of Belgium.

With this end in view the new society, of which Walter Damrosch is the head, proposes to give a series of Summer concerts at such fashionable watering places as Bar Harbor, Newport, Gloucester, Southampton and Oyster Bay. The musicians who have volunteered to take part anywhere and at any time in these performances include George Harris, Jr., Ethel Leginska, Mischa Levitski, Carlos Salszedo, Lorraine Wyman, Rudolph Ganz, Mr. and Mrs. Francis Rogers, Marcia van Dresser, John Powell, Tom Dobson and the members of the Flonzaley Quartet. New Yorkers interested in the movement are Mrs. George Montgomery Tuttle, Mrs. J. West Roosevelt, Mr. and Mrs. Harry Harkness Flagler, Mrs. Walter Damrosch, Mr. and Mrs. James M. Beck, Reginald de Koven, Mr. and Mrs. Herbert L. Satterlee, Mr. and Mrs. Oswald Garrison Villard, Mrs. Edwin T. Rice, Miss Georgina Schuyler, Robert Underwood Johnson, Mrs. Ethelbert Nevin, Mr. and Mrs. Arthur Curtiss James, and Mrs. Frederic Tams.

rom PUBLIC LEDGER
ddress Philadelphia, Pa.
MAY 9 - 19

A New Era in Music

THE retirement of Henry L. Higginson as the sole patron and financial supporter of the Boston Symphony Orchestra is more than a retirement of a Maecenas from control of something that his taste and his money called into being; it is the close of one period in the development of music in America and the beginning of a new era. Just what the character of the organization, which is to be supported by a group of prominent citizens in Boston, may be is not significant save in so far as the reorganized Boston Symphony Orchestra now takes its place among the organizations which, in this country, are now representative of the broader musical interests of the centers in which they exist and not alone the whim of the personality nor the purse of any one individual. This is true even in the case of the New York Symphony Orchestra, endowed by Mr. Flagler, and the Theodore Thomas Orchestra, of Chicago, whose endowment is a memorial to the great conductor whose name it bears, and also representative of the collective efforts of a large body of Chicagoans who banded together to put the orchestra on its feet financially and give it a permanent home. The other orchestras, moreover, now in being throughout the country, however varied their methods and their management, all represent a decided effort to rally to their support the musical elements in the community as a whole, and in this sense they reveal a very democratic tendency. In addition, within the last few years, irrespective of the war, the movement to develop an American feeling has been most marked.

This American attitude, which has been conspicuously a feature of the policy of the Philadelphia Orchestra directors ever since the founding of the Orchestra Association, will gain force with the years. Now that the Boston Symphony Orchestra practically puts itself on the same plane and with the same plan of arousing the interest of the many and not the few in its management, it can be seen that the old order of things is now gone for good. This old order, which was represented brilliantly by the Boston Symphony Orchestra and its founder, was based, fundamentally, on the idea that music in America was an exotic, scarcely "naturalized from Europe," to use a scientific term, and that this exotic, instead of being the outcome of the efforts of the community, should be given more or less free to the community through the munificence of some wealthy patron of the arts. Along with this exotic idea also went the idea that it was absolutely necessary to have the European cachet over everything. The conductor must be imported and most of the musicians. That they should be a part of the local or national life or have any sympathy with it was not considered important. In fact, it was considered so unimportant that, at its best, however worthy of all praise the Boston Symphony organization may have been as decreed by Mr. Higginson, the group of musicians, in a way, suggested high-class helots in music. Indeed, though the percentage of alienism varied from year to year, the kind of thing that Mr. Higginson built up was the sort of thing that existed in imperial Rome when the technically trained Greeks became the cultural entertainers of their Roman masters, who had the desire for the best but were perfectly willing that in these matters the outsiders should do the interpreting, leaving to them the pleasant position of the determining and appreciative patrons. Of course, in the case of the Boston Symphony Orchestra there was a more serious side to the problem; and the munificence of Mr. Higginson, every one must admit, came at a critical time (1881) in the history of the development of music in America, and was of the most stimulating and pervasive character. Since his determination to have "the best music, played in the best way, by the best," resulted in a world-famous organization which, curiously enough—and money does not alone explain it—quite met the challenge of Europe and surpassed it.

However, long before the issue of the war and the bitter alienism of Doctor Muck made the continuance of the Boston Symphony impossible along the old lines it was very plain that, despite everything that could be said in its favor, the Higginson idea belonged to the past and not to the future. The very attitude of the patron in the Muck controversy revealed the fact that he refused to see the era that impended. This was natural and excusable; but the logic of events is too much for any one in these cataclysmic days. For all that Mr. Higginson did those who believe in the newer development of music in America will be eternally grateful. He did something that was rare when he began it and had qualities of rarity after thirty-seven years. But even if the war had not hastened it, events were making rapid headway which would have compelled a change in Boston Symphony methods along less artificial and more national lines. Of this the new organization is symptomatic.

Philadelphia, Pa.
MAY 1 2 1918

continuation

RAKHMANINOV MAY CONDUCT BOSTON SYMPHONY ORCHESTRA

Out of List of Available Candidates Famous Russian Composer Would Meet All Requirements, Organization Official Says. No American Has Been Considered.

Boston continues to be very much agitated over the question as to who will lead the Symphony Orchestra next Winter, with Dr. Karl Muck interned; and the musical world throughout the country seems little less interested as to its choice. The most recent "successor" to be named is the eminent Russian composer and conductor, Sergei Vassilievitch Rakhmaninov.

Rakhmaninov, it would appear from the list of available candidates, would most nearly meet the requirements of this wonderful orchestra. For many years the Boston Symphony has passed through season after season with practically no change in its personnel. It has been brought to the point where a director is more or less a figure head, merely necessary to infuse into the musicians, and through them to the audience, his own personality. Rakhmaninov, of all the candidates named, would meet this requirement, and more than that, he would be a picturesque figure as a conductor.

It is said that there is an increasing possibility of his being chosen for the post. No present American conductor has been given any consideration for the post, according to a statement from a prominent official of the orchestra. Before the name of Rakhmaninov was considered so seriously, the choice seemed to lie between Toscanini, the Italian conductor, and Sir Henry Wood, conductor of the Queen's Hall Orchestra, of London.

Both Toscanini and Sir Henry would be acceptable from the personal viewpoint, but the erratic temperament of both these men has been thoroughly weighed and has caused no little fear as to what might be the result of placing them in charge of the orchestra, where such pacific conditions have existed for so many years, only to be broken with the interning of Dr. Muck.

In age, Mr. Rakhmaninov, at the beginning of his forty-sixth year, stands in the prime of his powers. Being of cosmopolitan habits, and a man who has made many journeys and long sojourns in various European cities and in the United States as well, it is considered that he would readily adapt himself to a new environment.

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AMERICAN
New York City.
MAY 1 2 1918

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TIGHT BINDING

From TOWN & COUNTRY
Address: New York City
Date MAY 20 1918

Boston and Music

THE swan song of the musical season has been sung with the closing of the week of the Metropolitan Opera Company, Galli-Curci's concert, and last but not least the final concerts of the Boston Symphony Orchestra. At the Friday afternoon rehearsal as well as at the Saturday evening concert, even in these busy wartimes, were gathered at Symphony Hall not only all of Boston's beauty and her chivalry but large slices of every other element. Because of war conditions generally, because of the very mixed (nationally) personnel of the orchestra, because of the very sensational culmination of various accusations in the arrest of Dr. Muck, the leader, on the charge of espionage; and finally because of the concerts being the last under Major Higginson's personally conducted management and support, these last performances held a unique place in the annals of the orchestra and were events unequalled in its more than thirty-seven years' existence. At Friday afternoon's "rehearsal" when, at the intermission, Major Higginson rose from his seat to go out into the corridors, there was tremendous clapping and cheering and a speech was hoped for, but the veteran organizer and supporter of this greatest of orchestras saw fit to wait until the last performance on Saturday evening to take leave publicly and formally both of the orchestra and the public. As he appeared on the platform he was literally overwhelmed with applause from both musicians and listeners. It fell fittingly to Mayor Peters to voice the appreciation of the citizens of Boston. Mr. Schmidt, who has been conducting since Dr. Muck's internment, came in for his share of applause, and deservedly so, for in spite of trying conditions and unusual difficulties, he has made good in every way. Never was the orchestra heard to greater advantage than in those last two concerts when the *piece de resistance* of the program, the Eroica Symphony, was given without a flaw. The question of greatest interest now in Boston's musical circles is "Who shall be Dr. Muck's successor?"

RECORD
Address: Philadelphia, Pa.
MAY 22 1918

AT MAJOR HIGGINSON'S MEMORABLE FAREWELL

"Founder and Sustainer" of the Orchestra Has Moving Reception.

PLAY FAVORITE SYMPHONY

Mayor Peters, of Boston, Responds On Part of the Audience.

AT THE last concert of the season, Saturday evening, May 4, Major Higginson said a public *farewell* to the great Boston Orchestra of which he was founder and of which he has so long been "sustainer" as well.

It was an extremely moving occasion. The entire audience in Symphony Hall rose and stood while the orchestra played a fanfare, and continued to stand while Major Higginson spoke.

A Wonderful Occasion.

The first part of his short and touching address was to the audience. Then he turned and mounted the conductor's stand and addressed the players in the band. It was all very fine; very simple and dignified; and therefore, of course, the more impressive. The roar of sympathetic applause which greeted his deep-felt reasons for retiring (his advanced age, as every body knows, and the managerial complications brought on by the war) presently found an articulate voice. Mayor Andrew Peters also climbed upon the platform and thanked Major Higginson in unmistakable terms for the service he has done music in this country in general, and Boston in particular.

Then Major Higginson replied with another few words, and moved away from the platform; the good-will of the audience being very obviously with him. The

...r of Muck and the Major's retirement has been a mighty troublesome business on the whole; but the scene in Symphony Hall that farewell Saturday must have taken all bitterness out of the minds of even the most partisan.

The symphony for that final performance was Beethoven's "Eroica," as a tribute to Major Higginson's fondness, it being his favorite symphony.

From Vreeland's
Address: New York City.
MAY 22 1918

ARTISTIC RESPONSIBILITY

LEADING up to the question of undivided responsibility in artistic affairs, an editorial writer in the *Globe* has some wise and gracious words to say concerning the venerable Major Higginson and his famous symphony orchestra. We quote the editorial as follows:

"When the venerable Major Henry L. Higginson, who founded and for thirty-seven years sustained single-handed the Boston Symphony Orchestra, took public farewell of that orchestra at the closing concert of its season Saturday night, a situation resulted which inevitably must appeal to all who were present or, being absent, have heard of it. Nothing less than the best orchestra in this country, if not in the whole world, grew out of Major Higginson's enthusiasm, generosity, and steadfastness. For a generation the orchestra has exhibited the highest type of orchestral playing not only to the people of Boston but, through its tours, to the people of many other cities. It has constantly played the best standard music in the best way, and it has been a diligent missioner for worthy new music. Devoted to an ideal so lofty, it has proved the most ennobling influence in our musical life, our highest inspiration in tonal art.

"Major Higginson in saying in the course of his farewell talk that its concerts had been to him 'a great joy, not only because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future,' furnishes pathetic and convincing proof of what the Boston Symphony Orchestra has come to mean to the general public. It is regrettable that the last year Major Higginson was to stand behind the orchestra he cherished should have been marked by troubles foreign to the serene realm of art and, one can guess, harrowing to the venerable founder.

"Fortunately the orchestra has survived a situation which for a time threatened to kill it. For the gentlemen of Boston who as trustees will now endeavor to carry on the work hitherto devolving on Major Higginson alone, the latter bespoke from the players and the public the same devotion and support they had accorded him, and furthermore he avowed his belief that to achieve great and permanent orchestras it is necessary to give to the conductor the sole artistic responsibility as an essential to success. That dictum is a true pearl of wisdom which the trustees of the orchestra should treasure jealously and observe scrupulously. Of course the conductor should be worthy of such responsibility. As soon as he proves not to be the trustees should depose him. But the greatest conductor on earth cannot fully express himself artistically without such undivided responsibility. Otherwise there is dissension, anxiety, preoccupation with questions

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have no direct bearing on art, and at last confusion and ruin.

"Most of the men who have led the Boston Symphony Orchestra have been artistically entirely worthy of such responsibility. Otherwise the orchestra could not have risen to its high estate. If the trustees now follow the advice implied in Major Higginson's dictum they will obtain, as apparently they can, a conductor of the first order, and then give him an absolutely untrammelled hand."

From STANDARD UNION
BROOKLYN, N. Y.
Address:
Date MAY 24 1918

ENGLISHMAN TO LEAD THE BOSTON SYMPHONY

884

When the Boston Symphony Orchestra gives its usual series of concerts next season, Brooklyn audiences will see for the first time a titled Englishman as conductor. A dispatch from London to-day announces Sir Joseph Henry Wood has accepted the leadership of that famous musical organization. "He may be relied upon to introduce to his new American public many works of the British composers," the dispatch says.

Sir Henry Wood, who will take the place left by the resignation of Dr. Karl Muck on his internment as an enemy alien, was born in London, March 3, 1869. When but 10 years old, he became deputy organist at St. Mary's, Aldermanbury. In 1889 he became a conductor after having given organ recitals for several years. He has been constantly before the English public since as director of some of the greatest orchestras in England.

TELEGRAM
Address: New York City.
MAY 24 1918

ENGLISHMAN TO TAKE DR. MUCK'S PLACE IN BOSTON

Sir Henry Wood to Succeed German Alien as Leader of Symphony Orchestra.

LONG FAMOUS AS BRITISH MUSICAL LEADER.

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From TIMES
Address: New York City
Date

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EVENING WORLD
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MAY 24 19

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n EVENING SUN
ress: New York City
MAY 24 19

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n CITIZEN
ress: Brooklyn, N. Y.
MAY 23 191

Dr. Muck's kind neighbors knew that he had a powerful wireless outfit in his home, in spite of Federal prohibition, but with characteristic neighborly kindness they refrained from mentioning it to the authorities.—Rochester

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Address New York City
Date MAY 24 1918

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m AMERICAN
dress: New York City.
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TIGHT BINDING

om TOWN & COUNTRY
dress: New York City.
te MAY 20 1918

Boston and Music

THE swan song of the musical season has been sung with the closing of the week of the Metropolitan Opera Company, Galli-Curci's concert, and last but not least the final concerts of the Boston Symphony Orchestra. At the Friday afternoon rehearsal as well as at the Saturday evening concert, even in these busy wartimes, were gathered at Symphony Hall not only all of Boston's beauty and her chivalry but large slices of every other element. Because of war conditions generally, because of the very mixed (nationally) personnel of the orchestra, because of the very sensational culmination of various accusations in the arrest of Dr. Muck, the leader, on the charge of espionage; and finally because of the concerts being the last under Major Higginson's personally conducted management and support, these last performances held a unique place in the annals of the orchestra and were events unequalled in its more than thirty-seven years' existence. At Friday afternoon's "rehearsal" when, at the intermission, Major Higginson rose from his seat to go out into the corridors, there was tremendous clapping and cheering and a speech was hoped for, but the veteran organizer and supporter of this greatest of orchestras saw fit to wait until the last performance on Saturday evening to take leave publicly and formally both of the orchestra and the public. As he appeared on the platform he was literally overwhelmed with applause from both musicians and listeners. It fell fittingly to Mayor Peters to voice the appreciation of the citizens of Boston. Mr. Schmidt, who has been conducting since Dr. Muck's internment, came in for his share of applause, and deservedly so, for in spite of trying conditions and unusual difficulties, he has made good in every way. Never was the orchestra heard to greater advantage than in those last two concerts when the *piece de resistance* of the program, the Eroica Symphony, was given without a flaw. The question of greatest interest now in Boston's musical circles is "Who shall be Dr. Muck's successor?"

RECORD
ess: Philadelphia, Pa.
MAY 22

AT MAJOR HIGGINSON'S MEMORABLE FAREWELL

"Founder and Sustainer" of the Orchestra Has Moving Reception.

PLAY FAVORITE SYMPHONY

Mayor Peters, of Boston, Responds On Part of the Audience.

AT THE last concert of the season, Saturday evening, May 4, Major Higginson said a public *farewell* to the great Boston Orchestra of which he was founder and of which he has so long been "sustainer" as well.

It was an extremely moving occasion. The entire audience in Symphony Hall rose and stood while the orchestra played a fanfare, and continued to stand while Major Higginson spoke.

A Wonderful Occasion.

The first part of his short and touching address was to the audience. Then he turned and mounted the conductor's stand and addressed the players in the band. It was all very fine; very simple and dignified; and therefore, of course, the more impressive. The roar of sympathetic applause which greeted his deep-felt reasons for retiring (his advanced age, as every body knows, and the managerial complications brought on by the war) presently found an articulate voice. Mayor Andrew Peters also climbed upon the platform and thanked Major Higginson in unmistakable terms for the service he has done music in this country in general, and Boston in particular.

Then Major Higginson replied with another few words, and moved away from the platform; the good-will of the audience being very obviously with him. The

matter of Muck and the Major's retirement has been a mighty troublesome business on the whole; but the scene in Symphony Hall that farewell Saturday night must have taken all bitterness out of the minds of even the most partisan.

The symphony for that final performance was Beethoven's "Eroica," as a tribute to Major Higginson's fondness, it being his favorite symphony.

Vreeland's
s: New York City.
MAY 22 1918

ARTISTIC RESPONSIBILITY

LEADING up to the question of undivided responsibility in artistic affairs, an editorial writer in the *Globe* has some wise and gracious words to say concerning the venerable Major Higginson and his famous symphony orchestra. We quote the editorial as follows:

"When the venerable Major Henry L. Higginson, who founded and for thirty-seven years sustained single-handed the Boston Symphony Orchestra, took public farewell of that orchestra at the closing concert of its season Saturday night, a situation resulted which inevitably must appeal to all who were present or, being absent, have heard of it. Nothing less than the best orchestra in this country, if not in the whole world, grew out of Major Higginson's enthusiasm, generosity, and steadfastness. For a generation the orchestra has exhibited the highest type of orchestral playing not only to the people of Boston but, through its tours, to the people of many other cities. It has constantly played the best standard music in the best way, and it has been a diligent missioner for worthy new music. Devoted to an ideal so lofty, it has proved the most ennobling influence in our musical life, our highest inspiration in tonal art.

"Major Higginson in saying in the course of his farewell talk that its concerts had been to him 'a great joy, not only because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future,' furnishes pathetic and convincing proof of what the Boston Symphony Orchestra has come to mean to the general public. It is regrettable that the last year Major Higginson was to stand behind the orchestra he cherished should have been marked by troubles foreign to the serene realm of art and, one can guess, harrowing to the venerable founder.

"Fortunately the orchestra has survived a situation which for a time threatened to kill it. For the gentlemen of Boston who as trustees will now endeavor to carry on the work hitherto devolving on Major Higginson alone, the latter bespoke from the players and the public the same devotion and support they had accorded him, and furthermore he avowed his belief that to achieve great and permanent orchestras it is necessary to give to the conductor the sole artistic responsibility as an essential to success. That dictum is a true pearl of wisdom which the trustees of the orchestra should treasure jealously and observe scrupulously. Of course the conductor should be worthy of such responsibility. As soon as he proves not to be the trustees should depose him. But the greatest conductor on earth cannot fully express himself artistically without such undivided responsibility. Otherwise there is dissension, anxiety, preoccupation with questions

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have no direct bearing on art, and at last confusion and ruin.

"Most of the men who have led the Boston Symphony Orchestra have been artistically entirely worthy of such responsibility. Otherwise the orchestra could not have risen to its high estate. If the trustees now follow the advice implied in Major Higginson's dictum they will obtain, as apparently they can, a conductor of the first order, and then give him an absolutely untrammelled hand."

rom
ddress:
Date

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884

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TELEGRAM
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Sir Henry was born in London on March 3, 1869, and when 10 years old became deputy organist at St. Mary's, Aldermanbury. He became a conductor in 1889, after giving organ recitals for several years. Since that time he has been constantly before the English public and in charge of some of the greatest orchestras of England. In addition, he has directed the presentation of notable concerts and superintended many musical festivals, the last of which was the Parsifal Tableux, given at the London Coliseum in 1913.

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EVENING WORLD
ss: New York City.
MAY 24 19

SIR HENRY JOSEPH WOOD SUCCEEDS DR. MUCK AS BOSTON ORCHESTRA HEA

SIR HENRY J. WOOD

Briton to Take Place of Conduct Now Held as an Enemy Alien.

LONDON, May 24.—Sir Hen eph Wood has accepted an r to become conductor of the Bos- Symphony Orchestra, according this morning's Daily Telegraph ch says that he "may be relied n to introduce to his new Ameri- public many works of the British posers." Sir Henry will succeed Karl Muck.

EVENING GLOBE
: New York City

SIR HENRY WOOD MAY NOT LEAD BOSTON ORCHESTRA

LONDON, May 24. — Although the Daily Telegraph reports that Sir Henry Joseph Wood had accepted an offer to become Conductor of the Boston Symphony Orchestra, the Daily News quotes Sir Henry as saying that he has not yet decided whether he would accept the offer. Sir Henry, the paper adds, will not reach a decision in the matter until next week.

Sir Henry was born in London on March 3, 1869, and when ten years old became deputy organist at St. Mary's, Aldermanbury. He became a conductor in 1889 after giving organ recitals for several years. Since that time he has been constantly before the English public and in charge of some of the greatest orchestras of England. In addition, he has directed the presentation of notable concerts and superintended numerous musical festivals, the last of which was the "Parsifal" tableaux, given at the London Coliseum in 1913.

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n EVENING SUN
ress: New York City

MUCK'S SUCCESSOR NAMED.

Sir Henry Wood to Conduct Boston Symphony Orchestra.

LONDON, May 24.—Sir Henry J. Wood, conductor of the Queen's Hall Orchestra, has accepted an offer to conduct the Boston Symphony Orchestra, it was announced to-day.

Sir Henry J. Wood will succeed Dr. Karl Muck, who is interned as an alien enemy for the duration of the war.

Sir Henry became a conductor when only 20 years old. At 10 years of age he became deputy organist at St. Mary's, Aldermanbury, and gave recitals for a number of years.

n CITIZEN
ress: Brooklyn, N. Y.

Dr. Muck's kind neighbors knew that he had a powerful wireless outfit in his home, in spite of Federal prohibition, but with characteristic neighborly kindness they refrained from mentioning it to the authorities.—Rochest

From POST
Address New York City
Date MAY 24 1918

Although the London *Daily News* says that Sir Henry Joseph Wood has not yet accepted the offer to become conductor of the Boston Symphony Orchestra, it is to be hoped he will do so. In England he has long been rated as one of the best orchestral leaders of the period, nor need Americans accept him on faith, for he was cordially acclaimed in New York more than a decade ago when he came over to conduct some of the concerts of the Philharmonic Society. Having been born in 1870, he is still in the best vigor of his manhood, and his art of interpretation has had ample time to mature since he began, in 1895, to conduct the Promenade Concerts in the new Queen's Hall. At these concerts he demonstrated that, as Fuller Maitland has remarked, "good things well done will attract large audiences by their own inherent strength, notwithstanding all the advertising methods by which other compositions are forced down the throats of the public." In Boston and the cities visited by its orchestra he will appeal to audiences of the most cultivated hearers, and as his taste is catholic, there is no reason why his programmes should not appeal to everybody. As it was he who made Tchaikovsky and other Russians famous in London (his first wife was the daughter of a Russian princess), it is likely that Russian music will be specially featured by him. He may also be counted upon to make some of the best English music known here, and his record shows he does not neglect American composers.

m AMERICAN
dress: New York City.

Wood to Lead Boston Symphony, Says London

LONDON, May 24.

SIR HENRY JOSEPH WOOD has accepted an offer to become conductor of the Boston Symphony Orchestra, according to this morning's Daily Telegraph, which says he "may be relied upon to introduce to his new American public many works of the British composers."

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TIGHT BINDING

TOWN & COUNTRY
New York City
MAY 20 1918

Boston and Music

THE swan song of the musical se has been sung with the closing of the week of the Metropolitan Opera Compa Galli-Curci's concert, and last but not les the final concerts of the Boston Sympho Orchestra. At the Friday afternoon rehearsal as well as at the Saturday even concert, even in these busy wartimes, we athered at Symphony Hall not only all Boston's beauty and her chivalry large slices of every other elemen Because of war conditions genera because of the very mixed (national personnel of the orchestra, because the very sensational culmination various accusations in the arrest of Muck, the leader, on the charge espionage; and finally because of concerts being the last under Maj Higginson's personally conducted m agement and support, these last formances held a unique place in annals of the orchestra and were even unequalled in its more than thirt seven years' existence. At Frida afternoon's "rehearsal" when, at th intermission, Major Higginson ro from his seat to go out into the co ridors, there was tremendous clappin and cheering and a speech was hope for, but the veteran organizer and sup porter of this greatest of orchestr saw fit to wait until the last perfor ance on Saturday evening to take le publicly and formally both of orchestra and the public. As he peared on the platform he was liter overwhelmed with applause from b musicians and listeners. It fell fittin to Mayor Peters to voice the appre tion of the citizens of Boston. Schmidt, who has been conducting sin Dr. Muck's internment, came in for share of applause, and deservedly for in spite of trying conditions a unusual difficulties, he has made go in every way. Never was the orchest heard to greater advantage than those last two concerts when the *pi de resistance* of the program, t Eroica Symphony, was given without flaw. The question of greatest intere now in Boston's musical circles "Who shall be Dr. Muck's successor

RECORD
Philadelphia, Pa.
MAY 22

AT MAJOR HIGGINSON'S MEMORABLE FAREWELL

"Founder and Sustainer" of the Orchestra Has Moving Reception.

PLAY FAVORITE SYMPHONY

Mayor Peters, of Boston, Responds On Part of the Audience.

AT THE last concert of the season, Saturday evening, May 4, Major Higginson said a public *farewell* to the great Boston Orchestra of which he was founder and of which he has so long been "sustainer" as well.

It was an extremely moving occasion. The entire audience in Symphony Hall rose and stood while the orchestra played a fanfare, and continued to stand while Major Higginson spoke.

A Wonderful Occasion.

The first part of his short and touching address was to the audience. Then he turned and mounted the conductor's stand and addressed the players in the band. It was all very fine; very simple and dignified; and therefore, of course, the more impressive. The roar of sympathetic applause which greeted his deep-felt reasons for retiring (his advanced age, as every body knows, and the managerial complications brought on by the war) presently found an articulate voice. Mayor Andrew Peters also climbed upon the platform and thanked Major Higginson in unmistakable terms for the service he has done music in this country in general, and Boston in particular.

Then Major Higginson replied wit another few words, and moved away fro the platform; the good-will of the aud ence being very obviously with him. Th

matter of Muck and the Major's retirement has been a mighty troublesome business, on the whole; but the scene in Symphony Hall that farewell Saturday night must have taken all bitterness out of the minds of even the most partisan. The symphony for that final performance was Beethoven's "Eroica," as a tribute to Major Higginson's fondness, it be favorite symphony.

Vreeland's
New York City.
MAY 22 1918

ARTISTIC RESPONSIBILITY

LEADING up to the question of undivided responsibility in artistic affairs, an editorial writer in the *Globe* has some wise and gracious words to say concerning the venerable Major Higginson and his famous symphony orchestra. We quote the editorial as follows:

"When the venerable Major Henry L. Higginson, who founded and for thirty-seven years sustained single-handed the Boston Symphony Orchestra, took public farewell of that orchestra at the closing concert of its season Saturday night, a situation resulted which inevitably must appeal to all who were present or, being absent, have heard of it. Nothing less than the best orchestra in this country, if not in the whole world, grew out of Major Higginson's enthusiasm, generosity, and steadfastness. For a generation the orchestra has exhibited the highest type of orchestral playing not only to the people of Boston but, through its tours, to the people of many other cities. It has constantly played the best standard music in the best way, and it has been a diligent missioner for worthy new music. Devoted to an ideal so lofty, it has proved the most ennobling influence in our musical life, our highest inspiration in tonal art.

"Major Higginson in saying in the course of his farewell talk that its concerts had been to him 'a great joy, not only because of the refreshment and enjoyment of the multitude of people unknown to me who, leading gray lives, have needed this sunshine, and who have written to me a mass of warm letters full of gratitude for the past and of urgent requests for the future,' furnishes pathetic and convincing proof of what the Boston Symphony Orchestra has come to mean to the general public. It is regrettable that the last year Major Higginson was to stand behind the orchestra he cherished should have been marked by troubles foreign to the serene realm of art and, one can guess, harrowing to the venerable founder.

"Fortunately the orchestra has survived a situation which for a time threatened to kill it. For the gentlemen of Boston who as trustees will now endeavor to carry on the work hitherto devolving on Major Higginson alone, the latter bespoke from the players and the public the same devotion and support they had accorded him, and furthermore he avowed his belief that to achieve great and permanent orchestras it is necessary to give to the conductor the sole artistic responsibility as an essential to success. That dictum is a true pearl of wisdom which the trustees of the orchestra should treasure jealously and observe scrupulously. Of course the conductor should be worthy of such responsibility. As soon as he proves not to be the truste should depose him. But the greatest co ductor on earth cannot fully express hi self artistically without such undivided sponsibility. Otherwise there is dissen anxiety, preoccupation with questions

have no direct bearing on art, and at last confusion and ruin.

"Most of the men who have led the Boston Symphony Orchestra have been artistically entirely worthy of such responsibility. Otherwise the orchestra could not have risen to its high estate. If the trustees now follow the advice implied in Major Higginson's dictum they will obtain, as apparently they can, a conductor of the first order, and then give him an absolutely untrammelled hand."

rom
ddress:
Date

ENGLISHMAN TO LEAD THE BOSTON SYMPHONY

When the Boston Symphony Orchestra gives its usual series of concerts next season, Brooklyn audiences will see for the first time a titled Englishman as conductor. A dispatch from London to-day announces Sir Joseph Henry Wood has accepted the leadership of that famous musical organization. "He may be relied upon to introduce to his new American public many works of the British composers," the dispatch says.

Sir Henry Wood, who will take the place left by the resignation of Dr. Karl Muck on his internment as an enemy alien, was born in London, March 3, 1869. When but 10 years old, he became deputy organist at St. Mary's, Aldermanbury. In 1889 he became a conductor after having given organ recitals for several years. He has been constantly before the English public since as director of some of the greatest orchestras in England.

TELEGRAM
New York City.

ENGLISHMAN TO TAKE DR. MUCK'S PLACE IN BOSTON

Sir Henry Wood to Succeed German Alien as Leader of Symphony Orchestra.

LONG FAMOUS AS BRITISH MUSICAL LEADER.

LONDON, Friday.—The Daily Telegraph has announced that Sir Henry Joseph Wood has accepted an offer to become conductor of the Boston Symphony Orchestra. The Telegraph remarks that he "may be relied upon to introduce to his new American public many works of the British composers."

Sir Henry will succeed Doktor Karl Muck, whose resignation as director of the Boston Symphony Orchestra was accepted on March 31, following his arrest at Boston as an enemy alien. Doktor Muck, the agitation against whom started at Providence on October 30 last, when he was accused of refusing a request to play "The Star Spangled Banner" at a concert, is now interned for the duration of the war.

Sir Henry was born in London on March 13, 1869, and when ten years old became deputy organist at St. Mary's, Aldermanbury. He became a conductor in 18 after giving organ recitals for severa years. Since that time he has been con stantly before the English public and i charge of some of the greatest orchestra of England. In addition, he has directe the presentation of notable concerts a superintended numerous musical festiva the last of which was the "Parsifal" ta leaux.

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From TIMES
Address: New York City
Date

SIR HENRY J. WOOD TO SUCCEED DR. MUCK

Noted British Conductor Accepts Offer of Boston Symphony Orchestra.

LONDON, May 24.—Sir Henry Joseph Wood has accepted an offer to become conductor of the Boston Symphony Orchestra, according to this morning's Daily Telegraph, which says that he "may be relied upon to introduce to his new American public many works of the British composers."

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EVENING WORLD
New York City.
MAY 24 1918

SIR HENRY JOSEPH WOOD SUCCEEDS DR. MUCK AS BOSTON ORCHESTRA HEAD

SIR HENRY J. WOOD.

Briton to Take Place of Conduct Now Held as an Enemy Alien.

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From EVENING GLOBE
Address: New York City
Date

SIR HENRY WOOD MAY NOT LEAD BOSTON ORCHESTRA

LONDON, May 24. — Although the Daily Telegraph reports that Sir Henry Joseph Wood had accepted an offer to become Conductor of the Boston Symphony Orchestra, the Daily News quotes Sir Henry as saying that he has not yet decided whether he would accept the offer. Sir Henry, the paper adds, will not reach a decision in the matter until next week.

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n EVENING SUN
ress: New York City

MUCK'S SUCCESSOR NAMED.

Sir Henry Wood to Conduct Boston Symphony Orchestra.

LONDON, May 24.—Sir Henry J. Wood, conductor of the Queen's Hall Orchestra, has accepted an offer to conduct the Boston Symphony Orchestra, it was announced to-day.

Sir Henry J. Wood will succeed Dr. Karl Muck, who is interned as an alien enemy for the duration of the war.

Sir Henry became a conductor when only 20 years old. At 10 years of age he became deputy organist at St. Mary's, Aldermanbury, and gave recitals for a number of years.

n CITIZEN
ress: Brooklyn, N. Y.

Dr. Muck's kind neighbors knew that he had a powerful wireless outfit in his home, in spite of Federal prohibition, but with characteristic neighborly kindness they refrained from mentioning it to the authorities.—Rochester

POST
New York City
MAY 24 1918

hough the London *Daily News* that Sir Henry Joseph Wood has et accepted the offer to become con- or of the Boston Symphony Orches- , it is to be hoped he will do so. In gland he has long been rated as one the best orchestral leaders of the pe- od, nor need Americans accept him on faith, for he was cordially acclaimed in New York more than a decade ago when he came over to conduct some of the concerts of the Philharmonic Society. Having been born in 1870, he is still in the best vigor of his manhood, and his art of interpretation has had ample time to mature since he began, in 1895, to conduct the Promenade Concerts in the new Queen's Hall. At these concerts he demonstrated that, as Fuller Maitland has remarked, "good things well done will attract large audiences by their own inherent strength, notwithstanding all the advertising methods by which other compositions are forced down the throats of the public." In Boston and the cities visited by its orchestra he will appeal to audiences of the most cultivated hearers, and as his taste is catholic, there is no reason why his programmes should not appeal to everybody. As it was he who made Tchaikovsky and other Russians famous in London (his first wife was the daughter of a Russian princess), it is likely that Russian music will be specially featured by him. He may also be counted upon to make some of the best English music known here, and his record shows he does not neglect American composers.

m AMERICAN
dress: New York City
te

Wood to Lead Boston Symphony, Says London

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Sir Henry will succeed Dr. Karl Muck, whose resignation as director of the Boston Symphony Orchestra was accepted on March 31, following his arrest at Boston as an enemy alien. Dr. Muck, the agitation against whom started at Providence, Rhode Island, on October 30 last, when he was accused of refusing a request to play "The Star Spangled Banner" at a concert, is now interned for the duration of the war.

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MORNING TELEGRAPH
ess: New York City
MAY 25 1918

ENGLISHMAN MAY SUCCEED DR. MUCK

Sir Henry Wood Has Accepted Boston Symphony Position, Says London Newspaper.

HE IS NOTED CONDUCTOR

May Introduce Works of His Fellow Countrymen to Musical Audiences Here.

The favorite musical pastime of nominating conductors to succeed Dr. Karl Muck, late of the Boston Symphony Orchestra and now in Fort Oglethorpe for the duration of the war, has spread to London. The Daily Telegraph has come forward with the announcement that Sir Henry Joseph Wood has been offered the position and that he has accepted it. However, the Daily News says that Sir Henry has the matter under consideration and will not make his decision until next week.

Since the reorganization of the orchestra shortly after the arrest of Dr. Muck, Sir Henry has been one of the favorite candidates for the position, which during the Muck regime carried with it a salary of $28,000 a year. But according to reports circulated from time to time, no less than three other musicians were asked to fill the post. Ossip Gabrilowitsch removed himself from the field by accepting the conductorship of the Detroit orchestra. Sergei Rachmaninoff was another and so was Arturo Toscanini. If all the rumors were true, the Boston Symphony issued engraved invitations and sent them broadcast.

Organist at Age of 10.

Sir Henry Wood is one of England's most noted musicians. He is 48 years old and was born in London. At the age of 10 he became a deputy organist at St. Mary's, Aldermanbury, and at 17 was made organist of St. John's, Fulham. He has conducted opera, and was the musical adviser for the Wagner concerts in 1913. He began his series of symphony concerts over twenty years ago, and has risen to high esteem with the London public. Many popular festivals were given under his direction.

The choice of an English conductor would remove the last taint of pro-Germanism from the Boston Symphony, which operated under a cloud ever since Dr. Muck refused to play "The Star Spangled Banner" at the concerts last Fall.

Would Play English Music.

The Daily Telegraph quotes Sir Henry as saying that he would introduce many works by English composers to American audiences. However, his record proves that he is no chauvinist in his tastes.

Meanwhile, with Rachmaninoff somewhere in Scandinavia, where he has fled to escape the Bolsheviki, and the temperamental Toscanini engrossed in war work in Italy, Sir Henry is the least remote of the possibilities

om HERALD
dress: New York City
te 25 1918

STILL CONSIDERING OFFER FROM BOSTON ORCHESTRA

[BY CABLE TO THE ASSOCIATED PRESS.]

LONDON, Friday.—Although the Daily Telegraph reports that Sir Henry Joseph Wood had accepted an offer to become conductor of the Boston Symphony Orchestra, the Daily News quotes Sir Henry as saying he has not decided whether he would accept the offer. It adds that he will not reach a decision until next week.

Orchestra Committee Makes No Statement About New Conductor.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—Frederick P. Cabot, spokesman for the committee now handling the Boston Symphony Orchestra, is absent from Boston to-day, but his secretary, when asked regarding the reported appointment of Sir Henry Joseph Wood to succeed Dr. Karl Muck, declared that whenever the committee had any announcement to make it would send a statement to all the newspapers. This is the invariable reply made to any request for information. It was intimated that the report would simply be ignored by the committee until in its own good time it gets around to announcing to Boston and the entire country just what is to be done with what Major Henry W. Higginson, in his farewell address, termed, "the people's orchestra."

It appears that the post of conductor has been offered to Sir Henry Wood, and the general belief is that he will accept it.

EVENING WORLD
ress: New York City.
MAY 25 19

Sir Henry Wood, Toscanini and the Boston Orchestra

By Sylvester Rawling.

WHILE the announcement from London of the acceptance by Sir Henry Wood of the conductorship of the Boston Symphony Orchestra to succeed Dr. Karl Muck may be true, officially it is not confirmed. Up to yesterday the management had received no word from Sir Henry to justify it. That offers, more or less tentative, have been made both to him and to Arturo Toscanini, the distinguished Italian conductor, is well known. It is not so well known that Mr. Toscanini was almost, if not quite, willing to say yes! and to waive any demand for salary higher than that paid to Dr. Muck. Both the Englishman and the Italian, not to make comparisons, are at the head of the profession in their respective countries. Either would be welcomed by American music lovers. Mr. Toscanini is the better known, perhaps, because of the masterfulness he displayed in the years of his association with the Metropolitan Opera Company. But Sir Henry, too, showed the fineness of his mettle to those of us with not too short memories when he was a "guest" conductor here some years ago. Upon whichever the mantle shall fall there will be cause for content, and the lucky man will have the satisfaction of holding under his direction the finest orchestra extant.

PRESS
Philadelphia, Pa.
MAY 26 1918

SIR HENRY WOOD, BRITON, TO LEAD BOSTON SYMPHONY

Announcement Comes from London That Famous Conductor of Queen's Hall Orchestra Will Succeed Dr. Karl Muck.

Modernist by Inclination and Conviction.

While the management of the Boston Symphony Orchestra fails to confirm or deny the report that Sir Henry Wood, conductor of the Queen's Hall Orchestra of London, has been tendered the position as conductor of the Boston Symphony, replacing Dr. Karl Muck, the announcement to that effect has come from London. This announcement further says, that Sir Henry has accepted the place. There is little doubt that in due time it will be cofirmed on this side of the water.

A number of names have been connected with the new conductorship, most notable of which were Rahkmaninov, the Russian, and Toscanini, the Italian, but it is apparent that neither of these men was found available, and consequently the new Boston management has turned to the English conductor, undoubtedly the most eminent Anglo-Saxon man in the field.

If nothing unforeseen happens, Sir Henry, next Autumn, will come to his new orchestra, and his new public in the prime of his age, ability and reputation. He is in his forty-ninth year, and is said to be as robust of body as he is of mind. So far as he was trained at all in the art of conducting, he was instructed by Mottl, the ilustrious leader of Carlsruhe, Baireuth and Munich.

In much larger measure Sir Henry has learned by doing, especially through a long and turbulent apprenticeship in the early nineties with various short-lived, itinerant British opera companies. Since 1895—that is to say, for twenty-three years—he has been conductor of symphony and choral concerts and of little else. As such he assembled and trained the Queen's Hall Orchestra in London until it has become the ablest and the most noted orchestra of Great Britain.

With the Queen's Hall Orchestra, Sir Henry is accustomed to undertake eight or ten symphony concerts in series through a season; a similar concert every Sunday afternoon, from November through May; instrumental concerts with eminent pianists, violinists or singers; occasional festivals; and an annual series of promenade concerts, with lighter programs, every evening from the middle of August to the middle of October.

Obviously ,then, Sir Henry will not come unprepared for the hundred-odd concerts that fill the yearly schedule of the Boston Symphony. As choral conductor he has worked chiefly in the "festivals" of provincial cities, but occasionally he has brought his festival choruses to London and, in such exacting music as Bach's or Beethoven's masses, proved his command of the whole range of choral tone and choral expression.

Sir Henry Wood, by inclination and conviction is said to be an ardent modernist. No European conductor outside Petrograd or Moscow plays so much Russian music as he; while, beyond any other leader, he has cultivated not only the Russian "nationalist" composers, Rimsky-Korsakov and Musorgsky, but the "eccentrics," like Skribin and the whole new generation of Russian writ-

Sir Henry Wood

The leader of Queen's Hall Orchestra, London, has been chosen to succeed Dr. Karl Muck as conductor of the Boston Symphony Orchestra. He has accepted the position, a report from London says.

ers, like Prokofiev and Rebikov, whose music is virtually unknown to the United States.

Sir Henry likewise has ben as zealous with the unacademic Parisians—Debussy and d'Indy, Ravel, Ducasse, Faure and Schmitt. With the Germans he has held firmly to Wagner, Strauss and Mahler; and, while under pressure from war-time animus, he has of late dropped the music of living Germans and Austrians from his program, he has stoutly and honorably insisted upon frequent Wagner.

If Sir Henry comes to America we shall probably hear not a little of the music by English composers as yet virtually unknown to the United States. To American composers he has been occasionally hospitable, notably to Mr. Loeffler. With all the zest for the moderns and ultra-moderns, he is in no-wise neglectful of the classics and semi-classics. Beethoven and Brahms, Schumann and Schubert, Liszt and Saint-Saens, all enjoy becoming places in Sir Henry's program and he is said to spare no pains with them. Yet it is in the music of his own time that his sense of vivid detail and large effect, his energies of modulation, progress, climax, his ardor for rhythm, color, power, most shine.

EVENING WORLD
ess: New York City.
28 191

Sir Henry Won't Lead Boston Orchestra; Colored People Sing

By Sylvester Rawling.

SIR HENRY WOOD has declined the offer of the conductorship of the Boston Symphony Orchestra, to succeed Dr. Karl Muck. The news came by cable from London to-day. Sir Henry prefers to remain in England, where his reputation has been established through years of hard work and achievement. Efforts probably will be revived to secure the services of Arturo Toscanini. The distinguished Italian conductor, it is understood, will not be averse to considering a definite proposition. So far there has been no suggestion of an American for the place.

n TELEGRAM
ress: New York City.

Sir Henry Wood Rejects Boston Orchestra Offer

LONDON, Tuesday.—Sir Henry Joseph Wood has decided not to accept the offer to become conductor of the Boston Symphony Orchestra. He will remain in London.

om EAGLE
dress: Brooklyn, N. Y.
te 1918

A NEW ORCHESTRA LEADER.

There will be wide interest in Brooklyn in the fact that the Boston Symphony Orchestra has secured as its leader to replace the interned Muck Sir Henry Wood, who has been for nearly thirty years a leading and much of the time the leading conductor of orchestral music in England. His nationality insures the sympathetic attitude of American audiences toward him, while his long and varied experience gives promise of a thoroughly competent leadership of the organization whose continuance has seemed to be in doubt. His selection will probably make it easier to replace the alien players who must be dropped. There should be musicians in London able to make good that defection.

Sir Henry Wood has been heard in New York, being one of the "guest conductors" imported by the Philharmonic some years ago, but he is almost unknown here. We are sure from the program of his London concerts that Sir Henry has a catholic taste and that his concerts here will give the best music from many sources. As to the quality of the performances, we must wait until the new conductor and the remade orchestra have grown accustomed to each other. Those who are familiar with London concerts merely through reading critical accounts of them will expect from the new conductor thorough competence and much earnestness, rather than a high inspirational quality or a strong impression of personality, such as was radiated by Toscanini and Mahler, but the critical notices may have carried a wrong impression to strangers. At any rate, we know that the Boston Symphony Orchestra will continue to give concerts in Brooklyn and through the country and that it will be subject to no more disturbances like that which came from the Germanism of Dr. Muck. That is cause for rejoicing for all lovers of music.

From NORTH AMERICAN
Address Philadelphia, Pa.
Date MAY 26 '

Music in the Home

(The editor of this department will be pleased to answer questions regarding talking machines, player-pianos and their music.)

MAGGIE TEYTE, whose Columbia records are so justly popular, has been publishing a few reminiscences of the late Claude Debussy. She had the rare privilege while in Paris of preparing the role of Melisande in Debussy's most famous work, the opera "Pelleas and Melisande," under the direction of the composer. She thus became very well acquainted with this singularly lonely individual. "He was the most taciturn man I have ever met," says Maggie Teyte in Musical America, "and the most nervous. The one thing he hated above all others was to hear some one else play his own music. I recall once at a concert of his works in Paris that the first violinist came off the stage in high spirits after the playing of Debussy's Quartet. 'Was it not fine; was it not beautifully played?' he demanded of the people standing 'back stage.' Debussy overheard him and withered the unfortunate man with a look. 'You played like pigs,' he said scornfully, and strode away, leaving the hapless player covered with shame and confusion." This recalls Beethoven's brusque question, asked of a famous musician who had been improvising at the keyboard for half an hour: "When is the music going to begin?"

Yet Debussy could be generous—or at least just—in his treatment of artists who departed from his own ideas as to the correct interpretation of a passage, when the innovation proved good. "Once I recall, I sang a passage slightly different from the way in which it was indicated. He looked up quickly, thought a moment, and then said, 'You are right, quite right! that is the way you should sing it,' and passed on without further comment." If Debussy was morose, and went out of his way to be unpleasant, it must be remembered in extenuation that he was a sick man, the victim of a gnawing and painful disease. In this respect, of course, he was like many others of our great composers and musicians. Weber was a consumptive, and so was Chopin, both dying of the disease in the "fatal thirties." Beethoven went deaf, and in his later years suffered horribly from dropsy. Bellini went insane, and so did Schumann. Hugo Wolf, the song writer, also became a raving lunatic after much sickness. Richard Wagner lived a fairly long life, but suffered much from gastric trouble. Sir Arthur Sullivan wrote some of his live-

MAGGIE TEYTE

liest comic operas while enduring similar tortures, and it is said that most of "H. M. S. Pinafore" was composed in bed, between spasms of acute suffering. Lest you should imagine that all musicians are weaklings, however, we may remind you that Haydn, Handel, Rossini, Dvorak, Gluck, Brahms and many others lived robustly. Manuel Garcia, the most famous vocal teacher who ever lived, contrived to keep alive for 106 years, virtually all of it devoted to music. The hale and hearty Johann Sebastian Bach, the "father of modern music," was also the father of twenty-one children.

So Major Higginson has given up the control of the Boston Symphony Orchestra, which he founded and has fostered since 1881. Few people know that Henry Lee Higginson is himself an excellent musician and spent many years abroad studying the art. Unfortunately, or, perhaps, fortunately, an injury to his left arm made it impossible for him to play the piano, and he came back to America determined to make enough money to start a symphony orchestra on a permanent basis modeled on those he had heard in Europe, especially in Vienna. The civil war interrupted his plans, and he took a valiant and patriotic part in the fighting. He came out of it impoverished with a young wife to support. The outlook for his dream orchestra was not promising. However, he was fortunate and sagacious in his business affairs, and soon rich enough to start the orchestra which now ranks among the finest of the world. Those who have criticised Higginson for his support of Karl Muck in the recent troubles would do well to ponder Higginson's services to his country and to music. A tenacious loyalty to his co-workers, and to his ideals, is characteristic of the man, but his fundamental loyalty to his country is even deeper. He has now resigned his official connection with the Symphony Orchestra he founded and financed for so many years, and the choice of a successor to Karl Muck will devolve upon a board of directors. May they choose as wisely as Higginson has done in the past.

One of the leading makers of player-rolls is responsible for the statement that there are now more rolls sold of the music of Chopin, Liszt and Rubinstein than of the popular ragtime numbers. This could not have been said a decade ago, but it is not hard to believe. The truth is that one of the great advantages of the player-piano is that it gives you something to do besides listen. In the average popular number there is really very little to be done except pump. The music of itself does not call for much expression, and only a well-trained musician of exceptional gifts can so play it as to make it seem better than it actually is. No doubt a Paderewski or a Godowsky could so play a jazz rag and make it sound like real music—at least to the uninitiated. Careful phrasing, variety of expression and variety of touch can do much to add interest to almost any piece of music. It is doubtful, however, if an amateur could do as much, still less a player-pianist without musical training other than that got by casual playing. Good music, on the other hand, almost "plays itself"—that is, it suggests so many possibilities of expressive playing that anybody with a naturally musical turn of mind can make it sound interesting. At least, he can have a great deal of pleasure trying to do so.

This is especially the case where the piece has a title to suggest the poetic idea back of the piece. Nevin's "A Day in Venice," for instance, offers a little group of pieces, each one with an idea that anybody can readily grasp. Any intelligent music lover can readily find ways of giving each piece approximately the right expression. Mendelssohn's "Songs Without Words" almost all suggest their own interpretation—the "Spring Song," "Consolation," the "Duet," the "Barcarolle"—each offers opportunities that appeal to the imagination. On the other hand there is nothing more difficult than to make a dull piece sound interesting. Only well-trained interpretive powers and a disciplined imagination can do this. In a good piece of music one has only to meet the obvious wishes of the composer; in a bad piece, one has to supply something that the composer lacks.

Moreover, a sustained diet of ragtime gets very tiresome, like a sustained diet of candy. Probably most people who invest in a player-piano glut themselves with ragtime to start with. Either they develop a taste for better things, or their musical nature having early run its course, they cease playing the piano altogether. More usually, of course, they develop a taste for better things, for far more people are inherently musical than is generally supposed. We are apt to forget that music is perhaps the oldest form of entertainment there is, and tho modern life offers many distractions that keep some of us from developing our musical proclivities, yet once given an opportunity a man will take to music much as he takes to gardening or farming—thru strong inherited tendencies.

From EVENING GLOBE
Address: New York City
Date

133

THE UNDECIDED CONDUCTORSHIP.

After the question of conductorship of the Boston Symphony Orchestra, which has kept the musical world atremble since the sensational retirement of Dr. Muck, was apparently closed by the engagement of Sir Henry Wood, the eminent London conductor, it is thrown open again by the announcement that Sir Henry has decided not to accept the Boston offer, but to remain with his own orchestra in London. His decision is regrettable not only because Sir Henry is a brilliant and progressive conductor who could be trusted to keep the Boston orchestra at its present pitch of virtuosity and whose influence here, as in London, would surely be on the side of musical advance, but because on the supreme issue of our time, God or the kaiser, Sir Henry is unassailably sound.

No reason has yet been given out for his decision to remain in London. It is to be hoped the determining cause has nothing to do with a sinister rumor current here that the American gentlemen now controlling the destinies of the Boston orchestra refuse to purge it of unnaturalized Germans and Austrians, a condition that would certainly prevent Sir Henry or Signor Toscanini or M. Chevillard from accepting the leadership. If the orchestra is to be properly Americanized, Signor Toscanini is indisputably the most commendable candidate for the position aside from Sir Henry.

To the disgrace of musicianship in America, Signor Toscanini has been the victim of a subtle and poisonous campaign of calumny ever since the retirement of Dr. Muck became probable. The same elements that a few years ago proclaimed him the greatest of symphonic directors have been busily spreading the word that though a great conductor of opera he is not at home in symphonic music, a judgment quite at variance with the records of fact and critical opinion, and these elements have had the active support of others—secretly enemy—which seek to deny the competence of any symphonic conductor who is not a German or a Russian of German sympathies.

They have further magnified an irritability of temper, in which Signor Toscanini is not alone among musicians, into the real reason for his separation from the operatic institution of which he was the chief artistic ornament, entirely befogging the true issues and ignoring the well known fact that Signor Toscanini, aside from his musical genius, is a man of wide culture and signal charm, and the practical certainty that with such an orchestra as the Boston at his disposal he would not disclose infirmities of temper that a very angel might develop amid the intrigues and annoyances of an opera house.

Aside from Sir Henry Wood and Signor Toscanini, M. Chevillard of Paris and Willem Mengelberg of Amsterdam remain the men most seriously talked of in relation to the Boston conductorship. The Dutchman is a conductor of recognized ability who would probably prosper in Boston provided his sympathies are with the allies, as those of the eminent Russian composer, conductor, and pianist, Sergei Rachmaninoff, now actually in Boston, are said not to be. M. Chevillard stands with Pierre Monteux of the Metropolitan Opera Company at the head of living French conductors. He too would fill the place worthily, in spite of any campaign of carefully dissembled calumny the pro-Boche elements in our music world might bring against him as they have against Signor Toscanini. But it is a certainty that neither Wood nor Toscanini nor Chevillard would stand for an unpurged orchestra and the embarrassments that could not but result from such an anomalous state of affairs in a country engaged in such a war as the United States and her allies are now waging.

Herald May 29

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Trustees of Orchestra Ask Only Free Hand When Vacancies Occur

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The new trustees, according to members of the organization, are disposed neither to further nor resist the unionization of the orchestra, and insist only upon assurances that unionization shall in no way be detrimental to the established standards and prestige of the orchestra, and that they or the conductor shall have a free hand in the choice of players when vacancies are to be filled.

Traveler May 31

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It is known that certain members of the orchestra have signified their intention of joining the union, whether they retain their posts or not. One of them, Emil Ferir, the viola player, has already joined, and another, Andre Maquarre, the flutist, is said to have applied for membership.

On the other hand, it is known that a number of the members have already signed contracts with the trustees to play next winter. Among these, it is said, are certain players in the string section of the orchestra. It is said that if present plans of the trustees work out as they have been presented to the men, the organization will continue on practically the former basis of membership, with a guarantee fund assuring salaries.

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GUEST OF F. H. PRINCE AT POP CONCERT

Justin Godart, formerly under secretary of state to the French minister of war, formerly vice-president of the Chamber of Deputies and until last February in charge of the medical branch of the French army, arrived in Boston early last evening, and later, with his party, was the guest of Frederick H. Prince at the Pop concert in Symphony Hall.

The distinguished Frenchman is accompanied by two officers of the French medical corps, Maj. Edouard Rist and Maj. Locard. Other guests last evening were Col. Azan, M. Flamande, the French consul in Boston, who will entertain the visitors here; Asa P. French, Prof. Mercier of Harvard, Prof. Barrett Wendell and William C. Endicott. On arrival of the party at the hall the orchestra played "The Marseillaise," with the audience standing and warmly applauding.

M. Godart's mission to this country is to bring the official thanks of the French government to the Red Cross, the Y. M. C. A., the Knights of Columbus and other similar organizations for the splendid work they are doing in France. The French statesman will make several public appearances here. He will explain in his addresses what an imense work has been accomplished by the French military health department during the last three years, and to what extent success has been due to the co-operation of Americans. M. Godart is a lawyer and received his LL. D. at the University of Lyons. He created the first labor bureau in France and proved his devotion to the interests and welfare of the working classes. He organized the medical service on the French front, in the French expeditionary force in Italy and also in the French army in Salonica. He won the war cross at Craonne in 1917, while visiting advanced posts under artillery fire.

Monitor June 1

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From wanting authoritative interpretation, the public has gradually shown a wish to hear a stronger type of selection, though there is no indication yet of an interest in anything but short pieces. As the attention and taste of the audience has improved, the tendency for groups to usurp the concerts for noisy reunions has diminished. The special nights put emphasis on music rather than on celebration. Nights of this sort that are presently coming off are a French night on the evening of Tuesday, June 4, when works by French composers will be presented; and later, a Russian night and an opera night, when pieces by Russian composers and numbers taken from the opera repertory will be played.

The program announced for tonight, Mr. Jacchia conducting, is as follows:

"Entrance of the Gladiators," Fucik; waltz, "Jolly Fellows," Vollstedt; moment musical, Schubert; fantasia, "Othello," Verdi; overture, "A Midsummer Night's Dream," Mendelssohn; tarantelle, Jacchia; romanza, Cella; second Hungarian rhapsody, Liszt; "The Star-Spangled Banner"; selection, "Little Nemo," Herbert; "March of the Little Lead Soldiers," Pierné; entr'acte valse, Hellmesberger; ouverture, "1812," Tschaikowsky.

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Boston Symphony Men Kept From Joining Local by Importation Rule—Messrs. Cabot, Weber and Kingman Confer

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BOSTON, Mass.—Players in the Boston Symphony Orchestra, who as a body expressed a desire to join the Musicians' Protective Association, the Boston local of the American Federation of Musicians, are at present denied the privilege, because the board of trustees which has taken charge of the affairs of the orchestra does not assent to union requirements regarding the importation of performers from Europe. Information of this state of affairs transpired last night in the discussions of the men upon the conclusion of a conference which was held between Frederick P. Cabot, chairman of the Symphony board of trustees, Joseph N. Weber, president of the American federation, and F. C. Kingman, president of the Boston local.

Some time ago, members of the orchestra consulted Mr. Kingman in regard to the possibility of their joining the union, and brought about a meeting between him and Mr. Cabot, at which the question of terms of admission were discussed. Mr. Kingman is said to have set forth union rules—first, as barring general importation of orchestral players from Europe; second as requiring the employment, when possible, of American performers; and third, as insisting upon United States citizenship for all union men.

In order that these points might be authoritatively answered for, Mr. Weber was called from New York yesterday. He is said to have affirmed Mr. Kingman's position in all particulars. Mr. Cabot, in his turn, representing the trustees, is said to have held out on the matter of the choice of players; and, accordingly, the Boston Symphony Orchestra is to continue for the present, at least, as a non-union organization.

Arrangements have been made, it is said, whereby the orchestra continues its summer concert in Symphony Hall with an advanced rate of payment for some of the players. The Boston Symphony Orchestra is the only institution of its kind in the United States that does not belong to the American Federation of Musicians.

Among the orchestras that are affiliated with the federation are the Philharmonic Society of New York, the New York Symphony Society, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Minneapolis Symphony Orchestra, the St. Louis Symphony Orchestra and the San Francisco Symphony Orchestra. When vacancies have to be filled in these organizations the union rules are always applied.

These rules, as Mr. Weber is said to have explained at the conference yesterday afternoon, require that when a vacancy occurs the members of the local to which the orchestra immediately belongs must first be canvassed. If no player here is found suitable, then members of other locals may be considered. But only under exceptional cases, when all possibility of the right American player being found has to be abandoned, may a player be brought from Europe.

Record June 12

POPS CONDUCTOR SAYS AMERICANS WILL GET HEARING

AGIDE JACCHIA

The Italian conductor of the Pops who has put much fire and "pep" into the concerts. He says the shutting off of the foreign market gives American composers their greatest opportunities. He will play American compositions at the Pops if work merits performance.

Monitor June 7

GERMANS DROPPED FROM ORCHESTRA

Monitor

Trustees of Boston Symphony May Call on French Band to Fill Some of Places Vacated By Enemy Aliens

Specially for The Christian Science Monitor

BOSTON, Mass.—Eighteen Germans who belonged last year to the Boston Symphony Orchestra have been dropped from membership; and hereafter no musicians who are counted by the United States Government as alien enemies are to take part in the concerts of the organization, according to W. H. Brennan, who has charge of the orchestra's affairs at Symphony Hall. Among those who are dismissed, it is understood, is Ernst Schmidt, violinist and assistant conductor, who directed the concerts in Boston this spring after Karl Muck, the conductor, was arrested by officials of the United States Department of Justice, and sent to an internment camp. Others of the 18 are said to be in large measure from the string department of the orchestra.

The trustees of the Boston Symphony Orchestra, it is reported, are now filling the vacancies caused by the removal of the German members, and they have already signed contracts, it is said, with a number of the musicians who played in Boston this week at Symphony Hall in the French military band, directed by Captain Parès.

Ever since the former sustainer, Maj. Henry L. Higginson, and the former manager, C. A. Ellis, retired from active participation in the policies of the orchestra, and the board of trustees was appointed, it has been known that efforts to retain alien enemies as members would no longer be persisted in. At the same time it became clear that every effort would be made to keep the orchestra as cosmopolitan as war conditions would permit. A few weeks ago the trustees showed clearly that they intended to make the whole world of musicians, as far as possible, their field of choice, when they refused to accept unionization of the orchestra, along with the union's strict rule against importations. Now they have reasserted their stand by indicating that none but actual enemy aliens will be barred from membership, and that men of any nationality but German will be eligible.

Under this scheme, the trustees could engage an artist like the oboe player, Mr. Speyer, who distinguished himself as soloist in Symphony Hall the other night, without a moment's formality.

The few Austrians in the orchestra, of whom Anton Witek, the concertmaster has been mentioned as one, are understood to be outside the category of enemy aliens and will, therefore, it is said, be retained. Only those players, in fact, who would cause difficulty for the orchestra in entering the cities of the five monthly tours, of which Washington, D. C., is one, are to be dropped.

JACCHIA ON LOOKOUT FOR NATIVE TALENT

Glad to Give Americans Hearing at Pops—Making Programs

By Tamar Lane

Now is the chance for American composers to do big things in the musical world if they are to do big things at all, according to Agide Jacchia, conductor of Pops. With the war shutting off from overseas to a great extent the supply of music that has heretofore constituted the greater portion of our musical programs, Mr. Jacchia believes that a golden opportunity is presented local talent to have their works produced and win world recognition.

Mr. Jacchia had just finished a rehearsal at Symphony Hall which evidently had pleased him, and he was in a talkative mood.

"I cannot say exactly why America has produced no great composers up to the present time, in fact I never heard any one who could tell just why," said Mr. Jacchia, in a broad Italian accent, and with typical Latin shrugs and gestures, "but I think it is mostly because Americans have never had the proper teaching. Due to another case of German propaganda the great majority of American music students have had German tutoring. They have made a mistake in doing so. For symphony playing, yes, I would say that they should go to Germany; but for opera composition they should go to Italy. America has no great teachers of composition and, therefore, the American students lack the fire and inspiration to do big things."

This is Mr. Jacchia's second year as conductor of the Pops and the splendid programs which have been charming music lovers hereabouts are the result of a careful study of his patronage. Speaking of his experiences with the Pops, Mr. Jacchia related several interesting incidents and facts regarding Boston's musical taste.

"When I first came to Boston to conduct the Pops," he said, "I was told that Boston preferred popular airs and to assure the Pops of success a good portion of the program should consist of these. I differed with this idea, but being in a strange community I tried it out. After a short time, however, I found that Boston did not prefer popular airs, but good music from the standard operas and even on occasion movements from popular symphonies. Another thing I was told was that patrons of the Pops only came there to talk and enjoy themselves at the tables. I could not believe this and said that if such was the case I would not conduct the Pops for a minute. It was not true, however, for I have found that the patrons really appreciate good music and come to listen. During my two years at the Pops I have never heard the least bit of talking during the playing. Usually it is so quiet that you could hear a pin drop.

"The only reason I can give for the failure of opera in Boston," said Mr. Jacchia in answer to my question, "is that Boston prefers symphonic music. There are no people in the world who delight more in symphony than here."

Mr. Jacchia, by the way, is very proud of the Pops and its aggregation of players. He says that it is easily the largest and finest of its kind in the world. Since the beginning of the season over 500 pieces have been played. Last year 40 concerts were given, but this year there will be 54.

According to Mr. Jacchia, the war has so far had no great effect on music at the Pops. All German music has, of course, been dropped, excepting a few pieces from Wagner's early works written when he was copying the Italian style.

"There are a few persons who have written me asking that all German music be dropped, but the majority of music lovers do not care so long as they have good music. To keep up with the times I have included a few martial and patriotic airs, such as "Keep the Home Fires Burning" and "Over There," that ordinarily I would give no place on the program, as I think they do not deserve to be played in Symphony Hall. At the present time, however, they brighten up the spirits of the audience."

Mr. Jacchia believes in giving a program of varied appeal, and not repeating the same old airs too frequently, even though they be popular. To this end he has made it a practice of including a few new selections each week, and has found that the audience welcomes the change. He also said that he would be one of the first to give the works of American composers a place on the program if he came across any that were worthy of it, but from the way he spoke Mr. Jacchia is doubtful whether America will produce any great composers in the near future.

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BOSTON, Mass.—Players in the Boston Symphony Orchestra, who as a body expressed a desire to join the Musicians' Protective Association, the Boston local of the American Federation of Musicians, are at present denied the privilege, because the board of trustees which has taken charge of the affairs of the orchestra does not assent to union requirements regarding the importation of performers from Europe. Information of this state of affairs transpired last night in the discussions of the men upon the conclusion of a conference which was held between Frederick P. Cabot, chairman of the Symphony board of trustees, Joseph N. Weber, president of the American federation, and F. C. Kingman, president of the Boston local.

Some time ago, members of the orchestra consulted Mr. Kingman in regard to the possibility of their joining the union, and brought about a meeting between him and Mr. Cabot, at which the question of terms of admission were discussed. Mr. Kingman is said to have set forth union rules—first, as barring general importation of orchestral players from Europe; second as requiring the employment, when possible, of American performers; and third, as insisting upon United States citizenship for all union men.

In order that these points might be authoritatively answered for, Mr. Weber was called from New York yesterday. He is said to have affirmed Mr. Kingman's position in all particulars. Mr. Cabot, in his turn, representing the trustees, is said to have held out on the matter of the choice of players; and, accordingly, the Boston Symphony Orchestra is to continue for the present, at least, as a non-union organization.

Arrangements have been made, it is said, whereby the orchestra continues its summer concert in Symphony Hall with an advanced rate of payment for some of the players. The Boston Symphony Orchestra is the only institution of its kind in the United States that does not belong to the American Federation of Musicians.

Among the orchestras that are affiliated with the federation are the Philharmonic Society of New York, the New York Symphony Society, the Chicago Symphony Orchestra, the Philadelphia Orchestra, the Minneapolis Symphony Orchestra, the St. Louis Symphony Orchestra and the San Francisco Symphony Orchestra. When vacancies have to be filled in these organizations the union rules are always applied.

These rules, as Mr. Weber is said to have explained at the conference yesterday afternoon, require that when a vacancy occurs the members of the local to which the orchestra immediately belongs must first be canvassed. If no player here is found suitable, then members of other locals may be considered. But only under exceptional cases, when all possibility of the right American player being found has to be abandoned, may a player be brought from Europe.

Record June 12

POPS CONDUCTOR SAYS AMERICANS WILL GET HEARING

AGIDE JACCHIA

The Italian conductor of the Pops who has put much fire and "pep" into the concerts. He says the shutting off of the foreign market gives American composers their greatest opportunities. He will play American compositions at the Pops if work merits performance.

Monitor June 21

GERMANS DRO[illegible] FROM ORCHE[illegible]

Trustees of Boston Sy[illegible] May Call on French [illegible] Fill Some of Places [illegible] By Enemy Aliens

Specially for The Christian Science [illegible]

BOSTON, Mass.—Eighteen Ge[illegible] who belonged last year to the [illegible] Symphony Orchestra have [illegible] dropped from membership; and [illegible] after no musicians who are co[illegible] by the United States Governme[illegible] alien enemies are to take part i[illegible] concerts of the organization, ac[illegible] ing to W. H. Brennan, who has ch[illegible] of the orchestra's affairs at Symp[illegible] Hall. Among those who are dismi[illegible] it is understood, is Ernst Sch[illegible] violinist and assistant conductor [illegible] directed the concerts in Boston [illegible] spring after Karl Muck, the condu[illegible] was arrested by officials of the U[illegible] States Department of Justice, and [illegible] to an internment camp. Others o[illegible] 18 are said to be in large me[illegible] from the string department o[illegible] orchestra.

The trustees of the Boston S[illegible] phony Orchestra, it is reported, a[illegible] now filling the vacancies caused b[illegible] the removal of the German members, and they have already signed contracts, it is said, with a number of the musicians who played in Boston this week at Symphony Hall in the French military band, directed [illegible] Captain Parès.

Ever since the former susta[illegible] Maj. Henry L. Higginson, and the [illegible] mer manager, C. A. Ellis, retired [illegible] active participation in the policies [illegible] the orchestra, and the board of tr[illegible] tees was appointed, it has been kno[illegible] that efforts to retain alien enemies [illegible] members would no longer be p[illegible] sisted in. At the same time it becam[illegible] clear that every effort would be ma[illegible] to keep the orchestra as cosmopolita[illegible] as war conditions would permit. A few weeks ago the trustees showed clearly that they intended to make the whole world of musicians, as far as possible, their field of choice, when they refused to accept unionization of the orchestra, along with the union's strict rule against importations. Now they have reasserted their stand by indicating that none but actual enemy aliens will be barred from membership, and that men of any nationality but German will be eligible.

Under this scheme, the trustees could engage an artist like the oboe player, Mr. Spever, who was, therefore, it is said, be retained. Only those players, in fact, who would cause difficulty for the orchestra in entering the cities of the five monthly tours, of which Washington, D. C., is one, are to be dropped.

JACCHIA ON LOOKOUT FOR NATIVE TALENT

Glad to Give Americans Hearing at Pops—Making Programs

By Tamar Lane

Now is the chance for American composers to do big things in the musical world if they are to do big things at all, according to Agide Jacchia, conductor of Pops. With the war shutting off from overseas to a great extent the supply of music that has heretofore constituted the greater portion of our musical programs, Mr. Jacchia believes that a golden opportunity is presented local talent to have their works produced and win world recognition.

Mr. Jacchia had just finished a rehearsal at Symphony Hall which evidently had pleased him, and he was in a talkative mood.

"I cannot say exactly why America has produced no great composers up to the present time, in fact I never heard any one who could tell just why," said Mr. Jacchia, in a broad Italian accent, and with typical Latin shrugs and gestures, "but I think it is mostly because Americans have never had the proper teaching. Due to another case of German propaganda the great majority of American music students have had German tutoring. They have made a mistake in doing so. For symphony playing, yes, I would say that they should go to Germany; but for opera composition they should go to Italy. America has no great teachers of composition and, therefore, the American students lack the fire and inspiration to do big things."

This is Mr. Jacchia's second year as conductor of the Pops and the splendid programs which have been charming music lovers hereabouts are the result of a careful study of his patronage. Speaking of his experiences with the Pops, Mr. Jacchia related several interesting incidents and facts regarding Boston's musical taste.

"When I first came to Boston to conduct the Pops," he said, "I was told that Boston preferred popular airs and to assure the Pops of success a good portion of the program should consist of these. I differed with this idea, but being in a strange community, I tried it out. After a short time, however, I found that Boston did not prefer popular airs, but good music from the standard operas and even on occasion movements from popular symphonies. Another thing I was told was that patrons of the Pops only came there to talk and enjoy themselves at the tables. I could not believe this and said that if such was the case I would not conduct the Pops for a minute. It was not true, however, for I have found that the patrons really appreciate good music and come to listen. During my two years at the Pops I have never heard the least bit of talking during the playing. Usually it is so quiet that you could hear a pin drop.

"The only reason I can give for the failure of opera in Boston," said Mr. Jacchia in answer to my question, "is that Boston prefers symphonic music. There are no people in the world who delight more in symphony than here."

Mr. Jacchia, by the way, is very proud of the Pops and its aggregation of players. He says that it is easily the largest and finest of its kind in the world. Since the beginning of the season over 500 pieces have been played. Last year 40 concerts were given, but this year there will be 54.

According to Mr. Jacchia, the war has so far had no great effect on music at the Pops. All German music has, of course, been dropped, excepting a few pieces from Wagner's early works written when he was copying the Italian style.

"There are a few persons who have written me asking that all German music be dropped, but the majority of music lovers do not care so long as they have good music. To keep up with the times I have included a few martial and patriotic airs, such as "Keep the Home Fires Burning" and "Over There," that ordinarily I would give no place on the program, as I think they do not deserve to be played in Symphony Hall. At the present time, however, they brighten up the spirits of the audience."

Mr. Jacchia believes in giving a program of varied appeal, and not repeating the same old airs too frequently, even though they be popular. To this end he has made it a practice of including a few new selections each week, and has found that the audience welcomes the change. He also said that he would be one of the first to give the works of American composers a place on the program if he came across any that were worthy of it, but from the way he spoke Mr. Jacchia is doubtful whether America will produce any great composers in the near future.

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After the members of the band had taken their seats, to constant applause, Wm. H. Kenney of the American Ambulance and president of the Emerson College of Oratory, spoke out of his personal knowledge from service at the front, of the band's membership, the rank of the players and their experience at the front.

There are 28 first prize men from the Paris Conservatory. The most skilled musicians from 20 regimental bands were chosen for this ensemble, representing also the orchestras of the Opera, the Opera Comique and the famous Guarde Republicaine Band. Curiously, Capt Pares' father was a member of the long distinguished French organization bearing that name, and with it visited Boston at Patrick Gilmore's invitation for his second great Peace Jubilee in 1872. A now somewhat faded picture of the band, taken on the Common at that time and still in the possession of the Symphony Hall management, was the source of much interest last evening to the visiting French conductor.

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Owing to delayed baggage the overture to Lalo's "Le Roi d'Ys" displaced that to Massenet's "Phedre." There was a Norwegian Rhapsody by Lalo, and to close the group, Bizet's second "L'Arlesienne" suite. Preceding came one of the features of the evening. Georges Mager, who already had shown the fine quality of his art as first Fleugel horn, displayed an excellent tenor voice, and sang with fine spirit a composition by Henri Fevrier, remembered as the composer of "Monna Vanna," written to a text, "Aux Morts Pour la Patrie," by Charles Peguy, who gave his life in the battle of the Marne in September, 1914. The audience, standing, vociferously demanded a repetition.

It is necessary but to speak of the superb qualities of this band assembled by the French Government, and sent to America under the veteran conductor, M Pares. There is that rich, distinctive tonal quality, blended of varied and beautiful timbres. The section of woodwinds and reeds, from flutes and clarinets with our old friend Leon Le Roy of the New York Symphony in the first chair, to the excellent English horn, the bassoons and saxophones, is admirably balanced and composed. The brasses, while using trombones of smaller bells than we, are mellow, gaining in quality by the use of a trio of Fleugel horns, unfortunately a neglected instrument in this country.

The precision with which these men play, the fine sense of proportion, the evidences of routine and knowledge of style are at once apparent. While strengthening yet more securely the bond between France and America at this time, this superb organization should stimulate yet greater improvement in our own military bands.

FRENCH MILITARY BAND AT SYMPHONY

Stirring War Numbers, Both Instrumental and Vocal, Enthuse Audience

By LOUIS C. ELSON.

It was a wildly enthusiastic night in Symphony Hall yesterday, with France and French music dominating the occasion. The band which is now touring America under Captain Gabriel Pares is one which should be heard by everybody interested in military music. Its special effects, its remarkable and sonorous tone colors, should be a lesson to many of our band-masters.

It is not the actual Garde Republicaine band as we remember it in Paris, not the celebrated organization which as long ago as 1872 came to Boston and won an artistic triumph, but it is nevertheless a fine specimen of the Gallic military music, and M. Pares having been for years the director of the great Garde Republicaine band, brings to us all the best effects, all the fine nuances of the school.

Much effect is made by saxophone work, which the French make more prominent than other nations. The use of contrabasses is always a good touch to the foundation of such music, but in the old Garde Republicaine we recall a couple of Sarussophones, a deep double-reed brass instrument, which gave the effect of a contra-basson and added greatly to the bass part. The trombones were another marvellous point of last night's performance. We think that some of these are of a narrower bore than some of our native instruments and have therefore a more incisive quality.

The oboe work was another striking feature. The French make the oboe far more prominent than other nations do in military music, and as they possess especially excellent wood-wind players, the effect is striking. Altogether we are disposed to consider the French the masters of the world in military music, and last night was an evidence of that fact. When Captain Pares was ordered by the French Government to make up a band for an American tour, he chose men from many different organizations, generally veterans of the war, and some of them famous artists. Even the man at the kettle-drums last night, for example, was a Paris Conservatoire first prize pianist.

But the flute, the piccolo, the saxophone all exhibited soloists of high rank, and at the end there came a soloist, M. Speyer, upon the oboe, who fairly rivalled our own great M. Longy. The concert of the French band (part two of the program) began with Lalo's overture to "Le Roi d'ys," which had some exquisite points. Not only was the ensemble perfect, but the clarinettes and saxophones, which replace the strings in a military band score, gave a tone coloring which was very beautiful.

A fine effect was made by the second Suite Arlesienne, by Bizet, less well known than his first, but winding up most brilliantly with the boisterous Farandole, with the old Breton "Noel" melody, once in a charming canon, intertwined. In all this the directorial work of M. Pares was a study and a lesson to every musical auditor. He is a great master in his school.

The most vehement war number was vocal, by Fevrier, and sung by M. Georges Mager. The words of this stirring work were by M. Charles Pegny, killed subsequently at the battle of the Marne. M. Mager had a broad voice of baritone timbre, but of tenor range, and gave the noble song in a most worthy manner.

He was, of course, wildly encored. Everything was encored in this remarkable concert, and when the audience was not cheering they were rising to their feet to do visible homage to the veterans, and when the French band had played the "Marseillaise" twice over, and then bust into the "Star Spangled Banner" there was a frenzy of enthusiasm such as the sedate Symphony Hall had never heard before.

We are sorry that space forbids mention of the excellent performance of many French works by M. Agide Jacchia and the regular orchestra, but this time it is "Place aux Guerriers!"

SUPERB PLAYING BY FRENCHMEN AT POP CONCERT

Record June 19

Wild Enthusiasm for Musicians Who Have Served at Front

By J. V. Clark

The military band, Gabriel Pares, conductor, which the French Government has sent to this country, made its first Boston appearance last evening in Symphony Hall in the Pops series to an audience that filled every inch of the great auditorium. There was wild enthusiasm.

Many Bostonians have already heard the many members of this band for, as W. H. Kenney of the American Ambulance Service, who introduced the band, said, the band contained famous members of the orchestras of the Opera and Opera Comique, Paris, and the bands which give the delightful concerts at the Tuilleries and at Versailles, concerts enjoyed by thousands of traveling Bostonians in the days before the war.

It was not only the virtuosity of the musicians which the throng applauded. These Frenchmen are war heroes as well as musicians. In the band are 28 first-prize men from the Paris Conservatory. Many of the men have been wounded fighting for France and liberty. Many have been gassed, some have served terms in German prisons, many have been stretcher bearers, and all have seen service at the front. In making up the band the French Government selected war veterans who had great reputations as musicians and drew from 28 French bands to make up the present organization.

The playing of the band was almost beyond reproach. It would be hard to say wherein the band most excelled. There were times when it seemed as if the cornet section was the finest we have ever heard. The playing of this section was marked by almost unbelievable clarity and brilliancy. The trombones were not given as big a section as in some bands. Apparently their bore was smaller than the bore used in trombones in local bands.

On the other hand, the saxaphone was emphasized. The French like this instrument especially as an instrument for ensemble playing. The woodwinds were irreproachable. Two men in this section must be singled out for special mention. One is Lewis Speyer, who played an oboe solo, which almost equalled the playing of our Mr. Longy. The other is Leon Leroy, formerly with the New York Symphony Orchestra. Mr. Leroy played no solo number, but his exquisite phrasing and tone was discernible at various times throughout the evening. Mr. Pares uses two-stringed instruments in his band of 65. They are bass viols.

The greatness of the band consists both in the brilliancy of its individual players and its wonderful balance. The band played with enormous volume of tone and yet with the most delicate nuances.

The failure of certain instruments in arriving caused the substitution of Lalo's "Le Rio d'ys" for Massenet's "Phedre" overture for the first number. Bizet's second "L'Arlesienne" suite, less popular than the first and Lalo's Norwegian Rhapsody. Georges Mager, who plays the Fleugel horn, sang "Aux Morts pour la Patrie" a song, text by Charles Peguy, who gave his life for the Allied cause at the battle of the Marne, music by Fevrier, composer of "Monna Vanna," which Miss Garden and Mr. Muratore used to sing here. Mr. Speyer, as previously stated, played an oboe solo, and the band concluded its part of the program with the playing of "The Star Spangled Banner" and "The Marseillaise." Wild applause caused the repetition of both of these patriotic numbers.

The band, which will give a second performance at Mechanics Hall this evening, made a profound impression. This evening's performance will be at popular prices and will benefit the Foyer de Soldat, a French institution somewhat resembling our Y. M. C. A. and K. of C.

The guests last evening gave only the section of the Pops program, the first and third being given by the regular Pops orchestra under Mr. Jacchia. As if to show that they feared no comparison, Mr. Jacchia and his men played with special fire. The playing of the "Mignon" overture, which immediately followed the program of the French band, was one in which any orchestra and any orchestral conductor might take pride.

The evening was a notable one in all respects. Boston heard a great military band. Better still, Boston saw 65 artists who, when France was endangered, left their playing and their teaching and went to the front and fought the invader. Boston paid a great tribute to the visitors last evening a[illegible] will honor them again

'POP OF POPS' STIRS INTEREST

Herald 6/22

Thrift Stamps and Concert as an Extra Proves Popular Plan

MUSICIANS REGARD IT DUTY TO PLAY

Tickets for the thrift stamp concert, the "Pop of Pops," which is to be given tomorrow evening in Symphony Hall, sold briskly all day yesterday. Purchasers seemed more interested in the thrift stamps, which they received to the full value of the price of the tickets, examined them closely and moved away with expressions of satisfaction. It was an unusual experience to buy concert tickets, receive the tickets and their full value in young government war bonds as well.

There is more patriotism than appears on the surface in the arrangements for the concert. To many members of the orchestra, all of whom have volunteered their services, it entails a considerable sacrifice, for many of them have remunerative engagements for Sunday nights. Conductor Agide Jacchia himself responded with enthusiasm when Robert S. Weeks, who is in charge of the affair, asked him if he would conduct the concert.

He said:

"It will be not only my pleasure, but I regard it as a duty to do this. I am an Italian and I realize what devoted aid the United States has brought to the allies. I am always ready to do my part for the great cause for which we are fighting. And now that the Italian army is so gallantly blocking the Austrian advance it gives me even greater pleasure to be able to do this."

Conductor Jacchia has arranged a program which he thinks is appropriate to the occasion, and which is so popular in character that it will appeal to all music lovers. It includes the national hymns of France, Great Britain, Italy and the United States—and not a German composer is represented.

There will be no dignitaries on the stage, but a number are expected to occupy seats at tables, all of which will have produced revenue for the stamp drive. Lt.-Gov. Calvin Coolidge will represent the state; Mayor Peters, the city. Rear Admiral Spencer S. Wood and family will be there as well as Brig.-Gen. Ruckman.

$10,000 at Fish Pier

At a meeting yesterday afternoon at the Boston Chamber of Commerce a drive was started for $6,000,000 in pledges in $1000 lots in Boston during the coming week. State Director Robert F. Herrick urged the buying of the limit by those who have the means, in order that the average may reach $20 per capita. John R. Macomber allotted the 6000 sales equally amonb the 12 districts of the city. Col. W. A. Gaston classed buying stamps as a duty that no person able to meet could decently avoid.

A sunrise rally at the Fish pier, South Boston, yesterday, netted pledges of $10,000. Boston pledges up to last night totalled 61,246 out of 1,000,000 wanted. In Worcester county, Ashburnham, Hopedale, New Braintree, Paxton and Winchendon have raised their assigned quotas.

There will be an interesting rally at Filene's at 1 P. M. today at which Lt. Katherine McMahon, who served in France with the Harvard unit, will make an address. Sergt. Creed will also speak. On Monday the Code automatic gun, loaned to the war savings committee by Mr. Sharp of the Atlantic Fleet Corporation, will be hauled through the streets of the business district, attended by a guard of marines and Sailor Ryan. The latter will make several speeches.

Speakers for the stamps today will include: Mrs. Lewis Kennedy Morse, Administration Cottage, Boston Common, 12:15 P. M.; W. W. Dearborn, Peerless Knitting Mills, Riverside recreation grounds, 3 P. M.; Sapper Pinfold, Beverly Common, 4-5 P. M.; Charles F. Weed, Dedham Common, 6:30 P. M.; F. S. Childs, Natick Common, 7 P. M.; D. Maggi, Framingham, this evening; Judge John F. Brennan, Beacon Theatre; Thomas L. Walsh, Bijou; C. Claflin Davis, Boston Theatre; O. S. Marshall, Park Theatre; Coxswain Jack Hyde, "Pops"; Sailor Ryan, Shubert; Damon E. Hall, Tremont Theatre.

Herald June 19

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Globe June 19

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Owing to delayed baggage the overture to Lalo's "Le Roi d'Ys" displaced that to Massenet's "Phedre." There was a Norwegian Rhapsody by Lalo, and to close the group, Bizet's second "L'Arlesienne" suite. Preceding came one of the features of the evening. Georges Mager, who already had shown the fine quality of his art as first Fleugel horn, displayed an excellent tenor voice, and sang with fine spirit a composition by Henri Fevrier, remembered as the composer of "Monna Vanna," written to a text, "Aux Morts Pour la Patrie," by Charles Peguy, who gave his life in the battle of the Marne in September, 1914. The audience, standing, vociferously demanded a repetition.

It is necessary but to speak of the superb qualities of this band assembled by the French Government, and sent to America under the veteran conductor, M Pares. There is that rich, distinctive tonal quality, blended of varied and beautiful timbres. The section of woodwinds and reeds, from flutes and clarinets with our old friend Leon Le Roy of the New York Symphony in the first chair, to the excellent English horn, the bassoons and saxophones, is admirably balanced and composed. The brasses, while using trombones of smaller bells than we, are mellow, gaining in quality by the use of a trio of Fleugel horns, unfortunately a neglected instrument in this country.

The precision with which these men play, the fine sense of proportion, the evidences of routine and knowledge of style are at once apparent. While strengthening yet more securely the bond between France and America at this time, this superb organization should stimulate yet greater improvement in our own military bands.

Advertiser June 19

FRENCH MILITARY BAND AT SYMPHONY

Stirring War Numbers, Both Instrumental and Vocal, Enthuse Audience

By LOUIS C. ELSON.

It was a wildly enthusiastic night in Symphony Hall yesterday, with France and French music dominating the occasion. The band which is now touring America under Captain Gabriel Pares is one which should be heard by everybody interested in military music. Its special effects, its remarkable and sonorous tone colors, should be a lesson to many of our band-masters.

It is not the actual Garde Republicaine band as we remember it in Paris, not the celebrated organization which as long ago as 1872 came to Boston and won an artistic triumph, but it is nevertheless a fine specimen of the Gallic military music, and M. Pares having been for years the director of the great Garde Republicaine band, brings to us all the best effects, all the fine nuances of the school.

Much effect is made by saxophone work, which the French make more prominent than other nations. The use of contrabasses is always a good touch to the foundation of such music, but in the old Garde Republicaine we recall a couple of Sarussophones, a deep double-reed brass instrument, which gave the effect of a contra-basson and added greatly to the bass part. The trombones were another marvellous point of last night's performance. We think that some of these are of a narrower bore than some of our native instruments and have therefore a more incisive quality.

The oboe work was another striking feature. The French make the oboe far more prominent than other nations do in military music, and as they possess especially excellent wood-wind players, the effect is striking. Altogether we are disposed to consider the French the masters of the world in military music, and last night was an evidence of that fact. When Captain Pares was ordered by the French Government to make up a band for an American tour, he chose men from many different organizations, generally veterans of the war, and some of them famous artists. Even the man at the kettle-drums last night, for example, was a Paris Conservatoire first prize pianist.

But the flute, the piccolo, the saxophone all exhibited soloists of high rank, and at the end there came a soloist, M. Speyer, upon the oboe, who fairly rivalled our own great M. Longy. The concert of the French band (part two of the program) began with Lalo's overture to "Le Roi d'ys," which had some exquisite points. Not only was the ensemble perfect, but the clarinettes and saxophones, which replace the strings in a military band score, gave a tone coloring which was very beautiful.

A fine effect was made by the second Suite Arlesienne, by Bizet, less well known than his first, but winding up most brilliantly with the boisterous Farandole, with the old Breton "Noel" melody, once in a charming canon, intertwined. In all this the directorial work of M. Pares was a study and a lesson to every musical auditor. He is a great master in his school.

The most vehement war number was vocal, by Fevrier, and sung by M. Georges Mager. The words of this stirring work were by M. Charles Pegny, killed subsequently at the battle of the Marne. M. Mager had a broad voice of baritone timbre, but of tenor range, and gave the noble song in a most worthy manner.

He was, of course, wildly encored. Everything was encored in this remarkable concert, and when the audience was not cheering they were rising to their feet to do visible homage to the veterans, and when the French band had played the "Marseillaise" twice over, and then bust into the "Star Spangled Banner" there was a frenzy of enthusiasm such as the sedate Symphony Hall had never heard before.

We are sorry that space forbids mention of the excellent performance of many French works by M. Agide Jacchia and the regular orchestra, but this time it is "Place aux Guerriers!"

Record June 19

SUPERB PLAYING BY FRENCHMEN AT POP CONCERT

Record June 19

Wild Enthusiasm for Musicians Who Have Served at Front

By J. V. Clark

The military band, Gabriel Pares, conductor, which the French Government has sent to this country, made its first Boston appearance last evening in Symphony Hall in the Pops series to an audience that filled every inch of the great auditorium. There was wild enthusiasm.

Many Bostonians have already heard the many members of this band for, as W. H. Kenney of the American Ambulance Service, who introduced the band, said, the band contained famous members of the orchestras of the Opera and Opera Comique, Paris, and the bands which give the delightful concerts at the Tuilleries and at Versailles, concerts enjoyed by thousands of traveling Bostonians in the days before the war.

It was not only the virtuosity of the musicians which the throng applauded. These Frenchmen are war heroes as well as musicians. In the band are 28 first-prize men from the Paris Conservatory. Many of the men have been wounded fighting for France and liberty. Many have been gassed, some have served terms in German prisons, many have been stretcher bearers, and all have seen service at the front. In making up the band the French Government selected war veterans who had great reputations as musicians and drew from 28 French bands to make up the present organization.

The playing of the band was almost beyond reproach. It would be hard to say wherein the band most excelled. There were times when it seemed as if the cornet section was the finest we have ever heard. The playing of this section was marked by almost unbelievable clarity and brilliancy. The trombones were not given as big a section as in some bands. Apparently their bore was smaller than the bore used in trombones in local bands.

On the other hand, the saxaphone was emphasized. The French like this instrument especially as an instrument for ensemble playing. The woodwinds were irreproachable. Two men in this section must be singled out for special mention. One is Lewis Speyer, who played an oboe solo, which almost equalled the playing of our Mr. Longy. The other is Leon Leroy, formerly with the New York Symphony Orchestra. Mr. Leroy played no solo number, but his exquisite phrasing and tone was discernible at various times throughout the evening. Mr. Pares uses two-stringed instruments in his band of 65. They are bass viols.

The greatness of the band consists both in the brilliancy of its individual players and its wonderful balance. The band played with enormous volume of tone and yet with the most delicate nuances.

The failure of certain instruments in arriving caused the substitution of Lalo's "Le Rio d'ys" for Massenet's "Phedre" overture for the first number. Bizet's second "L'Arlesienne" suite, less popular than the first and Lalo's Norwegian Rhapsody. Georges Mager, who plays the Fleugel horn, sang "Aux Morts pour la Patrie" a song, text by Charles Peguy, who gave his life for the Allied cause at the battle of the Marne, music by Fevrier, composer of "Monna Vanna," which Miss Garden and Mr. Muratore used to sing here. Mr. Speyer, as previously stated, played an oboe solo, and the band concluded its part of the program with the playing of "The Star Spangled Banner" and "The Marseillaise." Wild applause caused the repetition of both of these patriotic numbers.

The band, which will give a second performance at Mechanics Hall this evening, made a profound impression. This evening's performance will be at popular prices and will benefit the Foyer de Soldat, a French institution somewhat resembling our Y. M. C. A. and K. of C.

The guests last evening gave only the section of the Pops program, the first and third being given by the regular Pops orchestra under Mr. Jacchia. As if to show that they feared no comparison, Mr. Jacchia and his men played with special fire. The playing of the "Mignon" overture, which immediately followed the program of the French band, was one in which any orchestra and any orchestral conductor might take pride.

The evening was a notable one in all respects. Boston heard a great military band. Better still, Boston saw 65 artists who, when France was endangered, left their playing and their teaching and went to the front and fought the invader. Boston paid a great tribute to the visitors last evening a[illegible] to honor them again [illegible]

Herald June 22 135

'POP OF POPS' STIRS INTEREST

Herald 6/22

Thrift Stamps and Concert as an Extra Proves Popular Plan

MUSICIANS REGARD IT DUTY TO PLAY

Tickets for the thrift stamp concert, the "Pop of Pops," which is to be given tomorrow evening in Symphony Hall, sold briskly all day yesterday. Purchasers seemed more interested in the thrift stamps, which they received to the full value of the price of the tickets, examined them closely and moved away with expressions of satisfaction. It was an unusual experience to buy concert tickets, receive the tickets and their full value in young government war bonds as well.

There is more patriotism than appears on the surface in the arrangements for the concert. To many members of the orchestra, all of whom have volunteered their services, it entails a considerable sacrifice, for many of them have remunerative engagements for Sunday nights. Conductor Agide Jacchia himself responded with enthusiasm when Robert S. Weeks, who is in charge of the affair, asked him if he would conduct the concert.

He said:

"It will be not only my pleasure, but I regard it as a duty to do this. I am an Italian and I realize what devoted aid the United States has brought to the allies. I am always ready to do my part for the great cause for which we are fighting. And now that the Italian army is so gallantly blocking the Austrian advance it gives me even greater pleasure to be able to do this."

Conductor Jacchia has arranged a program which he thinks is appropriate to the occasion, and which is so popular in character that it will appeal to all music lovers. It includes the national hymns of France, Great Britain, Italy and the United States—and not a German composer is represented.

There will be no dignitaries on the stage, but a number are expected to occupy seats at tables, all of which will have produced revenue for the stamp drive. Lt.-Gov. Calvin Coolidge will represent the state; Mayor Peters, the city. Rear Admiral Spencer S. Wood and family will be there as well as Brig.-Gen. Ruckman.

$10,000 at Fish Pier

At a meeting yesterday afternoon at the Boston Chamber of Commerce a drive was started for $6,000,000 in pledges in $1000 lots in Boston during the coming week. State Director Robert F. Herrick urged the buying of the limit by those who have the means, in order that the average may reach $20 per capita. John R. Macomber allotted the 6000 sales equally among the 12 districts of the city. Col. W. A. Gaston classed buying stamps as a duty that no person able to meet could decently avoid.

A sunrise rally at the Fish pier, South Boston, yesterday, netted pledges of $10,000. Boston pledges up to last night totalled 61,246 out of 1,000,000 wanted. In Worcester county, Ashburnham, Hopedale, New Braintree, Paxton and Winchendon have raised their assigned quotas.

There will be an interesting rally at Filene's at 1 P. M. today at which Lt. Katherine McMahon, who served in France with the Harvard unit, will make an address. Sergt. Creed will also speak. On Monday the Code automatic gun, loaned to the war savings committee by Mr. Sharp of the Atlantic Fleet Corporation, will be hauled through the streets of the business district, attended by a guard of marines and Sailor Ryan. The latter will make several speeches.

Speakers for the stamps today will include: Mrs. Lewis Kennedy Morse, Administration Cottage, Boston Common, 12:15 P. M.; W. W. Dearborn, Peerless Knitting Mills, Riverside recreation grounds, 3 P. M.; Sapper Pinfold, Beverly Common, 4-5 P. M.; Charles F. Weed, Dedham Common, 6:30 P. M.; F. S. Childs, Natick Common, 7 P. M.; D. Maggi, Framingham, this evening; Judge John F. Brennan, Beacon Theatre; Thomas L. Walsh, Bijou; C. Claflin Davis, Boston Theatre; O. S. Marshall, Park Theatre; Coxswain Jack Hyde, "Pops"; Sailor Ryan, Shubert; Damon E. Hall, Tremont Theatre.

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TRIBUNE
New York City
JUN 6 - 1918

THEORETIC AND APPLIED PATRIOTISM AND MUSIC

The Nationalism of Our Orchestra Conductors a Test of Leadership Since the Internment of Dr. Muck—Sir Henry Wood Acceptable, If Willing

By H. E. Krehbiel

IF, AS has been said and then unsaid, Sir Henry Wood has been engaged as conductor of the Boston Symphony Orchestra, the problem set by the internment of Dr. Muck has been solved in a manner equally agreeable to the mere patriot and the mere music lover. To the music lover who is also filled with a lively sense of patriotism such a solution would be more than agreeable: it would be a cause for sincere rejoicing, which could be greater only if an equally capable American had been chosen for the position. Such a man, however, does not seem to be in sight, and if the managing committee of the orchestra must needs go abroad for their conductor it will be a comforting and reassuring circumstance if they make choice from a people whose loyalty to the cause in which America is enlisted is absolutely free from suspicion. This would not have been the case with any other one of the men whose names and merits were canvassed in connection with the post except Signor Toscanini. This great artist would, no doubt, have been enthusiastically received everywhere, but especially in New York, where he would also have repaired the defection which will probably result from the controversy which embittered the closing days of last season. But Signor Toscanini's greatest admirers here had grave doubts as to whether he is constitutionally and temperamentally fitted for the onerous task which a fundamentally wrong system of concert-giving has forced upon the symphonic organizations of Boston and New York.

Such work as Signor Toscanini did in preparing the concerts which he gave at the Metropolitan Opera House, when he amazed the knowing with his performances of Beethoven's D minor symphony and Richard Strauss's "Till Eulenspiegel," would be impossible were he obliged to conduct over a hundred concerts in six months; and if [illegible] not be satisfied with anything short of the best. His habit, too, of memorizing thoroughly every score to which he gives a public reading would ruin the mind of even a musical Morphy. Let us be glad that so sincere an artist was not tempted into the dangerous experiment.

Russian Could Not Be Found

The committee into whose hands Major Higginson surrendered the task which he performed so long and so well made a strenuous endeavor to secure the services of Mr. Rachmaninoff, but was, we believe, unable to locate him owing to the disturbed state of everything in what once was Russia. Mr. Rachmaninoff made a deep impression upon the musical people of America who came in contact with him during his visit to this country, and there would have been no reason as yet apparent to question his loyalty to the cause of America and her allies in the war against Germany and her cohorts. This cannot be said about some of the others with Slavic names who were mentioned privately and in the public prints as candidates for the place. A vote of the people of Seal Harbor, Me., would scarcely have offered a position of patriotic trust to either Mr. Stokowski (had his conduct toward the Cincinnati Orchestra not debarred him from consideration) nor Mr. Gabrilowitsch, to whom Detroit has offered a berth, accompanied by the proclamation—all the more vulgar if it is true—that he is to receive the largest salary ever paid to a musical conductor in America. Both of these gentlemen are now advertising their loyalty to America and American ideals, but they have not invited inquiry among their associates as to their private sentiments.

The manager of the Philadelphia Orchestra, in announcing a series of concerts in New York next season, tells us that Mr. Stokowski was born in London of a Polish father and an Irish mother, but this is far from being even presumptive evidence of an hereditary hatred of Teuto-Austrian aims in the present war or sympathy with this country in its efforts to nullify those aims. When a devoted admirer in New York presented him with a house as a gift he chose Munich as its site, not New York or Philadelphia. Mr. Stokowski is said to have "announced his intention of becoming a citizen of this country" immediately after coming to America in 1905, and it is added that "in due time this intention was realized," which is a somewhat vague statement concerning his naturalization, though it is more than we have heard about Mr. Gabrilowitsch, who found a hospitable asylum here after being compelled to leave his home in Bavaria after the outbreak of the war.

How much and what kind of Russian is he? or—what is more to the purpose in the present crisis—what kind of American is he? Cincinnati, having seen to it that the conductor of her orchestra was interned in Fort Oglethorpe, called in M. Ysaye, a patriotic Belgian and sufferer from the war, to succeed him and thereby set an excellent example which might well be followed by other organizations of its kind.

The Dependence Upon Foreigners

It is a lamentable circumstance that the orchestras of the United States should seem almost wholly to be dependent upon foreigners as conductors, and the fact that some of these men are now making loud protestations of devotion to our country's ideals offers nothing in the way of extenuation for their conduct in the past. There are men in every rank of life and every profession ready to "crook the pregnant hinges of the knee" when "thrift may follow fawning." Is Mr. Stock an American citizen? Is Mr. Oberhoffer? Is Mr. Hertz? Is Mr. Bodanzky? The first has been with us thirty years. All but the last have lived through a period in which Germany conducted an insidious campaign to establish *imperium in imperio* here; by the federation of German societies, sending royal messages, medals and flags to German military veterans, exchanging professorships with our universities, founding Germanistic societies, establishing a museum at Harvard by direct imperial gift, and finally by sending the Kaiser's brother as an imperial ambassador to weld together all the agencies designed to disintegrate American nationalism.

OSSIP GABRILOWITSCH — KARL MUCK — LEOPOLD STOKOWSKI

The time for musicians who came to America to get what their fatherlands would not give them to declare their allegiance to the United States was then; they cannot do it now without suspicion. Their purpose to hold on to fat contracts and line their purses is too obvious. If we cannot have conductors of native birth let us at least have Britons, Frenchmen, Italians or Belgians. The tenure of loyalty in the other countries, even Russia, is too unstable.

The Attitude on Germanic Music

The question is one of living men and their national affiliations, not one of the source of an art. The public mind seems to be sadly muddled as to the attitude which our concert and operatic institutions ought to adopt toward German music and German musicians. There has been little if any effort to differentiate between an art and its practitioners, between an expression of the beautiful, which because of its nature is guiltless or incapable of political sentiments now abhorred by nearly all the nations of the earth, the masters who created it with neither knowledge nor premonition that the people to whom they belonged would revert to moral savagery after their death and the practitioners who are living under that savagery and upholding it. Yet to make such a distinction ought to be instinctive in every intelligent child. To banish Wagner's dramas from the stage can as little serve the cause for which the wealth, life and honor of our nation are pledged as to bedaub the statues of Goethe and Schiller, as was done at Chicago and Baltimore. Are not such acts foolish and futile follies of which we should be ashamed? We set up a statue of Heine in New York largely as a protest against the attitude of the German Emperor, who will not tolerate a memorial of that uncompromising democrat in Berlin. Why should we seek to dishonor the symbols of our former veneration for the genius of Goethe, who refused to hate France and its literature even while Germany was seeking to throw off the Napoleonic yoke, and of Schiller, who hymned Freedom in what is now called the "Ode to Joy" which Beethoven, a hater of German political institutions and lover of the British constitution, helped to make immortal?

Opera and the Political Beliefs

Why should Wagner's dramas have been banished from the Metropolitan repertory? Because of the political beliefs of the composer? Assuredly not, for he was a revolutionary against the monarchical state while living and after death left no preachments which can bring comfort and justification to the would-be destroyers of the political ideals for which Americans are fighting and dying. He wrote a silly lampoon on the French government after the Franco-Prussian War, but its banality avenged its composition on his fame. He wrote a march to glorify William I, but his political reputation wrought its rejection at the function for which he had designed it. He also wrote a march to celebrate the centenary of the Declaration of American Independence, though with it he garnered as little artistic glory as he had with his foolish French farce.

Should Wagner's dramas be banished from our stage because of the doctrines which they inculcate? The world has learned to smile at Wagner as a philosophical poet. Even the redoubtable Shaw breaks down in the elucidation of the doctrines of socialism assumed to underlie "The Ring of the Nibelung" when he reaches the last drama of the tetralogy; wherefore he proclaims "Götterdämmerung" mere opera and poor opera at that. But the underlying purpose of "The Ring" is to teach that selfish egoism expressed in terms of brute force must give way to a new dispensation of justice and love; the selfish will of Wotan is broken by the willing and

The Attitude of the Public Toward Germanic Music; Its Dead Composers and Living Practitioners' Creative Spirit in Their Music Crushed

unselfish self-sacrifice of Brünnhilde. Are not these principles exemplified in the great conflict raging to-day? The brutal reign of the Hun must give way to the dominion of righteousness. Shall we quarrel with that ideal? Or with the basic conception in "Tannhäuser" that salvation comes to humanity through the love of pure womanhood? Then must we condemn the uplifting fable of Alkestis and empty our vessels of contumely on Euripides and Gluck. Is there aught of political or moral obliquity in "Parsifal," whose fundamental thought is that it is the enlightenment which comes to humanity through pity and compassion which brings salvation? How do we feel toward Belgium, which interposed its dead body between the Hunnish wave and civilization? Or Serbia? Or Armenia? "Die Meistersinger"? That comedy has no other than an artistic purpose—to illustrate the conflict between the creative and regulative impulses in art, between radicalism and conservatism, romanticism and classicism rightly understood. "Lohengrin"? Alas, for proud Elsa and her prototype, Psyche! The Knight of the Grail ought not to have stayed up so late to apostrophize the balmy zephyrs and odors on his wedding night. But he came in chivalric pity to rescue a damsel in distress. Is there harm in the contemplation of his dilatoriness?

Creative Spirit in Their Music Crushed

The man Wagner then cannot be to us the rock of offence, nor can the ethical aims of his creations. What remains? Only the language of his vocal music, which has become hateful to us because of the nation that uses it as a vernacular. Because of this hatred we have suffered the loss of not only Wagner's dramas but the music of the songs of Schubert, Schumann, Franz, Brahms and other masters of German lyricism—the music of composers who wrote before the materialism created by German imperialism had crushed the creative spirit out of German music. Let it not be forgotten that the days of Germany's greatness in literature and music were antecedent to her political greatness. The soil of Prussianism has produced nothing in art. The last truly great composer who lived down into the days of the empire in the line of succession to Haydn, Mozart, Beethoven, Schubert and Schumann was Brahms, and he was the son of the once free city of Hamburg, as his predecessors were sons of the people of their petty states. The Great Dead owed nothing to Germany united under the yoke of Prussia—neither the poets who were destroyed by the monarchs whom they had compelled to emancipate themselves nor the composers who sang in blissful carelessness of the political conditions which surrounded them. Beethoven only loomed up in his time as a democrat willing to remain estranged from his native Rhineland, chafing under the bonds which held him in Vienna, damning the régime which gave him of its bounty and admiring the English and their constitution. "You have heads on your shoulders in England," said he to an English visitor, and on his death-bed he called for a reading of the entire speech of Canning, advocating recognition of the independence of the South American republics. But we must not listen even to Beethoven's celebration of conjugal love and fidelity because "Fidelio" has German words.

Opera in English and in Italian

We heard "Martha" and "Die Zauberflöte" last season, but they were sung in Italian; we heard Liszt's "Saint Elisabeth," but it was sung in English; an older generation of opera lovers learned to admire "Lohengrin," sung in Italian. Why might not all of Wagner's dramas and those of other German composers be saved for us by the same device? It is simple, and so long as the German tongue is hateful to our ears it will suffice. There is talk at the Metropolitan of reviving "Oberon," probably because it can be sung to the English text for which the music was composed. Weber will thus be saved from contumely, as Flotow, Liszt and Mozart were last season; though the management will, perhaps, discreetly conceal the fact if Wüllner's recitatives are used. Spoken dialogue is not effective in the Metropolitan Opera House.

Putting aside the question of language, however, it was sound and sensible, as well as proper and practical, to put a taboo upon enemy aliens in our opera house for the simple reason that by retaining and remunerating them we were putting money into their hands which will eventually be turned into aid and comfort for Germany and her allies. In a sense it is merely a part of the commercial warfare which must accompany and follow the murderous struggle now going on in Europe. If it involves a sacrifice of artistic excellence now, which we do not believe, it will in the end bring us profit in the recognition and development of our own resources. The last season of opera at the Metropolitan Opera House saw the end of the old and the beginning of a new era. The just claims of our native talent, creative and re-creative, are to be met—their just claims, not the demands of opinionated arrogance. There is no danger that the supply of non-German operas, singers and orchestral players will be so exhausted that we shall be thrown back upon blatant and pretentious mediocrity in any field. No more danger than that we shall continue to be dependent, or think we are dependent, on the music of living German composers. That also may righteously pass under taboo. We ought not to pay royalties to the composers who belong to enemy nations. Neither ought we to steal their products, for we are not Prussianized and, pray God, never shall be. The simple expedient is to exclude from our repertories and concert lists all works which yield emoluments to German composers or German publishers. The artistic loss will not be great, for the masters of German music are dwelling where royalties are unknown and happily and happily unneeded. But let us not starve our souls to feed a futile grudge.

EVENING MAIL
New York City

With the Musicians

By SIGMUND SPAETH.

THE new directors of the Boston Symphony Orchestra are showing no inclination to hurry in their appointment of a successor to Dr. Muck. Sir Henry Wood, of London, was offered the place, but declined it, and it is now generally admitted that the Russian, Rachmaninoff, also refused to become a Bostonian.

One name has not yet been mentioned in connection with the Boston orchestra, yet it seems a logical one for consideration. The name is Pablo Casals.

The great Spanish 'cellist is well known as a conductor abroad, having led the Colonne orchestra in Paris, the Madrid and Barcelona symphony orchestras and an orchestra at Lucerne. His musicianship has been placed by such distinguished authorities as Ysaye, Kreisler and Huneker above that of any living artist.

Casals has conducted only once in America, when he led a small orchestra at a concert given by his wife, Susan Metcalf Casals, also appearing as her accompanist at the piano. But his popularity as a musician is already firmly established, and as an orchestral conductor of Lati nblood he would attract not only great numbers of American music lovers, but also the large following which he has among the cultivated South Americans living in the United States.

From every point of view Boston would be wise in considering Pablo Casals as a possible leader for its world-famous symphony orchestra.

n MORNING TELEGRAPH
ress: New York City
JUN 7 1918

Tormenting Interned Enemies.

The uneasiness of the Kaiser over reports of the cruel and unusual treatment extended to interned Germans in American prisons may be increased when he learns that Herr Doktor Karl Muck, sometime leader of the Boston Symphony Orchestra, but now confined in the military bull-pen at Fort Oglethorpe, Georgia, has been not only permitted but encouraged to organize an orchestra of nearly fifty pieces played by inmates of that bastile. It is also reported that the new Muck Symphony Orchestra is allowed or obliged to play every time the warden says so, and Musical America is perturbed to the extent of saying: "It is not yet reported that attendance at the Muck prison symphonic concerts is to be made compulsory, but some of us can wish our Teuton malefactors no bitterer punishment than to be compelled to endure some of the programs that Muck used to inflict on meek and long-suffering New York audiences."

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JUN 9 - 1918
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MONTEUX MAY DIRECT BOSTON SYMPHONY

Metropolitan Conductor Is Now Favorite Choice of Board of Trustees as Successor to Dr. Muck with Hub Organization

By MAX SMITH.

NOW that all rumors regarding the engagement of Sir Henry Wood as Dr. Muck's successor have been silenced by the English conductor's complete refusal to abandon his activities in London, the new board of trustees of the Boston Symphony Association ought to spare no effort in trying to procure the services of Arturo Toscanini, for surely no other conductor comparable with him is available here or abroad. But, lo! another story has emerged in the meantime from the mysterious shadows of gossipland. According to the whispering intimations of some wise persons, the big men of the Hub have been flirting of late with Pierre Monteux, amiable wielder of the baton during the past season in the Metropolitan Opera House and erstwhile expert in choreographic persuasions for the Ballet Russe.

This latest yarn, it must be confessed with all due respect for Monsieur Monteux, seems to be beyond the bounds of credibility nor does it meet with approval in the temple of music on Broadway, where, as far as can be ascertained, there is no disposition at present to find a substitute for the French leader. It is true that as artist and man Monsieur Monteux has won many friends in New York. He is not only a musician in the best sense of the word, but a gentleman through and through. But while these characteristics would be very acceptable in the Hub, no doubt for did not reports of Toscanini's "artistic temperament" weigh heavily in the scales against the Italian maestro in that centre of culture?—the people of Boston presumably are fully informed of Pierre Monteux's record as conductor of opera, ballet and symphony, and recognize that he hardly won't be able to hold his own in the line of those who sustained the tradition of Colonel Higginson's splendid orchestra through so many years.

Apart from the absurd fear that Arturo Toscanini, high-strung as he is, might be an uncomfortable man to deal with and upset the equanimity of the orchestra and its board of directors, no legitimate argument can be brought against the engagement of the Italian. There was a time, it is true, when shortsighted and prejudiced men, ignoring the fact that practically all great wielders of the baton, such as Hans Richter, Artur Nikisch and Gustav Mahler, to mention a few examples, have been equally successful in the domain of operatic and symphonic music, ventured to insist that outside of lyric drama Toscanini would be disappointing. All misgivings in regard to the scope of his powers were dispelled effectually, however, on April 13, 1913, when he conducted in the Metropolitan Opera House before one of the most brilliant audiences that had ever foregathered there, a programme embracing Wagner's "A Faust Overture," Richard Strauss's tone-poem, "Till Eulenspiegel's Merry Pranks" and Beethoven's choral symphony.

If the directors of the Boston Symphony Orchestra, perchance, have any doubt of Toscanini's superlative ability as a symphonic conductor, let them only consider the paeans of praise which his performance of the above mentioned works evoked even from those who had not been altogether favorably disposed toward the maestro.

Here, in part, is what W. H. Henderson wrote:

"Too much is said about Mr. Toscanini's 'genius' and not enough about his scholarship, his profound comprehension of orchestral tone values and his skill in adjusting them, his experience in the art of getting at results with combinations of vocal and instrumental masses, his indefatigable industry and his unflagging enthusiasm. Much of Mr. Toscanini's 'genius' is of the old type—'an infinite capacity for taking pains.'

"The qualities just enumerated stood out in brilliant prominence last night, and brought about one of the most admirable performances of the ninth symphony within the memory of the oldest music lover. In the first place, let it be recorded that Mr. Toscanini's tempi were not always wise. This was so in the scherzo and still more so in the slow movement, which lost much of its nobility and repose, but in spite of the quick movement of these tempi, the conductor found places for nuances of delicacy and significance. There was, above all things, no caprice in the use of dimmuendi and crescendi, of quickening and retarding the speed. Continence in nuance was the characteristic of the reading, and every modification had reason and a message.

"The performance was noteworthy for its exquisite clarity. The tonal balance, the crispness of rhythm and the exposition of every necessary passage of counterpoint were achievements of the highest art. Above and beyond all was the reverence which the great conductor showed for the spirit of the work. It was, on the whole, a dignified and temperamental reading; one which instantly claimed and to which will be accorded, at least a comparison with those of the great conductors of previous performances. It was the interpretation of a sound musician of catholic taste, gifted with imagination and real temperament."

Regarding "Till Eulenspiegel" Mr Henderson was no less laudatory. "It was a superb performance by reason of the vigorous and masterly grasp of the work by the conductor. Humor, gayety, sentiment and tragedy—insofar as the last lends itself to satire—were in the reading. No other performance of this composition within the memory of the Sun's observer surpassed it in brilliancy of style, in symmetry of plan. It was the production of a great conductor working in a field wholly sympathetic."

In the opinion of Richard Aldrich, Toscanini "revealed in the fullest measure the qualities of the great symphonic conductor. He showed that he had a profound understanding of the widely differing character of the three compositions that made up the programme."

Of the Beetthoven symphony the critic of the Times wrote as follows:

"Mr. Toscanini met in an unusual degree Wagner's criterion of the 'melos,' of keeping unbroken the essentially melodic line that underlies it. The orchestra sang throughout; and in all the nuances of the performance the melodic line was not interrupted; nor in all the plastic shaping of phrase was the symmetry of the larger proportions or the organic unity of the whole lost sight of. It was rhythmically of extraordinary vitality. It was a conservative reading without exaggerations or excesses. There were subtle and significant modulations of tempo, but never of a disturbing sort. It was devoted to the exposition of Beethoven, and not of Mr. Toscanini, and it rose in heights of eloquence without the intrusion of the conductor's personality. * * * It was recognized as a remarkable performance, and a profoundly impressive one. And one of its obvious results was to prompt the wish that a way might be found for Mr. Toscanini to conduct more symphonic concerts for the New York public."

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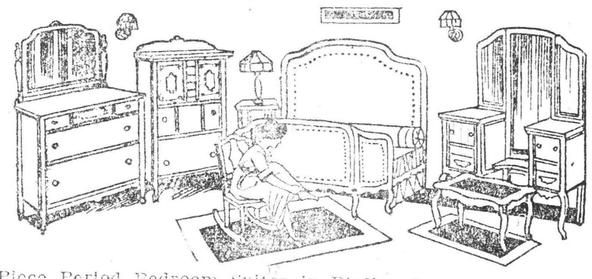
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LEGRAM
New York City.

ENEMY MUSIC.

Among other things it is suggested that we put a ban on German music. To head off argument it may as well be stated right here that there is no desire among Americans to become as mean and brutal as the Hun, but it is time we exercised a little common sense.

Why fatten the alien enemy's purse, flatter his vanity, advance his propaganda and his vile cause and insult our own people by tolerating German music?

Why accept the purely German dictum that German music is the best on earth?

Why encourage Captain von Papen in his expressed and written belief that we are "bloedsinnege"—"idiotic Yankees?"

Bands at Camp Wadsworth, Spartanburg, S. C., found rehearsing German marches were stopped and works of Hun composers forbidden, not by the camp authorities but by the band leaders.

Outside of compositions by English, French and Italian musicians we should like to know whether there are any more stirring or any better marches than those of our own Lieutenant John Philip Sousa?

Why German, therefore?

Another thing, any one hearing the French Military Band with its fine soloists at Carnegie Hall last Thursday must admit the Boston Symphony Orchestra and Dr. Karl Muck never will be missed.

By the way, see that Dr. Muck is whiling away the time in the pleasant internment camp he was sent to organizing another symphony orchestra. Stop it. We need laborers. Let Dr. Muck work. An American in Germany who did what Washington admits Dr. Muck did in this spy-cursed country of ours would not be alive to-day.

Harking back to French music, if any additional marches are needed let our bandsmen, for one, learn the march the French Military Band closed their concert with and get some drummers like those Captain Gabriel Pares has in his celebrated organization.

EVENING GLOBE
New York City

Stransky, Goritz, Bodanzky.

Editor Globe:—Congratulations on the excellent letter in The Globe on June 5, entitled "The Philharmonic Conductor." The protest by your American correspondent against the retention in office at $25,000 a year of Josef Stransky, Austrian subject, an intimate friend of the unlamented Doktor Karl Muck and the lamentable Ambassador Bernstorff, comes at the suitable moment when the German U-boats are sinking unarmed American ships off the Atlantic coast.

In fact, there is a brilliant irony in this piratical visit by the Germans and the tenderness with which we caress the representatives of Teutonic Kultur within our gates. All last week we had Otto Goritz, staunch supporter of the Lusitania sinking, disporting himself as "Gast Kunstler" at the German Theatre in Irving place. On Tuesday night Artur Bodanzky, Austrian subject, was acclaimed rapturously at the concert in Carnegie Hall.

Stransky, Goritz, and Bodanzky! How these public appearances in New York of enemy aliens will rejoice the illustrious autocracies in Berlin and Vienna! What will our allies think in Paris, London, and Rome when the American public permits the exaltation of and homage to three musicians, all of them so inextricably bound to the nefarious spirit of the central empires which seeks to crush freedom from the face of the

WORLD
ess: New York City

Casals for Symphony Conductor.

To the Editor of The World:

We have recently read with interest that Gabrilowitsch, the renowned pianist, has been engaged as conductor of the Symphony Orchestra of Detroit. In the mean time we are informed that the Boston Symphony Society is looking for a leader for its orchestra. As one of the attendants of its concerts since its early days, when Gericke held the baton. I am writing to ask why a man well known to the music-loving public of America and acknowledged to be one of the best musicians living, should not be chosen to fill the place. I refer to the renowned cellist, Pablo Casals, who is said to be the greatest interpreter of Bach and other composers of classical music.

He has conducted many orchestras and choral societies in Europe, among them "Les Concerts Colonne" of Paris, France's most famous symphony society; the Madrid Symphony Orchestra, the Barcelona Symphony and a symphony orchestra in Lucerne.

No German or Austrian leader would be persona grata to American audiences at this time, but Mr. Casals, coming from Spain, a neutral country, would not only be most acceptable to Bostonians and New Yorkers but would also have a very large following of cultured South Americans who spend a great deal of time in the United States.

I need only quote a few words of praise from some of the leading musicians and critics to support what I have said. Ysaye proclaimed Casals to be "the greatest interpretative artist I have ever heard." Kreisler pronounced him "the greatest musician who has ever drawn the bow." James Huneker declared, "He is simply a remarkable artist, a musician born, who on any instrument, from an organ to a fine-tooth comb, would reveal his temperament."

Will you not ask your readers to express their opinions in regard to my suggestions?

(MRS. FREDERICK) MAUD NATHAN.

New York, June 5.

PRESS
ress Philadelphia, Pa.

THE BOSTON SYMPHONY.

Decisions of great moment in the history of the Boston Symphony Orchestra, which has blazed new trail at various points in the development of American music, are in process of being made. At the end of its last season, following the stormy period in which Dr. Muck involved the organization, Major Higginson, of Boston, its founder and patron, let loose the reins of government and the orchestra automatically passed out of the first phase of its existence. His announcement made known the fact that hereafter the Boston Symphony Orchestra would be conducted as most other similar organizations in the country are, as a corporate enterprise with the inevitable deficit defrayed by a group of guarantors instead of by one individual.

It is now made known that the new administration of the orchestra is gradually weeding out those players who shared with the former conductor a pro-German view of the world's affairs. At the same time the news comes that Sir Henry Wood, of London, who had been invited to become the conductor of the reconstituted organization, had declined the honor on the plea that he did not wish to leave his country at this time.

The de-Germanizing process will presumably have the happy effect of restoring the Boston Symphony Orchestra to that good will on the part of the public which it had lost through Dr. Muck's attitude, which had seemed to be reflected by some portion of the membership of the body.

It is a subject for interesting speculation whether the present would not be a propitious time, in view of the declination of Sir Henry Wood, to still further Americanize this famous institution by securing as conductor some one who, whether American-born or not, has been identified with our musical life to some degree and who would possess a sympathetic viewpoint the task of guiding the orchestra into paths consonant with American ideals and American musical aspirations. If we are ever to have a national school of music of our own it will be formed by the gradual evolution from purely European influences such as would be illustrated in the change suggested.

The Boston Symphony guards jealously its very high standards of performance, and it is eminently proper that it should. At the same time

From POST
Address New York City
Date

Casals as Conductor.

To the Editor of The Evening Post:

Sir: We have recently read with interest that Gabrilowitsch, the renowned pianist, has been engaged as conductor of the Symphony Orchestra of Detroit. In the meantime we are informed that the Boston Symphony Society is looking for a leader for its orchestra. As one of the attendants of its concerts since its early days, when Gericke held the bâton, I am writing to ask why a man well known to the music-loving public of America, and acknowledged to be one of the best musicians living, should not be chosen to fill the place? I refer to the renowned 'cellist, Pablo Casals, who is said to be the greatest living interpreter of Bach and other composers of classical music.

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Will you not ask your readers to express their opinions in regard to my suggestion?

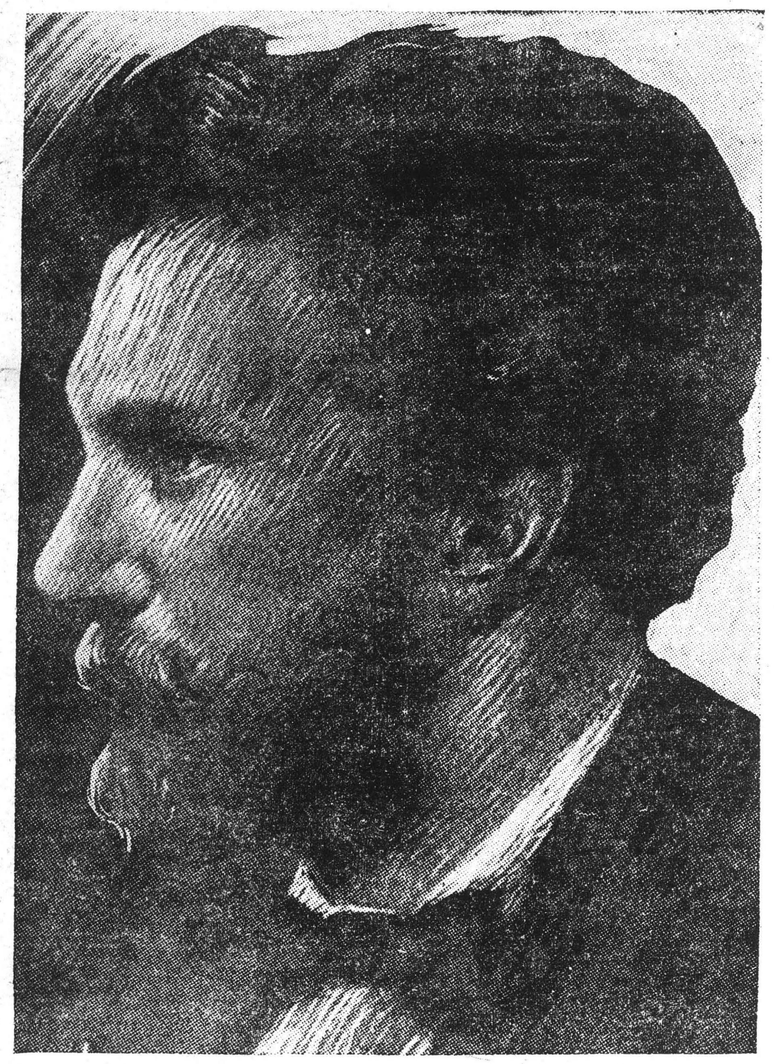
MAUD NATHAN.

New York, June 6.

The Boston Post June 26 - 1918

SYMPHONY'S NEW LEADER, SIR HENRY WOOD, WAS A GENIUS AS A CHILD

Famous English Orchestral Conductor Won't Allow Tuning Up Fiddles in Public—Comes From Musical English Family—A Composer in Youth—Nearly Became a Painter



Sir Henry J. Wood, who, it is reported, will conduct the Boston Symphony Orchestra next season.

Henry J. Wood at the age of 10.

The man who won't allow a single fiddle to be scraped in public has been asked to come to Boston to be conductor of the Boston Symphony Orchestra, succeeding Dr. Karl Muck, lately interned as an alien enemy.

He is an Englishman—Sir Henry J. Wood.

Beyond dispute Sir Henry J. Wood is England's greatest conductor. He has raised the famous Queen's Hall Orchestra to its high rank and has also won a great reputation on the continent.

But he won't allow his musicians to scrape their fiddles in public before the opening of a concert. All tuning must be done off-stage. When Sir Henry is holding the baton the orchestra assembles half an hour before a concert, each musician tunes his instrument, which has to "pass" the conductor before being taken on the platform. In this way the public is spared that familiar scraping and hooting which only a Fiji Islander would consider the best thing in the programme, and the orchestra starts the concert, at least, with a uniform standard of accurate tuning.

Sir Henry Wood in action.

Which fact in itself is not sufficient for the Boston Symphony Orchestra to seek the services of this distinguished musician. He has hundreds of other attractive qualities.

In the first place, he comes from a family of musicians. Sir Henry is a Londoner born and is 48 years old. He was the only child of his parents, who were both natives of England, although his mother was of Welsh origin. To this Celtic strain he probably owes his striking physiognomy—the warm dusky coloring, the vivacious play of feature and vehemence of gesture which distinguish him from the average type of Englishman.

As beforementioned, his musical gift was inherited from both sides of the family. His father, besides being a good amateur 'cellist, was for 25 years solo tenor at the Church of St. Sepulchre, in London. Sir Henry's mother was a charming singer, and to her the conductor is indebted for his early musical education.

His father was proud of his accomplishments, but it was his mother who helped him patiently through all the initial difficulties which—even for a highly-gifted child—beset the first steps of musical knowledge. She, too, it was who first awoke his keen interest in music, and especially in singing. In this, as in many other matters, she influenced him deeply.

[illegible] of the fund[illegible] the age of six years [illegible] take part in the music [illegible] classical masters, such as [illegible] ydn.

[illegible]oy he showed as much aptitude [illegible] as for piano, and at 10 often [illegible] as deputy organist of St. Mary, Aldermanbury. At 17 he was appointed organist and choirmaster of St. John's at Fulham.

The youth studied for six terms at the Royal Academy of Music, where he won four medals.

Almost before he was in his teens he took part, at least two or three nights a week, in chamber music at home. He first came before the public as an organist. The recitals of "Master Henry Wood" were a feature of the Fishmongers' Exhibition in 1883 and the Inventions' Exhibition of 1885. A year or [illegible] later he began to be in demand as an accompanist.

From 1885 to 1890 he served his apprenticeship, giving numerous organ recitals and accompanying at many important concerts.

While still a boy Henry J. Wood's nights were busy with composition, and about 1888 his name appeared freely in programmes as a song [illegible]. He next tried his hand at light operas, cantatas and oratorio, and several of his works were performed about this time in London and the British provinces.

It was always Henry J. Wood's ambition to be a "professional" conductor—a specialist in his own line. His first experience as a conductor was gained during a four months' tour with the Arthur Rousbey Opera Company, beginning in September, 1889.

The autumn of 1890 brought a better chance of winning distinction in this line, for he was engaged by Sir Arthur Sullivan and Mr. D'Oyly Carte to superintend the rehearsals of "Ivanhoe," produced at the new Royal English Opera House (now the Palace Theatre) in March, 1891.

From then on his activities as conductor for a time may be briefly summarized as follows:

1891—Carl Rosa Opera Company.
1892—Leslie Crotty and Georgina Burns Opera Company.
1893—Signor Lago's Italian Opera season.
1894—Farewell concert tour of Marie Roze.
1894—Avenue Theatre.
1895—Queen's Hall Promenade Concerts.
1897—Queen's Hall Symphony Concerts.
1897—Queen's Hall Choral Society Concerts.
1897—Queen's Hall Sunday Orchestral Concerts.
1898—Nottingham Sacred Harmonic Society.
1899—Founded Nottingham City Orchestra.
1899—London Musical Festival.
1900—Wolverhampton Festival Choral Society.
1901—Wagner Festival Concerts, Albert Hall.
1901-2—Queen's Hall Saturday Symphony Concerts, Crystal Palace.
1904-5—Provincial tours.
1905—Queen's Hall Orchestra.
1906—Royal Albert Hall Sunday Afternoon Orchestral Concerts.
1907—Birmingham Symphony Concerts.
1902-5-8-11—Sheffield Festivals.
1904-6-8-10-12 — Westmoreland Festivals (Kendal).
1908—London Philharmonic Concerts.
1908-11—Norwich Festivals.
1911-12-13—Cardiff Orchestral Concerts.
1910-11-12—Gentlemen's Concerts, Manchester.
1912—Birmingham Festival.
1912—Shakspere's England, Earl's Court, Historical Concerts.
1910-11-12—Brand Lane's Concerts, Manchester.
1913—Parsifal Tableaux, London Coliseum.
1913-18—Queen's Hall Orchestra.

Wanted to Be Painter

Until he was 17 years old, Henry Wood had set his mind on becoming a great painter. Even today he is devoted to the art of sketching and a fine afternoon sometimes finds him rushing off to the country to indulge in his hobby.

Sir Henry, however, has little time for sketching nowadays. His motto is "Rehearse! rehearse! rehearse!" and, [illegible] he often [illegible] But he has always been [illegible] worker, and when at 19 he [illegible] Rousbey Opera Company as conductor he frequently worked 12 hours a day for two guineas a week. What is more, he kept up this laborious and unlucrative life for four years.

Sir Henry was knighted in 1911, on New Year's Day, in the first batch of titles bestowed by King George V. He had been in America for a short visit in 1903, when he conducted the New York Philharmonic Orchestra, making a remarkably favorable impression.

It is not unlikely that Sir Henry feels some affection for America, for his orchestra was financed by Mr. and Mrs. Edgar Speyer, wealthy Americans, when no one else in England would run the risk. Sir Henry had 2000 standing every week-day night for 12 weeks running each season and he has said that not once in his career has he ever had to rap his baton for silence in that great standing crowd.

Sir Henry has been married twice. His first wife was Princess Olga Ourousoff of Podolia, Russia. She fell in love with him because he was the only man she had met who could interpret Russian music. They were married in 1898. The Princess died in 1909. In 1911 he was married to Miss Muriel Greatrex, the daughter of an English major. He has two daughters.

SIR HENRY WOOD ONCE HEARD SYMPHONY HERE

Sir Henry Wood, on his last visit to Boston, in January, 1904, attended a performance of the Boston Symphony Orchestra, which he is now reported to have been chosen to lead during the coming season. Sir Henry was on his way to assume his duties as conductor of the concerts of the Philharmonic Society of New York, and stopped off here to listen to the Boston Orchestra, which was at that time conducted by Mr. Gericke.

TRIBUTE TO WOOD WHEN HE WAS MADE A KNIGHT

When Sir Henry Wood was knighted by King George V., the Pall Mall Gazette paid him the following tribute:

"It has been rightly earned, no less by the gifted conductor's special talent as such than by his sympathy and willingness to hold out a helping hand to many a young composer who has had the inestimable advantage of obtaining the first public test of his music's worth."

Advertiser May 26 - 19[illegible]

CLASS WOOD WITH BEST LEADERS

Sir Henry Would Be Great Acquisition for Symphony Orchestra

ENGLISH KNIGHT MAY BECOME CONDUCTOR

Has Won Laurels in Every Branch of Music Leadership

By LOUIS C. ELSON.

Boston breathes easier. One of the greatest conductors of Europe has been offered the position of leader of our Symphony Orchestra. For the first time the German succession is broken and an English knight may take the baton.

Sir Henry J. Wood has won laurels in every branch of musical conductorship. A barren biography would be out of place here, but it is sufficient to state that he began his career as deputy organist in a London church at ten years of age. He was born in London, March 3, 1870, his father being an Englishman, his mother Welsh. The father was a good violoncellist and was for 25 years solo tenor at St. Sepulchre's.

The son studied at the Royal Academy of Music, in London, his chief teachers being Ebenezer Prout, the contrapuntist, and Manuel Garcia, the veteran vocalist. Before he was 17 years of age he had given public organ recitals and became regular organist of a large London church.

CONDUCTOR AT 19.

At this time he also gave good promise in composition and had written masses and even larger works, such as oratorio and cantata. But when he decided to become a conductor he sternly cut off this part of his work. He began conducting in 1889, when he was but 19 years of age, and his first leadership was entirely in the domain of opera. His work in opera was continuous and very brilliant.

His direction of Tschaikowsky's "Eugene Onegin" first brought him in contact with Russian music, which he afterwards took under his special protection in London.

During this period he was also prominent as a vocal teacher, and he is the author of an important book on the management of the breath in singing.

In 1894 we find him at Bayreuth winning the friendship of Felix Mottl and appointed adviser for the Wagner concerts at Queen's Hall, London. In 1895 his connection with the promenade concerts began, and he at once began to give the public much higher music than was until then deemed practicable in popular concerts. He is one of the best of program makers and has achieved absolute triumphs all the way from Bach to Rimski-Korsakoff.

Occasional opera came into the career again, as for example the conducting of Stanford's "Shamus O'Brien," in which he was decidedly successful. But the general trend was now towards the highest orchestral ideal, and symphony concerts, Sunday concerts and great musical festivals followed each other rapidly.

It would be too long a list to give here to enumerate the many large festivals which Sir Henry Wood has conducted. Sheffield, London, Norwich, Birmingham and other cities, furnished occasion year after year for the growth of this eminent musician. His first wife also became associated with him in his work. She was Olga, the only daughter of Princess Ourossov of Podolia, who was one of his vocal pupils, and became a famous singer. She died in 1909. He subsequently married again, a Miss Greatrex.

CREATED TWO ORCHESTRAS.

He practically created two orchestras. He trained the Queen's Hall Band to a wonderful degree of perfection, when, in 1902, most of his musicians seceded and formed a co-operative orchestra—the London Symphony Orchestra, which Richter, in the Encyclopedia Britannica glibly classed as the best orchestra in the world.

If it was so, it was because of Sir Henry Wood's training. But he immediately got another set of musicians together and proceeded to build another equally great organization, which has continued down to the present.

We have classed him as a great program maker. His concerts in their breadth of scope remind of that broadest of musical leaders, Theodore Thomas. He made London to love Tschaikowsky, he fought the battle of Richard Strauss and Wagner, he helped the modern English school.

He is a choral expert of highest rank, and this will mean that our wonderful choral concerts of last season will not only not cease but may be advanced, if he undertakes them.

He is a superb drill-master. This means that the Boston Symphony Orchestra will not deteriorate as a musical organization, if he becomes its conductor. The men will find in Sir Henry a replica of Gericke, plus modernity and enthusiasm of interpretation.

One instance of his attention to detail may show this. In one of the festival performances of Bach's B minor Mass, the most difficult choral work of the present, he published a book of 108 pages of minute explanation to the chorus, a monument of painstaking fidelity to an ideal.

He has appeared as "guest-conductor" in both Berlin and New York, but these performances of course gave no inkling of what he could do with an orchestra which he had trained continuously. One would think that this was quite enough for one man to achieve, but in his leisure moments

Page 2, Column 5.

Classes Wood with Best Musicians

Continued from First Page.

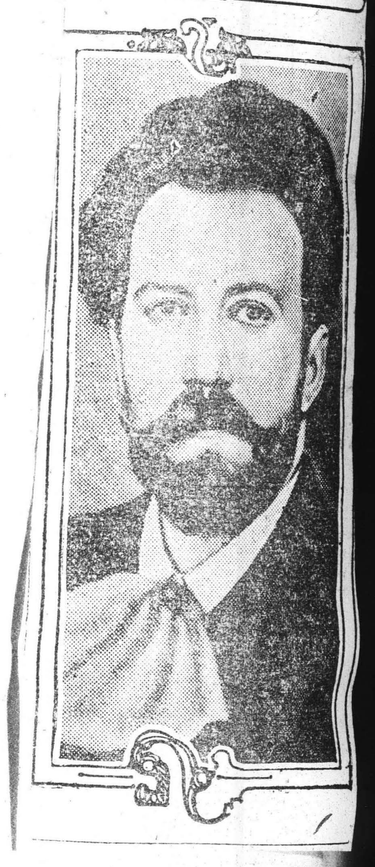
Sir Henry J. Wood is a good painter.

We wonder whether he would introduce here his favorite plan of setting the orchestra. He generally has all the violins at his right, the violas, cellos and contrabasses at his left, the wood-wind in the centre and the brasses back of them. It is quite possible that we may prepare for this.

In appearance Sir Henry is a rather thick-set, black-bearded and mustachioed man of forty-eight, with a very firm beat in conducting, with considerable emphasis on the down beats.

The combination of broad catholic tastes, of elasticity and enthusiasm of interpretation, and of thorough routine work, is indeed a rare one, but it exists in Sir Henry J. Wood. Boston is fortunate in the choice and let us hope the acceptance, of committee and conductors. Science teaches us that Wood is a good conductor, and our future musical experience will confirm this physical fact, if the "party of the second part" arrives.

SIR HENRY J. WOOD, who has been offered the position of conductor of Symphony Orchestra.



Transcript May 28

Globe May 28

Herald May 28

Advertiser June 22

Globe June 22

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A POP FOR THE RED CROSS

$2700 for the Current Fund and an Uncommonly Lively Evening at Symphony Hall with a Men's Chorus and an Assisting Audience in War Songs as Well as the Usual Orchestra

COLONEL NEWCOME, had he visited Symphony Hall last evening, would have thought himself in the "Cave of Harmony" — a "Cave of Harmony" even livelier than he and Clive found the original, by reason of much martial singing, a roaring enthusiasm for war that occasionally rocked the hall, and speeches by two fire-breathing soldier boys that would have sent the good colonel into transports of joy. The Pops, in committee of the whole, constituted themselves a town meeting inclined toward song, with an auction to enliven the proceedings, and the town band to play a few lively airs. In the long history of the Pops this was the first Pop Concert given by the audience. Nominally in honor of the Red Cross, the evening was rather an honor to the audience. Enthusiasm, first for the cause of the great organization of mercy, and then for the larger cause of purging our troubled footstool of its military marauders, poured from the purse as freely as it issued from the lungs. It was a spirited evening. Colonel Newcome would have been more than pleased.

Since the band itself, except as it abetted the healthy human willingness to sing, was crowded into the background, it may be dismissed with casual remark. Yet with a sense of playing to ears uncommonly alert, it played with vastly more than the routine spirit. Before the martial fever swept the hall, Mr. Jacchia put his men through the pretty paces of Mr. Paderewski's Minuet, and the novel overture by a South American. Familiar strains from "Butterfly" recalled the crowd for a moment to the fact of music. And a truly brilliant performance of the finale to Tschaikowsky's Fourth Symphony revived the tradition of the orchestra, even after Mr. Townsend's chorus had spread the virus of a yearning to sing. After that the audience took the stage.

Even so, three novelties towered notably from the town meeting character of the concert. Mr. Hadley's "Angelus" was roundly applauded for reasons other than that its composer happens to be an American. He stood to hearty approval because his airs were poetically conceived and as poetically played. Mr. Townsend offered proof that "The Battle Hymn of the Republic" may gain in dignity and power, wrested from association with a less worthy old ditty, and set to measures that play the imagination of a poet musician over its solemnity. And in Mr. Converse's music to a poem by Madison Cawein, the public has had given it, if it wishes, a song of loyalty and purpose a little less forbidding and ceremonial but not less fervent than Mrs. Ward's pæan to freedom.

Otherwise the crowded hall rang with popular ditty and high spirits that often escaped music altogether and broke into cheers. Sergeant Creed from the front, and Private Halligan from the camp, lit the fires of patriotism with their appeals for the Red Cross budget. Posters were put on the block, and the auction of a jeweled purse fetched not more bursts of laughter than bids of money. Colonel Newcome would most surely have bid it in at a handsome figure, but only to present it in as handsome a manner, and with much gallant hesitation, to the most interested and spirited lady bidder, whom he had purposely defeated. Even without his inspiring presence and infectious good nature, a round sum of money was realized for the Red Cross, and hours of gayety for those who gave it—in all $2741.60, divided between the sale of tickets ($1000); contributions from the audience ($1418.35) and contributions from the orchestra and the managerial staff ($323.25).

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Transcript May 28

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Fragments of operas, French, Italian, Russian and German, fill Mr. Jacchia's programme for the Pop Concert this evening—among them the Overture to "Tannhäuser," unheard at Symphony Hall since last October and the Polonaise from Chaikovsky's "Eugen Onègin," an infrequent piece anywhere. The full list is:

Prelude, "Carmen"	Bizet
Overture, "William Tell"	Rossini
Meditation, "Thais"	Massenet
Fantasia, "Aida"	Verdi
Walpurgis Night Music, "Faust"	Gounod
Delilah's Air, "Samson and Delilah"	Saint-Saëns
Intermezzo, "I Pagliacci"	Leoncavallo
Overture, "Tannhäuser"	Wagner
Selection, "La Bohème"	Puccini
Polonaise, "Eugen Onègin"	Chaikovsky
Intermezzo, "Cavalleria Rusticana"	Mascagni

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Sergt Creed and Private Halligan Appeal for Money

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More than 40 girls of the Red Cross assisted in taking contributions. In addition to contributions by the audience of $1418.35, the Boston Symphony Orchestra and staff made gifts amounting to $323.25. The proceeds from the sale of seats turned over to the Red Cross totalled $1000.

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Mr Townsend persisted in his invitations until he had a good number of the 3000 or more people leaving their cigars, drinks, ice cream or pretzels long enough to be with him in Lieut Gitz-Rice's "We Stopped Them at the Marne," "I Want to Go Home," and 'Keep Your Head Down, Fritzie Boy," the solo parts of which had been sung by John W. Peirce.

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With Lieut Sousa, Mr Converse and Victor Herbert as his American associates, Henry Hadley contributed his "Angelus," a wholly grateful piece of tone painting, bringing warm acknowledgment from the audience which was received in person by the composer.

POP CONCERT ADDS $2741 TO RED CROSS FUND

Symphony Hall hung out the "S. R." sign when the doors opened last night for the special Pops concert, which netted $2741.60 for the Red Cross War Fund. Long before the opening hour the sidewalk before the entrances was packed with an eager crowd, which, attracted by the military program and the Red Cross posters, begged for tickets when no tickets were available.

Such an enthusiastic audience has not been seen at the Pops for many a day. The entire floor was given over to reserved tables, and when the first note of "God Save the King" sounded, the whole house rose in a body and sang with the orchestra.

A male chorus of 100 voices from the Boston Symphony Chorus and the Apollo Club, conducted by Stephen Townsend, sang three songs written by Lieut. Gitz Rice of the 1st Canadian Contingent, the audience joining in vigorously. They were: "We Stopped Them at the Marne," "I Want to go Home," and "Keep Your Head Down Fritzie Boy," the last two written at Ypres. Other well-known war songs put the audience into a patriotic mood, and the response to the appeals of the Red Cross girls was hearty.

Following "La Marseillaise," Sergt. "Eddie" Creed of the 101st Infantry and Priv. Halligan of the headquarters troop, 76th Division, made rousing appeals for aid for the Red Cross and held a brisk auction where they disposed of various contributed articles.

From the sale of tickets $1000 was taken in; contribution by the audience, $1418.35; contributions from the orchestra and staff, $323.25. In addition, over $1500 was realized from the auction of a jewel-studded gold purse and Red Cross posters.

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Maj. Higginson Forwards $2741.60 as Proceeds of Concert

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SYMPHONY ENGAGES FRENCH VETERANS

Five Members of Famous Band, All War Heroes, to Play in Orchestra Here

One of the immediate and most pleasing results of the memorable visit of the French Military Band this week has been the engagement by the trustees of the Boston Symphony Orchestra of five of its members, all of whom are regarded as very distinguished musicians.

As is generally known, all the members of this French Military Band are veterans. Just before they left France they were informed by the Minister of Fine Arts that the French government felt that they had done their bit in the war, and that if any of them was successful in securing an engagement in America, permission would be given to him to remain in the United States following the close of the tour of the French band, which is set for the end of August.

Some of the soloists of the band, which is of extraordinary calibre, created a profound impression by their playing. This is only to be expected, as no less than twenty-eight of them hold first prizes from the Paris Conservatoire.

Knowing the quality of these musicians, the trustees of the Boston Symphony Orchestra felt the time favorable to do some recruiting, with the result that contracts have been signed by five of the bandsmen. These are Abdon Lauc, bassoon; Emile Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violinist, and Georges Miquelle, violoncello.

Herald June 22

SYMPHONY SIGN FRENCH PLAYERS

Five Members of Militar Band Engaged by the Orchestra

SOLOISTS MADE GOOD IMPRESSION HERI

Five members of the great French Military Band, which has been playing an engagement in Boston and vicinity this week, have been engaged by the Boston Symphony Orchestra, their contracts to start when the band ends its present tour in August. They are Abdon Laus, bassoon ;Emil Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violin, and George Miquelle, violoncello.

Just before these men left France they were informed by the minister of fine arts that the French government felt that they had done their share in the fight against the Germans, and that the men could consider themselves free to accept engagements in America at the close of their tour. Some of the soloists created a deep impression here, which is no more than might be expected, as 28 of them hold first prizes from the Paris Conservatoire.

All Fine Players

M. Speyer roused great admiration for his tone and technique in a solo he played at Symphony Hall Tuesday night. He won his conservatoire prize in 1911 and has played with the Colonne and Opera Comique orchestras; the Champs Elysees Theatre and the Vichy and Deauville casinos.

Stevenard is said to be the greatest master of the bass clarinet in Europe. He has written a school for the bass clarinet, is professor in Vincent d'Indy's Schola Cantorum and has been a member of the Lamoureux and Opera Comique orchestras. He was wounded at the battle of the Yser.

M. Laus is a protege of the famous Pierre Monteux. Besides other famous organizations he has played in the Paris opera and the classical concerts at Pau. He is a first prize man.

M. Thillois received second prize at the Conservatoire in 1912. He was called away immediately for his two years military service. Then came the war, and he served with the fighters until this spring.

M. Miquelle is regarded as having unusual talent as a 'cellist. He is a first prize man, and was a soloist at the Concerts' Wurmser in Paris.

SYMPHONY GETS FIVE FROM FRENCH BAND

Artists Will Return Here After American Tour

To Replace Alien Enemy Musicians, It Is Rumored

After serving their country valiantly through three years of war, five premier musicians of France are to become members of the Boston Symphony Orchestra.

This announcement was made last night by the trustees of the orchestra, who, while Capt Pares' French band was here this week, took the opportunity to secure recruits for the orchestra.

All members of the band are war veterans. Just before they left France they were informed that the French Government felt they had done their duty in the war and that if any were successful in obtaining engagements in America, permission would be given for them to remain in the United States.

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These musicians will come to Boston to assume their new duties about Sept 1 or as soon as they complete their present tour with Capt Pares, it is understood.

It is rumored that a number of alien enemy members of the Symphony Orchestra have been released and that it is the aim of the trustees to replace them with the pick of the world's musicians who come from friendly or neutral coun-

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...that ... Symphony ...eriorate as a ...if he becomes ...en will find in ...of Gevaert, plus ...usiasm of in-

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...Column 5.

...ood with ...t Musicians

...om First Page.

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...on of broad catholic ...city and enthusiasm ...n, and of thorough ...s indeed a rare one. ...Sir Henry J. Wood. ...ate in the choice and ...acceptance, of com- ...ctors. Science teaches ...is a good conductor, ...e musical experience ...s physical fact, if the ...econd part" arrives.

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Five Members of Military Band Engaged by the Orchestra

SOLOISTS MADE GOOD IMPRESSION HERE

Five members of the great French Military Band, which has been playing an engagement in Boston and vicinity this week, have been engaged by the Boston Symphony Orchestra, their contracts to start when the band ends its present tour in August. They are Abdon Laus, bassoon; Emil Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violin, and George Miquelle, violoncello.

Just before these men left France they were informed by the minister of fine arts that the French government felt that they had done their share in the fight against the Germans, and that the men could consider themselves free to accept engagements in America at the close of their tour. Some of the soloists created a deep impression here, which is no more than might be expected, as 28 of them hold first prizes from the Paris Conservatoire.

All Fine Players

M. Speyer roused great admiration for his tone and technique in a solo he played at Symphony Hall Tuesday night. He won his conservatoire prize in 1911 and has played with the Colonne and Opera Comique orchestras; the Champs Elysees Theatre and the Vichy and Deauville casines.

Stevenard is said to be the greatest master of the bass clarinet in Europe. He has written a school for the bass clarinet, is professor in Vincent d'Indy's Schola Cantorum and has been a member of the Lamoureux and Opera Comique orchestras. He was wounded at the battle of the Yser.

M. Laus is a protege of the famous Pierre Monteux. Besides other famous organizations he has played in the Paris opera and the classical concerts at Pau. He is a first prize man.

M. Thillois received second prize at the Conservatoire in 1912. He was called away immediately for his two years military service. Then came the war, and he served with the fighters until this spring.

M. Miquelle is regarded as having unusual talent as a 'cellist. He is a first prize man, and was a soloist at the Concerts Wurmser in Paris.

SYMPHONY GETS FIVE FROM FRENCH BAND

Artists Will Return Here After American Tour

To Replace Alien Enemy Musicians, It Is Rumored

After serving their country valiantly through three years of war, five premier musicians of France are to become members of the Boston Symphony Orchestra.

This announcement was made last night by the trustees of the orchestra, who, while Capt Pares' French band was here this week, took the opportunity to secure recruits for the orchestra.

All members of the band are war veterans. Just before they left France they were informed that the French Government felt they had done their duty in the war and that if any were successful in obtaining engagements in America, permission would be given for them to remain in the United States.

Some of the soloists of the band created a profound impression. No less than 28 of them hold first prizes from the Paris Conservatoire.

Symphony Orchestra contracts have been signed by the following bandsmen: Abdon Laus, bassoon; Emile Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violin, and Georges Miquelle, violoncello.

M Speyer took a first prize at the Paris Conservatoire in 1911 and has played with the Colonne Orchestra and the Opera Comique Orchestra; the Theatre des Champs-Elysees and the Casions at Vichy and Deauville.

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Toscanini as a Symphonic Conductor

Italy's Record as a Patron of the Highest Form of Orchestral Music — Alberto Bimboni Takes Issue with a Musical America Editorial Writer

ALBERTO BIMBONI, the noted Italian conductor, composer, pianist and organist, has written the following letter to MUSICAL AMERICA:

I was indeed very sorry to read the editorial in your issue of June 1, headed "The Boston Conductorship," in which one of your editorial writers has expressed himself so unfavorably about Toscanini and what he calls the "non-existent" Italian culture for concert music.

Does he forget the memorable success of Toscanini in the Beethoven Ninth Symphony a few years ago at the Metropolitan? The audience and the majority of the critics agreed that the performance was one that was less conventional, less heavy and consequently more smooth than what we had heard here before. And there was due respect paid the classic lines of the work. The conductors of our New York orchestras have conducted this work many times, but they had the applause only of their countrymen. Instead Arturo Toscanini presented himself to the cosmopolitan public and he had a cosmopolitan triumph. If Toscanini accepts the conductorship of the Boston Symphony that orchestra will kill all the other orchestras and their conductors, because a genius will be at the head, with eclectic ideas and faith in the compositions, old and new, of all nationalities!

In regard to the lack of culture among Italians for concert programs I wish to place myself on record and state emphatically that this is not true and that the statement was made by a man who has not a knowledge of this subject. The writer of your editorial forgets the symphonic concerts established by Luigi Mancinelli in Bologna forty years ago, followed by those of his celebrated successor at that famous conservatory, Giuseppe Martucci. He forgets the Toscanini symphonic concerts at the Scala in Milan eighteen years ago, which concerts were later given in the north of Italy. Has not for twelve years the Augusteo in Rome been a typical symphonic institution where the public can hear and judge concerts conducted by conductors of every nationality? Smaller orchestras have existed in Venice and in Florence, where I myself conducted for two seasons. And chamber music societies are in existence in smaller towns like Siena, Ferrara, Perugia and Parma. Is this ignorance? As a result of this activity should the Italian judgment on such music be "almost non-existent?" You must agree with me that your writer was wrong.

Alberto Bimboni, Italian Musician, Who Champions the High Musical Ideals of His Country

Concerts Are Self-Supporting

The concerts in most countries indicate the wishes of the wealthy music-lovers who back the orchestras with their subscriptions. In Italy the Martucci and Toscanini concerts lived *by themselves, without endowment*, and were self-supporting. And in the public squares of Rome, Turin, Milan, Venice and Naples the Municipal Bands have for years played Beethoven, Wagner and Schubert. I remember a Wagner band concert given in Rome in the Piazza del Popolo by Alessandro Vesella. And there also 100,000 assembled to hear Beethoven's Fifth Symphony! ! !

The lower classes in Italy go always to the opera. Where do they go here in America? To the vaudeville. Philadelphia gets her opera from the New York Metropolitan, the Middle West from the Chicago company. The situation is little better for concerts, though there are, of course, more symphony orchestras in America than opera companies. Instead in Italy cities like Pisa, Livorno, Ferrara and Parma have their own opera season annually.

In Italy the public would not indorse concert performances such as here have met with approval. They would not tolerate the so-called "classical program" after the fashion of Dr. Muck. Italians do not want a conductor to appear as a doctor, they want to hear music, not lessons in counterpoint. Richard Strauss's music is better liked in Italy than Brahms's, because Brahms is seen by Italians to be only an academic imitator of Beethoven.

I wish that Toscanini might come to Boston. He would teach the other conductors to be broad-minded, he would open the programs to all nationalities and not impose "all Bach" or "all Beethoven," "all Wagner" or "all Strauss" programs on his audiences. This has been for years the way of German propaganda, with the excuse: "for the sake of art." Bach, Beethoven, Wagner, Strauss are, to be sure, great composers. But in all countries there are big composers not known in America yet. There seem to be people who take it upon themselves to condemn these composers, without ever having heard a measure of their music.

Yours very sincerely,
ALBERTO BIMBONI.

New York, June 12, 1918.

From EVENING GLOBE
Address: New York City
Date 1918

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This objection is doubtless put forward impulsively on the spur of the moment, for a little reflection suffices to detect several fallacies in its fabric, aside from the minor fact that seven rather than six months is the compass of the Boston Symphony season. In the first place, though perhaps conducting one hundred concerts, he would conduct only twenty-four programmes, for the twenty-four pairs of concerts that annually make up the home season of the Boston band. The programmes played outside of Boston are invariably selected from works performed in the course of the Boston concerts.

In the second place, Signor Toscanini conducts without score by preference and has never complained of hardship in so doing—quite the contrary, in fact. Either this habit or a superior quickness of ear made him the most alert of the many conductors that had led the orchestra of the Metropolitan Opera House, as his correcting of errors in the instrumental parts that had eluded the watchfulness of Messrs. Seidl, Mottl, Hertz, and Mahler proves. Moreover, Signor Toscanini has conducted from memory a multitude of operas for upward of twenty-five years and for fifteen a host of symphony concerts without appearing to injure the integrity of his brain. Certainly his art has steadily waxed stronger. In view of these precedents it is safe to predict that his reason would withstand the strain of conducting the season's concerts of the Boston Symphony Orchestra.

But the fashion of conducting from memory is becoming so general that Signor Toscanini no longer seems a phenomenon in that respect. Various European conductors years ago adopted the custom, sporadically at least, in the most complicated modern scores, both operatic and symphonic. Mr. Stokowski in conducting here the other year that enormously complicated choral symphony (the eighth) of Gustav Mahler, dispensed altogether with the score. Mr. Gabrilowitsch conducted his three symphony concerts last spring and his three symphony concerts this spring without score. Mr. Volpe is planning to conduct his coming Stadium concerts without score. Various non-resident conductors, appearing here with local or foreign orchestras, have conducted one or more numbers without score. The custom is growing so rapidly, indeed, that it may become universal. Some decades ago pianists still played in public with their music open on the rack before them. Now they memorize their programmes as a matter of course. No cases of mental ruin have been attributed to the resulting strain. Conductors, judged by all examples to date, are in no greater danger than the pianists of addling their brains by overburdening their memories, least of all Signor Toscanini.

UNION

ress: Springfield, Mass.
JUN 9 1918

"BLUE DEVILS'" SONGS BREAK BOSTON'S SABBATH SILENCE

Bemedalled Poilus Stir Staid Audience in Symphony Hall – Agide Jacchia's Personality Saves "Pops" from Dreariness

By HENRY GIDEON

Boston, June 16, 1918.

WE are accustomed to hearing, and saying, that Boston is the musical center of the country. In the summer months it is most assuredly not! Without opera, symphony, band music, or even first-class theater music it must strike the thousands of visitors from the South and West as a city to which music is not a necessity. The case is very much like that of certain churches that seem to find reason enough for divine services during the busy winter months, but absolutely no use for them in July and August. "Peradventure he sleepeth, or is on a journey."

Until Independence Day, or thereabout, there is always one place of musical entertainment to go to in Boston, the Pop Concerts at Symphony Hall. ("Always" six days out of the week, the seventh is dull and dreary.) To look at the majority of the players you would hardly think it an entertainment at all. What it is to the audience one can only guess. Festive it surely is not, except for the appearance of little tables in the place ordinarily occupied by expensive seats during the winter. But the numbers are usually very large, sometimes even crowding the house to suffocation.

These concerts, modeled after the famous Bilse Concerts in Berlin, were started in the spring of 1885 by Gericke, who called them Promenade Concerts. His main purpose was to keep the members of the orchestra—all except the principals—engaged a number of weeks after the expiration of the regular season so that their contracts might call for a larger fee. The plan has been followed right up to the present season, when each of the seventy-five players is engaged for a season of forty weeks. Last year the older plan of using three or four conductors during the summer was abandoned in favor of the one-man season and the able and engaging young conductor, Agide Jacchia, was appointed. This year he is again the incumbent. It is evidence of the impression he makes upon orchestra and audience that a certain motion picture manager, a man of discrimination, scoured the country last September to find for the conductorship of an experimental series of symphony concerts about to be introduced into his New Haven theater "that young wonder who directed the Pops last summer." Jacchia was on the road with the Boston National Grand Opera Company at the time and therefore unable to negotiate with his admirer.

It must be con[illegible] without the [illegible] end of the song [illegible] gallant gentlemen had stirred up so much excitement that the crowd that gathered outside of Symphony Hall, as well as on the inside, hardly more than half saw them. The orchestra was putting the finishing touches on one of its best numbers when the joyous fanfare resounded through the hall and Alpine Chasseurs, in full accoutrement, marched the length of the aisle up to the first tables. They found their places with some little difficulty and the management "set 'em up."

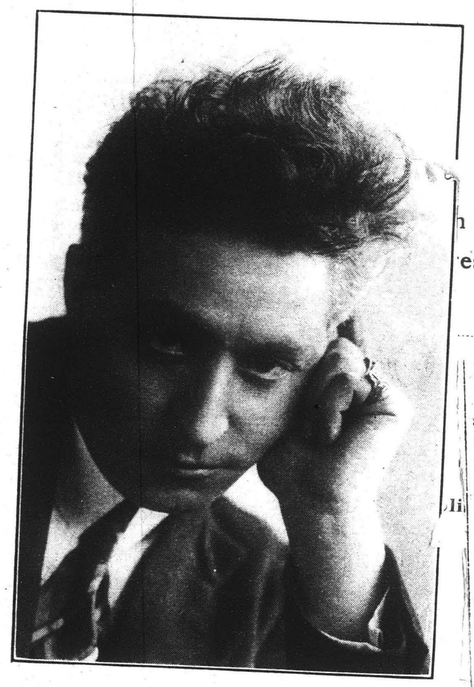

Photo by Matzene

Agide Jacchia, Conductor of the Boston Symphony "Pops"

The "Marseillaise" sounded as it had never sounded before. The audience tried to sing along, in French, in English, in "da-dom-da-dee," but many a voice choked. There was many a hurrah for the song the *poilus* sang with such fine tone and such fine spirit.

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The entire program was much like the rest of the Pop programs, in that it contained effervescent music such as the Strauss "Fledermaus" and a Waldteufel waltz, brilliant music like the Liszt "First Hungarian Rhapsody," and arrangements of bigger works such as a fantasia on Verdi's "Otello" and a suite from "Carmen." There were fewer encore numbers and for once Handel's "Largo," arranged for solo violin, harp, organ, then all violins, harp and organ —fortissimo, con molto entusiasmo— failed to appear. The next "special" program occurs on the night of Bunker Hill Day, when war veterans will find themselves very much at home with the contents of the program.

EVENING GLOBE
ess: New York City

'Cellist Like Toscanini.

Editor Globe:—With Sir Henry Wood and Toscanini eliminated it seems difficult to see what other man there is with sufficient calibre for the post of leader of the Boston Symphony Orchestra.

Recently, however, the name of J. Pablo Casals, the distinguished Spanish 'cellist, has been suggested. The superb power of the virtuoso in his case seems joined to a broad and constructive musical sense, as evidenced by the quality of his own chosen programmes as a soloist and also as conductor of a number of orchestras in European cities. Toscanini was a 'cellist in the orchestra before becoming a conductor, and it is not improbable that the genius of a Casals could also turn his art to a fuller expression before our music-loving public, by directing one of its great musical organizations.

ELY J. KAHN.

New York, June 15.

MUCK'S SUCCESSOR.

The whole United States is interested in the successor to the late conductor of the Boston Symphony Orchestra, Dr. Karl Muck, who is now "resting" in a detention camp as an enemy alien. The case is too recent to need recounting, but it is recalled that in the orchestra besides its enemy alien conductor are a number of other enemy aliens, and considerable opposition has been aroused in the native music world by their retention. In consequence the personality of the new conductor is a matter of national interest.

Sir Henry Wood was first named, but the cables announced that he has declined, and the rumor is current that this course was undertaken because the eminent English director felt that he would be placed in an embarrassing position if the personnel of the orchestra remained unchanged. Arturo Toscanini, an Italian, and formerly of the Metropolitan Opera Company, is the latest name suggested, but there are many who believe that so eminent an organization as the Boston Symphony Orchestra should be directed by an American. Theodore Spiering is the most conspicuous American name mentioned, but he appears to be laboring under the insurmountable handicap of being a native, born, reared and inspired.

"The indications are strong that the world war is to create an entirely new and commendable spirit in American musical affairs," declares Miss Coralie Andrews, herself a noted American [illegible] who has been compelled to

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New York, June 12, 1918.

From EVENING GLOBE
Address: New York City
Date.....

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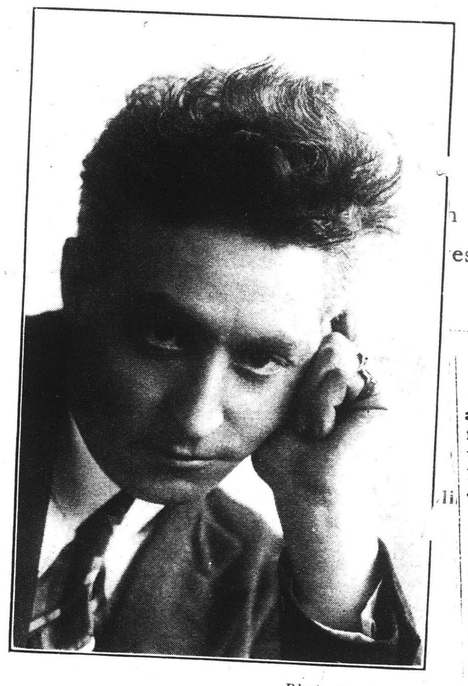

Photo by Matzene

Agide Jacchia, Conductor of the Boston Symphony "Pops"

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MUCK'S SUCCESSOR.

The whole United States is interest[illegible]d in the successor to the late con[illegible]ductor of the Boston Symphony Orches[illegible]tra, Dr. Karl Muck, who is now "rest[illegible]ing" in a detention camp as an enemy alien. The case is too recent to need recounting, but it is recalled that in the orchestra besides its enemy alien conductor are a number of other enemy aliens, and considerable opposition has been aroused in the native music world by their retention. In consequence the personality of the new conductor is a matter of national interest.

Sir Henry Wood was first named, but the cables announced that he has declined, and the rumor is current that this course was undertaken because the eminent English director felt that he would be placed in an embarrassing position if the personnel of the orchestra remained unchanged. Arturo Toscanini, an Italian, and formerly of the Metropolitan Opera Company, is the latest name suggested, but there are many who believe that so eminent an organization as the Boston Symphony Orchestra should be directed by an American. Theodore Spiering is the most conspicuous American name mentioned, but he appears to be laboring under the insurmountable handicap of being a native, born, reared and inspired.

"The indications are strong that the world war is to create an entirely new and commendable spirit in American musical affairs," declares Miss Coralie Andrews, herself a noted American prima donna, who has been compelled to

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Symphony Drops Huns

SUCCESSOR OF MUCK OUSTED

Eighteen Dismissed From Orchestra; to Employ Only Allied Musicians

Eighteen Germans have been dropped from the Boston Symphony Orchestra.

Ernest Schmidt, who succeeded Dr. Muck as leader, is among them.

Citizens of the United States and subjects of Allied nations only will be employed henceforth, according to information given the AMERICAN today at Symphony Hall box office.

Some of the vacancies caused by dropping the Germans have already been filled with members of the French military band lately in Boston.

When Dr. Muck started for Fort Oglethorpe he was succeeded by Schmidt, previously assistant conductor and violinist. Schmidt's contract has been cancelled. It is understood that the other 17 Germans dropped also played stringed instruments.

The new French players nearly all hold prizes from the Paris Conservatoire. They were told before they left France that they might consider themselves open for any engagements they might see fit to contract here.

Two of them have been in the French Army as fighters, and one of them, Emil Stevenard, was wounded in the battle of the Yser.

The new players are: Abdon Laus, bassoon; Emil Stevenard, bass clarinet; Louis Speyer, oboe and English horn; Fernaud Thillois, violin, and George Miquelle, 'cello.

Monitor June 22

Music Notes

BOSTON, Mass.—The Pop concerts given in Symphony Hall by an orchestra of Boston Symphony men, under the direction of Agide Jacchia, continue two weeks longer. On the evening of Monday, June 24, an Italian program will be given, with solos by Mr. Gerardi, violinist; Mr. Cella, harpist; Mr. Vannini, clarinetist; Mr. Nappi, trumpeter; and Mr. Belgiorno, trombone player. On the evening of Wednesday, June 26, the annual program, comprising numbers selected by request of the patrons of the concerts, will be given. On the evening of Wednesday, July 3, a Russian program will be played, with music by Tschaikowsky predominating. On the night of Thursday, July 4, a patriotic program will be given, with a chorus of men, directed by Stephen Townsend, assisting. At this concert there will be community singing by chorus and audience.

The program for tonight is as follows:

March, "Second Connecticut," Reeves; overture, "Semiramide," Rossini; valse, "The Fairy Lake," Tschaikowsky; fantasia, "Madam Butterfly," Puccini; suite from "Carmen," Bizet; largo, Handel; "To a Wild Rose" and "To a Water Lily," MacDowell; "Finlandia," Sibelius; "The Star-Spangled Banner"; selection, "The Century Girl," Herbert; Polish dance, Scharwenka; waltz, "España," Waldteufel; American military fantasy.

Transcript June 22

Last Week but One of the Pops

Only two weeks remain in the season of Pop concerts at Symphony Hall. Despite war-time conditions which meant the loss of large patronage from Harvard and Tech, the season has been one of the most successful in the history of the Pop Concerts. This is a great tribute, primarily, to Conductor Agide Jacchia, whose programmes and skilful conducting have won for him a large and admiring public here.

Two nights of unusual interest are scheduled for the coming week. Monday evening, June 24, will be the second and last "Italian Night" of the season. The Dante Alighieri Society of Boston will attend in a body. Conductor Jacchia has cleverly built a programme so that the titles form the acrostic "Italian Night." There will be several incidental solos, all by Italian members of the orchestra, Mr. Gerardi, violinist; Mr. Cella, harpist, Mr. Vannini, clarinetist; Mr. Nappi, trumpet, and Mr. Belgiorno, trombone. Mr. Gerardi was a pupil of the late Placido Fiumara, who was a member of the orchestra for many years and then of Charles Martin Loeffler.

The annual "Request" programme will be played next Wednesday evening, June 26. Mr. Jacchia has received in the last six weeks since the night was announced, nearly one thousand requests, and he has built his programme as closely as possible according to the requests that have been made.

For the last week of the concerts there will be two special nights of particular interest. On Wednesday night, July 3, a second Russian programme will be given. The Fourth of July will bring a grand patriotic programme. Stephen Townsend will again have his remarkable male chorus which created such an impression at the Red Cross Night, and there will be another chance for the much-discussed "community singing," because the audience will be asked to join in the various songs. The programme for tonight is as follows:

March, "Second Connecticut" ..... Reeves
Overture, "Semiramide" ..... Rossini
Valse, "The Fairy Lake" ..... Tschaikowsky
Fantasia, "Madama Butterfly" ..... Puccini
Suite from "Carmen" ..... Bizet
(a) March of the Smugglers
(b) Toreadors' Song
(c) Bohemian Dance
Largo ..... Handel
(Violin, Harp, Organ and Strings)
To a Wild Rose—To a Water Lily .... MacDowell
Finlandia ..... Sibelius
THE STAR-SPANGLED BANNER
Selection, "The Century Girl" ..... Herbert
Polish Dance ..... Scharwenka
Waltz, "España" ..... Waldteufel
American Military Fantasy

The programme for Monday night:

DANTE ALIGHIERI SOCIETY NIGHT
Inno, "Soldati d' Italia" ..... Martino
The Italian in Algiers, "Overture" ..... Rossini
Aida, "Introduzione e Romanza" ..... Verdi
(Trombone solo, Signor Belgiorno)
La Boheme, "Fantasia" ..... Puccini
Il Trillo Del Diavolo ..... Tartini
(Violin solo, Signor Gerardi)
Ave Maria, "Otello" ..... Verdi
(Clarinet solo, Signor Vannini)
Neapolitan Song, "O Sole Mio" ..... Capua
(Trumpet solo, Signor Nappi)
MARCIA REALE
Norma, "Overture" ..... Bellini
Italia, "Rapsodia" ..... Casella
Gavotta ..... Jacchia
Harp Solo, "Pensiero Poetico" ..... Lebano
(Signor Cella)
The Jewels of the Madonna, "Intermezzo, Act III" ..... Wolf-Ferrari
THE STAR-SPANGLED BANNER

Ysaye as Conductor

With the honor which came to Eugene Ysaye, the Belgian violinist, in the success of the Cincinnati May Festival which he conducted, came another far more deeply felt, the decoration of his son, Anton, by the Belgian government for bravery on the field of battle. The sorrows of Ysaye in the present war have been as deep and painful as his life has been remarkable. Not only has his home in Brussels been taken by the Germans, but his charming villa in Godine near Namur, where he was accustomed to spend his summers, and where violinists from all over the world visited him to receive instruction, has been completely devastated. The earnings of his life's career invested in Belgian securities and banks have also been preëmpted by the Germans. Two sons who answered [illegible] in foreign lands. "American singers are in greater demand in their own country than ever before, and those who are genuinely interested in creating an American musical supremacy have been highly gratified at the success of their efforts. In the selection of a successor to Dr. Muck the entire musical world is interested, not only the native music lovers, but those of the allied and neutral nations as well, and it would appear that native patriotism, as well as native pride, would suggest the wisdom and justice of appointing a native conductor to this high post. Maj. Higginson, by whose bounty the great success of the orchestra has been made possible during many years, has the absolute power to appoint this successor, and the patrons of his orchestra in every city of consequence in the United States are hoping with all their hearts that he will see the immeasurable benefits to be derived from such an appointment and meet the occasion in a [illegible] American spirit."

The musical journals have failed to agree upon a compromise appointee, and each week sees the list increased. Besides Toscanini, now that Sir Henry Wood is not to be considered, the names of Chevilliard, of Paris, Mengelberg, of Amsterdam, Rachminoff, of Russia, and Montex, of France, are under consideration, but one seeks in vain for an [illegible] man of American sym-

Post June 24

THRIFT POPS A BIG HIT

Concert Boosts Sale of War Savings Stamps

Boston's War Savings "Pop of Pops," at Symphony Hall last evening, started this city's final effort to put the Hub over the top in War Savings Stamp sales in the State-wide June drive to obtain 1,000,000 War Savings pledges.

The audience, which packed the hall to capacity, represented sales of several thousand dollars worth of War Savings and Thrift Stamps, for every one attending the concert received, in addition to an evening of rare entertainment, the value of the admission ticket in War Savings or Thrift Stamps.

HOUSE SOLD OUT

Tickets for the concert were all sold long before the start and every War Savings and Thrift Stamp in the house was taken up. Robert Weeks and William Chamberlain, members of the third Liberty Loan and Red Cross committees, had charge of the affair and during the entertainment were forced to send to the postoffice to get a new lot of stamps, so great was the demand.

Society girls and matrons scattered through the audience during intermission and gathered in thousands of pledge cards. Mr. Weeks made several sales for batches of $100 worth of stamps following a brief War Savings address by Charles F. Weed, chairman of the War Stamps drive in Massachusetts.

Stamp Pops a Hit

The idea of introducing War Savings Stamps by way of a Symphony Pop concert was a distinct hit. Long before 8 o'clock a throng of several hundred people was gathered about the box office, buying seats and receiving in return the value of tickets in War Savings and Thrift Stamps.

The following War Savings Stamp meetings are announced for today:

Lynn—Odd Fellows' Hall, 8 p. m. Speakers—Mrs. George T. Rice, Sailor Ryan.
Needham—Masonic Hall, 8 p. m. Speaker—W. W. Dearborn.
Reading—Security Hall, 8 p. m. Speakers—Mr. Guy Ham, Sergeant Nelson Byrne.
Theatres—Beacon, A. J. Farnsworth, 7:55; Bijou, Mr. A. Thaler, 8:45; Boston, O. S. Marshall, 8:45; Fenway, O. S. Marshal 7:40; Park, A. J. Farnsworth, 8:30; Shubert, A. R. Mack ("Shellproof Mack"), 3:1 and 9:15; Tremont Temple, James W. Spring 8:05. Pop Concert, J. W. Spring, 9.

Post June 24

THE SYMPHONY CLEAN-UP

The vast majority of Bostonians, whether patrons or not, or whether music-lovers or not, will approve the action of the trustees of the Symphony Orchestra in clearing that body of enemy aliens. The orchestra is an institution, highly representative of our city, and for that reason all of us are interested in whatever affects its influence, its standing or its reputation.

Enough had already happened in connection with the Symphony's affairs to make it very evident that the continued presence in its ranks of German citizens was a fester that would continue to give trouble as long as it lasted, and perhaps threaten even the life of the organization itself. That this infection has been cut out is the best thing that could happen.

Henceforth the Boston Symphony Orchestra, solidly American, plus allied players of France and other nations, and with its few gaps filled with great

'POP' GIVES NEW IMPETUS TO STAMP DRIVE

Never was a more cosmopolitan audience seen at the Pops than that which attended the "Pop of Pops" last night in Symphony Hall.

It was not the regulation crowd that attends the Pops. It was made up of residents of every part of Boston and its suburbs, many of whom had never attended a Pop concert before. They came to show their interest in the war savings stamp campaign and to do their share in boosting the sale of stamps in Boston.

The result was an unqualified success and a new impetus was given to the war savings stamp campaign in direct receipts at the box office of cash for tickets that represented 6,492 stamps and with cash sales of stamps for a large amount in addition.

MAY REALIZE $12,500.

The number of pledges was not computed last night, but it is fully expected that the proceeds of the concert, if all the cards distributed are filled out and exchanged for war savings stamps, wil be $12,500.

Lieut.-Gov. Calvin A. Coolidge and Rear Admiral Spencer S. Wood were among the prominent guests present. The only speaker of the evening was Charles F. Weed, who was introduced briefly by Robert S. Weeks, of the War Savings Stamp Committee.

After expressing appreciation of the donation of the hall by Major Higginson, and of the services of the players, Mr. Weed dwelt directly upon the war situation and its financial background.

"I want you all to realize the real gravity of this war situation," he said. "The Allies are outnumbered on the Western front by 40 divisions. Each division has 20,000 men. General Foch, against these odds, will nevertheless hold the line, but we must give him every aid and encouragement.

"It is up to us to decide whether we will try to win the war on the instalment plan or whether we will go about the winning of the war as our main business from this time forth. To do that we must reverse those odds that now confront the Allied armies; that means that we must send 1,600,000 American troops to France, to give us the advantage the Germans possess now.

ALL MUST HELP.

"To send troops the government must have money, and we must provide it. The total expense of this government in its 140 years of existence since the time of Alexander Hamilton, including its three great wars and the building of the Panama Canal, was about $24,000,000,000.

"In the next year the government wants to spend $24,000,000,000—as much as we have spent in the whole 140 years. That means that everyone must do his part in financing the war, and the War Savings Stamps offer the means of doing it."

So many stamps were sold at the hall that a postoffice official had to be called in from his home to dig up more stamps. Conductor Jacchia bought $100 worth of the stamps, and a large number of musicians made large purchases. Robert S. Weeks addressed the musicians while they were outside the main hall, during the intermission, and expressed warm appreciation of their splendid services to the campaign.

NATIONAL AIRS PLAYED.

An unidentified person in the audience bought $82 worth of stamps—that will mean $100 in 1923.

The program included the national airs of England, Italy, France and the United States. While they were played, a tall bluejacket waved the flags of those nations. Other selections included the suite from Peer Gynt, the intermezzo from Cavalleria Rusticana, Boccherino's "Minuetto," and a number of pieces highly popular with admirers of the Symphony Orchestra. "Keep the Home Fires Burning," played as an encore, was enthusiastically applauded.

"POP OF POPS" TAXES HALL

War Savings Stamps Concert Quickly Exceeds Its Allotment

HURRIED CALL SENT TO THE POSTOFFICE

The "Pop of Pops," the war savings stamps concert given by the Symphony Orchestra as a regular "Pops" feature last evening, was a rousing patriotic event. Every seat was taken before Saturday night. Ten minutes before the concert began the selling of admission stopped altogether and hosts of people were turned away.

The box office disposed of 6470 stamps before the performance began—all that had been provided for sale at the hall, before the 20 young women under the direction of Miss Marion Sprague had a chance to conduct a drive through the audience. Supt. Cullis of the Back Bay postal station was called on and made a hurried trip to his office, opened the vault and issued $3000 worth additional stamps, into which the appreciative audience made great inroads.

Orchestra in Good Form

The Symphony Orchestra never was in better form or spirit, and never played to an audience in more appreciative mood. Conductor Agide Jacchia and his musicians were the subjects of warm encomiums from the audience and the committee in charge of the drive, and the applause that greeted them after every number elicited numerous encores, Tschaikowsky's "Marche Miniature" being the encore after the same composer's "Valse des Fleurs" and "Over There" that for "Cavalleria Rusticana."

The four national airs that were interspersed with the rest of the program were greeted with significant bursts of enthusiasm, and 2d Class Boatswain's Mate Martin Kociss of the navy waved the British, French, Italian and American flags from the stage during the rendering of the airs of the respective nations. Robert S. Weeks and William E. Chamberlain of the war savings stamps committee were in charge of the arrangements.

At the close of the first part, Mr. Weeks introduced Charles F. Weed of the state committee on war savings, who thanked the members of the orchestra for their kindness in giving their services, thanked Maj. Higginson for the gift of the hall, the management and attendants for giving their services, and the audience, in behalf of the committee, for being there.

"This is as much your work as ours, and it is not yours or ours any more than that of every man, woman and child in America."

The closeness of the German lines to Paris, and the still closer proximity to the channel ports, gave gravity to Mr. Weed's remarks, as he told his hearers that it would require a vast army of men to turn the odds in favor of the allies.

"Will the country go on?" he asked, "fighting the war on the instalment plan or will it subordinate everything else and strike one blow that will end it all?"

To Spend $24,000,000,000

He said that the entire cost of running the American government, including all its wars and building the Panama canal, had been $24,000,000,000, while in the next year Congress intends to expend $24,300,000,000 on this war. The American people, he said, had always consumed the entire product of their industries. The government was now a customer for these products to the extent of the sum mentioned, and everybody who purchased or demanded anything that he could dispense with was appropriating labor and material for which the government had sore need. It was the object of the thrift stamps to induce people to curtail their demands, and not primarily to lend money to the government; the lending was essential, but secondary.

Large signs were displayed from every balcony, showing the price of the war savings stamps this month—$4.17.

At the second intermission a "silent talk" was displayed on the stage, telling the people that if they would buy stamps and complete the thrift cards they had received with their tickets, and would turn them into War Saving stamps, the result would be a loan to the government of $12,510.

During this intermission Conductor Jachia came on the stage, bowed and announced that he wished to make the largest purchase of stamps so far taken, and asked for $50 worth. Someone in the audience spoke out, saying that a man had purchased $82 worth. Mr. Jachia replied:

"Well, then, I will take $100 worth."

Speakers at rallies to be held today in the interest of the campaign include: Mrs. George T. Rice and Sailor Ryan at Lynn Odd Fellows' Hall, 8 P. M.; W. W. Dearborn in Masonic Hall, Needham, 8 P. M.; Guy Ham and Sergt. Nelson Bryne, in Security Hall, Reading, 8 P. M.; A. J. Farnsworth at Beacon Theatre, 7:55 P. M.; A. Thaler at Bijou, 8:45 P. M.; O. S. Marshall, Boston Theatre, 8:45 P. M.; O. S. Marshall at Fenway Theatre, 7:40 P. M.; A. J. Farnsworth at Park Theatre, 8:30 P. M.; J. W. Spring at Pop concert, 9 P. M.; A. R. Mack at Shubert, 3:15 and 9:15 P. M.; James W. Spring at Tremont Theatre, 8:05 P. M.

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Traveler June 25 —

POPS OPEN JUNE'S GREAT WAR DRIVE

Players of the Symphony, Volunteers All, Sell 6,492 Thrift Stamps

STIRRING ADDRESS BY CHAIRMAN WEED

Allies Still Outnumbered, He Says; Country Needs Thrift Stamp Money

The noise you heard last night was the pop in the Pop of Pops, exploding at Symphony Hall in a great patriotic signal that now opens the big week of Boston's June drive in War Savings Stamps.

Sixty-four hundred and ninety-two stamps were passed over the Symphony Hall counter to patrons of the most remarkable Pop concert in history. Every time a twenty-five cent piece went into the coffers it came back to the party of the first part in the form of a T. S.

The attendance was the largest in Pop Concert history. Hundreds were unable to find seats. Every seat in the house was sold at noon on Saturday. Hundreds were content to take standing room. The receipts amounted to more than $1500. Symphony Hall statisticians figure that if every stamp grows into a June booklet, the Pop of Pops will have been instrumental in selling securities valued at $12,000.

AUDIENCE HAD BEST OF IT.

And the audience had all the best of it because, having made a wise and patriotic investment, which will come back to them with interest, they heard one of the best concerts of the year.

A feature of the night was the appearance of a six-footer in naval uniform who displayed the British flag when "God Save the King" was played, at the opening of the concert, came back with the tricolor for "La Marseillaise," displayed the flag of Sunny Italy for the "Marcia Reale," and aroused greatest enthusiasm when he returned, at the end, to wave the Stars and Stripes for the "Star Spangled Banner."

The punchiest address of the night came from Chairman Charles F. Weed of the June Drive.

"It is of tremendous importance to the nation in this hour," Mr. Weed said, "that each and every one of us should realize the gravity of the present situation. Not all of us do.

ALLIES OUTNUMBERED.

"I wonder if the men and women of Boston understand tonight, as life moves along here with almost its wonted calm, that on the Western front the Allies are outnumbered to the extent of 40 German divisions, of 20,000 men each. This is the fact.

"We are confident that General Foch is going to hold that line, but it is up to the United States to make good the deficiency in troops, and to more than make it up, to the end that the odds will be on our side.

"This means that we must have 1,600,000 men in France as quickly as we can get them there.

"We know that we are going to win this war—but how shall we win it? Are we going to do it on the instalment plan, or shall we sail in, American fashion, and make a job of it?

"The call is for money. The call is addressed to you and you and you and you, to me and to everybody. Uncle Sam asks us to lend him all the money we possibly can spare. He could demand it of us, but he asks us for it, instead, and promises to pay it back to us with interest.

TO RAISE 24 BILLION.

"The outlook is that in the next year the United States will be called upon to raise $24,000,000,000, or in one year more money than the total amount the Government has raised since the day of Alexander Hamilton.

"These are facts to make people stop and think. They ought to lead each one of us to go into Savings Stamps as deeply and as generously and as completely as he went into Liberty Bonds, Red Cross and the other big things of the war."

The effect of Mr. Weed's words was visible almost immediately as young women canvassers moved from table to table about the hall and sold more and more Thrift Stamps until the supply was exhausted and a hurry call went out for somebody with the magic key to open the nearest postoffice.

Director Jacchia of the orchestra, who had already given his services to the Cause, bought $100 worth of stamps. The men of the orchestra, also volunteers for the night (some of them at the cost of their regular Sunday evening employment elsewhere), also bought stamps. Major Higginson had donated the use of the hall. Even the attaches served for no other compensation than the knowledge of duty well done.

HAPPIEST PATRIOT.

The happiest patriot present was described as "of Commonwealth avenue." He had evidently had a dinner of the ante-bellum variety. He was filled with patriotic remarks, but he backed them up by investing $90 in Thrift Stamps.

Robert S. Weeks acted as manager of the concert, which was a success from start to finish and a great credit to the worker who conceived the idea.

Monday, Tuesday, Wednesday, Thursday—you have four days in which to get in line.

MRS. ANITA MUCK

(Photograph by Joe Dixon, Herald Staff Photographer.)

MRS. KARL MUCK IS REGISTERED

Curious Throng Drawn to Back Bay Police Station During Her Visit

NATIVE OF AUSTRIA AND ENEMY ALIEN

Mrs. Anita Muck, wife of Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, yesterday spent slightly more than an hour in the Back Bay police station going through the formality of registering as an enemy alien. She admitted being of Austrian birth, but claimed Swiss citizenship. This claim she based on the contention of her husband that he had automatically become a Swiss citizen when, more than 40 years ago, his father became a citizen of that nation. Just at present Mrs. Muck isn't exactly certain as to her citizenship status. She is, however, a duly registered alien.

Mrs. Muck arrived at the station shortly after 4:30 in a large touring car accompanied by Charles A. Ellis, manager of the Symphony Orchestra. At the time there was a goodly number of persons in the street, attracted, no doubt, by the gathering of newspaper photographers.

Manager Ellis Assists

Accompanied by Manager Ellis she went into the station and, immediately after Sergt. Louis Lutz had completed the registration of another woman, she went through the ordeal. Manager Ellis proved of considerable assistance to her and did most of the writing on the somewhat lengthy blank which enemy aliens are called on to fill out.

In fact, the limit of Mrs. Muck's effort with the pen was to write her name in the spaces of the blank which call for it, and then to affix her signature to the small photograph which must accompany each blank. The work of registering went off rather smoothly until the space was reached wherein one is called on to assert his or her citizenship. Then

(Continued on Page Twelve, Column 4.)

Continuation

MRS. KARL MUCK IS REGISTERED

(Continued from Page One.)

It was that some uncertainty came up. Finally the matter was adjusted satisfactorily to herself, Mr. Ellis and Sergt. Lutz.

Following the filling out of the blanks and signing of names, Mrs. Muck was taken into the signal room, where her finger prints were taken. This completed the formality. Mrs. Muck removed the ink from her fingers with benzine, an old cloth, soap and water. She was entirely unconcerned during the process and from time to time smiled and chatted with Sergt. Lutz or Mr. Ellis. In the guard room she displayed some interest in the machine on which wagon and signal calls are registered.

On her return to the office of the station Mrs. Muck observed that there was a gathering of curious folk on the outside. Adjusting a dainty silvered lorgnette, she glanced through it and out of an open window toward the crowd.

"My," she said, "you would think a big robbery had just been committed. See the crowd; and the women, too. Isn't it wonderful?"

Home Is in Graz, Austria

Afterward she inquired of one of the officers if he were in the station on the night Dr. Muck was arrested. It was in that station that the noted musician spent his first night in confinement. She seemed pleased with the treatment Sergt. Lutz and Capt. Thomas F. Goode had accorded her.

Flanked by Mr. Ellis and an officer, she swept out of the station, across the sidewalk and into an automobile. All the while she smiled and gazed around, apparently not the least bit troubled by the additional notoriety which has come upon her. The auomobile finally sped off, but some time during the period beginning July 7 and ending July 12 she must again visit the police station and obtain the card which all enemy aliens are given.

Mrs. Muck is about 46 years of age, and before her marriage was Fraulein Anita Portugall of Graz, the capital of Styria, Austria. Her father was at one time mayor of Graz, but has since died. Her mother is yet alive and the family home is in Styria. Mrs. Muck and the doctor visited at the home on the occasion of their trips abroad.

In March, 1914, Dr. Muck purchased the four-story brick house at 50 Fenway and since that time they have made their home there. Mrs. Muck speaks English with just the slightest trace of a foreign accent. She is an attractive appearing woman and prior to the war enjoyed many acquaintances in the highest social circles.

Since the internment of her husband at Fort Oglethorpe, Georgia, Mrs. Muck has retained these many friends and from some of them has received expressions of sympathy at the sudden turn in the family affairs. During the period her husband was confined at the East Cambridge jail Mrs. Muck was a daily visitor to him.

Dozen Other Registrants

She brought him delicacies and saw to it that he had plenty of tobacco to smoke in the pipe to which he was forced to accustom himself. It is not known whether she has visited him since his confinement at Fort Oglethorpe. On the occasion of her first visit to the United States and Boston Mrs. Muck took a course at Radcliffe. She told friends later that she continued her studies on her return to Germany.

Mrs. Muck was one of 13 enemy alien women who were at the Back Bay police station yesterday to register as such. Some were wives of musicians. Others were the wives of waiters and still others were cooks or household employes who have seen several years of service in Back Bay families. Registration continues until Thursday night.

FOUND DEAD IN RED

Police Register Mrs. Karl Muck

Mrs. Karl Muck, wife of the former leader of the Boston Symphony Orchestra, alighting from her limousine at the Back Bay police station, where she registered as an enemy alien.

Mrs. Karl Muck, wife of the former conductor of the Boston Symphony orchestra, interned some weeks ago, is now a registered enemy alien. When registering at the Back Bay police station, she claimed Swiss citizenship, but admitted being of Austrian birth.

Accompanied by Manager Ellis of the Symphony, she went into the station, and, immediately after Sergt. Louis Lutz had completed the registration of another woman, she went through the ordeal. Manager Ellis proved of considerable assistance to her and did most of the writing on the somewhat lengthy blank which enemy aliens are called on to fill out.

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Liberty 5622

TIGHT BINDING

American June 25

MRS. MUCK REGISTERS AS ALIEN ENEMY

Mrs. Karl Muck, wife of the former leader of the Boston Symphony Orchestra, now interned at Fort Oglethorpe, Georgia, leaving the Back Bay police station after having registered as an alien enemy, in company with a plain clothesman (at left) and Manager Charles A. Ellis of the Symphony Orchestra (at right).

Mrs. Karl Muck, the wife of Dr. Karl Muck who, once the leader of the Boston Symphony Orchestra, is now interned for the duration of the war at Fort Oglethorpe, Georgia, registered at the Back Bay station under the Alien Enemy Law.

Accompanied by Charles A. Ellis, manager of the orchestra, Mrs. Muck drove up to the station with a smile that did not falter when half a dozen cameras were focused upon her. But the smile may have been one of nervousness rather than of enjoyment, for she twisted the chain that hung about her neck, and let her gaze wander from one to the other of the crowd that had gathered.

Dressed in black taffeta, with a black hat trimmed with white roses, Mrs. Muck went through the formula of registration.

"A disagreeable duty, it is," she said to the reporters, "but one that has to be done."

Mon July

The Pop Concerts, given by an orchestra of Boston Symphony men under the conductorship of Agide Jacchia, come to a close tonight in Symphony Hall. The management announces that Mr. Jacchia has been engaged to direct the Pop Concerts next season. In the past nine weeks, 54 concerts have been given and 341 different pieces have been presented. On the programs there have been 40 overtures, 23 fantasias, 21 selections (generally meaning excerpts from operas), 30 waltzes, 30 marches, 15 intermezzos and preludes, parts of 14 suites, seven rhapsodies and 161 miscellaneous works. Among the special occasions were the Red Cross night, on May 27, and the war savings stamp concert of Sunday, June 23. Speakers have appeared on behalf of patriotic causes at certain of the concerts. The program of the concert tonight is as follows:

"God Save the King"; grand march from "Aïda," Verdi; overture, "Mignon," Thomas; "American Patrol," Meacham; fantasia, "Carmen," Bizet; "La Marseillaise"; rhapsody, "Italia," Casella; "Song of the Volga Boatmen," orchestrated by Jacchia; serenade, Pierné; overture, "1812," Tschaikowsky; "Marcia Reale"; "The Dance of the Hours," Ponchielli; "Love's Dream After the Ball," Czibulka; sextet from "Lucia," Donizetti; "Good Bye," Tosti; "The Star Spangled Banner"; "Auld Lang Syne."

Post June 30 — 143

Symphony Proves Patriotism Discharges Germans; Hires French

The expulsion of of all German artists from the Boston Symphony Orchestra and the engagement of a number of players, principally of wind instruments, from the French Military Band which recently performed so brilliantly in this city, is a move which will be welcomed on all sides. The news comes that Alwin Schroeder, for many years a member of the Symphony, then resigned, has now returned again to its ranks. There will be other changes. Emil Ferir, first violin for many years of the Boston Symphony, has resigned his position to occupy the same post in the Philadelphia orchestra.

There are many vacancies to be filled. Georges Longy, now in Europe, is expected to bring back some players with him. There are orchestral players by no means inferior to players now in the Boston Symphony Orchestra, of American birth and experience, who could well be called on to contribute to filling the gaps in the ranks.

We do not believe in chauvinism, in provincial favoritism, in anything less than the highest orchestral standards, but there are certainly many instrumentalists born and trained in this country who should now be given employment and encouragement in this city as well as European players—even those of our allies. Dr. Muck, when he came back to Boston for his second term, discharged for reason of his own many excellent musicians in the orchestra. He replaced them in more than one instance with players, mostly of German birth, who were inferior artists to the men who departed, with, apparently, no better reason than the caprice of the conductor. It is high time that Americans who are able to do so, and meet the severest practical tests of their ability, should take part in the restoration of the Boston Symphony to its unequalled excellence under Gericke. Now is the moment for a wise and discriminating encouragement of national talent in the greatest of our national orchestras.

LAST WEEK OF THE POPS

The 33d season of the Pop concerts will come to an end next Saturday evening, July 6. In many respects it has been the most sucessful season these concerts have ever enjoyed. The patronage has been, generally speaking, very large and some nights have been record-breakers. Notable among these were the "Red Cross Night"; the night when the Blue Devils were present; the night when the French Military Band was a guest; the special concert given a week ago to open the Trift Stamp campaign, and "Request Night" last Wednesday.

The last week will be a busy one with many special features. Monday night a considerable part of the tables will be taken by osteopathists who are having a convention here. Tuesday night the graduate nurses of Boston will have a reunion. Wednesday night will bring the second Russian-Tschaikowsky programme. This programme, generally speaking, is entirely different from the one given a few weeks ago, which was one of the most successful musical features of the season.

Special arrangements have been made to make the night of the Fourth, Thursday, unusually attractive. The feature of the "Red Cross Night" was the singing of popular war songs by a chorus of upwards of 100 men under Stephen Townsend. This same chorus will take part on the Fourth. All the popular songs sung on "Red Cross Night" will be repeated and there will be some new ones, and, as on the former occasions, the audience will be asked to join in the refrains. It will be a good singing concert.

For the closing night, Mr. Jacchia has arranged a fine popular programme, one of the best of the season. The programme for tomorrow (Monday) night is as follows:

Overture, "Zampa" .....Herold
Waltz, "Jelly Fellows".....Vollstedt
Soli for violoncello:
"Cantilena" .....Goltermann
"Spinning Song" .....Popper
Mr. Keller.
Fantasia, "The Masked Ball".....Verdi
First Hungarian Rhapsody .....Liszt
Nocturne, No. 1, op. 9.....Chopin-Jacchia
Marche Miniature .....Tschaikowsky
Scheherazade .....Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces against a rock surmounted by a bronze warrior. Conclusion.
"The Star Spangled Banner."
Selection, "Her Regiment" .....Herbert
"Andalusia" .....Sequeira
"A Petits Pas" .....Sudessi
March from "Tannhauser" .....Wagner

Transcript July 6

Last Night of the Pops

Conductor Jacchia and his diversified programe.

The thirty-third season of Pop Concerts comes to an end tonight, and much to the gratification of the management it has turned out to be the most successful season of these concerts that Boston has ever known. In the beginning the outlook was not very promising. There was the war, and as a direct result of the war there was the diminishing patronage from the various universities and colleges of Boston which were steady customers of the Pops in the past.

To have made a record this season is due largely to the personal popularity of Conductor Jacchia and the programmes which he has made. It will be good news to the patrons that Mr. Jacchia has been engaged for the next season of Pop Concerts, which will begin in May, 1919.

The programmes which Mr. Jacchia has made and the diversity of the works which have appeared on them, as well as their performance by the orchestra, has caused unusual comment. In the fifty-four concerts that have been given during the past nine weeks 350 different works have appeared on the programmes. This is an average of nearly forty new pieces each week. The record shows that the programmes have contained forty different overtures, twenty-three fantasias, twenty-one selections, seven rhapsodies, parts of fourteen different suites, fifteen intermezzos and preludes, thirty waltzes, thirty marches and 161 pieces that must be grouped under the general head of miscellaneous.

The season was made notable by several special nights. Among these must be mentioned Red Cross Night, May 27, and the special War Savings Stamp concert on Sunday, June 23. During the Red Cross campaign and the War Savings Stamp campaign speakers were present in Symphony Hall nearly every evening and the subscriptions obtained from the audiences were large.

Record July 7 — 1917

SPLENDID WAR WORK MARKS POPS' SEASON

Jacchia and Symphony Hall Management Earn Public Gratitude

By J. V. Clark

The season of Pops at Symphony Hall comes to an end this evening. The season, according to reports from the management, has been a most satisfactory one financially. It has been more than a financial success. It has been the best season musically in recent years—perhaps none has been better. It has been a season which has been of great service to the community in its furtherance of the work for the Great War.

In Mr. Jacchia, a last year's discovery, the management found just the man for the place. A conductor with plenty of temperament he has instilled into the band, which in the days immediately prior to his coming was too prone to play with a sometimes sluggish indifference, enthusiasm and fire—that something which is so adequately described by our American slang "pep." He has made excellent programs. No trash has found its way on his list of musical selections.

At times, as he himself told the readers of this paper in an interview, he has put on his program war songs which of themselves did not possess sufficient intrinsic musical worth to figure on a dignified music program, but the war makes legitimate the use of any decent music which helps in keeping patriotism aflame. On Mr. Jacchia's programs have been found the old tried and true pieces, which are part and parcel of Pops entertainment. Conductors come, conductors go, but Thais meditations, Cavalleri intermezzi, Handelian Largoes and Little Lead Soldiers Marching remain. They are the Camilles, the Girls I Left Behind Me and the Charley's Aunts of the Pops' repertoire.

Mr. Jacchia has made a good selection, although possibly not too large, of the better musical plays and operetts of ephemeral interest. Best of all he has included some novelties from the modern Italian and Russian repertoire. Wisely he has not cluttered his program with American music just because it was by Americans. The worth of the music, not the nationality of the composer, has guided Mr. Jacchia. Once admitting that the music for the Pops ought to be as light as it is (we are not at this moment considering the advisability of lifting the standard of the Pops to, say, the standard of the Wood Promenade Concerts in London), the programs have been well made up.

The series have been honestly advertised and carefully managed as in the past. No promises have been made and then broken. Mr. Walter's straightforward advance notices to the public—and no press agent's notices come to this office which surpass his in directness and clarity—have kept the public fully and quickly informed on all matters. The crowds have been handled most efficiently and there has been none of that roughness or extreme freedom of conduct at these concerts which have marked similar concerts in many other places.

But the Pops this year have done more than offer well played programs of polite music to persons of good breeding. They have served their city, their State and the country in every way possible. Any cloud that may have hung over the Boston Symphony Orchestra because of the acts of any persons associated with it in the past should be dissipated by the patriotism shown by all persons connected with the orchestra this summer. There should be no silly prejudice against our great orchestra—either in its full greatness as a Symphony orchestra or in its lesser brilliancy as a Pops orchestra—because of the nefarious acts of any person previously connected with it. The orchestra, we hope, will continue serving the community not only as an instrument for aesthetic advancement but as a power for instilling patriotism.

During the summer season the orchestra did splendid work in the Third Liberty Loan Campaign. Stirring music and speeches by eminent speakers sold many bonds. Again, when the Thrift Stamp campaign was on foot the orchestra and its management did everything in its power to further the necessary work, and on one occasion offered a special Sunday concert for which every person connected with Symphony Hall gave his or her services gratuitously. The Red Cross found a good friend in the Symphony Hall management—one which helped in all ways and on all occasions. Distinguished guests of the city, the Blue Devils, and the members of the so-called Republican Band of France, were entertained at the Pops and their presence with accompanying exercises aroused great enthusiasm. There were community "sings" that were good, honest fun.

In a word, the management of the Pops this year gave not only as good entertainments as they have given in years past, but better entertainment and, at the same time, did war work of the most valuable kind.

Gordon's Olympia

The simple announcement that William S. Hart is to appear is quite sufficient to secure the attendance of thousands of wise theatregoers, but the glad news that he is to appear this week at Gordon's Olympia in no less a play than "Wolf Lorry" is certain to create a furor, for it gives him an opportunity to show off his attainments as a professional Westerner to better advantage than anything in which he has appeared up to the present time. The vaudeville, too, is splendid. It ranges from grave to gay, but is all scintillatingly clever and thoroughly enjoyable. It has variety enough to please every patron and vovacity enough to please the most blaze. Singers who are as pretty as they are clever, and dancers who may be described in the same way. Jugglers and acrobats galore, and all of them above the average, while there are in store for those who come some surprise acts which cannot be told of in advance.

adv 142 Jul

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TIGHT BINDING

145

m UNION

ress: Springfield, Mass.

Eighteen Germans Dropped from Boston Symphony

BOSTON, June 21—Eighteen Germans have been dropped recently from membership in the Boston Symphony Orchestra, according to W. H. Brennan, an official of the organization. It is stated that in the future no enemy alien will be permited to take part in the concerts of the orchestra, whose former leader, Dr. Karl Muck, has been interned for the duration of the war.

om POST

dress: Washington, D. C.

GERMAN MUSICIANS OUSTED.

Boston Symphony Drops 18, but Retains Austrians in Organization.

Special to The Washington Post.

Boston, Mass., June 21.—Eighteen Germans who last year belonged to the Boston Symphony Orchestra have been dropped from membership, and hereafter no musicians who are counted by the United States government as enemy aliens are to take part in the concerts of the organization. This information was given out at symphony hall today.

Among those who were dismissed, it is understood, is Ernest Schmidt, violinist and assistant conductor, who directed the concerts in Boston this spring after Dr. Karl Muck, the conductor, was arrested and interned. The few Austrians in the orchestra will be retained. Only those players who would cause difficulty for the orchestra in entering the cities of the five monthly tours, of which Washington is one, will be dropped.

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18 GERMANS ARE DROPPED FROM BOSTON SYMPHONY

No More Enemy Aliens to Take Part.

Boston, June 21.—Eighteen Germans have been dropped recently from membership in the Boston Symphony Orchestra, according to W. H. Brennan, an official of the organization.

It is stated that in the future no enemy aliens will be permitted to take part in the concerts of the orchestra, whose former leader, Dr. Karl Muck, has been interned for the duration of the war.

RECORD

s: Philadelphia, Pa.

JUN 23 1918

FRENCH DISPLACE GERMANS

Take Places Vacated in Cleaning Out Boston Symphony Orchestra.

Special to "The Record."

Boston, June 22.—Eighteeen Germans have been dropped from the Boston Symphony Orchestra, including Ernest Schmidt, who succeeded Dr. Karl Muck as leader. Citizens of the United States and subjects of the allied nations will be employed henceforth, say the trustees of the Symphony Orchestra Corporation, which recently took over the management of this famous organization of musicians.

Several of the vacancies will be filled by members of the French Military Band. Before these musicians left France their government gave them privilege of accepting engagements in this country, as it was felt they already had rendered their share of service in the war.

Five members of the French band already have signed contracts with the Symphony Orchestra for the coming season. They are Abdon Laus, bassoon; Emile Sitevenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violinist, and Georges Miquelle, violoncello.

M. Speyer played a solo at the concert at Symphony Hall recently and aroused great admiration with his tone and technique. He took a first prize at the Paris Conservatoire in 1911, and has played with several leading Continental orchestras.

M. Stievenard has the reputation of being the greatest master of the bass clarinet in France. He received a first prize at the Paris Conservatoire, has been a member of the Lamoureux and Opera Comique orchestras and is a professor in Vincent D'Indy's Schola Cantorum. M. Stievenard was wounded at the battle of Yser.

M. Laus is a first prize man. He has played at the Theatre des Champs Elysees and Ballet Russe, under the direction of Pierre Monteux.

M. Thillois received second prize at the Paris Conservatoire in 1912. He was called away immediately for military service of two years, and served continuously until this spring.

M. Miquelle is regarded as a player of most unusual talent. He won a first prize at the Paris Conservatoire, and has been a soloist at the Concerts Wurmsy in Paris.

n AMERICAN

ress: Baltimore, Md.

When W. A. Brady produces The Chinese Puzzle, among those in the cast will be Edward Emery, Alice Lindahl, Edouard Durand, Mrs. Russ Whytal and Annie Hughes.

The Boston Symphony Orchestra has dropped 18 German artists and will fill their places with French musicians. It is said the orchestra will employ no more alien enemies.

om NORTH AMERICAN

dress Philadelphia, Pa.

ate

18 GERMANS DROPPED BY BOSTON SYMPHONY

Among Them Is Ernest Schmidt, Successor to Dr. Karl Muck

Special Dispatch to The North American

BOSTON, June 22.—Eighteen Germans have been dropped from the Boston Symphony Orchestra, including Ernest Schmidt, who succeeded Dr. Karl Muck as leader.

Citizens of the United States and subjects of the allied nations will be employed henceforth, according to the trustees of the symphony orchestra corporation, which recently took over the management of this famous organization of musicians.

Several of the vacancies will be filled by members of the French military band. Before these musicians left France their government gave them privilege of accepting engagements in this country, as it was felt that they already had rendered their share of the service in the war.

Five members of the French band already have signed contracts with the symphony orchestra for the coming season. They are: Abdon Laus, bassoon; Emile Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violinist, and Georges Miquelle, violoncello.

rom

ddress: New York City.

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BOSTON ORCHESTRA CLEANS OUT ITS GERMAN ELEMENT

Eighteen Alien Enemies Dismissed by the Board of Trustees.

FRENCHMEN ENGAGED

Sir Henry Wood Now Is Likely to Accept the Leadership.

(Special to The New York Review.)

Boston, June 28.—Following the work of eliminating everything Teutonic from the Boston Symphony Orchestra which began with the internment of its former leader, Dr. Karl Muck, eighteen players of the organization, all enemy aliens, have been dropped from its ranks, and they will be replaced as quickly as possible by artists of allied nationalities.

Now that this has been done, it is believed that Sir Henry Wood, the English conductor, will accept the directorship of the orchestra. This post was offered him some weeks ago but he would not consent to come to Boston—one of the chief reasons, it now develops, that he would not be connected with any organization tainted with Teutonism. It is believed that he now will accept the post.

Five members of the French military band, which has been filling an engagement and attracting keenly appreciative attention here this week, have been engaged to replace some of the dropped players. The newly chosen French members will go a long way toward improving the situation. The late appointes are Abdon Laus, bassoon; Emil Stievenard, bass clarinet; Louis Speyer, oboe and English horn; Fernand Thillois, violin, and George Miquelle, 'cello. Just before these musicians left France they were informed by the Minister of Fine Arts that the French Government felt that they had done their share in the fight against the Germans, and that the men could consider themselves free to accept engagements in America at the close of their tour. Some of the soloists created a deep impression here, which is no more than might be expected, as twenty-eight of them hold first prizes from the Paris Conservatoire.

M. Laus is a protege of Pierre Monteux. Besides other famous organizations he has played in the Paris Opera and the classical concerts at Pau. He is a first-prize man. M. Stevenard is said to be the greatest master of the bass clarinet in Europe. He has written a school for the bass clarinet, is professor in Vincent d'Indy's Schola Cantorum and has been a member of the Lamoreux and Opera Comique Orchestras. He was wounded at the Battle of the Yser. M. Speyer won great admiration for his tone and technique in a solo he played at Symphony Hall Tuesday night. He won his Conservatoire prize in 1911 and has played with the Colonne and Opera Comique Orchestras, the Champs Elysees Theater and the Vichy and Deauville casinos. M. Thillois received second prize at the Conservatoire in 1912. He was called away immediately for his two years' military service. Then came the war, and he served with the fighters until this spring.

M. Miquelle is regarded as having unusual talent as a 'cellist. He is a first-prize man, and was a soloist at the concerts Wurmser in Paris.

Unionizing the orchestra has seemingly gone by the board.

TRANSCRIPT
FEB, 7-8-9

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon, 2:30
Saturday Evening at 8
ANTON WITEK, soloist
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

HERALD
FEB. 8-9

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
ANTON WITEK, soloist
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

—GLOBE—
FEB. 8-9

Boston Symphony Orchestra
SYMPHONY HALL
Saturday Evening at 8
ANTON WITEK, soloist
DR. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

HERALD
FEB. 20-21

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
DR. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE

ADVERTISER
FEB. 23

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE

RECORD
FEB-23-21

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE
f21 23

ADVERTISER-
FEB-8-9

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30. Saturday Evening at 8. ANTON WITEK, soloist. Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE

—RECORD—
FEB. 7-8-9

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
ANTON WITEK, soloist
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE
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TRANSCRIPT
FEB. 22, 23

Boston Symphony Orchestra
SYMPHONY HALL
Tonight at 8
Dr. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE
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—POST—
FEB. 23

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE

GLOBE
FEB. 23, 14

Boston Symphony Orchestra
SYMPHONY HALL
SATURDAY EVENING AT 8
Dr. KARL MUCK, Cond.
ETHEL LEGINSKA, Soloist
TICKETS AT BOX OFFICE

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TRANSCRIPT
FEB. 21, 1918

SANDERS THEATRE, CAMBRIDGE
THURSDAY EVENING, FEB. 21, AT 8
Boston Symphony Orchestra
DR. KARL MUCK, Conductor
ETHEL LEGINSKA, Soloist
A limited number of tickets at GEO. H. KENT'S Bookstore and at Theatre evening of concert.
2t(A) fe 20

POST-HERALD, FEB. 17-
TRANSCRIPT-FEB. 16-

BOSTON SYMPHONY ORCHESTRA NEXT FRIDAY AFT. AT 2:30 SATURDAY EVE. AT 8
ETHEL LEGINSKA, Pianist, Soloist

ADVERTISER
MARCH. 2

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30
Saturday Evening at 8.
Dr. KARL MUCK, Cond.
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE

TRANSCRIPT
MARCH. 2

Boston Symphony Orchestra
SYMPHONY HALL
Tonight at 8
Dr. KARL MUCK, Cond
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE
4t(A) fe 27

GLOBE
MARCH. 2

Boston Symphony Orchestra
SYMPHONY HALL
Saturday Evening at 8
DR. KARL MUCK, Cond
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE

TRANSCRIPT
JAN. 3, 1918

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
TICKETS AT BOX OFFICE
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RECORD
MARCH. 2

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2.30
Saturday Evening at 8
Dr. KARL MUCK, Cond.
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE
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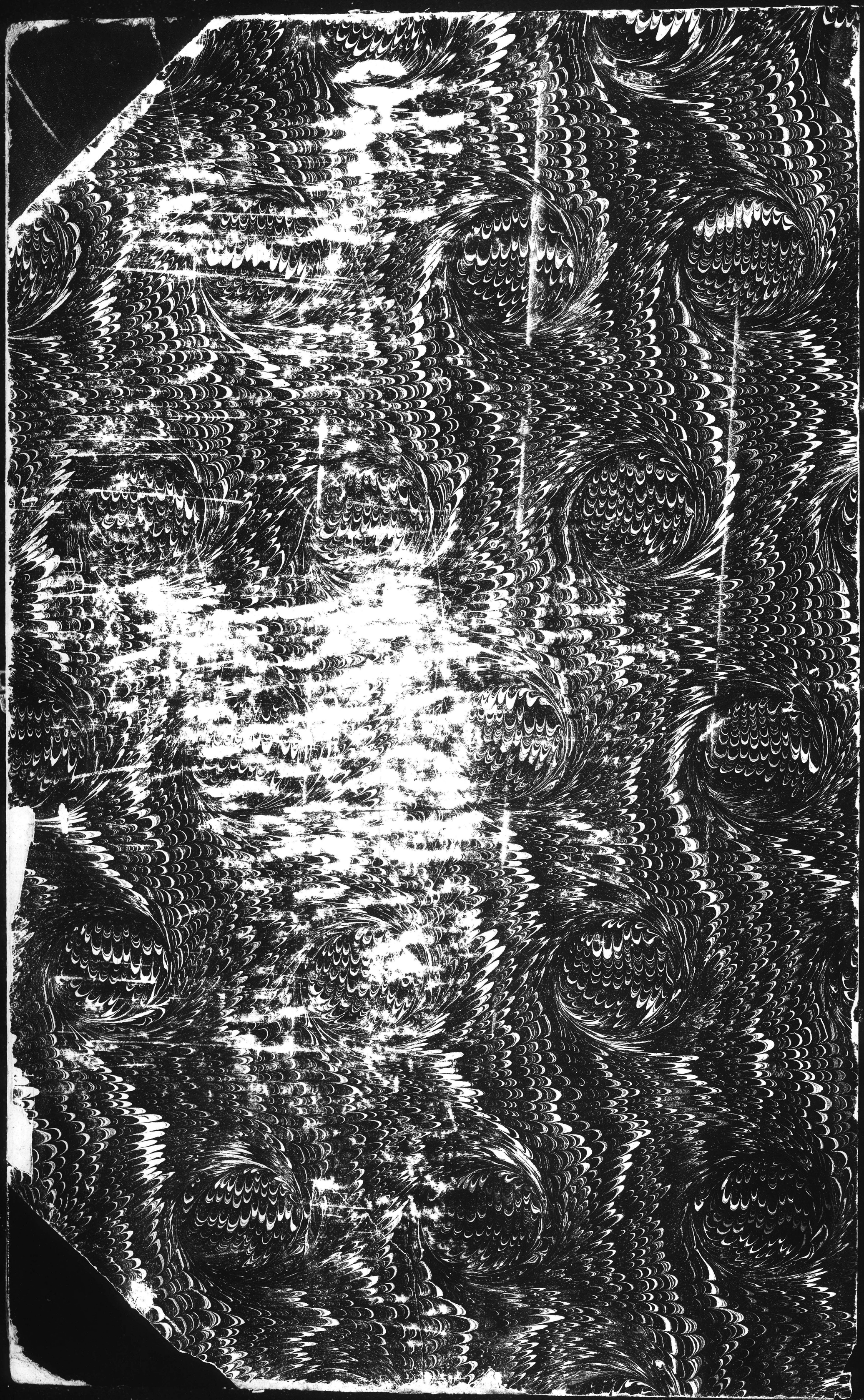
HERALD
MARCH, 2

Boston Symphony Orchestra
SYMPHONY HALL
Friday Afternoon at 2:30. Saturday Evening at 8. Dr. CARL MUCK, Cond.
IRMA SEYDEL, Soloist
TICKETS AT BOX OFFICE



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VOLUME 38

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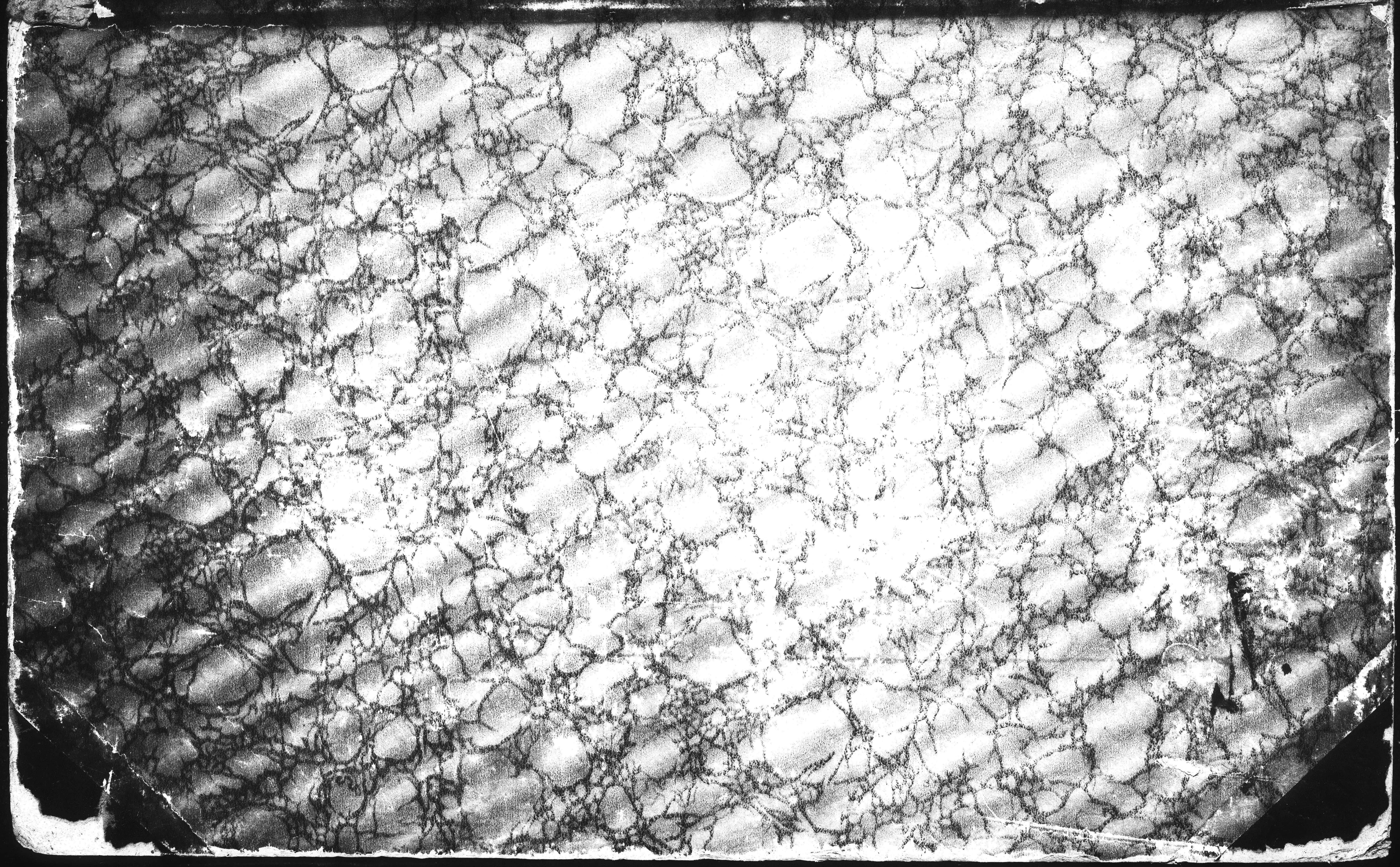
Pops

1918 - 1919



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NEW YORK

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MONITOR AUGUST 30, 1918

MR. FRADKIN JOINS BOSTON ORCHESTRA

Specially for The Christian Science Monitor

BOSTON, Mass.—Fredric Fradkin, a native of the United States, has been appointed concertmaster of the Boston Symphony Orchestra, according to an announcement given out by Frederick P. Cabot, president of the board of trustees of the organization. He succeeds Anton Witek, a native of Bohemia. The appointment is understood to indicate that the policy of the trustees is to Americanize the orchestra, as far as is consistent with the highest artistic standards, and to replace former alien enemy members with musicians whose sympathies are with the United States and the Allies in the war.

Mr. Fradkin is the artist whom Mr. Ansermet, musical director of the Diaghileff Russian Ballet, selected as his concertmaster in the American tour of 1916. The musical director of the ballet picked him out from among the violinists then available in New York because, as he said, he found him possessing just the initiative in attacking a phrase and just the rhythmic energy in outlining a melody that were demanded in the leader of the string section of an orchestra.

Mr. Witek, the retiring concertmaster, joined the Boston Symphony Orchestra in the fall of 1910, when Max Fiedler was the conductor. He succeeded Willy Hess. Before coming to the United States, he enjoyed much acclaim in German musical circles.

GLOBE AUGUST 30,

NEW CONCERT MASTER OF THE SYMPHONY ORCHESTRA

Judge Cabot, president of the trustees of the Boston Symphony Orchestra, announces that Frederic Fradkin, the brilliant young American violinist, has been engaged as concertmaster of the orchestra to succeed Anton Witek.

Besides being a native-born American, Mr Fradkin has not only youth in his favor but is an artist of very unusual gifts and achievements. Only 26 years old, he is the youngest man to occupy this most important post since Franz Kniesel came to Boston in 1885.

He is, musically speaking, decidedly of the French school. Born in Troy, N Y, of Russian parents, April 2, 1892, his father placed him under the tuition of Henry Schradieck when he was 5 years old. His next teacher was Max Bendix. In 1905 he went to Paris and in 1909 received the first prize of the Conservatoire for violin playing.

His first engagement was as concert master and soloist under Pannequin. The following year he was engaged by Louis Ganne as soloist in Monte Carlo. Then he went to Brussels and studied with Ysaye.

Fradkin's first important appearance in America was in Carnegie Hall, New York, January, 1911, with the Philharmonic Orchestra. He went to London in the Spring of 1911 and played under Landon Ronald. In 1912 he was engaged as concertmaster and soloist of the Wiener-Conzert Verein, Vienna.

He returned to this country in the Fall of 1915 to be concertmaster and soloist of the orchestra organized for the Ballet Russe, and held this position during the life of that organization in this country.

RECORD, AUGUST 30,

FRADKIN NEW CONCERTMEISTER OF SYMPHONY

FREDRIC FRADKIN

By J. V. CLARK

Boston theatregoers with memories for details rubbed their eyes when they saw in the Boston papers this morning that a certain Frederic Fradkin was to be the new concert meister of the Boston Symphony Orchestra, succeeding Anton Wietek.

Where had they heard the name before? The statement of Judge Cabot, president ofthe Board of Trustees of the Boston Symphony Orchestra, that he had appeared here as concert master ofthe Ballet Russe did not entirely satisfy. Had he not been here more recently?

Then the theatregoer with a long memory remembered—Fradkin appeared at B. F. Keith's a fortnight ago with a young woman named Tell. Their team's name was Fradkin and Tell.

The news spread like wildfire around the Rialto. Vaudeville players were puffed up with pride that one of their number should have been chosen for the second most important position in the country's greatest orchestra.

"Bob" Larsen, the manager of B. F. Keith's, is in New York today, but his assistant, Bart Grady, was quick on the job calling for press agents to get out a story for tomorrow morning's papers.

When Fradkin appeared at Keith's he was the second act on the program and thus did not receive extended notices from the dramatic editors who took in the show that week. The Record in its review of the bill said of Fradkin:—

"Another musical act was that offered by Fradkin, who was booked as a world renowned violinist, and Miss Jean Tell, soprano. The violinist, who played exceptionally well, made up his program largely from the short pieces Kresler used to play before he went into voluntary exile. Miss Tell, a strikingly pretty girl, more than equaled Mr. Fradkins success."

That in brief is the story of Fradkin's playing. His importance makes a little more extended notice now advisable. He plays with an extremely smooth, velocity tone, but without a particularly big or sensuous tone. He phrases like a musician and like one who has been carefully taught. He impressed his audience, and vaudeville's audiences are extremely heterogeneous, as a good sound violinist, but he did not electrify them in Kreisler or Heifetz manner. How he will figure on the Symphony stage no man can tell.

Mr. Fradkin is extremely young, only 26. He is the youngest man to occupy the position of concert master in our Symphony since Franz Kneisel came to Boston in 1885.

He is, musically speaking, decidedly of the French school—so the trustees of the orchestra say. Born in Troy, N. Y., in 1892 he began his violinistic career at an early age. He has studied with Schradieck, Bendix, Remy and Ysaye. He has played under Ganne and Mahler.

Mr. Fradkin received extremely flattering press notices when he first played in America, possibly the best coming from Henry Finck in the N. Y. Evening Post. He is a first prize Paris Conservatory pupil, the prize being awarded by Faure, Colonne, Vidal, D'Ambrosio, Thibaud and Lalo.

TRAVELER AUGUST 30,

FRADKIN COMES IN SEPTEMBER

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Fredric Fradkin, the American violinist engaged to succeed Anton Witek as concert master of the Boston Symphony Orchestra, is only 26 years old, and the youngest man to occupy the post since Franz Kneisel held it, more than 20 years ago. He is a native born American, of Russian parents. He has studied under Schradieck, Bendix, Remy, Pennequin and Ysaye. He had pronounced success as concert master and soloist of the Wiener-Conzert Verein, Vienna, and was concert master of the Ballet Russe Orchestra during its existence in this country. Mr. Fradkin plans to reach Boston late in September.

HERALD AUGUST 30.

NEW SYMPHONY VIOLIN LEADER

Fredric Fradkin Succeeds Anton Witek as Concert Master

IS 26 YEARS OLD AND AN AMERICAN

Judge Frederick P. Cabot, president of the board of trustees of the Boston Symphony Orchestra, announced yesterday that Fredric Fradkin, American violinist, had been engaged as concert master of the orchestra to succeed Anton Witek. Besides being a native born American, Mr. Fradkin has youth in his favor, and is an artist of unusual gifts. Only 26 years old, he is the youngest man to occupy this important post since Franz Kneisel came to Boston in 1895.

The new member of the Symphony Orchestra attracted much attention as the violinist who was concert master of the Ballet Russe Orchestra during the two Boston engagements of that company. Musically speaking, he is decidedly of the French school.

Is of Russian Parentage

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MONITOR AUGUST 30, 1918

MR. FRADKIN JOINS BOSTON ORCHESTRA

Specially for The Christian Science Monitor

BOSTON, Mass.—Fredric Fradkin, a native of the United States, has been appointed concertmaster of the Boston Symphony Orchestra, according to an announcement given out by Frederick P. Cabot, president of the board of trustees of the organization. He succeeds Anton Witek, a native of Bohemia. The appointment is understood to indicate that the policy of the trustees is to Americanize the orchestra, as far as is consistent with the highest artistic standards, and to replace former alien enemy members with musicians whose sympathies are with the United States and the Allies in the war.

Mr. Fradkin is the artist whom Mr. Ansermet, musical director of the Diaghileff Russian Ballet, selected as his concertmaster in the American tour of 1916. The musical director of the ballet picked him out from among the violinists then available in New York because, as he said, he found him possessing just the initiative in attacking a phrase and just the rhythmic energy in outlining a melody that were demanded in the leader of the string section of an orchestra.

Mr. Witek, the retiring concertmaster, joined the Boston Symphony Orchestra in the fall of 1910, when Max Fiedler was the conductor. He succeeded Willy Hess. Before coming to the United States, he enjoyed much acclaim in German musical circles.

GLOBE AUGUST 30,

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From HERALD

Address: New York City

Date AUG 30 1918

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From TIMES

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FREDRIC FRADKIN CHOSEN.

New Concert Master of Boston Symphony Orchestra Succeeds Witek.

BOSTON, Aug. 29.—The appointment of the American violinist, Fredric Fradkin of Troy, N. Y., as concert master of the Boston Symphony Orchestra, to succeed Anton Witek, was announced by the trustees of the organization today.

Mr. Fradkin was born in Troy, N. Y., in 1892, and studied in Paris and Brussels. For three years he was concert master and soloist of the Weiner Conzert Verein of Vienna.

GLOBE SEPTEMBER 18,

BOSTON SYMPHONY ENGAGES MONTEUX

He Will Conduct in Eight October Concerts

Pierre Monteux, distinguished French conductor, has been engaged by the trustees of the Boston Symphony Orchestra to conduct the three pairs of concerts to be given Oct 11-12, 18-19 and 25-26, as well as the concert in Cambridge Oct 17 and in Northampton Oct 23.

The engagement of Mr Monteux as the first French conductor of the Metropolitan Opera Company makes it impossible for him to remain longer in Boston, but the trustees expect to be able to announce the name of the conductor for the rest of the season within a few days.

PIERRE MONTEUX.

Subscribers to last year's concerts will be notified by mail that they may renew their subscriptions for the season of 1918-19, retaining the seats they had last year. This privilege will be open until Sept 26. After that date seats which have not been taken by last year's subscribers will be sold to the general public. beginning Monday morning, Sept 30.

Pierre Monteux was born in Paris, April 4, 1875 and received his musical education at the Paris Conservatory, where he studied with Lavignas, Charles Lenepveu and Berhelier. Originally he planned to become a violinist, but soon conducting exerted its fascination, and he has devoted his life to it. Until 1911 he conducted the Concerts Colonne in Paris.

Later he was engaged as conductor of the Ballet Russe, making tours of all the capitals of Europe. Meanwhile, he gave a series of concerts in the Paris Casino, which he devoted to the ultra-modern works.

He has been with the Paris Opera and at the Theatre of the Champs Elysee, the Chatalet, the Odeon, Covent Garden and the Drury Lane Theatres, and opera houses in Berlin, Vienna and Budapest.

Monteux has always had a preference for the modern composers. He was in charge of the first productions of the opera "Marouf" and the opera-ballet by Rimsky-Korsakoff, "Le Coq d'Or," given by the Metropolitan Opera Company, by which he was engaged in 1917.

Mr Monteux has appeared twice in Boston, once with the Ballet Russe when he conducted most of their performances and made a particularly deep impression with Stravinsky's "Petrouchka," and last year with the Metropolitan Opera Company. He is married to Germaine Benedictus and has been spending a quiet Summer with his wife near Stamford, Conn.

HERALD SEPTEMBER 18,

TO LEAD SYMPHONY

Pierre Monteux, Who Will Conduct the Boston Symphony Orchestra Through October. He Is First French Conductor of the Metropolitan Opera Company.

MONTEUX TO LEAD SYMPHONY A MONTH

Metropolitan Conductor Engaged for Concerts in October

Pierre Monteux, who twice in the past three years has appeared in Boston, has been engaged by the trustees of the Boston Symphony Orchestra especially to conduct the three pairs of concerts to be given in October, that is on Oct. 11-12, 18-19, and 25-26, as well as two concerts in Cambridge and Northampton on Oct. 17 and 23 respectively. His engagement as first French conductor of the Metropolitan Opera Company in New York precludes a longer stay in Boston. The trustees expect soon to be able to announce the name of the conductor for the remainder of the season.

Subscribers to last season's concerts have until Sept. 26 the privilege of renewing their subscriptions. The season sale to the general public opens at Symphony Hall Monday morning, Sept. 30.

M. Monteux, who is 43 years of age, received his musical education at the Paris Conservatoire and had his first experience as a conductor of important works with the Concerts Colonne, in Paris. Beginning in 1911 he made four European tours as conductor of the Ballet Russe, and it was with this organization that he made his American debut in the fall of 1916. When the Metropolitan Opera Company decided a year ago to devote greater attention to French operas, he was engaged as French conductor, two new works, the opera "Marouf" and Rimsky-Korsakoff's opera-ballet, "Le Coq d' Or," being entrusted to his direction. In Boston he will be recalled for his direction of the orchestra with the Ballet Russe in the season of 1916-17, and of the performances last year by the Metropolitan Opera Company of "Le Coq d' Or" and of "Samson and Delilah."

MONITOR, SEPTEMBER 18,

MUSIC

The Boston Symphony Conductor

Specially for The Christian Science Monitor

BOSTON, Mass.—The trustees of the Boston Symphony Orchestra have been able to secure a conductor for one month in the person of Pierre Monteux, an assistant conductor of the Metropolitan Opera Company, whom it was hoped to be able to secure for a year. It is understood that the management of the opera company felt that his services were indispensable there and so refused to release him from his contract. He will conduct, however, the three pairs of concerts in Boston, one in Cambridge and one in Northampton. By the end of October the trustees are hopeful of being able to announce the conductor for the rest of the year. The season will open on the afternoon of Friday, Oct. 11.

HERALD SEPTEMBER 19,

Monteux, Conductor

It is a pleasure to learn that Mr. Pierre Monteux will be the conductor of the Boston Symphony Orchestra for the month of October. Trained in the most thorough and famous of music schools, the Paris Conservatory, an excellent musician, he has had wide experience and has won an international reputation as a conductor of opera, ballet and symphonic concerts. His leadership of opera and ballet has already been warmly praised in this city.

His engagement will put an end to the ungrounded, preposterous theory that only a German or an Austrian can successfully conduct Symphony concerts. It is eminently fitting that a Frenchman should begin the season with an orchestra that is now largely composed of French virtuosos. His present engagement at the Metropolitan Opera House will prevent his remaining here through the season, but he will have a brilliant successor.

There should be, there undoubtedly will be, lively and widespread interest in the approaching Symphony season. The board of trustees has been diligent in securing accomplished musicians to fill the places made vacant by popular demand and patriotic feeling. The trustees fully intend to maintain the standard that has made this orchestra famous throughout the world. The list of assisting soloists already engaged is of itself a strong attraction. For many years the orchestra has been the pride and the glory of this city. It should be the zealous care of Boston that this glory shall not fade.

RECORD, SEPTEMBER 18,

PIERRE MONTEUX WILL CONDUCT FALL CONCERTS

CONDUCTOR PIERRE MONTEUX

Pierre Monteux, French conductor, has been engaged by the trustees of the Boston Symphony Orchestra to conduct the three pairs of concerts to be given Oct. 11-12, 18-19 and 25-26, as well as the concert in Cambridge, Oct. 17, and in Northampton, Oct. 23.

The engagement of Conductor Monteux as tht first French conductor of the Metropolitan Opera Co. makes it impossible for him to remain longer in Boston, but the trustees expect to be able to announce the name of the conductor for the rest of the season within a few days.

Pierre Monteux was born in Paris, April 4, 1875, and received his musical education at the Paris Conservatory, where he studied with Lavignas, Charles Lenepveu and Berhelier. Originally he planned to become a violinist, but soon conducting exerted its fascination, and he has devoted his life to it. Until 1911 he conducted the Concerts Colonne in Paris.

Later he was engaged as conductor of the Ballet Russe, making tours of all the capitals of Europe. Meanwhile, he gave a series of concerts in the Paris Casino, which he devoted to the ultra-modern works.

Monteux has appeared twice in Boston, once with the Ballet Russe when he conducted most of their performances and made a particularly deep impression with Stravinsky's "Petrouchka," and last year with the Metropolitan Opera Company. He is married to Germaine Benedictus and has been spending a quiet summer with his wife near Stamford, Conn.

POST, SEPTEMBER 18, 1918

MONTEUX SYMPHONY CONDUCTOR

Engaged for October —Name Permanent Head Later

"After a long delay," comes the announcement from Symphony Hall, "made inevitable by war conditions, the trustees of the Boston Symphony Orchestra announce that the season of symphony concerts will begin Friday afternoon, Oct. 11, and Saturday evening, Oct. 12, and that Pierre Monteux, the distinguished French conductor, has been specially engaged to conduct the three pairs of concerts to be given in October, that is, on Oct. 11-12, 18-19 and 25-26, as well as the concert in Cambridge, Oct. 17, and in Northampton Oct. 23.

NAME CONDUCTOR SOON

"The engagement of Mr. Monteux as the first French conductor of the Metropolitan Opera Company precludes for him a longer stay in Boston, but the trustees expect shortly to be in a position to announce the name of the conductor for the remainder of the season.

"Immediately subscribers to last year's concerts will be notified by mail that they may renew their subscriptions for the season of 1918-19, retaining the seats they had last year. This privilege will be open to them up to and including Thursday, Sept. 26. Any seats which have not been taken by last year's subscribers by this date will be set aside for season sale to the general public. This sale will open at Symphony Hall Monday morning, Sept. 30."

With Ballet Russe

Mr. Monteux has appeared twice in Boston, in the season of 1916-17 with the Ballet Russe, when he conducted most of the performances and made a particularly deep impression with "Petrouchka" and last year, when as French conductor of the Metropolitan he conducted the performances of "Le Coq d'Or," "Samson and Delilah" and the "Dance in Place Congo."

He was born in Paris April 4, 1875. He received his musical education at the Paris Conservatoire. Originally he intended to become a violinist, and as such he made his public debut with a string quartet in Paris in 1894. Soon, however, conducting exerted its fascination, and he has devoted his life to that occupation.

With Concerts Colonne

His first experience as a conductor of important works was gained with the Concerts Colonne in Paris, with which he was connected until 1911. In that year he was engaged as conductor of the Ballet Russe, making all in all four tours with that organization throughout the capitals of Europe.

In the season of 1913-14 he was at the Paris Opera. He has also conducted at the Theatre des Champs Elysees, the Chatelet and the Odeon, Covent Garden and Drury Lane in London, and in opera houses in Berlin, Vienna and Budapest.

In Europe he conducted many of the most important premieres of modern works. He came to America in 1916 as conductor of the Russian Ballet, and was engaged by the Metropolitan opera company the following season.

GLOBE SEPTEMBER 18

BOSTON SYMPHONY ENGAGES MONTEUX

He Will Conduct in Eight October Concerts

Pierre Monteux, distinguished French conductor, has been engaged by the trustees of the Boston Symphony Orchestra to conduct the three pairs of concerts to be given Oct 11-12, 18-19 and 25-26, as well as the concert in Cambridge Oct 17 and in Northampton Oct 23.

The engagement of Mr Monteux as the first French conductor of the Metropolitan Opera Company makes it impossible for him to remain longer in Boston, but the trustees expect to be able to announce the name of the conductor for the rest of the season within a few days.

Subscribers to last year's concerts will be notified by mail that they may renew their subscriptions for the season of 1918-19, retaining the seats they had last year. This privilege will be open until Sept 26. After that date seats which have not been taken by last year's subscribers will be sold to the general public. beginning Monday morning, Sept 30.

Pierre Monteux was born in Paris, April 4, 1875 and received his musical education at the Paris Conservatory, where he studied with Lavignas, Charles Lenepveu and Berhelier. Originally he planned to become a violinist, but soon conducting exerted its fasci-

RECORD, SEPTEMBER 19, TRANSCRIPT, SEPTEMBER 18,

ULTRA MODERN WORKS POPULAR WITH MONTEUX

Possible Programs for Symphony—Choice of Soloists

By J. V. CLARK

Hardly less interesting to the general run of Boston Symphony patrons than the announcement that Pierre Monteux is to conduct the orchestra for its first month this season is the announcement of soloists for the year. Theoretically soloists have little place in Symphony programs. Such concerts should be for the performance of orchestral works and soloists should be used only when imperatively needed. This is the theoretically position, but the man in the box office and the ordinary concert-goer say otherwise. They wish the soloists. Mr. Box Office Man sees the soloists drawing money. The concert-goers, who are first attending concerts for passing the time and secondly for purely aesthetic pleasure, want all the excitement of a noted soloist, one concerning whose salary speculation may run rife or whose affairs have perhaps been aired on the front page of a thousand newspapers.

On this year's list of soloists stand the names of newcomers—of artists who have not appeared recently, and in a few cases of artists who have had recent successes with the orchestra. Most interesting of the newcomers is Jascha Heifetz, the marvellous young violinist, who created a furore when he first played here last winter in recital. He has shared the honor of creating the great furore in the musical world of America in recent years only with Mme. Galli-Curci. Other violinists to appear at these concerts are Jacques Thibaud and Frederic Fradkin. Thibaud has never met with deserved recognition in Boston.

He is the violinist for the violinists. His sensitive exquisite playing has not appealed to the many as the playing of some other artists. Without question he is one of the artists engaged who most richly deserve the honor of playing at these concerts. Fradkin is the new concert maester. Custom and courtesy demands that he be invited to play as soloist. He is, of course, anxious to be heard under the best advantage and the concert's patrons are anxious to hear as soloist the man they will hear so frequently as concertmaster. Joseph Malkin, 'cellist of the orchestra, will appear as soloist at one set of concerts.

Pianists there are in quantity. Harold Bauer will return after a considerable absence at these concerts. Joseph Hofmann, another of the old pianistic guard—years before the public rather than longevity gave him his position in the "guard"—will again appear. Among the younger pianists of note in the concert world today two have been chosen as Symphony soloists, Mischa Levitzki and Arthur Rubenstein. Levitzki's engagement was due undoubtedly not only to his real merit, but to the flattering reception given to him by the musical reviewers when he played here in recital at Jordan Hall. Mr. Rubenstein may not be remembered by Boston music lovers. He first played here at the Colonial Theatre in March, 1906. He then attracted no especial attention. He has developed to great artistic stature and of late has been ranked as a real artist. Olga Samaroff will be the one woman pianist to appear. Mme. Samaroff has not been a frequent visitor of late, but those Bostonians who attended last year's Worcester festival know how wonderfully she is playing. The organ, seldom used as a solo instrument at these concerts, will be called into play when Joseph Bonnet, the French organist, appears.

Four vocalists will be heard, Florence Easton, Sophie Braslau, Mabel Garrison and Emilio de Gogorza. Mme. Easton came to the Metropolitan Opera after much success in opera in Europe. Her first New York season was a most satisfactory one. In Boston she has sung only once in recent years, in "L'Oracolo" with Caruso. That opera in no way tested her abilities, so that the Symphony appearances will really introduce her to present day Boston music-lovers. Miss Braslau, also of the Metropolitan, has been singing most successfully in Chicago this summer, only last week making a genuine success as "Carmen." She has a beautiful contralto voice. Miss Garrison sang with the Symphony recently. She is, perhaps, all things considered, the equal of, if not the best, of the native-born coloratura sopranos. Mr. de Gorgorga has long been admired here both for his beautiful baritone voice and for his finished style as a vocalist.

At the present time no list of the works to be performed at the concerts during the first month of the season, when Mr. Monteux conducts, to say nothing of [illegible] ts, is [illegible] ail-

MUSIC AND MUSICIANS

AT LAST, WORD OF THE SYMPHONY CONCERTS

Mr. Monteux for Temporary Conductor Through Three Weeks of October—Past and Present of a Semi-Familiar Figure — A Promising List of "Assisting Artists"—Young Singers, Young Pianists, Mr. Hofmann, Mr. Thibaud, Mr. Heifetz—The Chicago Orchestra to Continue with Mr. Stock

FOR three weeks this autumn, as for six last spring, a temporary conductor is to lead the Symphony Orchestra. After a summer of diligent but much hindered negotiation, the trustees of the band are still unable to conclude arrangements with any leader able and willing to carry the concerts through the season at the established and expected standards. Before long, they hope to make such arrangements and announce the outcome. Meanwhile, the orchestra with full ranks awaits the call to rehearsals; the "assisting artists" are engaged and apportioned; the schedule of concerts at home and abroad, from October to May, is drawn, with beginning here in Boston little more than three weeks hence. In these circumstances, the only practicable course was the summoning of a temporary conductor. One such, fit for the post, was available—Pierre Monteux of the Metropolitan Opera House, of Mr. Diaghilev's Russian Ballet, of occasional symphony concerts in Paris and New York. Accordingly, he will lead in the concerts of Oct. 11 and 12, Oct. 18 and 19, Oct. 25 and 26 in Boston, and in one or two elsewhere. Thereafter, as his contract with the Metropolitan Opera House requires, he will return to work at that theatre.

As conductor, Mr. Monteux has been heard in Boston only in the opera house. His name was first mentioned here when in the spring of 1914, Mr. Henry Russell announced him as one of the conductors of the Boston Opera Company for the season of 1914-15. The war intervened; the Boston Opera Company ceased to be; and Mr. Monteux, actually made his first appearance in Boston in November of 1916 as conductor of the Russian Ballet. With it he led the orchestra in Stravinsky's "Pétrouchka," Balakirev's "Thamar," Rimsky-Korsakov's "Scheherazade" and "Sadko," Schumann's transcribed "Carnaval," a pastiche from Chopin, Debussy's "Afternoon of a Faun" and various intermezzi between the ballets. When the week was done, the reviewer for The Transcript wrote of his work:

> At every performance, Mr. Monteux has shown himself an expert conductor with the peculiar requirements of the choreographic dance and the mimed drama—incessant heed of the stage as well as of the orchestra; exact and fluent mating of music, miming and motion even to minute shadings and suggestion; clearness of rhythm, colorful play of harmonies and timbres; whipping force upon the dancers, readiness to hide any chance slip. These things are the métier of a conductor for a ballet, and few such are readier and surer than he.
>
> Furthermore, Mr. Monteux has appreciable quality as a conductor of the symphonic music, French or Russian, that has beguiled the tedium of many an entr'acte. He heeds texture of tone, seeks euphony, shades color and pace, understands, feels and imparts such widely different music as Debussy's "Clouds" and fragments of Rimsky-Korsakov's "Golden Cockerel." The abilities of a conductor in general that make him a better conductor of ballet, and mimodrama in particular, stood clear in his version of "Petrouchka," far truer to the manifold graphic force, the rhythmic fire, the stark candor of Stravinsky's music than was his predecessor's way with it. At the other extreme, he phrased and colored Debussy's tone-poem of the faun with heightening fancy and finesse. He has bettered the transcribed Chopin and Schumann of this and that ballet, intensified the sensuous richness, the exotic tang of "Scheherazade" and "Thamar." He has a somewhat less expert and less numerous orchestra than journeyed with the Russian Ballet ten months ago. What has been taken away, he pours back—from himself.

Mr. Monteux returned to Boston last April as one of the conductors of the Metropolitan Opera Company. Here he led in performances of Saint-Saëns's opera, "Samson and Delilah," of Rimsky-Korsakov's mimed fantasy, "The Golden Cockerel" and of Mr. Gilbert's ballet, "The Dance in Place Congo." In New York, besides, he had been charged with the restudied and remounted "Faust," Rabaud's newly produced "Marouf," "Carmen" and other operas of the French repertory. With "Samson and Delilah," he seemed no more than a practised conductor of an able orchestra, extracting what he might and what routine bade from Saint-Saëns's dry music. On the other hand, under the stimulus of "The Golden Cockerel," he excelled himself in rhythmic elasticity and verve, manifold glow of harmonic and instrumental color, clear spinning of an intricate tonal web, sensuous suavities, sardonic force, the characterizing and fantastic strokes with which the opera-ballet teems. His "Faust," as New York heard it, was remarkable for felicities of detail, for lyric warmth, for freshening imagination, while in "Marouf," as in "The Golden Cockerel," he rarely missed the delineative point, the characterizing pith of the music. Obviously Mr. Monteux ripens.

As conductor of symphonic music in the concert-hall, Mr. Monteux is known both to Paris and to New York. In Paris through a winter or two, he led in the Concerts Monteux at the old Casino de Paris on Sunday afternoons. Young men for the most part filled his orchestra; his audience was young as well; band, conductor, hearers were all ardent for French and Russian music of the newest and most intrepid sort. From both he made many a programme. It was he, for example and at these concerts, who first played Stravinsky's "Pétrouchka" and "The Rite of Spring" as symphonic pieces—an interesting experiment he might amusingly repeat in Boston; while side by side with Stravinsky on his lists stood Ravel, Roger-Ducasse and other Parisian composers of the new generation. The musically open-minded flocked to the Concerts Monteux; the musically hide-bound came away from them with teeth on edge. In contrast, the summer symphony concerts at which Mr. Monteux conducted in New York in 1917 were models of musical probity. French, German, Russian classics, occasional pieces from American pens, light numbers for their own sake, filled the programmes; performance was faithful and sometimes eloquent; average audiences departed well pleased. As conductor of six Symphony Concerts in Boston, Mr. Monteux will, doubtless, renew the qualities he has disclosed at his best in the theatre. Whether he will choose his pieces as he did in Paris or as he did in New York or, more probably, at the golden mean between, remains to be seen.

The Soloists Also

Simultaneously with this timely word about the conductorship, the management of the Symphony Concerts makes public the list of "assisting artists" for the new season. Beside the first violinist and the first violoncellist of the orchestra, who as usual will play their concertos, each at a pair of concerts, there will be twelve in all; while only one of them, as wisdom and good fortune have at last willed, is of the "old stand-bys" that used to return year after year. No less than seven of the twelve—Miss Easton and Mr. de Gogorza among the singers; Mr. Heifetz and Mr. Thibaud of the violinists; Mr. Levitzki and Mr. Arthur Rubinstein of the pianists; Mr. Bonnet, the organist—come for the first time to the Symphony Orchestra in its own hall; while of the other five, Miss Braslau the alto, has been heard with it only in a concert for the Pension Fund. She herself Miss Easton, Miss Garrison, Mr. Heifetz Mr. Levitzki, Mr. Rubinstein, are all of the youngest generation, in proved worth, of our concert-halls. Mr. Thibaud, Mr. de Gogorza, Mme. Samaroff well represent the middle generation. Only Mr. Bauer remains—deservedly—of the eldest. Mr. Hofmann, illustrious pianist in the prime of his powers, returns, the differences of the past laid aside and forgotten; Mr. Thibaud receives the call he has long deserved; Mr. Bonnet emerges from churches and charity-concerts into fitter surrounding for his qualities as musician and virtuoso; Mr. Heifetz is to be heard, at length, with orchestra; between Miss Braslau, Miss Garrison and Miss Easton, the "jeune troupe" of the Metropolitan Opera House has been searched well. Beyond doubting, new influences, new policies, a fine new day have come upon the Symphony Concerts.

Of these singers, Miss Garrison is the young soprano of light and shimmering voice, of no small skill in ornate song, of sprightly and ingratiating presence, who was first heard at the Symphony Concerts last autumn. Miss Braslau, remembered from the concert for the Pension Fund last spring, is the young alto of the Metropolitan Company who has risen in it by no other means than her richness and warmth of voice, her intelligence, feeling, application. Miss Easton is known to Bostonian ears only by a single appearance at the Opera House last spring in the Italian music-drama, "L'Oracolo." It was sufficient to prove the beauty of her transparent soprano voice, the sincerity and the artistry of her song, the pleasure of her presence. As for Mr. de Gogorza, audience upon audience, here and elsewhere, knows from many a recital the fine ardors of his imparting tones and passion. Seldom, too, do the Symphony Concerts summon a man-singer.

For the violinists, it will no longer be possible to ask why Mr. Thibaud, in the flower of mind, spirit and hand as musician and virtuoso, is not called to the Symphony Concerts or why Boston, alone of the "major cities" of music in America, does not hear Mr. Heifetz with orchestra. Twice and thrice in a season in recent years Mr. Thibaud's abilities and distinctions have spoken for themselves in Boston. They will not sound less when the Symphony Orchestra is background to them. The Heifetz, moreover, of a symphony concert is the Heifetz of many a recital—master of the tone of the violin, the more for the euphony he achieves with other instruments, a flawless medium for his chosen music. As he quickens many curiosities, so in less degree will Mr. Fradkin, when his opportunity comes, apart from his new work as concert-master, to prove his individual skill as violinist.

For the pianists, the long exiled Hofmann, the ripe and familiar Bauer need no hush. Long absences, needless estrangements have not lessened the numbers or the faith of the public that with more and more reason sets Mr. Hofmann high among the pianists of our time. If Mr. Bauer's qualities are now fixed, he seldom fails to find new and interesting means for fresh disclosure of them. Audiences that knew Mme. Samaroff in her younger days as pianist will welcome her anew. Mr. Levitzki is indeed still a youth, but a youth who has already proved himself the instinctive, the practiced, the curiously mature musician. A few years ago, a few audiences in various American cities heard Arthur Rubinstein, pianist, and noted his promise. Subsequent years in Europe, if half of current report run true, have brought fulfillment.

Forward and Back

The public of the Symphony Orchestra in Boston, in New York, in the cities that it regularly visits, will read these announcements gladly. Perhaps the trustees, new to a difficult task and pressed by many other obligations, under-estimated the time and the effort necessary to secure a conductor in these days of war. With the standards of the concerts what they are, with conductors worthy of them few and well employed, the search and the capture of a new leader have not, these many years, been easy. At the moment, war-time limitations of nationality, war-time obstacles to journeying and communication, have narrowed the field of choice and multiplied the intervals between proposal, answer, and all the steps of negotiation. The trustees deserve whatever time they may need to gain a conductor who will take the post for at least a season, who bids fair to win and hold the interest of the public.

On the other hand, the board is wise not to defer by a day the appointed beginning, the usual succession of the concerts. For months past, it has been common knowledge that it was reorganizing the orchestra, engaging "assisting artists," preparing the schedule for the new year. Yet rumor and gossip would not down that there would be no more Symphony Concerts in Boston; that all the glories and the pleasures of the orchestra were come to end. Now and then malevolence plainly prompted these surmises and prophecies; occasionally mere churlishness encouraged them; usually no more than the zest of the busybody in such knowing prediction spread them. Now, once and for all, they are scattered. The Symphony Orchestra, the Symphony Concerts continue and by every sign a sustaining public with them.

Chicago Continues

As coincidence had it, while the Boston Orchestra was making these announcements, the Chicago Orchestra, a thousand miles away, was also publishing its plans for the new season and similarly silencing careless gossip and ominous rumor. As heretofore, it will undertake the usual series of twenty-eight paired concerts, as catholic as ever of programme, as varied as ever in the "assisting artists." Mr. Stock, moreover, will remain the conductor of the Chicago Orchestra. By January or February, in the ordinary progress of legal process, he will become a full-fledged citizen of the United States. As an "enemy alien," present or past, there is not a valid reproach or even suspicion upon him either for word or deed. Rightly, the trustees are resolved to uphold him and every other member of the orchestra who is equally blameless. In turn, the public of the concerts upholds them.

H. T. P.

Once More a Frenchman Saves the Da

(Photograph by Mishkin of New York)

Pierre Monteux

Conductor for October at the Symphony Concerts

RECORD, SEPTEMBER 19,

VIOLIN GENIUS TO MAKE HIS DEBUT WITH SYMPHONY

JASCHA HEIFETZ

SUNDAY HERALD, SEPTEMBER 22,

SOME SYMPHONY SOLOISTS OF THE CO

Left to Right, Josef Hofmann, Florence Easton, Jascha Heifetz, Mme. Olga Samaroff, Mabel Garrison and Jose

With one of the most eminent of French conductors, Pierre Monteux, to take charge of the October concerts, with an orchestra strengthened in many departments by the engagement of new artists (for the most part American and French), and with a list of soloists which includes the best singers, violinists and pianists now in America, the Boston Symphony Orchestra will begin its 38th season with the concerts on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. The period of storm and stress through which the orchestra has gone because of conditions arising from the war may be said to have been safely passed. The board of trustees, headed by Judge Frederick P. Cabot, who have succeeded Mr. Higginson in the control and maintenance of the orchestra, have solved successfully the many difficult problems before them. Mr. W. H. Brennan, for nine years the business manager of the orchestra, has succeeded Charles A. Ellis as manager. Within a few days the trustees expect to be in a position to announce the name of the conductor who will follow Mr. Monteux in November.

The orchestra will give its usual series of 24 Friday afternoon and 24 Saturday evening concerts. These will run from Oct. 11-12 to May 2-3. In that period of 30 weeks a total of something over 100 concerts will be given, for in addition to the 48 allotted to Boston there will be the usual series in Cambridge, Providence, Worcester, Hartford, New York, Brooklyn, Philadelphia, Baltimore and Washington; while in the late winter the annual western trip of one week will be made.

The subscribers to last year's concerts have already received notices regarding the renewal of their subscriptions for the season. Owing to war delays the time for the subscription sale is necessarily brief, but much can be accomplished in three weeks. Last year's subscribers have until next Thursday, Sept. 26th, inclusive, in which to renew their subscriptions and retain the seats they had last year. The general sale of subscription tickets will open at Symphony Hall on Monday, Sept. 30, and continue up to the time of the first concerts.

Since last spring the orchestra has undergone a considerable re-organization, but it promises to be stronger than ever. Fredric Fradkin will be concertmaster in place of Mr. Whitek. The presence in America of the famous French Military Band last spring made it possible to fill the vacancies in the wind sections with artists of tried value. Practically all of the new members of the orchestra are either French or American, and, incidentally, in the string sections there will be much young blood.

Especial care has been taken in the choice of artists who will appear in Boston as soloists. Here again, the war is showing its effect, for the field of choice is much narrower than in past years. Eleven artists have been engaged to appear in addition to those who come from the orchestra itself. Four of these are singers, two are violinists, four are pianists, and one an organist.

Three of the singers are women, drawn from the Metropolitan Opera Company. They are Mabel Garrison and Florence Easton, sopranos, and Sophie Braslau, contralto. Miss Garrison made her first appearance here with the orchestra last season. Madame Easton has never sung here in concert. She appeared once last spring in the season of the Metropolitan Opera Company, but she will be best remembered as the remarkable first soprano of the Savage Grand Opera Company a dozen years ago. For nine years, up to the fall of 1916, Madame Easton was a principal soprano, first of the Royal Opera of Berlin, and afterward of the Opera in Hamburg. She returned to this country to be a principal soprano of the Chicago Opera Company, and last year

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SUNDAY ADVERTISER AMERICAN, SEPTEMBER 22,

Plans for New Symphony Season

WITH one of the most eminent of French conductors, Pierre Monteux, to take charge of the October concerts, with an orchestra strengthened in many departments by the engagement of new artists (for the most part American and French), and with a list of soloists which includes the cream of singers, violinists and pianists now in America, the Boston Symphony Orchestra will begin its thirty-eighth season with the concerts on Friday afternoon, October 11, and Saturday evening, October 12.

The orchestra will give its usual series of twenty-four Friday afternoon and twenty-four Saturday evening concerts. There will be the usual series in Cambridge, Providence, Worcester, Hartford, New York, Brooklyn, Philadelphia, Baltimore and Washington; while in the late Winter the annual western trip will be made.

Last year's subscribers have until next Thursday, September 26, inclusive, in which to renew their subscriptions and retain the seats they had last year. The general sale of subscription tickets to the public will open at Symphony Hall a week from tomorrow morning, Monday, September 30, and continue up to the time of the first concerts. All seats which have not been taken by last year's subscribers will then be placed on sale.

Eleven artists have been engaged to appear in addition to those who come from the orchestra itself. Four of these are singers, two are violinists, four are pianists, and one is an organist. Three of the singers are women, drawn from the Metropolitan Opera Company. They are Mabel Garrison, Florence Easton, sopranos, and Sophie Braslau, contralto. The other singer will be Emilio de Gogorza. The two violinists from abroad are Jascha Heifetz and Jacques Thibaud. The list of pianists comprises the names of Josef Hofmann, Olga Samaroff, Harold Bauer and Arthur Rubinstein.

An engagement out of the common is that of Joseph Bonnet, the French organist, whose several appearances in Boston have demonstrated that as an artist he has most unusual qualities.

Naturally there will be uncommon interest in the appearance of Fredric Fradkin, the new concertmaster, and, as a matter of course, Mr. Noack, the second concertmaster, will appear as soloist, and also Mr. Malkin, the leading 'cellist.

STARS OF THE SYMPHONY SEASON

Mabel Garrison. ©by Mishkin N.Y.

Mme. Olga Samaroff. Joseph Bonnet Florence Easton.

GLOBE SEPTEMBER 30,

STILL NEGOTIATING FOR SYMPHONY CONDUCTOR

Judge Frederick P. Cabot, chairman of the trustees of the Boston Symphony Orchestra, issued yesterday the following statement concerning the conductorship of the orchestra for this season:

"It has already been announced that Pierre Monteux will direct the opening concerts of the year. At the time of this announcement it was expected that the name of the permanent conductor could soon be made public. Owing to the entirely abnormal condition of affairs throughout the world such an announcement is still impossible.

"On more than one occasion it has taken from four to six weeks to receive answers from cable messages to Europe; but it may be said that negotiations are in active progress looking toward the continuance of the orchestra in the coming and following seasons upon precisely the high level which it has maintained throughout its history. Just as soon as dates and names can be given with definiteness more will be said.

"There is every confidence on the part of the management of the orchestra that an announcement, to which music lovers will give a hearty welcome, will soon be given out."

GLOBE SEPTEMBER 24,

MONTEUX WON'T PLAY WAGNER OR R. STRAUSS

Disapproves of Music of Any Living German

Pierre Monteux was in Boston yesterday for the purpose of going through the library of the Symphony Orchestra, that he may prepare the program for the October concerts which he will conduct. He returned to New York last night, but will be in Boston again the first of the week to start rehearsals. It is his purpose to have two weeks' rehearsals precede the first pair of concerts on Oct 11-12.

Mr Monteux is a man of pleasing personality, in his mid-forties. He speaks excellent English. Incidentally, rehearsals will be conducted in the English language.

In common with most French musicians, he holds that Beethoven and the other great German and Austrian composers of the past are in no wise responsible for the war. He believes that the music of these masters has become the property of the world, and this music is a very integral and necessary part of the repertoire of musicians.

"I will not play Wagner," said Mr Monteux, "because of his attitude toward France in the War of '70-71. Moreover, looked at from another point of view, much of the best music that Wagner wrote—'The Ring' and 'Die Meistersinger'—is in glorification of German ideals as are found in the kultur of today.

"Generally speaking, I disapprove of the playing, in Allied countries, of the music of any living German composer, and I particularly and specifically object to the performance of any music of Richard Strauss during the war.

"I believe I was the first one in this country to refuse to play the music of Strauss. That was two years ago when I came to this country as conductor for the Ballet Russe.

"It was my fortune in May, 1914, to prepare for Strauss the production in Paris of his Ballet 'Joseph.' That was a little more than two months before the beginning of the war.

"Strauss' attitude toward France, French art, French music and French musicians was even then unbearable. He was arrogant and insulting, and, even without war, I was almost persuaded to give up playing his music; but, in view of what followed, Strauss became impossible for me.

"Nor was it only Richard Strauss. His wife was with him in Paris. I recall with a certain amount of amusement that when she came in to the Opera House for the rehearsal she looked around and said to me, 'M Monteux, this beautiful theatre may soon have an Emperor in it.'"

SUNDAY GLOBE—SEPTEMBER 22,

PLANS OF THE SYMPHONY ORCHESTRA

Usual Number of Concerts Will Be Given

New Conductor and Many Noted Soloists Promised

The prospectus of the Boston Symphony Orchestra announces that Pierre Monteux, the distinguished French conductor, will have charge of the first three pairs of concerts, and that the board of trustees expects shortly to tell the public what arrangements have been made for the remaining concerts of the series.

Boston will have its usual series of 24 Friday afternoon and 24 Saturday evening concerts. These will run from Oct 11-12 to May 2-3. In that period a total of something over 100 concerts will be given, for, in addition to the 48 allotted to Boston, there will be the usual series in Cambridge, Providence, Worcester, Hartford, New York, Brooklyn, Philadelphia, Baltimore and Washington; while in the late Winter the annual Western trip of one week will be made.

The subscribers to last year's concerts have already received notices regarding the renewal of their subscriptions for the season of 1918-19.

Owing to delays made inevitable by war conditions, the time for the subscription sale is necessarily brief, but much can be accomplished in three weeks.

Last year's subscribers have until next Thursday in which to renew their subscriptions and retain the seats they had last year. The general sale of subscription tickets to the public will open at Symphony Hall, Sept 30, and continue up to the time of the first concerts.

Many New Faces

Since last Spring the orchestra has undergone a considerable reorganization. There will be many new faces in the personnel, but it is the belief of the management that in making these changes no sacrifice has been involved. Already it has been announced that Frederic Fradkin will be concertmaster in place of Mr Witek. The presence in America of the famous French Military Band last Spring made it possible to fill the vacancies in the wind sections with artists of tried value. Practically all the new members of the orchestra are either French or American, and, incidentally, in the string sections there will be much young blood.

Eleven artists have been engaged to appear in addition to those who come from the orchestra itself. Four of these are singers, two are violinists, four are pianists and one an organist.

Three of the singers are women drawn from the Metropolitan Opera Company. They are Mabel Garrison and Florence Easton, sopranos, and Sophie Braslau, contralto. Miss Garrison made her first appearance here with the orchestra last season. Mme Easton appeared here once last Spring in the season of the Metropolitan Opera Company, but she will be best remembered as the very remarkable first soprano of the Savage Grand Opera Company a dozen years ago. For nine years, up to the Fall of 1916, Mme Easton was a principal soprano, first of the Royal Opera of Berlin and afterward of the Opera in Hamburg. Sophie Braslau, contralto, has appeared here both in opera and concert. The other singer will be Emilio de Gorgorza, who is singing with the Symphony for the first time.

Violinists of Fame

The two violinists from abroad are Jascha Heifetz and Jacques Thibaud. It is scarcely necessary to discuss these artists, so well known are they, unless it be to wonder at the curious fact that Mr Thibaud is making his first appearance with the orchestra in Boston.

The list of pianists is exceedingly interesting. It comprises the names of Josef Hofmann, Olga Samaroff, Harold Bauer and Arthur Rubinstein. Of these, the one stranger is Rubinstein. In the early part of 1906 Mr Rubinstein gave a recital in the Colonial Theatre, but to the vast majority of music lovers of this city he will be a stranger. He is a native of Lodz, Russian Poland, where he was born 31 years ago.

An engagement out of the common is that of Joseph Bonnet, the French organist. Bonnet undoubtedly stands in a class by himself, and, to say the least, is one of the greatest organists in the world. The organ in Symphony Hall is an admirable instrument, Mr Bonnet having said last year that he thought it was one of the most brilliant in this country.

Naturally there will be uncommon interest in the appearance of Mr Fradkin, the new concertmaster of the orchestra, and, as a mater of course, Mr Noack, the second concertmaster, will appear as soloist, and Mr Malkin, the leading 'cellist.

HERALD SEPTEMBER 24,

MONTEUX BARS WAGNER MUSIC

Strauss, Arrogant and Insolent, Also on His Blacklist

WILL, HOWEVER, GIVE GERMAN CLASSICS

"If I can help win the war by giving up sugar, I will give up sugar gladly. I will give up gasoline. I will go on short rations of bread. In fact, as a Frenchman, I will do anything to help win the struggle; and if anyone can convince me that the end will be brought nearer by giving up the classics of German music—Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms—I am willing to give them up. So far, however I cannot see how the silencing of the music of these masters can do the least to help win the war, and it is my purpose (as it is the purpose, I am sure, of all French conductors) to give the great classics due place on concert programs. Personally, I will not play Wagner, nor will I play the works of any living German or Austrian composer."

Such was the statement made yesterday by Pierre Monteux, who was in Boston for the day for the purpose of going through the library of the Symphony Orchestra that he may prepare the programs for the October concerts which he will conduct. Mr. Monteux returned to New York last night, but will be in Boston again the first of the week to start rehearsals, for it is his purpose to have two weeks' rehearsals precede the first pair of concerts on Oct. 11-12.

Rehearsals in English

Mr. Monteux is a man of very pleasing personality, in his mid-forties, and he speaks excelleent English. Incidentally, rehearsals will be conducted in the English language. In common with most French musicians, he holds that Beethoven and the other great German and Austrian composers of the past are in no wise responsible for the war. He even goes so far as to say that he is quite certain that Beethoven, who was at heart a republican, would have been against the war had he been living. He holds that the music of these masters has become the property of the world, and this music is a very integral and necessary part of the repertoire of musicians.

"I will not play Wagner," said Mr. Monteux, "because of his attitude toward France in the war of '70-'71. Moreover, looked at from another point of view, much of the best music that Wagner wrote—"The Ring" and "Die Meistersinger"—is in glorification of German ideals as are found in the Kultur of today. Generally speaking, I disapprove of the playing of the music of any living German composer in the allied countries, and I particularly specifically obj to the performance of any music of Richard Strauss during the war.

"I believe I was the first one in this country to refuse to play the music of Strauss. That was two years ago, when I came to this country as conductor for the Ballet Russe. Arriving in New York, they told me that my first work was to superintend and direct the first performance in this country of the ballet founded on "Till Eulenspiegel," whereupon I informed the management that I would take the next ship back to France.

Strauss Was Unbearable

"It was my fortune in May, 1914, to prepare for Strauss the production in Paris of his ballet "Joseph." This was a little more than two months before the beginning of the war. Strauss's attitude toward France, French art, French music and French musicians was even then unbearable. He was arrogant and insulting and, even without war, I was almost persuaded to give up playing his music; but in view of what followed, Strauss became impossible for me. Nor was it only Richard Strauss. His wife was with him in Paris. I recall with a certain amount of amusement that when she came into the Opera House for the rehearsal, she looked around and said to me: 'M. Monteux, this beautiful theatre may soon have an Emperor in it.'

"I have not fully decided on my programs as yet. Naturally, having only three programs to make, it is rather difficult, for there are so many things I wish to play. I look forward with anticipations of greatest pleasure to my brief stay in Boston at the head of the famous Symphony Orchestra."

POST, SEPTEMBER 24,

TO PLAY GERMAN CLASSICS

Monteux Says Symphony Bars Wagner and Strauss

Pierre Monteux, the new conductor of the Boston Symphony Orchestra, a Frenchman who is really anxious to do anything to win the war, declared yesterday that he will give the great classics of German music—Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms—due place in the concert programmes of the Symphony Orchestra, but that personally he will not play Wagner nor any of the works of any living German or Austrian composer.

GIVE GREAT CLASSICS

Like most French musicians, he contends that Beethoven and the other great German and Austrian composers of the past are in no wise responsible for the war. He even goes so far as to say that Beethoven, who was at heart a republican, would have been against the war had he been living. He argues that the music of these masters has become the property of the world and that this music is a very integral and necessary part of the repertoire of musicians.

"If I can help win the war by giving up sugar, I will give up sugar gladly; I will give up gasolene; I will go on short rations of bread; in fact, as a Frenchman, I will do anything to help win the struggle; and if anyone can convince me that the end will be brought nearer by giving up the great classics of German music, I am willing to give them up. So far, however, I cannot see how the silencing of the music of these masters can do the least to help win the war, and it is my purpose, as it is the purpose, I am sure, of all French conductors, to give the great classics due place on concert programmes.

Won't Play Wagner

"I will not play Wagner because of his attitude toward France in the war of 1870-'71. Moreover, looked at from another point of view, much of the best music that Wagner wrote, 'The Ring' and 'Die Meistersinger,' is in glorification of German ideals as are found in the kulture of today. Generally speaking, I disapprove of the playing of the music of any living German composer in the allied countries, and I particularly and specifically object to the performance of any music of Richard Strauss during the war.

"I believe I was the first one in this country to refuse to play the music of Strauss. That was two years ago, when I came to this country as conductor of the Ballet Russe. It was my fortune in May, 1914, to prepare for Strauss the production in Paris of his ballet, 'Joseph.' This was a little more than two months before the begining of the war. Strauss' attitude toward France, French art, French music and French musicians was even then unbearable. He was arrogant and insulting."

Mr. Monteux was in Boston for the purpose of going through the Symphony Orchestra library to prepare the programmes for the October concerts that he will conduct.

AMERICAN SEPTEMBER 21

FLORENCE EASTON, SOPRANO, BOSTON SYMPHONY SOLOIST

SYMPHONY SOLOIST LIST

Although the conductor for the balance of the season hasn't yet been announced, the assurance that Pierre Monteux will lead the October concerts of the Symphony, and the knowledge that the strongest available list of soloists has been secured has already encouraged the old subscribers to rush for seats.

The general sale of subscription tickets will open Monday morning, September 30, at which time all subscription seats not renewed by old subscribers will be offered to the public.

In addition to Mr. Monteux as conductor the appearance of Fredric Fradkin in place of Anton Witek as concertmaster is interesting. Mr. Fradkin is an American with a wide experience as concertmaster in European orchestras.

The retirement of C. A. Ellis as manager has given well deserved promotion to Mr. W. H. Brennon, who for nine years past has been business manager. The first concert occurs October 11, and the season runs as usual into May. There will be the usual series of concerts in New York, Brooklyn, Philadelphia and Washington, as well as in Cambridge, Hartford, Providence and Worcester.

The list of soloists includes Mabel Garrison, Florence Easton, Sophie Braslau, Emilio de Gogorza. The three women are Metropolitan artists of the first rank, all Americans.

The violinists are Jascha Heifetz, the sensation of the past season, and Jacques Tibeaud. The list of pianists includes Josef Hofmann, Olga Samaroff, Harold Bauer and Arthur Rubenstein. Joseph Bonnet, the celebrated French organist, will also figure as a soloist. The soloists from the ranks of the orchestra will be Fradkin, the concertmaster; Noack, the second concertmaster, and Malkin, the leading cellist.

RECORD, SEPTEMBER 24,

MONTEUX TO PLAY GERMAN CLASSICS AT THE SYMPHONY

Pierre Monteux, the conductor of the Boston Symphony Orchestra for the first month of the season, announces that he will play the great classics of German music, Mozart, Haydn, Schumann, Schubert and Brahms, at the concerts. He says that he sees no harm from the performance of works of these musicians who belong to the whole world of art, but that he will not play the composition of Wagner or any living German.

His attitude toward Wagner is based on Wagner's attitude towards France in the war of 70-71 and in the glorification in the later Wagnerian music dramas of German ideals as found in the kultur of today. Monteux is particularly opposed to Richard Strauss, who, he says, even before the war maintained an arrogant and insulting attitude towards the French and French art.

To revert to the German classics, Monteux says he is ready to give even them up if he thought that by so doing he could help win the war, but he does not see how silencing the masters can help in the Liberty struggle.

AMERICAN SEPTEMBER 24,

MONTEUX BARS MUSIC BY WAGNER

During the month's regime of Pierre Monteux, the Boston Symphony Orchestra will play no Wagnerian music, nor any work by a living German composer.

Mr. Monteux will not play Wagner because of his attitude towards France in 1870. "Moreover," says Mr. Monteux, "much of the best music he ever wrote, 'The Ring of the Nibelungen' and the 'Meistersingers' is in glorification of German ideals and is found in the Kultur of today. I also object to playing the music of Richard Strauss, on account of Strauss' attitude towards France, French art, French music and French musicians, and I include other living German composers for much the same reasons.

"If any one could convince me that the end of the war would be brought nearer by giving up the great classics of German music, Beethoven, Mozart, Hayden, Schumann, Schubert and Brahms, I would give them up, but I do not think so, and it is my purpose, as I am sure it is of all French conductors, to give these classics due place on concert programs."

Transcript Sept. 21

Back to the Public of Her Youth

(Photograph by Hamilton of New York)

Olga Samaroff

Pianist at the Symphony Concerts

TRANSCRIPT, SEPTEMBER 23,

(Copyright Photograph by George Grantham Bain)

Camille Chevillard

Reputed to Be the New Conductor of the Symphony Orchestra

A Notably Characteristic Picture in Bulk of Body, Stolidity of Face and Carelessness of Dress

TRAVELER, SEPTEMBER 21,

ANNOUNCE BOSTON SYMPHONY ARTISTS

After a long delay, due to the difficulty in settling the matter of the conductorship, the prospectus of the Boston Symphony Orchestra for the coming season is out. As already announced in the newspapers, the first three pairs of concerts—those in October—will be under the direction of Pierre Monteux, the distinguished French conductor.

The board of trustees, which has succeeded Mr. Higginson in the management of the affairs of the orchestra, has given assurances that they will shortly be in a position to announce who the conductor will be for the remainder of the season.

The orchestra will give its usual series of 24 Friday afternoon and 24 Saturday evening concerts. These will run from Oct. 11-12 to May 2-3.

Since last spring the irchestra has undergone a considerable re-organization, and there will be many new faces in the personnel. Already it has been announced that Fredric Fradkin will be concertmaster in place of Mr. Witek.

Eleven artists have been engaged to appear in addition to those who come from the orchestra itself. Four of these are singers, two are violinists, four are pianists and one an organist. Three of the singers are women, drawn from the Metropolitan Opera Company; they are Mable Garrison and Florence Easton, sopranos, and Sophie Braslau, contralto.

The two violinists from abroad are Jascha Heifetz and Jacques Thibaud. The list of pianists comprises the names of Josef Hofmann, Olga Samaroff, Harold Bauer and Arthur Rubinstein.

An engagement out of the common is that of Joseph Bonnet, the French organist.

Naturally there will be uncommon interest in the appearance of Mr. Fradkin, the new concertmaster of the orchestra, and, as a matter of course, Mr. Noack, the second concertmaster, will appear as soloist, and Mr. Malkin, the

GLOBE—SEPTEMBER 29.

New Members of the Boston Symphony Orchestra

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall tomorrow morning at 8:30. There are excellent seats to be had both for the Friday afternoon and Saturday evening concerts.

Naturally there is much interest in the new members of the orchestra. In the first violins there will be two new faces, Fredric Fradkin, who will be concert master, and Ferdinand Thillois.

Mr Thillois cam to Boston last Spring with the French band. He was born at Charleville in the Department of Arden, July 19, 1890. A graduate of the Paris Conservatoire, a pupil of Lefort, who also was Fradkin's teacher, he won the first prize for violin in 1913.

Called to duty at the war's outbreak, he fought through the battles of the Marne, the Argonne and the Chemin-des-Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades. Both his parents have been prisoners in Germany since 1914, and he does not know what has become of them.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M Barrier, who comes from Paris purposely for this post; and in the same section Georges Mager, who as a versatile member of the French band last Spring sang thrillingly Fevrier's "October." Mr. Mager was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Saloniki.

Mr Malkin becomes the head of the cello section, sharing the first desk with the veteran Alwin Schroeder, who needs no introduction in Boston. Georges Miquelle is a "First Prize" of the Paris Conservatoire, a veteran, and formerly one of the principal cellists in the Colonne Orchestra of Paris.

The Dutch cellist, Philip Abbas, is a graduate of the Amsterdam Conservatory and a pupil of Mossel. At 17 he was solo cellist at Aix-la-Chapelle. He has been soloist with Sir Henry Wood of the Queen's Hall Orchestra, London; from 1907 to 1911 he was first cellist of the Brighton Municipal Orchestra, England, and for three years first cellist of the orchestras at Nice, Aix-les-

The 86 members of the Societe des Concerts du Conservatoire de Paris sailed from France on a French battleship some time since. Andre Messager will conduct the concerts in this country. The orchestra will appear in 50 of the principal cities in the United States during its stay here of three months. The second concert of its tour willl be given in Boston, Oct 9, at Symphony Hall.

TRAVELER, SEPTEMBER 28.

NEW MEMBERS FOR BOSTON SYMPHONY

Much curiosity has been shown on the part of the public as to the new members of the Boston Symphony Orchestra. Last spring it was announced that five members of the French military band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two new faces—Frederic Fradkin, who will be concertmaster, and Ferdinand Thillois, a graduate of the Paris Conservatoire and a pupil of Lefort.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be Mr. Barrier, who comes from Paris purposely for this post, and in the same section will be Georges Mager, who was a member of the French band.

Mr. Malkin, of course, becomes the head of the cello section, and sharing the first desk with him will be Alwin Schroeder, who needs no introduction in Boston. An interesting member of the section will be Georges Miquelle, also from the French band, whose playing here made such a profound impression. Another newcomer is the Dutch cellist, Philipp Abbas, who is a graduate of the Amsterdam Conservatory and a pupil of Mossel.

A new contra bass player is Agesilao Villano, an Italian, and a graduate of the Royal Conservatory of Parma.

A new oboe player is Louis Speyer, also from the French Military Band, and an artist of most unusual gifts. The two new clarinets are Leo Croes (succeeding Paul Mimart, who was called to military duty in France last spring) and Emile Stievenard, who will be the new bass clarinet. Abdon Laus, the new first bassoon, is just 30 years old. He is a first prize of the Paris Conservatoire and has played in the principal orchestras of Paris. The new first trombone is Mr. Sordillo of this city.

Many of these men have been invalided home from duty at the front.

RECORD, SEPTEMBER 21,

Chevillard, New Boston Conductor, Artist of Catholic Musical Taste

By J. V. CLARK

Camille Chevillard, conductor of the Lamoureaux concerts in Paris, will be the next regular conductor of the report of the engagement of Chevillard was annouced exclusively in this paper over a week ago. At the present time it has not been confirmed by the Symphony Hall management, but his friends in ths country have nio hesitency in stating that he will lead the Symphony's forces after the first month of the concert for which Pierre Moneaux of the French staff of the Metropolitan Opero Co. has been engaged. The post was offered to Monteau, but his contract with the Metropolitan prevented his accepting it. The only hitch apparently in the plan for Chevillard coming lies in the fact that the French Government may want to hold him for the Lamoureaux-Colonne concerts in which Paris takes such well justified pride. In case Chevillard cannot come to Boston the post will be offered to Henri Rabaud. Rabaud is the composer of "Marouf," the opera which hal a none too successful presentation at the Metropolitan Opera last winter, and which is now being sung in Buenos Ayres. One thing is certain—the next conductor of the Boston Symphony Orchestra will be a Frenchman. Musical gossip points out that George Barrare, the flautist and director of the Little Symphony, played the Boston offer first in Monteaux's hands and then in Chevillard's. It is even rumored that Barrere will transfer his reed organization to Boston where it will become the neculeus and strength of the Boston Symphony.

Chevillard and his wife are now persons of the greatest interest to Bostonians. American friends of the French conductor describe him as an idealist of the rugged, elemental, homeric type. Thereis nothing of the flaneur about him. His musical taste—Boston music lovers may rejoice at this—are catholic in the extreme. He looks more like a rugged deputy from Southern France than a Parisian. He is 55, and lives in his villa at Chatou, near St. Germaine, in the environs of France. His villa is called the "Villa Haendel"—certainly an indication of his catholicy of taste.

His wife is the daughter of the great Lamoureaux, founder of the Lamoureaux concerts. She is a linguiste and is well known in France through her translation of German songs, especially those of Schubert and Schumann. She speaks English fluently and has translated many French and German songs into English. With Monteux, or Chevillard or Raband, a true Frenchman will be the conductor of our Symphony.

TRANSCRIPT, SEPTEMBER 24,

USUALLY, Mr. Hofmann, the pianist, does not return to the concert-hall in the autumn. This year, however, he is resuming work at once and the good word comes that he will play at the second pair of Symphony Concerts on Oct. 18 and 19.

Mr. Monteux makes known that in his judgment, the music of Haydn, Mozart, Beethoven, Schumann, Schubert and Brahms may be righteously included in the programmes of symphony concerts in the United States while it is at war with Germany. Unlike Sir Henry Wood and Mr. Toscanini, in whose place, in a way, he stands, he rejects the music of Wagner because the composer's silly little pamphlet about the Franco-Prussian war, "Die Kapitulation," offends him and because he detects present German ideals in "The Mastersingers" and "The Ring of the Nibelung." He also rejects in toto the music of Strauss with whom and with whose wife as the press-agent of Symphony Hall reports him, he has had disagreeable encounters. What is more to the point, Mr. Monteux is likely to make Franck's eloquent symphony the chief item in his first programme. From the days of Mr. Gericke to this present autumn, it has long deservedly been one of the chassics of

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The orchestra will give its usual series of 21 Friday afternoon and 21 Saturday evening concerts. These will run from Oct. 11-12 to May 2-3.

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In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M Barrier, who comes from Paris purposely for this post; and in the same section Georges Mager, who as a versatile member of the French band last Spring sang thrillingly Fevrier's "October." Mr. Mager was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Saloniki.

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His wife is the daughter of the great Jamie Lamoureux, founder of the Lamoureux concerts. She is a linguiste and is well known in France through her translation of German songs, especially those of Schubert and Schumann. She speaks English fluently and has translated many French and German songs into English. With Monteux, or Chevillard or Raband, a true Frenchman will be the conductor of our Symphony.

TRANSCRIPT, SEPTEMBER 24,

USUALLY, Mr. Hofmann, the pianist, does not return to the concert-hall in the autumn. This year, however, he is resuming work at once and the good word comes that he will play at the second pair of Symphony Concerts on Oct. 18 and 19.

Mr. Monteux makes known that in his judgment, the music of Haydn, Mozart, Beethoven, Schumann, Schubert and Brahms may be righteously included in the programmes of symphony concerts in the United States while it is at war with Germany. Unlike Sir Henry Wood and Mr. Toscanini, in whose place, in a way, he stands, he rejects the music of Wagner because the composer's silly little pamphlet about the Franco-Prussian war, "Die Kapitulation," offends him and because he detects present German ideals in "The Mastersingers" and "The Ring of the Nibelung." He also rejects in toto the music of Strauss with whom and with whose wife as the press-agent of Symphony Hall reports him, he has had disagreeable encounters. What is more to the point, Mr. Monteux is likely to make Franck's eloquent symphony the chief item in his first programme. From the days of Mr. Gericke to this present autumn, it has long deservedly been one of the classics of

NSCRIPT, SATURDAY, SEPTEMBER 21, 1918

After Five Years of Exile

(From the drawing by Leopold Seyffert)

Josef Hofmann

Pianist at the Symphony Concerts

WHEN CONCERTS BEGIN

More Plans for the Symphony Orchestra—Mme. Galli-Curci's First Programme—Mr. Lazaro To Be Heard

FOR the present there is little to add to the announcements about the new season made by the management of the Symphony Concerts on Wednesday last. It was then made known that Mr. Monteux of the Metropolitan Opera House would lead the orchestra in three pairs of concerts in Boston in October; that, before long, a more permanent conductor would be engaged; and that the "assisting artists" for the autumn, winter and spring, comprised Mmes. Garrison, Easton and Braslau and Mr. de Gogorza for singers; Messrs. Helfetz and Thibaud for violinists; and Messrs. Hofmann, Bauer, Levitzki and Arthur Rubinstein and Mme. Samaroff for pianists. It further appeared that subscribers to the concerts of last season, either on Friday afternoons or Saturday evenings, may renew subscriptions through Sept. 26—Thursday of next week; and that on Monday, Sept. 30, tickets for the new season would be on sale at the box-office.

A new communiqué from Symphony Hall now reports the reorganization of the orchestra—that is to say the dismissal of all German and Austrian subjects not on their way to naturalization as citizens of the United States and the substitution for them and for a few drafted men of French or American citizens. Sundry players, however, have still to be added to the string choir, so that as yet it is impossible to print a roster of the reconstituted orchestra. As report goes, Frenchmen have filled most of the vacancies among the wind instruments and Americans most of those among the strings. Thus freed from the current restrictions upon the movements of German or Austrian subjects, the orchestra will return to the full schedule of concerts in cities other than Boston. It will make the five monthly journeys to Philadelphia, Baltimore, Washington, Brooklyn and New York and resume or continue the usual concerts in the nearer cities of New England. It will also at midwinter make the annual visit to five or six cities of the nearer West. Here in Boston, of course, the twenty-four pairs of concerts will befall as of old—the first on Oct. 11 and 12 next; the last on May 1 and 2, 1919.

RECORD, SEPTEMBER 28,

NEW VIRTUOSI TO JOIN RANKS OF SYMPHONY

Men Have All Won Great Distinction in Many Musical Centres

By J. V. CLARK

When the audience faces the Boston Symphony Orchestra at its first performance of the season it will find gone many of the old familiar faces and in their places the faces of newcomers recruited to fill the vacancies made from one cause or another. There is much curiosity in these newcomers—naturally, for by them the orchestra will in a large measure keep or lose its ancient prestige. It is hardly necessary to say that among the newcomers there are none of Teutonic origin.

Louis Speyer, oboe player, is possibly the most interesting of the new artists. He played here as soloist with the French Military Band which appeared at the Pops. He disclosed great virtuosity. Mr. Longy says he is the best oboeist the Paris Conservatory has produced in years. Two new clarinets are Leo Croes, succeeding Paul Minart, called to military duty in France, and Emile Stievenard, a new bass clarinet. Both of these men have seen war service. Abdon Laus will be the new bassoon. He is a Paris Conservatory prize man and has played much in Paris, both at the opera and at various concerts. Mr. Sordillo of this city will be the first new trombone.

As has already been stated in these columns, Frederic Fradkin will be the new concert master. Ferdinand Thillois, who came to Boston with the French band, will also be a new first violin. He has played in the Colonne and Lamoureaux orchestras. He has had much war service and has been in the battles of the Marne, the Argonne and the Chemin des Dames. New second violins will be M. Barrier, who was engaged in Paris, and Georges Mager. Mr. Mager appeared as vocalist with the French band last spring.

In the 'cello section Mr. Malkin will be promoted to the first desk, and the veteran, Alwin Schroeder, will partner him. George Miquelle, also of the French band, will be added to the section. Agesilao Villano, an Italian, long connected with the Colon Theatre, Buenos Ayres, will be a new contra bass player.

The subscription sale of seats for the concerts will open at the Symphony Hall box office Monday morning. The renewal of old subscription, the management states, has been most satisfactory and it is believed that, despite many advantages under which the orchestra has labored since last

FRENCH BAND STAR ENGAGED TO PLAY WITH OUR SYMPHONY

LOUIS SPEYER

Mr. Speyer first played in this city as soloist with the French Military Band last spring. He proved himself a master of the instrument and was engaged by the trustees of the Boston Symphony Orchestra to play regularly with the orchestra during the coming season.

POST, OCTOBER 6,

Boston Symphony Concerts

The order of the authorities postponing for a week the opening of theatres, music halls and the like will necessarily mean the postponement for a week of the first pair of concerts of the Symphony Orchestra, which were scheduled to be given on Friday afternoon, Oct. 11, and Saturday evening, Oct. 12. Unless there is a further delay in opening places of amusement the first concerts will be given on Friday afternoon, Oct. 18, and Saturday evening, Oct. 19.

For the information of ticket holders, W. H. Brennan, manager of the orchestra, announces that for the concerts on the 18th and 19th respectively the tickets intended for those days will be used. The whole season will be put back just one week. Originally the 24th pair of concerts was scheduled for Friday and Saturday, May 2 and 3. Now they will come Friday and Saturday, May 9 and 10, and at this last pair of concerts (the 24th) the tickets intended for Oct. 11 and 12 will be used. In this way it is thought that confusion will be obviated.

The conductor situation has been greatly eased at Symphony Hall by the receipt of a telegram from Mr. Gatti-Casazza, general manager of the Metropolitan Opera company, giving Mr. Monteux an extra week's leave of absence from that institution. This will enable Mr. Monteux not only to conduct the Boston concerts of Nov. 1 and 2, but to conduct all the concerts of the first Southern trip. Mr. Gatti-Casazza has gone to considerable trouble to rearrange rehearsals for the first week in November in order to let Mr. Monteux conduct the Symphony Orchestra in New York, Philadelphia, Baltimore, Washington and Brooklyn.

CONCERTS TO COME

The first Sunday afternoon concert at Symphony Hall will be given by Mischa Elman, the violinist, on Oct. 13, instead of by Galli-Curci and MacCormack, as originally planned.

HERALD, OCTOBER 6,

LAZARO COMING TO SYMPHONY HALL

The Spanish army lost a good soldier 10 years ago when Hipolito Lazaro was released in order to pursue his vocal studies in Barcelona. Spain was at war with Morocco when the young singer, then 20 years old, enlisted and went off to do his patriotic duty. Today Lazaro is known in half a dozen different countries as a rarely gifted tenor. The young artist made his first operatic appearance in this country at the Metropolitan Opera last winter and was heard in Boston with that organization last spring. His concert work is said to be as brilliant as his operatic.

Lazaro comes to Symphony Hall Sunday afternoon, Oct. 20th, for his first Boston concert. He will be assisted by Sascha Jacobsen, a young violinist, who is meeting with distinct success on the concert stage.

SUNDAY HERALD, OCTOBER 6,

SYMPHONY CONCERTS

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For the information of ticket holders, W. H. Brennan, manager of the orchestra, announces that for the concerts on the 18th and 19th, respectively, the tickets intended for those days will be used. The whole season will be put back just one week. Originally the twenty-fourth pair of concerts was scheduled for Friday and Saturday, May 2 and 3. Now they will come Friday and Saturday, May 9 and 10, and at this last pair of concerts (the twenty-fourth) the tickets intended for Oct. 11 and 12 will be used.

It does not follow that Mr. Monteux will give his No. 1 program on the 18th and 19th, because there will be a soloist, Josef Hofmann. The plan is now, therefore, to open the season on the 18th and 19th with the program originally announced for that date. It is possible, however, that Mr. Monteux may change his plans in this respect.

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The subscription sale of season tickets continues at Symphony Hall, and will continue up to the delayed opening of the season. The sale has progressed admirably and the prospects of a successful season are very bright.

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BOSTON SUNDAY POST, SEPTEMBER 22, 1918

Allied Music to Dominate Symphony Under Monteux's Baton, Says Olin Downes

It is worthy of note that with the appointment of Pierre Monteux to conduct the opening symphony concerts of the season, the Boston Symphony Orchestra is led by a French conductor for the first time in its history. This is an important innovation in more respects than one. Not only will Mr. Monteux appear as a leader of an American orchestra who is entirely in sympathy, as such an official should be, with America in this war, but he will also bring the French taste and French technique to bear on the interpretation of music which requires these qualifications of a conductor. It may be fairly anticipated that Mr. Monteux's programmes will contain very little German music. French and Russian compositions will therefore, in all probability, predominate. In both fields Mr. Monteux has long since proved that he excels.

Factors in some measure compensatory for this are that Germans, if not Austrians and certain German-Americans neither too discreet nor loyal in their attitude regarding this war, are out of the orchestra; that the personnel of that body has been considerably improved, particularly by the engagement of a number of players from the French Military Band, which performed here last spring, and that an unusually interesting list of soloists has been engaged.

Eleven artists will appear, in addition to those from the orchestra itself. Four of these are singers, two are violinists, four are pianists, and one an organist. Three of the singers are women, drawn from the Metropolitan Opera Company. They are Mabel Garrison and Florence Easton, sopranos, and Sophie Braslau, contralto.

Miss Garrison, it will be remembered, made her first appearance here with the orchestra last season. Madame Easton has never sung here in concert. She appeared once last spring in the season of the Metropolitan Opera Company, but she will be best remembered as the very remarkable first soprano of the Savage Grand Opera Company a dozen years ago. For nine years, up to the fall of 1916, Madam Easton was a principal soprano, first of the Royal Opera of Berlin, and afterward of the opera in Hamburg. She returned to this country to be a principal soprano of the Chicago Opera Company and last year she joined the Metropolitan. Sophie Braslau, contralto, has appeared here both in opera and concert. The other singer will be Emilio de Gozorza, who is singing with the Symphony for the first time, although for many years he has been a well-tried favorite here in Boston.

The two violinists from abroad are Jascha Heifetz and Jacques Thibaud. It is scarcely necessary to discuss these artists, so well known are they, unless it be to wonder at the curious fact that Mr. Thibaud is making his first appearance with the orchestra in Boston.

The list of pianists is exceedingly interesting. It comprises the names of Josef Hofmann, Olga Samaroff, Harold Bauer and Arthur Rubinstein. Of these the one stranger is Rubinstein. In the early part of 1906 Mr. Rubinstein gave a recital in the Colonial Theatre, but to the vast majority of music lovers of this city he will be a stranger. He is a native of Lodz, Russian Poland, where he was born 31 years ago. In childhood he was a protege of Joachim, and his first master was Barth. He did his principal study, however, under d'Albert and spent some months with Leschetitzky. Accounts have it that he is one of the great pianists of the world.

The return of Josef Hofmann will be warmly welcomed, for Hofmann stands today in the very front rank of pianists and bids fair to inherit much of that popularity which was Paderewski's. It is also many years since Madame Samaroff appeared here in Boston. In a certain sense she is a Boston product in that it was here that she had her first success in America, and until her marriage she regarded it almost as a home. Harold Bauer, who last appeared with the orchestra three years ago, is always welcome.

An engagement out of the common is that of Joseph Bonnet, the French organist. His several appearances in Boston have shown that as an artist he has most unusual qualities. The organ in Symphony Hall is an admirable instrument, Mr. Bonnet having said last year that he thought it was one of the most brilliant in this country.

There will be interest in the appearance of Mr. Fradkin, the new concert master of the orchestra. Mr. Noack, the second concert master, will appear in due course as soloist; also Mr. Malkin, the leading cellist.

The orchestra will give its usual series of 24 Friday afternoon and 24 Saturday evening concerts. These will run from Oct. 11-12 to May 2-3. In that period of 30 weeks a total of something over 100 concerts will be given, for in addition to the 48 allotted to Boston there will be the usual series in Cambridge, Providence, Worcester, Hartford, New York, Brooklyn, Philadelphia, Baltimore and Washington, while in the late winter the annual Western trip of one week will be made.

Within a few days the trustees expect to be in a position to announce the name of the conductor who will follow Mr. Morteux in November. In the meantime Boston patrons of the orchestra may rest assured of three unusually interesting programmes under Mr. Monteux. This distinguished conductor is greatly interested in the work and has already signified his intention of giving at the opening concert as the principal number Cesar Franck's Symphony in D Minor.

The subscribers to last year's concerts have already received notices regarding the renewal of their subscriptions for the season of 1918-19. Owing to delays made inevitable by war conditions, the time for the subscription sale to the concerts is necessarily brief, but much can be accomplished in three weeks. Last year's subscribers have until next Thursday, Sept. 26, inclusive, in which to renew their subscriptions and retain the seats they had last year. The general sale of subscription tickets to the public will open at Symphony Hall a week from tomorrow morning, Monday, Sept. 30, and continue up to the time of the first concerts. All seats which have not been taken by last year's subscribers will then be placed on sale.

Mabel Garrison.

Mme. Olga Samaroff, pianist.

Florence Easton.

Mischa Levitzka. Joseph Bonnet.

Josef Hofmann. Jacques Thibaud.
(C. Bushnell, Seattle.

Sophie Braslau.

From _____

Address _____

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Frederick Fradkin, the young American violinist whose appointment to succeed Anton Witek as concertmaster of the Boston Symphony Orchestra has been recently announced, is the youngest man to hold this post since the appointment of Franz Kneisel in 1885. Mr. Fradkin's first teachers were Henry Schradieck, for many years associated with the Department of Music of the Brooklyn Institute, and Max Bendix. Later he studied in Paris, where at the age of fifteen he entered the Conservatoire in 1907, receiving two years later the first prize in violin as well as the gift of a fine instrument from the French Government. Mr. Fradkin appeared in this country in 1911 as soloist with the New York Philharmonic Orchestra, and after a period of professional engagements in Europe, returned to America in 1915 as concertmaster of the orchestra of the Ballet Russe. His artistic achievements promise a continuance of the high standard set by the former concertmasters of the Boston Symphony Orchestra.

MONITOR,
SEPTEMBER 30,

MUSIC

New Boston Orchestra Players

Specially for The Christian Science Monitor

BOSTON, Mass.—Despite the many disadvantages under which the Boston Symphony Orchestra has labored since last spring, the coming season promises to be successful. There will be noticed many new faces in the orchestra, a large number of these being French musicians of extended reputation. There is first the new concertmaster, Fredric Fradkin, as well as Ferdinand Thillois, a French violinist, and Paris Conservatory graduate, with a severe yet varied war experience. Several Americans will be new members of the second violin section. M. Barrier will be the leader of the viola section. He comes from Paris especially to fill this position. Another new viola player is Georges Mager, who came to America last season with the French band.

Among the 'cellists, Mr. Malkin will lead this section with Alwin Schroeder, a former member and general favorite sharing the first desk with Mr. Malkin. Georges Miquelle is a new member of the 'cello section, also Philipp Abbas, a graduate of the Amsterdam Conservatory.

Agesilao Villano, an Italian virtuoso of distinguished reputation, will be a new member of the double bass section. He has played for many seasons at the Colon Theater in Buenos Aires.

Among the new wood-wind players are Louis Speyer, oboist, an artist of unusual gifts, prize winner at the Paris Conservatory, Leo Croës, clarinet, Emile Stievenard, bass clarinet, and Abdon Laus, first bassoon, all with a Parisian reputation. A new first trombone will be Mr. Sordillo, of Boston.

The trustees of the orchestra announce that they cannot yet make a statement regarding a permanent conductor. Pierre Monteux has been engaged to conduct through October, but all negotiations looking to the engagement of a man to fill out the rest of the season have so far come to naught.

AMERICAN,
ADVERTISER
SEPTEMBER 29,

New Artists in Symphony Ranks

THE subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall tomorrow morning. The renewal of subscriptions justifies the belief of the trustees that the season will be one of great prosperity. Excellent seats are to be had both for the Friday afternoon and Saturday evening concerts.

Much curiosity has been shown on the part of the public as to the new members of the orchestra. Last Spring it was announced that five members of the French Military Band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two newcomers—Frederick Fradkin, concertmaster, and Ferdinand Thillois. Mr. Thillois came to Boston last Spring with the French band. He is a graduate of the Paris Conservatoire, winning first prize for violin in 1913. He has been a member of both the Colonne and Lamoureux Orchestras. He fought through the battles of the Marne, the Argonne and the Chemin des Dames.

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Mr. Malkin becomes the head of the 'cello section and, sharing the first desk with him, will be the veteran, Alwin Schroeder. An interesting member of the section will be Georges Miquelle, also from the French band, whose playing here made such a profound impression. He is a first prize winner of the Paris Conservatoire and has been one of the principal 'cellists in the Colonne Orchestra of Paris. Another newcomer is the Dutch 'cellist, Philipp Abbas, who is a graduate of the Amsterdam Conservatoire and a pupil of Mossel.

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PRECISION℠ RESOLUTION TARGETS

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SUNDAY HERALD SEPTEMBER 29.

NEW MEMBERS OF THE BOSTON SYMPHONY ORCHESTRA

Left to Right, F. Thillois, Violin; G. Mi quelle, 'Cello; A. Laus, Bassoon; L. Croes, Clarinet; P. Abbas, 'Cello.

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall tomorrow (Monday) morning, Sept. 30, at 8:30. The renewal of subscriptions justifies the belief of the trustees that the season will be one of great prosperity. There are excellent seats to be had both for the Friday afternoon and Saturday evening concerts.

Fradkin and Thillois

Last spring it was announced that five members of the French military band had been engaged. Other musicians of reputations will be found in the personnel.

In the first violins there will be two new faces—Frederic Fradkin, who will be concertmaster, and Ferdinand Thillois.

Mr. Thillois, who came to Boston last spring with the French band, was born at Charleville, July 19, 1890. A graduate of the Paris Conservatoire, he won the first prize for violin in 1913. He was a member of both the Colonne and Lamoureux orchestras. Called to duty in the 91st infantry he fought through the battles of the Marne, the Argonne and the Chemin-des-Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades. Both his parents have been prisoners in Germany since 1914, and he does not know what has become of them.

Some New "Strings"

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French band. Mr. Mager, when the French band appeared at the Pop concerts last spring, sang a solo. A versatile musician, in addition to being a gifted viola player, he is one of the best trombone players in France. He was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Salonica.

Mr. Malkin becomes the head of the 'cello section, and sharing the first desk with him, will be Alwin Schroeder. An interesting member of the section will be Georges Miquelle, also from the French band, whose playing here made a profound impression. He is a first prize of the Paris Conservatoire, a veteran, and has been one of the principal 'cellists in the Colonne orchestra of Paris. Another newcomer is the Dutch 'cellist, Philipp Abbas, a graduate of the Amsterdam Conservatoire. When he was 17 he was solo 'cellist of the orchestra at Aix-la-Chapelle. He has been soloist with Wood of the Queen's Hall orchestra, London; from 1907 to 1911 of the Brighton municipal orchestra, England, and for three years of the orchestras at Nice, Aix-les-Bains and Biarritz. He has also traveled in France with Vincent d'Indy. In 1916-17 he was at the desk of the first 'cellist of the Philadelphia orchestra.

Other New Players

A new double-bass player is Agesilao Villano, a graduate of the Royal Conservatory of Parma. He began his career in the Scala Orchestra, whose director then was Faccio. He went to South America and for the last 15 years has been principal double-bass in the Colon Theatre of Buenos Ayres. In the winters he returned to Europe and played in France, England, Italy and Germany, under the direction of Mascagni, Martucci, Mancinelli, Toscanini, Campanini, Serafin, Saint-Saens, Rabaud, Messager, Leroux and others. In Italy he has also played under distinguished guest conductors.

A new oboe player is Louis Speyer, also from the French Military Band, and an artist of most unusual gifts. He was a first prize of the Paris Conservatoire in 1911.

The two new clarinets are Leo Croes (succeeding Paul Minart, who was called to military duty in France last spring), and Emile Stievenard, who will be the new bass clarinet. Mr. Croes served in the 8th regiment of territorial infantry and was severely wounded at the battle of the Yser in November, 1914. A first prize of the Conservatoire of Lille, he has played at the Monteux concerts and at the Theatre des Champs Elysees, Paris. Mr. Stievenard has been a professor at D'Indy's Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureux concerts and the Opera-Comiques. He also was wounded at the battle of the Yser.

Abdor Laus, the new first bassoon, is 30 years old. A first prize of the Paris Conservatoire, he has played in the principal orchestras of Paris and has given four years to the Grand Opera.

The new first trombone is Mr. Sordillo of this city.

Louis Speyer, Oboe.

From EVENING SUN
Address: Baltimore, Md.
Date SEP 23 1918

The Huns That Hail From Poland

Established:

By ABRAHAM CAPLAN.

IT is pretty definitely understood that a Hun does not necessarily have to be a denizen of Hunland proper; that he may thrive in places where the Hun species is thought to be absent.

I want to say just a few words about the situation in Poland with respect to the attitude of the Polish people toward the unhappy Jews whose miserable lot it is to live in Poland or in Galicia, that part of the Austrian Empire which the Polish nationalists rightly demand returned to their hoped-for Polish republic, if a republic it is in truth to be.

Information has been coming to the Jews of America that the Poles are harassing the Jews in a subtle and insidious manner with a view of putting an end to the remnant of the Polish Jewish community.

It would seem that the oppressor, wherever he may be, would profit by the withering lesson that is being taught the arch-oppressor of humanity—Prussia. The Hun is now begging for mercy so that he may have a measurable lease on life as an agent of oppression, without which he is never sated. But the Allies are adamant. They are determined that the Hun species must be rooted out of existence.

Is Poland one of the Allies in respect to the desire to destroy bigotry and the subjection of small nations. I am afraid I cannot say that it is. I fear that Poland is playing a sinister double role. While it is appealing to the liberal world for material and moral support, it is at the same time employing the cultural and economic thumbscrew upon the Jews.

One of the conditions for which America and its allies are fighting is a free Poland. I wonder if America and the Allies assent to Poland doing with its Jews as it pleases.

Poland is doing to the Jews what the Germans did to the Poles in East Prussia, but it is doing it with an avowed self-righteousness that is damnable. The Jew without a certificate that he has been baptized can hold no position of trust in Galicia, which enjoys autonomous government and in which the Poles are the controlling political factor. The economic boycott of the Polish Jews of a few years ago is now succeeded by an infamous attempt to overwhelm them with Polish culture. It is such a Hunnish cry, this cry of culture, *Kultur*.

A carefully edited Jewish journal in this country reports that Paderewski, the spokesman of the Poles in America, has been trying to persuade officials in Washington that the Jews of Poland ought to be disarmed. I am sure that American officialdom repudiates the innuendo that even that gifted man is endeavoring to spread. In what respect is he different from another gifted musician, Karl Muck? You would have to draw a very fine line. Muck would diffuse and render supreme the *Kultur* that would overwhelm the world with the consummate evils of Prussianism. Paderewski is an open advocate of that *Kultur* of the Poles that would do to the Jews of Poland what Prussian *Kultur* would do to the world as a whole.

The Poles ought to recognize that the Allies are just as strong for the liberty of the Jews, those of Poland included, as for the redemption of Poland. If Poland would share the fate of Prussianism, it may pursue its present policy toward the Jews. If not, let it beware.

From EVENING GLOBE
Address: New York City
Date 1918

Established:

Music.

Monteux Bans Some German Music for the War.

Pierre Monteux, the distinguished French conductor, has stated his position on the subject of what, if any, German music may be played here during the war, a subject that is being discussed with particular insistence now that the symphony orchestras are gathering for their new seasons. Mr. Monteux speaks on the subject with an authority that comes not only from his rank as a musician, but from his service in the trenches as a soldier of France during the first two years of the war. He made his confession of faith to the Boston Herald the other day, being on a visit to Boston preparatory to taking up the conductorship of the Boston Symphony Orchestra for the month of October. The Herald article follows in part:

"If I can help win the war by giving up sugar, I will give up sugar gladly. I will give up gasoline. I will go on short rations of bread. In fact, as a Frenchman, I will do anything to help win the struggle, and if any one can convince me that the end will be brought nearer by giving up the classics of German music—Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms—I am willing to give them up. So far, however, I cannot see how the silencing of the music of these masters can do the least to help win the war, and it is my purpose (as it is the purpose, I am sure, of all French conductors) to give the great classics due place on concert programmes. Personally, I will not play Wagner, nor will I play the works of any living German or Austrian composer."

Such was the statement made yesterday by Pierre Monteux, who was in Boston for the day for the purpose of going through the library of the Symphony Orchestra that he may prepare the programmes for the October concerts which he will conduct.

In common with most French musicians, he holds that Beethoven and the other great German and Austrian composers of the past are in no wise responsible for the war. He even goes so far as to say that he is quite certain that Beethoven, who was at heart a republican, would have been against the war had he been living. He holds that the music of these masters has become the property of the world, and this music is a very integral and necessary part of the repertoire of musicians.

"I will not play Wagner," said Mr. Monteux, "because of his attitude toward France in the war of '70-71. Moreover, looked at from another point of view, much of the best music that Wagner wrote—'The Ring' and 'Die Meistersinger'—is in glorification of German ideals as are found in the kultur of to-day. Generally speaking, I disapprove of the playing of the music of any living German composer in the allied countries, and I particularly specificially object to the performance of any music of Richard Strauss during the war.

"I believe I was the first one in this country to refuse to play the music of Strauss. That was two years ago, when I came to this country as conductor for the Ballet Russe. Arriving in New York, they told me that my first work was to superintend and direct the first performance in this country of the ballet founded on 'Till Eulenspiegel,' whereupon I informed the management that I would take the next ship back to France.

"It was my fortune in May, 1914, to prepare for Strauss the production in Paris of his ballet 'Joseph.' This was a little more than two months before the beginning of the war. Strauss's attitude toward France, French art, French music, and French musicians was even then unbearable. He was arrogant and insulting and, even without war, I was almost persuaded to give up playing his music; but, in view of what followed, Strauss became impossible for me. Nor was it only Richard Strauss. His wife was with him in Paris. I recall with a certain amount of amusement that, when she came into the Opera House for the rehearsal, she looked around and said to me: 'M. Monteux, this beautiful theatre may soon have an emperor in it.'"

From TRIBUNE

Address: Providence, R. I.

Date SEP

Established:

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The regular fall and winter season of Keith vaudeville opens a week from to-morrow, Monday, September 16th, two weeks later than usual, in order that the Albee Stock Company season might be prolonged. Thousands of vaudeville devotees here are anticipating the return of their favorite amusement and from indications the season will be an unusually interesting and enjoyable one. Only a few months of the season will be played in the present Keith Theatre, for very soon the new million dollar Keith Theatre will be ready for occupancy, after vexatious unavoidable delays.

Manager Lovenberg the other day spoke very enthusiastically about the season's outlook. "We had been fearful that the draft would so influence affairs that we would find a scarcity of good entertainers," said Mr. Lovenberg, "but to our surprise and pleasure we found that there is an abundance of them. The unusual conditions seem to have made all the actors and actresses work particularly hard to find good acts and the extra effort seems to have borne fruit, for I cannot remember a season that has brought forth so many promising novelties as are on the vaudeville market to-day. And, for some reason, many actors who never before try vaudeville, are deserting the musical comedy and dramatic field to go into vaudeville. It is certainly a gratifying condition—and a most unexpected one—for vaudeville managers.

"Another very pleasing feature noticeable this new season is the unusual demand by the public for vaudeville. Vaudeville, better than any other form of amusement, really entertains. It may offer sugar coated education and thrills, but primarily it is for entertainment purposes—and the people of to-day want to be, in fact must be entertained. We are told that our boys in France enjoy the most the vaudeville entertainments sent them, and those people who are bearing the burden of carrying on here at home seem to feel the same way. It is shown by the exceptionally fine business done by the vaudeville theatres from one end of the country to the other. I look for one of the best seasons—in many ways—that we have had in years."

The season of vaudeville at the local Keith Theatre will begin with a monster bill of hits, including several very interesting novelties and every act but one new to the theatre. Heading the bill is "The Best Sellers," the very funny travesty which was one of the gems of the Actors' and Authors' Theatre of New York last winter and which has been secured for vaudeville by Hemine Shone and her company. Another novelty of the opening program will be Mme. Burnell, "A Current of Fun," who demonstrates the possibilities of electricity in a way that creates gales of laughter.

Private Louis Hart, of the British Army, on furlough, will offer an elaborate athletic novelty, "In a Dream," and Bessie Browning, the singing comedienne, whose partner, Jack Denny has gone to war, is now appearing alone in exclusive character songs in which she is said to be making a tremendous hit. Miss Juliette, the gifted mimic, will present a "One Girl Revue" and Green and Parker, in "At the Depot;" Edith and Eddie Adair, in a merry skit depecting the troubles of a shoe store clerk, called "At the Boot Store;" Tilu and Ward, "Two Happy Rubes," last season one of the hits of Anna Held's "Follow Me;" Evelyn and Dolly, petite and versatile entertainers; new comedy and scenic motion pictures and the Keith Concert Orchestra under the direction of Robert Gray, will be other features of the big bill.

Other interesting bookings for the local Keith Theatre include "The Decorators," an elaborately staged and uproarously funny travesty, with a big company of funmakers; "Nowadays," a timely singing comedy, depicting in humorous fashion the part women play in business to-day; William Ebbs, a ventriloquist with a new idea; Ames and Winthrop, the musical comedy favorites, in "A Thumbnail Revue;" "The Maid of France," an inspiring patriotic playlet; the Four Harmony Kings, a quartette of negro singers with unusually fine voices; "Hands across the Sea," a pretentious singing and dancing revue, produced by Charles Lovenberg with the Lovenberg sisters and Simon Neary and a company of 15; Tarzan the Ape, in a new really wonderful demonstration of intelligence and training; Nan Halperin, the little Queen of Song, in a new song Revue, with social scenery; "Somewhere With Pershing," a thrilling war playlet; Bessie Clayton, the celebrated dancer, and her big company; Frances Kennedy, "The Cheer Up Comedienne," who was one of last season's biggest hits; Van and Schenck, the singing comedians, late of the Century Theatre and other New York musical shows; Chilson Orhman, the distinguished concert soprano; Harry Hines, "The 58th Variety;" Charles Grapewin and Company in a new act; Ann Gray, the singer and harpist; Ralph Smalley, formerly cellist of the Boston Symphony Orchestra; Santos and Hayes, the Fat Girl and the Skinny One, last season's biggest laughing hit; Rae Elinore Ball and her brother Joseph and many others.

From RECORD

Address: Philadelphia, Pa.

Date AUG 30 1918

Establis

FRADKIN CONCERT MASTER

American Violinist Appointed to Boston Symphony Orchestra.

Boston, Aug. 29.—The appointment of the American violinist, Fredric Fradkin, of Troy, N. Y., as concertmaster of the Boston Symphony Orchestra, to succeed Anton Witek, was announced by the trustees of the organization today. Mr. Fradkin is the youngest man to hold the post since Franz Kneisel was appointed in 1885 and succeeds to a position that has been filled by some of the best-known violinists of Europe.

Mr. Fradkin was born in Troy, N. Y., in 1892 and studied in Paris and Brussels. For three years he was concertmaster and soloist of the Weiner Concert Verein, of Vienna. In 1915 he returned to this country to be concertmaster and soloist of the orchestra of the Ballet Russe.

From EVENING GLOBE

Address: New York City

Date 26 1918

THE BOSTON LEADER.

In engaging Pierre Monteux to conduct the Boston Symphony Orchestra during the month of October the management of America's premier orchestra has officially indicated its independence of the enslaving and ridiculous idea that only a German or an Austrian is capable of successfully conducting symphony concerts. Mr. Monteux has, of course, conducted such concerts with distinguished success both in Paris and in New York, besides proving his ability as a leader of opera and of ballet. His training at the Paris Conservatory and his experience as a viola player in orchestra and in chamber music organizations speak for the thoroughness of his musicianship. Altogether Mr. Monteux is a conductor eminently worthy of the honor that has come his way. The Boston Symphony Orchestra need only regret that a contract with the Metropolitan Opera Company makes it impossible for Mr. Monteux to remain its leader throughout the season.

Whoever immediately succeeds Mr. Monteux when his October engagement is at an end, it seems certain that the next permanent conductor of the orchestra will also be a man chosen from among our allies and artistically altogether up to the requirements of the position. The most credible report has it that the great Toscanini will return to America a year hence to this appropriate field for the display of his extraordinary abilities. There are also persistent rumors that Camille Chevillard will come hither from Paris, whether to fill the gap between the going of Mr. Monteux and the coming of Mr. Toscanini or as permanent conductor is not disclosed. Mr. Chevillard, who succeeded Lamoureux as conductor of the Lamoureux Orchestra of Paris, is, like Messrs. Monteux and Toscanini, a leader of sound training, long experience, and recognized ability. In any case it is clear that a suitable man will guide the future of the Boston Symphony Orchestra and contribute at the same time to the further liberation of America from its former humiliating position as a musical vassal of Germany.

From HERALD

Address: New York City

Date SEP 1 9 1918

MR. MONTEUX TO CONDUCT THE BOSTON SYMPHONY

BOSTON, Mass., Wednesday.—Pierre Monteux, leading French conductor for the Metropolitan Opera Company in New York, has been engaged by the Boston Symphony Orchestra to conduct eight concerts in October. Announcement of a conductor for the remainder of the season is expected within a few days.

Mr. Monteux's services were obtainable only by consent of the Metropolitan Opera Company, which was given readily.

From AMERICAN

Address: New York City.

Date SEP 1 9 1918

TO CONDUCT SYMPHONY

BOSTON, Mass., Sept 18.

PIERRE MONTEUX, who is to serve as first French conductor for the Metropolitan Opera Company during the coming season, has been engaged by the Boston Symphony Orchestra to conduct eight concerts during the month of October. Announcement of a conductor for the remainder of the season is expected within a few days.

From HERALD

Address: New York City

SEP 1 1918

D

AT 26 HE'S CONCERT MASTER OF THE BOSTON ORCHESTRA

Appointment of Frederick Fradkin to be concert master of the Boston Symphony Orchestra at twenty-six years of age, announced from Boston on Thursday, aroused much interest in musical circles. The young American violinist who succeeds Anton Witek is a native of Troy, N. Y., where he was born in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and in the latter year he entered the Conservatoire in the violin class of Professor Lefore. He received the first prize in violin in 1909 and also the present of a fine instrument given by the French government.

Directly he left the Conservatoire he was engaged as concert master and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he attained success. Leaving Monte Carlo, he went to Brussels to work with Eugen Ysaye, and in January, 1911, he made his début in this country as soloist with the New York Philharmonic Society under Gustave Mahler. Since then he has played in London, and for three years was concert master and soloist of the Weiner Concert Verein in Vienna. He returned to this country in 1915 to be concert master and soloist of the orchestra of the Ballet Russe.

Mr. Fradkin is the youngest man to hold the post of concert master of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From TIMES

Address: New York City

Date

YOUNGEST SINCE KNEISEL.

Boston Symphony Trustees Choose Fradkin in Witek's Place.

By action of the new Board of Trustees of the Boston Symphony Orchestra, announced recently, the young American violinist, Frederick Fradkin, is to succeed Anton Witek as concertmaster of that brilliant organization. Fradkin is a native of Troy, N. Y., where he was born in 1892, and he will be the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since a famous youth who was appointed in 1885, and whose name was Franz Kneisel.

Mr. Fradkin's first teachers were Max Bendix and the late Henry Schradieck. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and entered the Conservatoire in the violin class of Professor Lefore. He received the first prize in violin in 1909 and also the present of a fine instrument given by the French Government. Directly he left the Conservatoire he was engaged as concertmaster and soloist by Pennequin.

In the following year Louis Ganne took him as soloist to Monte Carlo. Then he went to Brussels with Ysaye, and in January, 1911, made his début in New York as soloist with the Philharmonic Society under Gustave Mahler. He played in London, and for three years was concertmaster of the Wiener Concert Verein of Vienna. Since the war, Fradkin returned to this country in 1915 with the orchestra of the Ballet Russe.

From REPUBLICAN

Address Springfield, Mass.

Date

ENCH, CONDUCTOR ENGAGED

Pierre Monteux to Lead Boston Symphony Orchestra at October Concerts, Including That in Northampton

Pierre Monteux, a distinguished French conductor, has been engaged by the trustees of the Boston symphony orchestra to conduct the three pairs of concerts to be given in Symphony hall, Boston, October 11 and 12, 18 and 19, 25 and 26, as well as the concert in Cambridge October 17 and in Northampton October 23. The engagement of Mr Monteux as the first French conductor of the Metropolitan opera company makes it impossible for him to remain longer in Boston, but the trustees expect to be able to announce soon the name of conductor for the rest of the season.

Pierre Monteux was born in Paris, April 4, 1875, and received his musical education at the Paris conservatory. He has conducted the Concerts Colonne in Paris. Later he was engaged as conductor of the Ballet Russe, making tours of all the capitals of Europe. Monteux has always had a preference for the modern composers.

The soloists for the year will be Harold Bauer, Joseph Bonnet, Sophie Braslau, Florence Easton, Fredric Fradkin, Mabel Garrison, Emilio De Gogorza, Jascha Heifetz, Josef Hofmann, Mischa Levitzki, Josef Malkin, Arthur Rubinstein, Olga Samaroff and Jacques Tribaud.

AMERICAN SEPTEMBER 28,

NEW PLAYERS IN BOSTON SYMPHONY

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall next Monday morning, September 30, at 8:30.

Much curiosity has been shown on the part of the public as to the new members of the orchestra. Last Spring it was announced that five members of the French Military Band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two faces—Fredric Fradkin, who will be concertmaster, and Ferdinand Thillois. Mr. Thillois came to Boston last Spring with the French band. He was born at Charleville in the Department of Arden, July 19, 1890. He is a graduate of the Paris Conservatoire, a pupil of Lefort, who also was Fradkin's teacher, and he won the first prize for violin in 1913.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French Band. It will be remembered that Mr. Mager, when the French Band appeared at the Pop Concert last Spring, sang a solo.

Mr. Malkin, of course, becomes the head of the 'cello section, and sharing the first desk with him will be the veteran, Alwin Schroeder, who needs no introduction in Boston. An interesting member of the section will be Georges Miquelle, also from the French Band, whose playing here made such a profound impression. He is a first-prize winner of the Paris Conservatorie, a veteran, and has been one of the principal 'cellists in the Colonne Orchestra of Paris.

A new contra-bass player is Agesilao Villano, who has had a most distinguished career. Mr. Villano, an Italian, is a graduate of the Royal Conservatory of Parma and began his career in the Scala Orchestra, whose director was then Faccio. He went to South America and played in Brazil, Uruguay and Chile, and for the last fifteen years has been principal contra-bass in the Colon Theatre of Buenos Aires.

A new oboe player is Louis Speyer, also from the French Military Band, and an artists of most unusual gifts. He was a first-prize winner at the Paris Conservatoire in 1911, and, Mr. Longy says, the most promising oboe player the Conservatoire has produced in many years.

The two new clarinets are Leo Croes (succeeding Paul Mimart, who was called to military duty in France last Spring) and Emile Stievenard, who will be the new bass clarinet. Mr. Croes served in the Eighth Regiment of Territorial Infantry and was severely wounded at the battle of the Yser in November, 1914. He is a first prize of the Conservatoire of Lille and has played at the Monteux Concerts and at the Theatre des Champs Elysees, Paris. Mr. Stievenard has been a professor at Vincent d'Indy Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureux Concerts and l'Opera Comique. He also was wounded at the battle of the Yser.

From REPUBLICAN

Address

Date

Much is made of the fact that the new concertmaster of the Boston symphony orchestra is a native-born American. Mr Fradkin is native-born, but he is not an American "of the old stock." Indeed, he belongs to those newer races which, unless the processes of the melting pot be unfavorable to talent, must in the long run increase considerably the number of America's musicians. Mr Fradkin is of Russian parentage. Though only 26 years old, he has won fame on both sides of the Atlantic. His training, it may be noted, is predominantly French. For, while as a young boy he studied under able teachers in the United States, from his 13th year on he was chiefly under the instruction of French masters, though he also studied with Ysaye, who is a Belgian. The management of the Boston symphony orchestra has apparently got a prize, and if the new conductor proves to be of equal distinction, the reorganized Boston symphony orchestra should start its first season with the promise of being worthy of its predecessor.

From TRIBUNE

Address: Providence, R. I.

Date SEP

Established:

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The season of vaudeville at the local Keith Theatre will begin with a monster bill of hits, including several very interesting novelties and every act but one new to the theatre. Heading the bill is "The Best Sellers," the very funny travesty which was one of the gems of the Actors' and Authors' Theatre of New York last winter and which has been secured for vaudeville by Hemine Shone and her company. Another novelty of the opening program will be Mme. Burnell, "A Current of Fun," who demonstrates the possibilities of electricity in a way that creates gales of laughter.

Private Louis Hart, of the British Army, on furlough, will offer an elaborate athletic novelty, "In a Dream," and Bessie Browning, the singing comedienne, whose partner, Jack Denny has gone to war, is now appearing alone in exclusive character songs in which she is said to be making a tremendous hit. Miss Juliette, the gifted mimic, will present a "One Girl Revue" and Green and Parker, in "At the Depot;" Edith and Eddie Adair, in a merry skit depecting the troubles of a shoe store clerk, called "At the Boot Store;" Tilu and Ward, "Two Happy Rubes," last season one of the hits of Anna Held's "Follow Me;" Evelyn and Dolly, petite and versatile entertainers; new comedy and scenic motion pictures and the Keith Concert Orchestra under the direction of Robert Gray, will be other features of the big bill.

Other interesting bookings for the local Keith Theatre include "The Decorators," an elaborately staged and uproarously funny travesty, with a big company of funmakers; "Nowadays," a timely singing comedy, depicting in humorous fashion the part women play in business to-day; William Ebbs, a ventriloquist with a new idea; Ames and Winthrop, the musical comedy favorites, in "A Thumbnail Revue;" "The Maid of France," an inspiring patriotic playlet; the Four Harmony Kings, a quartette of negro singers with unusually fine voices; "Hands across the Sea," a pretentious singing and dancing revue, produced by Charles Lovenberg with the Lovenberg sisters and Simon Neary and a company of 15; Tarzan the Ape, in a new really wonderful demonstration of intelligence and training; Nan Halperin, the little Queen of Song, in a new song Revue, with social scenery; "Somewhere With Pershing," a thrilling war playlet; Bessie Clayton, the celebrated dancer, and her big company; Frances Kennedy, "The Cheer Up Comedienne," who was one of last season's biggest hits; Van and Schenck, the singing comedians, late of the Century Theatre and other New York musical shows; Chilson Ohrman, the distinguished concert soprano; Harry Hines, "The 58th Variety;" Charles Grapewin and Company in a new act; Ann Gray, the singer and harpist; Ralph Smalley, formerly cellist of the Boston Symphony Orchestra; Santos and Hayes, the Fat Girl and the Skinny One, last season's biggest laughing hit; Rae Elinore Ball and her brother Joseph and many others.

From RECORD

Address: Philadelphia, Pa.

Date AUG 30 1918

Establis

FRADKIN CONCERT MASTER

American Violinist Appointed to Boston Symphony Orchestra.

Boston, Aug. 29.—The appointment of the American violinist, Fredric Fradkin, of Troy, N. Y., as concertmaster of the Boston Symphony Orchestra, to succeed Anton Witek, was announced by the trustees of the organization today. Mr. Fradkin is the youngest man to hold the post since Franz Kneisel was appointed in 1885 and succeeds to a position that has been filled by some of the best-known violinists of Europe.

Mr. Fradkin was born in Troy, N. Y., in 1892 and studied in Paris and Brussels. For three years he was concertmaster and soloist of the Weiner Concertzert Verein, of Vienna. In 1915 he returned to this country to be concertmaster and soloist of the orchestra of the Ballet Russe.

From EVENING GLOBE

Address: New York City

Date 26 1918

THE BOSTON LEADER.

In engaging Pierre Monteux to conduct the Boston Symphony Orchestra during the month of October the management of America's premier orchestra has officially indicated its independence of the enslaving and ridiculous idea that only a German or an Austrian is capable of successfully conducting symphony concerts. Mr. Monteux has, of course, conducted such concerts with distinguished success both in Paris and in New York, besides proving his ability as a leader of opera and of ballet. His training at the Paris Conservatory and his experience as a viola player in orchestra and in chamber music organizations speak for the thoroughness of his musicianship. Altogether Mr. Monteux is a conductor eminently worthy of the honor that has come his way. The Boston Symphony Orchestra need only regret that a contract with the Metropolitan Opera Company makes it impossible for Mr. Monteux to remain its leader throughout the season.

Whoever immediately succeeds Mr. Monteux when his October engagement is at an end, it seems certain that the next permanent conductor of the orchestra will also be a man chosen from among our allies and artistically altogether up to the requirements of the position. The most credible report has it that the great Toscanini will return to America a year hence to this appropriate field for the display of his extraordinary abilities. There are also persistent rumors that Camille Chevillard will come hither from Paris, whether to fill the gap between the going of Mr. Monteux and the coming of Mr. Toscanini or as permanent conductor is not disclosed. Mr. Chevillard, who succeeded Lamoureux as conductor of the Lamoureux Orchestra of Paris, is, like Messrs. Monteux and Toscanini, a leader of sound training, long experience, and recognized ability. In any case it is clear that a suitable man will guide the future of the Boston Symphony Orchestra and contribute at the same time to the further liberation of America from its former humiliating position as a musical vassal of Germany.

From HERALD

Address: New York City

Date SEP 1 9 1918

MR. MONTEUX TO CONDUCT THE BOSTON SYMPHONY

BOSTON, Mass., Wednesday.—Pierre Monteux, leading French conductor for the Metropolitan Opera Company in New York, has been engaged by the Boston Symphony Orchestra to conduct eight concerts in October. Announcement of a conductor for the remainder of the season is expected within a few days.

Mr. Monteux's services were obtainable only by consent of the Metropolitan Opera Company, which was given readily.

From AMERICAN

Address: New York City.

Date SEP 1 9 1918

TO CONDUCT SYMPHONY

BOSTON, Mass., Sept 18.

PIERRE MONTEUX, who is to serve as first French conductor for the Metropolitan Opera Company during the coming season, has been engaged by the Boston Symphony Orchestra to conduct eight concerts during the month of October. Announcement of a conductor for the remainder of the season is expected within a few days.

From HERALD

Address: New York City

SEP 1 1918

D

AT 26 HE'S CONCERT MASTER OF THE BOSTON ORCHESTRA

Appointment of Frederick Fradkin to be concert master of the Boston Symphony Orchestra at twenty-six years of age, announced from Boston on Thursday, aroused much interest in musical circles. The young American violinist who succeeds Anton Witek is a native of Troy, N. Y., where he was born in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and in the latter year he entered the Conservatoire in the violin class of Professor Lefore. He received the first prize in violin in 1909 and also the present of a fine instrument given by the French government.

Directly he left the Conservatoire he was engaged as concert master and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he attained success. Leaving Monte Carlo, he went to Brussels to work with Eugen Ysaye, and in January, 1911, he made his début in this country as soloist with the New York Philharmonic Society under Gustave Mahler. Since then he has played in London, and for three years was concert master and soloist of the Weiner Concert Verein in Vienna. He returned to this country in 1915 to be concert master and soloist of the orchestra of the Ballet Russe.

Mr. Fradkin is the youngest man to hold the post of concert master of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

TIMES

New York City

YOUNGEST SINCE KNEISEL.

Boston Symphony Trustees Choose Fradkin in Witek's Place.

By action of the new Board of Trustees of the Boston Symphony Orchestra, announced recently, the young American violinist, Frederick Fradkin, is to succeed Anton Witek as concertmaster of that brilliant organization. Fradkin is a native of Troy, N. Y., where he was born in 1892, and he will be the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since a famous youth who was appointed in 1885, and whose name was Franz Kneisel.

Mr. Fradkin's first teachers were Max Bendix and the late Henry Schradieck. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and entered the Conservatoire in the violin class of Professor Lefore. He received the first prize in violin in 1909 and also the present of a fine instrument given by the French Government. Directly he left the Conservatoire he was engaged as concertmaster and soloist by Pennequin.

In the following year Louis Ganne took him as soloist to Monte Carlo. Then he went to Brussels with Ysaye, and in January, 1911, made his début in New York as soloist with the Philharmonic Society under Gustave Mahler. He played in London, and for three years was concertmaster of the Wiener Concert Verein of Vienna. Since the war, Fradkin returned to this country in 1915 with the orchestra of the Ballet Russe.

From REPUBLICAN

Address Springfield, Mass.

Date

ENCH, CONDUCTOR ENGAGED

Pierre Monteux to Lead Boston Symphony Orchestra at October Concerts, Including That in Northampton

Esta

Pierre Monteux, a distinguished French conductor, has been engaged by the trustees of the Boston symphony orchestra to conduct the three pairs of concerts to be given in Symphony hall, Boston, October 11 and 12, 18 and 19, 25 and 26, as well as the concert in Cambridge October 17 and in Northampton October 23. The engagement of Mr Monteux as the first French conductor of the Metropolitan opera company makes it impossible for him to remain longer in Boston, but the trustees expect to be able to announce soon the name of conductor for the rest of the season.

Pierre Monteux was born in Paris, April 4, 1875, and received his musical education at the Paris conservatory. He has conducted the Concerts Colonne in Paris. Later he was engaged as conductor of the Ballet Russe, making tours of all the capitals of Europe. Monteux has always had a preference for the modern composers.

The soloists for the year will be Harold Bauer, Joseph Bonnet, Sophie Braslau, Florence Easton, Fredric Fradkin, Mabel Garrison, Emilio De Gogorza, Jascha Heifetz, Josef Hofmann, Mischa Levitzki, Josef Malkin, Arthur Rubinstein, Olga Samaroff and Jacques Tribaud.

AMERICAN SEPTEMBER 28.

NEW PLAYERS IN BOSTON SYMPHONY

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall next Monday morning, September 30, at 8:30.

Much curiosity has been shown on the part of the public as to the new members of the orchestra. Last Spring it was announced that five members of the French Military Band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two faces—Fredric Fradkin, who will be concertmaster, and Ferdinand Thillois. Mr. Thillois came to Boston last Spring with the French band. He was born at Charleville in the Department of Arden, July 19, 1890. He is a graduate of the Paris Conservatoire, a pupil of Lefort, who also was Fradkin's teacher, and he won the first prize for violin in 1913.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French Band. It will be remembered that Mr. Mager, when the French Band appeared at the Pop Concert last Spring, sang a solo.

Mr. Malkin, of course, becomes the head of the 'cello section, and sharing the first desk with him will be the veteran, Alwin Schroeder, who needs no introduction in Boston. An interesting member of the section will be Georges Miquelle, also from the French Band, whose playing here made such a profound impression. He is a first-prize winner of the Paris Conservatorie, a veteran, and has been one of the principal 'cellists in the Colonne Orchestra of Paris.

A new contra-bass player is Agesilao Villano, who has had a most distinguished career. Mr. Villano, an Italian, is a graduate of the Royal Conservatory of Parma and began his career in the Scala Orchestra, whose director was then Faccio. He went to South America and played in Brazil, Uruguay and Chile, and for the last fifteen years has been principal contra-bass in the Colon Theatre of Buenos Aires.

A new oboe player is Louis Speyer, also from the French Military Band, and an artists of most unusual gifts. He was a first-prize winner at the Paris Conservatoire in 1911, and, Mr. Longy says, the most promising oboe player the Conservatoire has produced in many years.

The two new clarinets are Leo Croes (succeeding Paul Mimart, who was called to military duty in France last Spring) and Emile Stievenard, who will be the new bass clarinet. Mr. Croes served in the Eighth Regiment of Territorial Infantry and was severely wounded at the battle of the Yser in November, 1914. He is a first prize of the Conservatoire of Lille and has played at the Monteux Concerts and at the Theatre des Champs Elysees, Paris. Mr. Stievenard has been a professor at Vincent d'Indy Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureux Concerts and l'Opera Comique. He also was wounded at the battle of the Yser.

From REPUBLICAN

Address

Date

Es 188

Much is made of the fact that the new concertmaster of the Boston symphony orchestra is a native-born American. Mr Fradkin is native-born, but he is not an American "of the old stock." Indeed, he belongs to those newer races which, unless the processes of the melting pot be unfavorable to talent, must in the long run increase considerably the number of America's musicians. Mr Fradkin is of Russian parentage. Though only 26 years old, he has won fame on both sides of the Atlantic. His training, it may be noted, is predominantly French. For, while as a young boy he studied under able teachers in the United States, from his 13th year on he was chiefly under the instruction of French masters, though he also studied with Ysaye, who is a Belgian. The management of the Boston symphony orchestra has apparently got a prize, and if the new conductor proves to be of equal distinction, the reorganized Boston symphony orchestra should start its first season with the promise of being worthy of its predecessor.

From PRESS

Address Philadelphia, Pa.

Date AUG 30 1918

BOSTON ORCHESTRA HAS NEW CONCERT MASTER

Fredric Fradkin, of Troy, N. Y., Young American, Gets Post Held by Renowned Musicians.

Boston, Mass., Aug. 29 (Special).—The trustees of the Boston Symphony Orchestra has announced the appointment, as concert master, of the brilliant young American violinist, Frederic Fradkin, to succeed Anton Witek.

Fradkin was born at Troy, N. Y., in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and in the latter year he entered the conservatoire in the violin class of Professor Lefore. He recovered the first prizein 1909 and also the present of a fine instrument from the French Government.

On leaving the conservatoire he was engaged as concert master and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he had much success.

Leaving Monte Carlo, he went to Brussels to work with Ysaye, and in January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society under Gustav Mahler. Since then he has played in London and for three years was concert master and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concert master and soloist of the orchestra of the Ballet Russe.

Mr. Fradkin is the youngest man to hold the post of concert master of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From EAGLE

Address: Brooklyn, N. Y.

Date

TO LEAD BOSTON SYMPHONY

Trustees Appoint Frederick Fradkin Concert Master.

(Special to The Eagle.)

Boston, August 30—The trustees of the Boston Symphony Orchestra announced yesterday the appointment as concertmaster, of the young American violinist, Frederick Fradkin, to succeed Anton Witek. Fradkin is a native of Troy, N. Y., where he was born in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White and in the latter year he entered the Conservatoire in the violin class of Professor Lefore.

He received the first prize in violin in 1909 and also the present of a fine instrument given by the French government. Directly after he left the Conservatoire, he was engaged as concertmaster and soloist by Pennequin.

In January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society under Gustave Mahler. Since then he has played in London and for three years was concertmaster and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concertmaster and soloist of the orchestra of the Ballet Russe. Mr. Fradkin is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra, since Franz Kneisel was appointed in 1885.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date AUG 30 1918

FRADKIN CONCERTMASTER OF BOSTON SYMPHONY

(Special to The Standard Union.)

BOSTON, Mass., Aug. 30.—The trustees of the Boston Symphony Orchestra announced yestorday the appointment as concertmaster of the brilliant young American violinist, Frederick Fradkin, to succeed Anton Witek. Fradkin is a native of Troy, N. Y., where he was born in 1892 His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and in the latter year he entered the Conservatoire in the violin class of Prof. Lefore. He received the first prize in violin in 1909, and also the present of a fine instrument given by the French Government. Directly he left the Conservatoire he was engaged as concertmaster and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he had much success. Leaving Monte Carlo he went to Brussels to work with Ysaye, and in January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society, under Gustave Mahler. Since then he has played in London, and for three years was concertmaster and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concertmaster and soloist of the orchestra of the Ballet Russe. Mr. Fradkin is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From STAR

Address: Baltimore, Md.

Date AUG 30 191

FRADKIN TO PLAY IN BOSTON ORCHESTRA

New Yorker Selected as Concertmaster of Symphony Organization.

IS BRILLIANT MUSICIAN

Music lovers here will be greatly interested in an announcement made by the trustees of the Boston Symphony Orchestra to the effect that an American has been selected as concertmaster of the orchestra. He is Frederick Fradkin, a native of Troy, N. Y. He will succeed Anton Witek.

News of the selection was contained in a special dispatch to The Star.

Fradkin, although nothing more than a youth, having been born in Troy, in 1892, is said to be one of the most brilliant violinists in the world. His appointment as concertmaster of the Boston Symphony is regarded in music circles as a most successful step by the heads of that organization. Fradkin studied under the leading masters in this country and abroad and made his debut in this country in 1911 as soloist with the New York Philharmonic Society. Later he played in London and other places abroad. He is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From EAGLE

Address: Brooklyn, N. Y.

Date

HINT MONTEUX MAY GET MUCK'S POSITION

The report has gained circulation that Pierre Monteux will succeed to the position of conductor of the Boston Symphony Orchestra, the post held by Doctor Karl Muck, now interned as an Alien enemy by United States Government. No confirmation of the appointment could be secured from business representatives of the Boston organization who are in New York at present, and no information could be secured from the Metropolitan Opera House except that Mr. Monteux was under contract with them and it was confidently expected that that contract would be fulfilled.

According to a neighbor of Mr. Monteux, who is spending the summer near Stamford, Conn., negotiations have been taking place and Mr. Monteux's friends are hopeful that arrangements can be made which will enable him to accept the position, for it is thought that his appointment would mean much for the further spread of French music in this country.

One other thing that lends credence to the report is the recent appointment of Frederick Fradkin to the position of concert master. Mr. Fradkin's reputation rests to a great extent upon his holding a similar position with the orchestra of the Ballet Russe of which Mr. Monteux was the conductor.

From SUN

Address: New York City.

Date SEP 1 1918

MONTEUX TO DIRECT CONCERTS.

Will Take Charge of Boston Orchestra for Few Weeks.

The directors of the Boston Symphony Orchestra some time ago requested Pierre Monteux, conductor of French operat at the Metropolitan Opera House, to take the place of leader of the orchestra which was left vacant by the withdrawal of Dr. Muck. M. Monteux is under contract to the Metropolitan Opera Company and was compelled to refuse.

But yesterday Giulio Gatti-Casazza gave his permission for M. Monteux to direct the concerts of the Boston Symphony Orchestra during three weeks in October. The conductor will return then to his duties at the Metropolitan Opera House and it is hoped that by that time the orchestra will have obtained a permanent conductor.

From

Address: New York City

Date

AMERICAN VIOLINIST HEADS BOSTON SYMPHONY

BOSTON, Aug. 30.—The appointment of the American violinist, Frederic Fradkin, as concert master of the Boston Symphony Orchestra to succeed Anton Witek, is announced by the trustees.

Mr. Fradkin is the youngest man to hold the post since Franz Kneisel was appointed in 1885. He was born in Troy in 1892, and studied in Paris and Brussels. For three years he was concert master and soloist of the Weiner Conzert Verein of Vienna. In 1915 he returned to this country to be concert master and soloist of the orchestra of the Ballet Russe.

HERALD SEPTEMBER 30.

SYMPHONY DIRECTOR NOT YET ENGAGED

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony orchestra, issued yesterday the following statement concerning the conductorship of the Symphony orchestra for this season:

"It has already been announced that Pierre Monteux will direct he opening concerts of the year. At the time of this announcement it was expected that the name of the permanent conductor could soon be made public. Owing to the entirely abnormal condition of affairs throughout the world, such an announcement is still impossible. On more than one occasion it has taken from four to six weeks to receive answers from cable messages to Europe, but it may, and should, be said that negotiations are in active progress looking toward the continuance of the orchestra in the coming and following seasons upon precisely the high level which it has maintained throughout its history. Just as soon as dates and names can be given with definiteness more will be said."

TRANSCRIPT, OCTOBER 1,

JUDGE Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, addressed the members of the orchestra for the first time in his official capacity this morning. The occasion was the first rehearsal of the season for the orchestra, and Judge Cabot's remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is to conduct the October concerts. In the course of his brief talk, he paid tribute to Major Henry L. Higginson, whose deep interest in the orchestra contributed in large measure to its preëminence throughout the years.

"There is an old saying," Judge Cabot said, "that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Major Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself. It has the benefit of a succession of able conductors; but what could they have done without just such musicians as the members of this great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are; their work in private, at rehearsals, on journeys, in daily intercourse at Symphony Hall, has proved them to be true men, with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view—the continued supremacy of this organization, of which all its members, both players and management, and all music-lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes, here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret, but we are indeed fortunate in securing new members of highest character and tried excellence. For the coming of M. Monteux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race which has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra, and M. Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

Two weeks will be given by the orchestra to vigorous rehearsing. Mr. Monteux announces the programme of the three pairs of concerts he will give in Boston, as follows:

OCT. 11–12

Symphony in D minor.....Franck
Overture to "Manfred".....Schumann
"La Procession Nocturne," Poème Symphonique, Op. 6 (first time at these concerts).....Rabaud
"Iberia," Images pour Orchestre, No. 2..Debussy

OCT. 18–19

Symphony, No. 7, in A major.....Beethoven
"Que tu ne t'en ailles," Symphonic Poem..Loeffler
Concerto for Piano and Orchestra, No. 1, in E-flat major.....Liszt
"Daphnis et Cloe," Suite, No. 1 (first time at these concerts).....Ravel
Soloist, Josef Hofmann.

OCT. 25–26

Symphony, No. 2, in D major.....Brahms
"Istar," Variations Symphoniques, Op. 42..d'Indy
Symphony, No. 3, in G minor (with organ).....Saint Saëns

TRAVELER, OCTOBER 1,

MONTEUX MEETS SYMPHONY PLAYERS

Pierre Monteux, new conductor of the Boston Symphony orchestra, was introduced to the members today at the first rehearsal of the season. Judge Frederick P. Cabot, chairman of the board of trustees, addressed the members for the first time in his official capacity.

Judge Cabot paid high tribute to the members of the orchestra who have entered the service, at the same time commending the others on the supremacy of their organization. He also lauded the art and ability of the new conductor.

RECORD OCTOBER 1,

Pierre Monteux called the Boston Symphony Orchestra for their first rehearsal this morning. These are his first three programs:—

1. Oct. 11-12.

Franck.....Symphony in D minor
Schumann.....Overture to "Manfred"
Rabaud......"La Procession Nocturne" Poem Symphonique, Op. 6.
(First time at these concerts.)
Debussy....."Iberia." Images pour Orchestre, No. 2.

2. Oct. 18-19.

Beethoven....Symphony, No. 7 in A major
Loeffler....."Que tu ne t'en ailles." Symphonic Poem.
Liszt....Concerto for Piano and Orchestra No. 1, in F flat major.
Ravel...."Daphnis et Cloe." Suite, No. 1.
(First time at these concerts.)
Soloist, Josef Hofmann.

3. Oct. 25-26

Brahms.....Symphony, No. 2, in D major
D'Indy.."Istar." Variations Symphoniques, Op. 42.
Saint-Saens...Symphony No. 3, in G minor (with organ).

HERALDOCTOBER 1.

FIRST SYMPHONY

Mr. Monteux calls the Symphony Orchestra together for rehearsal for the first time this (Tuesday) morning, at 10 o'clock. Two weeks will be given to vigorous rehearsing. He also announces the programs of the three pairs of concerts he will give in Boston. They are as follows:

1. Oct. 11-12.

Franck.....Symphony in D minor
Schumann.....Overture to "Manfred"
Rabaud....."La Procession Nocturne." Poem Symphonique, Op. 6.
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(First time at these concerts.)
Soloist, Josef Hofmann.

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Brahms.....Symphony, No. 2, in D major
D'Indy.."Istar." Variations Symphoniques, Op. 42.
Saint-Saens..Symphony No. 3, in G minor (with organ).

GLOBE-OCTOBER 2,

First Symphony Rehearsal

Judge Frederick P. Cabot, chairman of the trustees of the Boston Symphony Orchestra, met the orchestra yesterday morning and addressed them for the first time in his official capacity. The occasion was the first rehearsal of the season for the orchestra, and the remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is conducting the orchestra.

HERALD OCTOBER 2

SYMPHONY MEN GREET MONTEUX

New Conductor Welcomed at First Rehearsal

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, yesterday at rehearsal introduced Pierre Monteux, who is to conduct the October concerts of the organization, appearing for the first time in his official capacity. There are nine trustees and Judge Cabot humorously raised the question whether, according to the old saying that it takes nine tailors to make a man, these nine trustees will make one Maj. Higginson.

They are making their attempt to do for music in America something of what he has done, he declared, because they feel sure of the orchestra itself. It has had the benefit of a succession of able conductors, and the members themselves have always been chosen with the greatest care as artists and as men. Their work in public has proved to all the world what true artists they are. Their work in private has proved them to be true men with whom the trustees are looking forward to a long future of friendly co-operation, he said.

He referred to the world disturbance that has made some changes in the orchestra, as elsewhere, and while voicing regret declared that the orchestra was fortunate in obtaining new members of the highest character and tried excellence.

"We begin the year," said he, "under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman, with whom an association of a few weeks will seem altogether too short."

From PRESS

Address Philadelphia, Pa.

Date AUG 30 1916

BOSTON ORCHESTRA HAS NEW CONCERT MASTER

Fredric Fradkin, of Troy, N. Y., Young American, Gets Post Held by Renowned Musicians.

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On leaving the conservatoire he was engaged as concert master and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he had much success.

Leaving Monte Carlo, he went to Brussels to work with Ysaye, and in January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society under Gustav Mahler. Since then he has played in London and for three years was concert master and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concert master and soloist of the orchestra of the Ballet Russe.

Mr. Fradkin is the youngest man to hold the post of concert master of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From EAGLE

Address: Brooklyn, N. Y.

Date

TO LEAD BOSTON SYMPHONY

Trustees Appoint Frederick Fradkin Concert Master.

(Special to The Eagle.)

Boston, August 30—The trustees of the Boston Symphony Orchestra announced yesterday the appointment as concertmaster, of the young American violinist, Frederick Fradkin, to succeed Anton Witek. Fradkin is a native of Troy, N. Y., where he was born in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White and in the latter year he entered the Conservatoire in the violin class of Professor Lefore.

He received the first prize in violin in 1909 and also the present of a fine instrument given by the French government. Directly after he left the Conservatoire, he was engaged as concertmaster and soloist by Pennequin.

In January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society under Gustave Mahler. Since then he has played in London and for three years was concertmaster and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concertmaster and soloist of the orchestra of the Ballet Russe. Mr. Fradkin is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra, since Franz Kneisel was appointed in 1885.

From STANDARD UNION

Address: Brooklyn, N. Y.

Date

FRADKIN CONCERTMASTER OF BOSTON SYMPHONY

(Special to The Standard Union.)

BOSTON, Mass., Aug. 30.—The trustees of the Boston Symphony Orchestra announced yesterday the appointment as concertmaster of the brilliant young American violinist, Frederick Fradkin, to succeed Anton Witek. Fradkin is a native of Troy, N. Y., where he was born in 1892. His first teachers were Henry Schradieck and Max Bendix. From 1905 to 1907 he studied in Paris under Remy and Joseph White, and in the latter year he entered the Conservatoire in the violin class of Prof. Lefore. He received the first prize in violin in 1909, and also the present of a fine instrument given by the French Government. Directly he left the Conservatoire he was engaged as concertmaster and soloist by Pennequin. In the following year Louis Ganne took him to Monte Carlo as soloist, where he had much success. Leaving Monte Carlo he went to Brussels to work with Ysaye, and in January, 1911, he made his debut in this country as soloist with the New York Philharmonic Society, under Gustave Mahler. Since then he has played in London, and for three years was concertmaster and soloist of the Weiner Concert Verein of Vienna. He returned to this country in 1915 to be concertmaster and soloist of the orchestra of the Ballet Russe. Mr. Fradkin is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From STAR

Address: Baltimore, Md.

Date AUG 30 191

FRADKIN TO PLAY IN BOSTON ORCHESTRA

New Yorker Selected as Concertmaster of Symphony Organization.

IS BRILLIANT MUSICIAN

Music lovers here will be greatly interested in an announcement made by the trustees of the Boston Symphony Orchestra to the effect that an American has been selected as concertmaster of the orchestra. He is Frederick Fradkin, a native of Troy, N. Y. He will succeed Anton Witek.

News of the selection was contained in a special dispatch to The Star.

Fradkin, although nothing more than a youth, having been born in Troy, in 1892, is said to be one of the most brilliant violinists in the world. His appointment as concertmaster of the Boston Symphony is regarded in music circles as a most successful step by the heads of that organization. Fradkin studied under the leading masters in this country and abroad and made his debut in this country in 1911 as soloist with the New York Philharmonic Society. Later he played in London and other places abroad. He is the youngest man to hold the post of concertmaster of the Boston Symphony Orchestra since Franz Kneisel was appointed in 1885.

From EAGLE

Address: Brooklyn, N. Y.

Date

HINT MONTEUX MAY GET MUCK'S POSITION

The report has gained circulation that Pierre Monteux will succeed to the position of conductor of the Boston Symphony Orchestra, the post held by Doctor Karl Muck, now interned as an Alien enemy by United States Government. No confirmation of the appointment could be secured from business representatives of the Boston organization who are in New York at present, and no information could be secured from the Metropolitan Opera House except that Mr. Monteux was under contract with them and it was confidently expected that that contract would be fulfilled.

According to a neighbor of Mr. Monteux, who is spending the summer near Stamford, Conn., negotiations have been taking place and Mr. Monteux's friends are hopeful that arrangements can be made which will enable him to accept the position, for it is thought that his appointment would mean much for the further spread of French music in this country.

One other thing that lends credence to the report is the recent appointment of Frederick Fradkin to the position of concert master. Mr. Fradkin's reputation rests to a great extent upon his holding a similar position with the orchestra of the Ballet Russe of which Mr. Monteux was the conductor.

From SUN

Address: New York City.

Date 1919

MONTEUX TO DIRECT CONCERTS.

Will Take Charge of Boston Orchestra for Few Weeks.

The directors of the Boston Symphony Orchestra some time ago requested Pierre Monteux, conductor of French operat at the Metropolitan Opera House, to take the place of leader of the orchestra which was left vacant by the withdrawal of Dr. Muck. M. Monteux is under contract to the Metropolitan Opera Company and was compelled to refuse.

But yesterday Giulio Gatti-Casazza gave his permission for M. Monteux to direct the concerts of the Boston Symphony Orchestra during three weeks in October. The conductor will return then to his duties at the Metropolitan Opera House and it is hoped that by that time the orchestra will have obtained a permanent conductor.

From

Address: New York City

Date

AMERICAN VIOLINIST HEADS BOSTON SYMPHONY

BOSTON, Aug. 30.—The appointment of the American violinist, Frederic Fradkin, as concert master of the Boston Symphony Orchestra to succeed Anton Witek, is announced by the trustees.

Mr. Fradkin is the youngest man to hold the post since Franz Kneisel was appointed in 1885. He was born in Troy in 1892, and studied in Paris and Brussels. For three years he was concert master and soloist of the Weiner Conzert Verein of Vienna. In 1915 he returned to this country to be concert master and soloist of the orchestra of the Ballet Russe.

HERALD SEPTEMBER 30.

SYMPHONY DIRECTOR NOT YET ENGAGED

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony orchestra, issued yesterday the following statement concerning the conductorship of the Symphony orchestra for this season:

"It has already been announced that Pierre Monteux will direct he opening concerts of the year. At the time of this announcement it was expected that the name of the permanent conductor could soon be made public. Owing to the entirely abnormal condition of affairs throughout the world, such an announcement is still impossible. On more than one occasion it has taken from four to six weeks to receive answers from cable messages to Europe, but it may, and should, be said that negotiations are in active progress looking toward the continuance of the orchestra in the coming and following seasons upon precisely the high level which it has maintained throughout its history. Just as soon as dates and names can be given with definiteness more will be said."

TRANSCRIPT, OCTOBER 1,

JUDGE Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, addressed the members of the orchestra for the first time in his official capacity this morning. The occasion was the first rehearsal of the season for the orchestra, and Judge Cabot's remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is to conduct the October concerts. In the course of his brief talk, he paid tribute to Major Henry L. Higginson, whose deep interest in the orchestra contributed in large measure to its preëminence throughout the years.

"There is an old saying," Judge Cabot said, "that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Major Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself. It has the benefit of a succession of able conductors; but what could they have done without just such musicians as the members of this great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are; their work in private, at rehearsals, on journeys, in daily intercourse at Symphony Hall, has proved them to be true men, with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view—the continued supremacy of this organization, of which all its members, both players and management, and all music-lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes, here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret, but we are indeed fortunate in securing new members of highest character and tried excellence. For the coming of M. Monteux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race which has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra, and M. Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

Two weeks will be given by the orchestra to vigorous rehearsing. Mr. Monteux announces the programme of the three pairs of concerts he will give in Boston, as follows:

OCT. 11-12

Symphony in D minor.....Franck
Overture to "Manfred".....Schumann
"La Procession Nocturne," Poème Symphonique, Op. 6 (first time at these concerts).....Rabaud
"Iberia," Images pour Orchestre, No. 2..Debussy

OCT. 18-19

Symphony, No. 7, in A major.....Beethoven
"Que tu ne t'en ailles," Symphonic Poem..Loeffler
Concerto for Piano and Orchestra, No. 1, in E-flat major.....Liszt
"Daphnis et Cloe," Suite, No. 1 (first time at these concerts).....Ravel
Soloist, Josef Hofmann.

OCT. 25-26

Symphony, No. 2, in D major.....Brahms
"Istar," Variations Symphoniques, Op. 42..d'Indy
Symphony, No. 3, in G minor (with organ).....Saint Saëns

TRAVELER, OCTOBER 1,

MONTEUX MEETS SYMPHONY PLAYERS

Pierre Monteux, new conductor of the Boston Symphony orchestra, was introduced to the members today at the first rehearsal of the season. Judge Frederick P. Cabot, chairman of the board of trustees, addressed the members for the first time in his official capacity.

Judge Cabot paid high tribute to the members of the orchestra who have entered the service, at the same time commending the others on the supremacy of their organization. He also lauded the art and ability of the new conductor.

RECORD OCTOBER 1,

Pierre Monteux called the Boston Symphony Orchestra for their first rehearsal this morning. These are his first three programs:—

1. Oct. 11-12.

Franck.....Symphony in D minor
Schumann.....Overture to "Manfred"
Rabaud.....'La Procession Nocturne" Poem Symphonique, Op. 6.
(First time at these concerts.)
Debussy.....'Iberia." Images pour Orchestre, No. 2.

2. Oct. 18-19.

Beethoven....Symphony, No. 7 in A major
Loeffler.....'Que tu ne t'en ailles." Symphonic Poem.
Liszt....Concerto for Piano and Orchestra No. 1, in F flat major.
Ravel...."Daphnis et Cloe." Suite, No. 1.
(First time at these concerts.)
Soloist, Josef Hofmann.

3. Oct. 25-26

Brahms.....Symphony, No. 2, in D major
D'Indy..'Istar." Variations Symphoniques, Op. 42.
Saint-Saens...Symphony No. 3, in G minor (with organ).

HERALDOCTOBER 1.

FIRST SYMPHONY

Mr. Monteux calls the Symphony Orchestra together for rehearsal for the first time this (Tuesday) morning, at 10 o'clock. Two weeks will be given to vigorous rehearsing. He also announces the programs of the three pairs of concerts he will give in Boston. They are as follows:

1. Oct. 11-12.

Franck.....Symphony in D minor
Schumann.....Overture to "Manfred"
Rabaud.....'La Procession Nocturne." Poem Symphonique, Op. 6.
(First time at these concerts.)
Debussy.....'Iberia." Images pour Orchestre, No. 2.

2. Oct. 18-19.

Beethoven....Symphony, No. 7 in A major
Loeffler.....'Que tu ne t'en ailles." Symphonic Poem.
Liszt....Concerto for Piano and Orchestra, No. 1, in E flat major.
Ravel....."Daphnis et Cloe." Suite, No. 1.
(First time at these concerts.)
Soloist, Josef Hofmann.

3. Oct. 25-26.

Brahms.....Symphony, No. 2, in D major
D'Indy..'Istar." Variations Symphoniques, Op. 42.
Saint-Saens..Symphony No. 3, in G minor (with organ).

GLOBE-OCTOBER 2,

First Symphony Rehearsal

Judge Frederick P. Cabot, chairman of the trustees of the Boston Symphony Orchestra, met the orchestra yesterday morning and addressed them for the first time in his official capacity. The occasion was the first rehearsal of the season for the orchestra, and the remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is conducting the orchestra.

HERALD OCTOBER 2

SYMPHONY MEN GREET MONTEUX

New Conductor Welcomed at First Rehearsal

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, yesterday at rehearsal introduced Pierre Monteux, who is to conduct the October concerts of the organization, appearing for the first time in his official capacity. There are nine trustees and Judge Cabot humorously raised the question whether, according to the old saying that it takes nine tailors to make a man, these nine trustees will make one Maj. Higginson.

They are making their attempt to do for music in America something of what he has done, he declared, because they feel sure of the orchestra itself. It has had the benefit of a succession of able conductors, and the members themselves have always been chosen with the greatest care as artists and as men. Their work in public has proved to all the world what true artists they are. Their work in private has proved them to be true men with whom the trustees are looking forward to a long future of friendly co-operation, he said.

He referred to the world disturbance that has made some changes in the orchestra, as elsewhere, and while voicing regret declared that the orchestra was fortunate in obtaining new members of the highest character and tried excellence.

"We begin the year," said he, "under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman, with whom an association of a few weeks will seem altogether too short."

POST, OCTOBER 2,

MONTEUX MEETS HIS ORCHESTRA

Introduced by Judge Cabot at First Rehearsal

Judge Frederick P. Cabot, chairman of the Board of Trustees of the Boston Symphony Orchestra, met the orchestra yesterday morning and addressed them for the first time in his official capacity. The occasion was the first rehearsal of the season for the orchestra and the remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is conducting the October concerts. Judge Cabot spoke as follows:

TRUE ARTISTS AND MEN

"There is an old saying that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Major Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself. It has the benefit of a succession of able conductors; but what could they have done without just such musicians as the members of this great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are; their work in private, at rehearsals, on journeys, in daily intercourse at Symphony Hall, has proved them to be true men, with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view—the continued supremacy of this organization, of which all its members, both players and management, and all music lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes, here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret, but we are indeed fortunate in securing new members of the highest character and tride excellence. For the coming of M. Monteaux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman, with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race which has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra, and M. Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

GLOBE OCTOBER 3,

TAK, SYMPHONY PLAYER, PUT IN DRAFT CLASS 1A

The differences between Edward Tak, violin player in the Symphony Orchestra, and the United States Government were all settled amicably yesterday when Tak received back his citizenship papers, waived his claim for exemption and was placed in Class 1A, ready to serve immediately in the Army. It is understood also that he will be reinstated in the orchestra.

The trouble started when Tak, a citizen of Holland, who has taken out his first applications for citizenship in this country, was registered in the draft on Sept 12. He immediately made every effort to be exempted, and finally, in the face of the opposition of Freeman O. Emerson and other draft officials, renounced his first papers and waived all future chances to be either an American citizen or an American soldier.

When Manager A. J. Brennan heard of this action, he discharged Tak. In other ways also, it is understood, Tak came to realize the significance of his act. Yesterday he returned to the draft headquarters at 200 Huntington av, and announced that he had changed his mind and was anxious for immediate service in the Army.

His original reason for trying to avoid service, he said, was that his mother in Holland is sick. He expressed himself as genuinely sorry for his disloyalty and after Mr Emerson had consulted the authorities, received his first citizenship papers, and his questionnaire, on which he waived exemption claims, and was immediately placed in Class 1A. Manager Brennan stated that he would probably reinstate Mr Tak as violin player. Tak's disloyalty, it is said, was due as much to artistic temperament as anything else.

SUNDAY POST, SEPTEMBER 22,

Pierre Monteux, Symphony Conductor, and His Wife

Affable, even in the face of the photographer, Pierre Monteux, who is to temporarily conduct the Boston Symphony Orchestra, and Mrs. Monteux, posed for their pictures on the deck of the steamer bearing them Bostonward from somewhere in France.

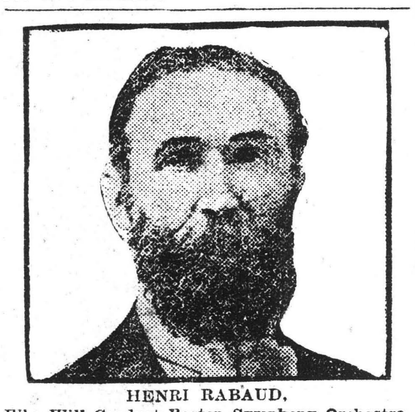
Snapped on the steamer with his wife en route to Boston, where he is to serve as temporary conductor of the Symphony Orchestra, Pierre Monteux appeared quite amused, but he gave the keen-eyed photographer credit for singling him out and as a matter of course consented to pose.

Until Karl Muck's successor arrives, Mr. Monteux, the French conductor, who has been borrowed for the time being from the Metropolitan Opera Company, will officiate in place of the former German leader, who is now languishing in interment somewhere in the U. S. A.

GLOBE OCTOBER 5,

CONDUCTOR RABAUD WILL ARRIVE HERE NEXT MONTH

The acceptance by Henri Rabaud of the conductorship of the Boston Symphony Orchestra is the culmination of negotiations that have been in progress for five months.



HENRI RABAUD,
Who Will Conduct Boston Symphony Orchestra.

Frederick P. Cabot, chairman of the board of trustees, received a cablegram yesterday from the Ministry of Fine Arts in Paris, France, saying that Mr Rabaud will sail for America soon, arriving here early next month, when he will relieve Mr Monteaux of the New York Metropolitan Opera Company, who conducts here this month.

Mr Rabaud, who is in his 40's, has not only been conductor at the Paris Grand Opera, but he has won the prix de Rome He is a son of a professor at the Paris Conservatoire. The new conductor is a distinguished composer. His opera, "Marouf," was played last Winter by the Metropolitan Opera Company in New York. Another of his works is "La Fille de Roland."

AMERICAN, OCTOBER 4,

RABAUD ACCEPTS LEADERSHIP OF SYMPHONY

New Conductor of Boston Orchestra Will Sail for America at Once

Henri Rabaud, conductor of the Grand Opera in Paris, has accepted the conductorship of the Boston Symphony Orchestra and will sail for America at once. This announcement was made today by Frederick P. Cabot, chairman of the Board of Trustees of the orchestra.

The engagement of Pierre Monteux of the Metropolitan Opera, as conductor for October, has been extended for one week.

Mr. Rabaud is a man in his mid-forties and one of the most distinguished composers and musicians of France. His father was a professor in the Paris Conservatoire, and Rabaud was a winner of the Prix de Rome.

For the past five years he has been one of the principal conductors of the Grand Opera in Paris, and thus has been closely associated with Andre Messager, dean of French conductors. He has also conducted at different times the Lamoureux, Colonne and Monteux Symphony Concerts in Paris.

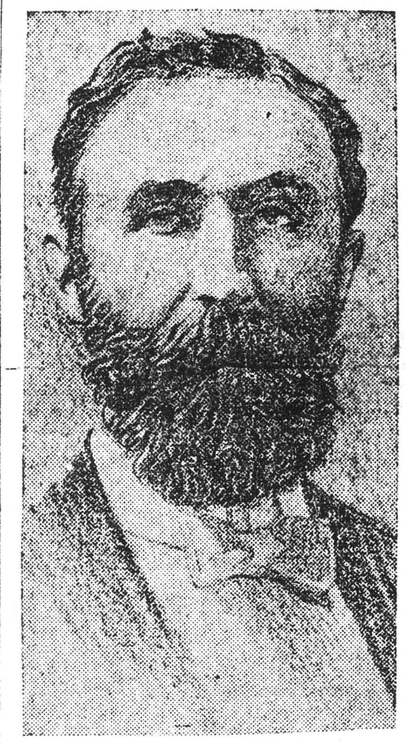
As a composer he ranks among the first men of France. His Second Symphony is a work of greatest importance, and his "La Procession Nocturne" (which Mr. Monteux is playing here in Boston in his second program) is one of the most popular works in the French orchestral repertoire.

Last Winter one of the novelties at the Metropolitan Opera in New York was Mr. Rabaud's opera entitled "Marouf." Another opera that has had much success is "La Fille de Roland."

POST, OCTOBER 5,

RABAUD AS SYMPHONY CONDUCTOR

Distinguished Parisian Engaged for Rest of Season



HENRI RABAUD,
New Symphony conductor.

The news that Henri Rabaud will conduct the Boston Symphony Orchestra after Pierre Monteux has relinquished this post to take up his winter duties at the Metropolitan is a sign of the change of policy by which the directors of the Boston orchestra intend to substitute other than German musical ideals and traditions in the future development of that body.

PROMINENT COMPOSER

Mr. Rabaud is not only one of the most prominent figures among the conductors and composers of the day in France, but is well known to the more advanced cult of music lovers of this country as a composer. His opera, "Marouf," composed in 1913, was produced last winter at the Metropolitan in New York. His symphony in E minor, his "Procession Nocturne," which Mr. Monteux, long an intimate friend of Rabaud, will perform on one of his Symphony programmes.

Divertissement, based on Russian airs and an Eclogue for orchestra have been produced and interpreted in this city by Georges Longy.

Born in Paris in 1873, Rabaud quickly rose in his profession. He conducted opera at the Opera Comique and at the Opera in Paris, and also appeared as a leader at orchestral concerts. At the Conservatoire Mr. Monteux knew Rabaud well, and has ever since maintained a close friendship with him. Mr. Monteux remembers his colleague in his youth, a grave and studious lad, an ardent student, but one who could quickly throw off care and become the gayest of playfellows when study hours were over.

Gains Effect Quietly

"Serious," said Mr. Monteux, "in his character, liked by everyone, as he is esteemed by everyone in Paris, today; of engaging manners and an expression that was lofty and idealistic. As a musician, he had from the beginning a love of music of all schools and styles. Bostonians will find him eclectic in his tastes and, I am very sure, an admirable musician and leader.

"As a conductor he is kind with his men, who always love him, but firm. He gains his effects quietly, but none the less surely, and he has an ear of surpassing keenness. In appearance he resembles considerably our previous President, Carnot!"

Father a Musician

Henri Rabaud's father was professor of the cello at the Conservatoire. One of his grandmothers was the famous singer, Mme. Dorus-Gros. At the Paris Conservatoire he was a pupil of Dubois, Massenet and others and gained the Prix de Rome in 1894. For 20 years past he has been one of the most prominent figures in the world of Paris and has conducted, in addition to many operatic performances, at the Concerts Lamoureux, the Concerts Collonne and Concerts Monteux. Mr. Monteux, departing on a tour or other musical undertaking, turned always to Rabaud, as a companion and fellow worker, to fill his post in his absences.

Mr. Rabaud has secured the endorsement of the French Ministry of Fine Arts for his Boston engagement. He is to sail very soon and will probably make his first bow to Boston audiences at the concerts of Nov. 15 and 16.

THE NEW CONDUCTOR

In the selection of Henri Rabaud, the French composer and conductor, to lead the Boston Symphony Orchestra for the coming year, the trustees of that organization have, let us trust, made the best choice possible under the circumstances. Mr. Rabaud has had, so far as the reports show, no experience as a conductor of purely concert music; but his record as a leader of opera is creditable, and it is to be remembered that Dr. Muck was much of the same school when he first came to Boston. As a composer he is of more than ordinary ability, and one of his operas, "Marouf," was given at the Metropolitan last season.

It will be a novelty to see a French conductor holding the baton over the Symphony Orchestra. But the German fetich is no longer powerful and it could not have lasted forever, anyway. Our concert-goers will, no doubt, receive Mr. Rabaud with cordiality and will wish him success with the splendid band of which he comes to be the head.

TRAVELER, OCTOBER 4,

HENRI RABAUD TO CONDUCT SYMPHONY

Noted French Composer Engaged for the Season

Henri Rabaud, one of the most distinguished composers and musicians of France, will be the conductor of the Boston Symphony orchestra for the season 1918-19.

This announcement was made today by Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony orchestra, who received this morning from the ministry of fine arts in Paris a cable saying that M. Rabaud accepted the conductorship and would sail immediately, so as to be here early in November.

Negotiating Since April

The engagement of Mr. Rabaud brings to an end negotiations which have been in progress since last April. The unusual conditions brought about by the war increased the difficulties enormously, but there is a feeling now that the problem of selecting the permanent conductor for the orchestra has been most satisfactorily settled.

The orchestra was able to secure the services of Mr. Monteux for the first five weeks of the season, his original leave of absence having been extended for a week by Mr. Gatti-Casazza, with whom he has a contract for the Metropolitan Opera House, New York, so that Mr. Monteux can conduct the concerts of the first southern trip. By that time Mr. Rabaud will be in Boston.

Mr. Rabaud is a man in his mid-forties. His father was a musician, a professor in the Paris Conservatoire, and Rabaud was a winner of the Prix de Rome. For the past five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and thus has been closely associated with Andre Messager, dean of French conductors.

Composer of Note

He has also done much concert work, having conducted at different times the Lamouraux, Colonne and Monteux symphony concerts in Paris. As a composer he ranks among the first men of France. His Second Symphony is a work of greatest importance and his "La Procession Nocturne" (which Mr. Monteux is playing here in Boston in his second program) is one of the most popular works in the French orchestral repertoire.

Last winter one of the novelties at the Metropolitan Opera in New York was Mr. Rabaud's opera entitled "Marouf." Another opera that has had much success is "La Fille de Roland."

SUNDAY HERALD, OCTOBER 6,

HENRI RABAUD TO CONDUCT SYMPHONY

Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, announced yesterday that Henri Rabaud, distinguished French musician and composer, will be the conductor of the orchestra for the coming season. He is expected to reach America early in November.

The engagement of M. Rabaud brings to an end negotiations which have been in progress since last April.

POST, OCTOBER 2,

MONTEUX MEETS HIS ORCHESTRA

Introduced by Judge Cabot at First Rehearsal

Judge Frederick P. Cabot, chairman of the Board of Trustees of the Boston Symphony Orchestra, met the orchestra yesterday morning and addressed them for the first time in his official capacity. The occasion was the first rehearsal of the season for the orchestra and the remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is conducting the October concerts. Judge Cabot spoke as follows:

TRUE ARTISTS AND MEN

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"Gentlemen of the orchestra, and M. Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

GLOBE OCTOBER 3.

TAK, SYMPHONY PLAYER, PUT IN DRAFT CLASS 1A

The differences between Edward Tak, violin player in the Symphony Orchestra, and the United States Government were all settled amicably yesterday when Tak received back his citizenship papers, waived his claim for exemption and was placed in Class 1A, ready to serve immediately in the Army. It is understood also that he will be reinstated in the orchestra.

The trouble started when Tak, a citizen of Holland, who has taken out his first applications for citizenship in this country, was registered in the draft on Sept 12. He immediately made every effort to be exempted, and finally, in the face of the opposition of Freeman O. Emerson and other draft officials, renounced his first papers and waived all future chances to be either an American citizen or an American soldier.

When Manager A. J. Brennan heard of this action, he discharged Tak. In other ways also, it is understood, Tak came to realize the significance of his act. Yesterday he returned to the draft headquarters at 200 Huntington av, and announced that he had changed his mind and was anxious for immediate service in the Army.

His original reason for trying to avoid service, he said, was that his mother in Holland is sick. He expressed himself as genuinely sorry for his disloyalty and after Mr Emerson had consulted the authorities, received his first citizenship papers, and his questionnaire, on which he waived exemption claims, and was immediately placed in Class 1A. Manager Brennan stated that he would probably reinstate Mr Tak as violin player. Tak's disloyalty, it is said, was due as much to artistic temperament as anything else.

SUNDAY POST, SEPTEMBER 22,

Pierre Monteux, Symphony Conductor, and His Wife

Affable, even in the face of the photographer, Pierre Monteux, who is to temporarily conduct the Boston Symphony Orchestra, and Mrs. Monteux, posed for their pictures on the deck of the steamer bearing them Boston-ward from somewhere in France.

Snapped on the steamer with his wife en route to Boston, where he is to serve as temporary conductor of the Symphony Orchestra, Pierre Monteux appeared quite amused, but he gave the keen-eyed photographer credit for singling him out and as a matter of course consented to pose.

Until Karl Muck's successor arrives, Mr. Monteux, the French conductor, who has been borrowed for the purpose from the Metropolitan Opera Company, will officiate in place of the former German leader, who is now languishing in internment somewhere in the U. S. A.

GLOBE OCTOBER 5.

CONDUCTOR RABAUD WILL ARRIVE HERE NEXT MONTH

The acceptance by Henri Rabaud of the conductorship of the Boston Symphony Orchestra is the culmination of negotiations that have been in progress for five months.

HENRI RABAUD,
Who Will Conduct Boston Symphony Orchestra.

Frederick P. Cabot, chairman of the board of trustees, received a cablegram yesterday from the Ministry of Fine Arts in Paris, France, saying that Mr Rabaud will sail for America soon, arriving here early next month, when he will relieve Mr Monteaux of the New York Metropolitan Opera Company, who conducts here this month.

Mr Rabaud, who is in his 40's, has not only been conductor at the Paris Grand Opera, but he has won the prix de Rome. He is a son of a professor at the Paris Conservatoire. The new conductor is a distinguished composer. His opera, "Marouf," was played last Winter by the Metropolitan Opera Company in New York. Another of his works is "La Fille de Roland."

AMERICAN OCTOBER 5.

RABAUD ACCEPTS LEADERSHIP OF SYMPHONY

New Conductor of Boston Orchestra Will Sail for America at Once

Henri Rabaud, conductor of the Grand Opera in Paris, has accepted the [illegible] Boston Symphony Orchestra [illegible] Arrival [illegible] Rabaud [illegible] Frederick P. Cabot [illegible] Rabaud [illegible] Monteux [illegible] Rabaud [illegible] Monteux [illegible] Rabaud [illegible] Monteux

REDUCTION RATIO

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PRECISION[SM] RESOLUTION TARGETS

Century

A&P

1303 Geneva Avenue
St. Paul, MN 55119

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SUNDAY POST, SEPTEMBER 29,

Olin Downes Describes Experiences of These Eminent Bandsmen Who Fought for France

BY OLIN DOWNES

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall tomorrow (Monday) morning, Sept. 30, at 8:30. The renewal of subscriptions, which has been in progress for the last 10 days, fully justifies the belief of the trustees that, despite the many disadvantages under which the orchestra has labored since last spring, the season will be one of great prosperity. There are excellent seats to be had, both for the Friday afternoon and Saturday evening concerts.

Much curiosity has been shown on the part of the public as to the new members of the orchestra. Last spring it was announced that five members of the French Military Band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two new faces—Fredric Fradkin, who will be concert master, and Ferdinand Thillois. Mr. Thillois came to Boston last spring with the French band. He was born at Charleville, in the Department of Arden, July 19, 1890. He is a graduate of the Paris Conservatoire, a pupil of Lefort, who also was Fradkin's teacher, and he won the first prize for violin in 1913. He has been a member of both the Colonne and Lamoureux orchestras. At the outbreak of the war he was called to duty in the 91st Infantry and fought through the battles of the Marne, the Argonne and the Chemin des Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades. Both his parents have been prisoners in Germany since 1914, and he does not know what has become of them.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French band. It will be remembered that Mr. Mager, when the French band appeared at the Pop Concert last spring, sang a solo. He is a most versatile musician and, in addition to being a gifted viola player, is regarded as one of the best trombone players in France. Mr. Mager was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Salonica.

Mr. Makin, of course, becomes the head of the 'cello section and, sharing the first desk with him will be the veteran Alwin Schroeder, who needs no introduction in Boston. An interesting member of the section will be Georges Miquelle, also from the French band, whose playing here made such a profound impression. He is a first prize of the Paris Conservatoire, a veteran, and has been one of the principal 'cellists in the Colonne Orchestra of Paris. Another new comer is the Dutch 'cellist, Philip Abbas, who is a graduate of the Amsterdam Conservatoire and a pupil of Mossel. When he was 17 he was solo 'cellist of the orchestra at Aix-la-Chapelle. He has been soloist with Sir Henry Wood of the Queen's Hall Orchestra, London; from 1907 to 1911 he was first 'cellist of the Brighton Municipal Orchestra, England, and for three years first 'cellist of the orchestras at Nice, Aix-les-Bains and Biarritz. He has also travelled in France with Vincent d'Indy's Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureaux Concerts and l'Opera Comique. He also was wounded at the battle of the Yser.

Abdon Laus, the new first bassoon, is just 30 years old. He is a first prize of the Paris Conservatoire, and has played in the principal orchestras of Paris, beside having given four years to the grand opera.

The new first trombone is Mr. Sordillo of this city.

The 86 members of the "Societe des Concerts du Conservatoire de Paris," more popularly known as the Paris Symphony Orchestra, have sailed from "somewhere in France" on a French battleship, and are expected to arrive at an Atlantic port before Oct. 1.

Andre Messager will conduct the concerts in this country. The orchestra will appear in 50 of the principal cities in the United States during its stay here of three months.

Several members of the commission whose efforts made possible the sending of France's most prized musical possession to this country are also on board the battleship, and will accompany the orchestra on its travels through this country.

George Misquelle, 'cello.

Ferdinand Thillois, violin.

Leo Croes, clarinet.

Abdun Laus, first bassoon.

Louis Speyer, oboe.

POST, SEPTEMBER 30,

FRADKIN JOINS THE SYMPHONY

Concert Master Arrives With His $20,000 Violin

FREDRIC FRADKIN,
New concert master of the Boston Symphony Orchestra.

Guarding his $20,000 Stradivarius violin as though it was his most pre-

RECORD, OCTOBER 4

RABAUD WILL LEAD SYMPHONY THIS SEASON

Henri Rabaud, the French conductor and composer, has accepted the conductorship of the Boston Symphony Orchestra. He will begin his association with the orchestra six weeks after the opening. The first five weeks' concerts will be in charge of Pierre Monteux, the conductor of French opera at the Metropolitan Opera House, New York, who was loaned to the Boston organization pending its decision of a regular conductor.

The acceptance of the post by Rabaud was made positive by the receipt at Symphony Hall this morning of a cablegram from the Minister of Fine Art of France, stating that France gave Rabaud permission to relinquish his duties in Paris and go to America for the season.

The management of the orchestra in announcing Rabaud's engagement issued this statement: "The engagement of Mr. Rabaud brings to an end negotiations which have been in progress since April. The unusual conditions brought about by the war increased the difficulties enormously, but there is a feeling now that the problem of selecting the permanent conductor for the orchestra has been most satisfactorily settled.

"Mr. Rabaud is a man in his mid-forties and one of the most distinguished composers and musicians of France. His father before him was a musician, a professor in the Paris Conservatoire, and Rabaud was a winner of the Prix de Rome. For the past five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and thus has been closely associated with Andre Messager, dean of French conductors. He has also done much concert work, having conducted at different times the Lamoureux, Colonne and Monteux Symphony Concerts in Paris. As a composer he ranks among the first men of France. His Second Symphony is a work of greatest importance and his "La Procession Nocturne" (which Mr. Monteux is playing here in Boston in his second program) is one of the most popular works in the French orchestral repertoire.

"Last winter one of the novelties at the Metropolitan Opera in New York was Mr. Rabaud's opera entitled 'Marouf.' Another opera that has had much success is 'La Fille de Roland.'"

GLOBE OCTOBER 4,

HENRI RABAUD WILL CONDUCT ORCHESTRA

Symphony Trustees Get Cable So Announcing

Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, received this morning from the Ministry of Fine Arts in Paris a cable saying that Henri Rabaud has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-19 and that he would sail immediately so as to be here early in November.

The engagement of Mr Rabaud brings to an end negotiations which have been in progress since last April. The unusual conditions brought about by the war increased the difficulties enormously, but there is a feeling now that the problem of selecting the permanent conductor for the orchestra has been most satisfactorily settled. It is fortunate that the orchestra was able to secure the services of Mr Monteux for the first five weeks of the season, his original leave of absence having been extended for a week by Mr Gatti-Casazza, with whom he has a contract for the Metropolitan Opera House, New York, so that Mr Monteux can conduct the concerts of the first Southern trip. By that time Mr Rabaud will be in Boston.

Mr Rabaud is a man in his mid-forties and one of the most distinguished composers and musicians of France. His father before him was a musician, a professor in the Paris Conservatoire, and Rabaud was a winner of the Prix de Rome. For the past five years Mr Rabaud has been one of the principal conductors of the Grand Opera in Paris, and thus has been closely associated with Andre Messager, dean of French conductors. He has also done much concert work, having conducted at different times the Lamoureux, Colonne and Monteux Symphony Concerts in Paris.

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HERALD OCTOBER

SYMPHONY CONDUC

Henri Rabaud, Principal Conductor of the Paris Grand Opera and Eminent Composer, Who Has Accepted an Offer to Direct the Boston Symphony Orchestra.

RABAUD ACCEPTS SYMPHONY POST

Conductor of Paris Grand Opera to Direct Boston's Famed Orchestra

FIRST APPEARANCE PROBABLY ON NOV. 15

Henri Rabaud, principal conductor of the Paris Grand Opera, a composer of very high rank and descendant of celebrated musicians, is to conduct the Boston Symphony Orchestra during the season of 1918-19.

Frederick P. Cabot, chairman of the board of trustees, made the announcement yesterday following a cable from the French ministry of fine arts stating that Mr. Rabaud was pleased to accept the offer made him, and would sail for the United States at once. The ministry added its own appreciation of the fact that the Boston orchestra had chosen an eminent French musician as its conductor.

To Conduct First Concert Nov. 15

Mr. Rabaud was born in Paris in 1873. His father was a celebrated 'cellist and professor of the violoncello in the Conservatoire. Mme. Dorus-Gros, the famous singer, was his grandmother. He was graduated from the Conservatoire and in 1894 won the prix de Rome. For 20 years Mr. Rabaud has been one of the most prominent figues in the musical and artistic life of Paris. Aside from his work at the Grand Opera he has been conductor at the Opera Comique and has often conducted at the Concerts Lamoureux, the Concerts Colonne, and the Concerts Monteux.

One of the principals novelties of the last season at the Metropolitan Opera House was his opera, "Marouf," which held its premiere in Paris in 1914. It is expected that Mr. Rabaud will make his debut as conductor of the Symphony Orchestra at the concerts to be given Nov. 15 and 16. Mr. Monteux will conduct all the concerts on the first southern trip in November.

From AMERICAN
Address: Baltimore, Md.
Date
Es

MUCK'S SUCCESSOR NOTED FRENCHMAN

Henri Rabaud Chosen Director of the Boston Symphony Orchestra; Ministry Accepts.

Muck's successor has been chosen, and he is a Frenchman. In other words, to quote verbatim a telegram dated Boston, October 4, and signed W. E. Walter, press representativ Boston Symphony Orchestra:

"The trustees of the Boston Sym phony Orchestra anounced today tha Henri Rabaud, one of the most em nent of French conductors and com posers, had been engaged to be pe manent conductor of the symphon orchestra.

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Muck—Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, decorated by the Kaiser—is "somewhere" in the United States, where, the United States government—and Dr. Muck—know best.

As told by The Star sometime ago, it was announced the orchestra intends giving a series of five concerts in Baltimore this season.

Chevillard, Who May Follow Monteux, Is Noted Conductor

Camille Chevillard.

And now there is talk of Camille Chevillard as the successor of Mr. Monteux at the Boston Symphony concerts. No conductor is more abreast of the latest musical developments of the day, though M. Chevillard's activities as composer and conductor of the Concerts Lamoureux since the death of their founder has rivetted his attention particularly on the activities of present-day composers in France.

Camille Chevillard, son of a celebrated 'cellist, born on the 14th of October, 1859, in Paris, has seen the entire evolution of the modern French school. He was one of the early supporters of Richard Wagner when Wagner was the latest word in music. He assisted Lamoureux, to whom he became related by marriage, in the first production of "Lohengrin" in Paris, in 1887. Chevillard was one of the early proponents of French composers now famous, such as Chabrier and d'Indy, when these composers outraged the conservative. His passion for his art, his unsparing labors to promote the best interests of other composers, many of them less gifted than himself, have become proverbial in Paris.

M. Chevillard became assistant conductor of the Lamoureux concerts in 1890. As the years went by the actual direction of these concerts came more and more into his hands, and the younger composers, finding him their champion in a day of need, flocked in greater and greater numbers to his standard. They found the conductor a man not only of executive genius, but one who was unfailing in his receptivity and enthusiasm for all music, however novel, which showed talent. Such a living spirit would be no small boon to the musical community of Boston.

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BY OLIN DOWNES

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RECORD, OCTOBER 4

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SYMPHONY CONDUC

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HERALD OCTOBER

From AMERICAN
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And now there is talk of Camille Chevillard as the successor of Mr. Monteux at the Boston Symphony concerts. No conductor is more abreast of the latest musical developments of the day, though M. Chevillard's activities as composer and conductor of the Concerts Lamoureux since the death of their founder has riveted his attention particularly on the activities of present-day composers in France.

Camille Chevillard, son of a celebrated 'cellist, born on the 14th of October, 1859, in Paris, has seen the entire evolution of the modern French school. He was one of the early supporters of Richard Wagner when Wagner was the latest word in music. He assisted Lamoureux, to whom he became related by marriage, in the first production of "Lohengrin" in Paris, in 1887. Chevillard was one of the early proponents of French composers now famous, such as Chabrier and d'Indy, when these composers outraged the conservative. His passion for his art, his unsparing labors to promote the best interests of other composers, many of them less gifted than himself, have become proverbial in Paris.

M. Chevillard became assistant conductor of the Lamoureux concerts in 1890. As the years went by the actual direction of these concerts came more and more into his hands, and the younger composers, finding him their champion in a day of need, flocked in greater and greater numbers to his standard. They found the conductor a man not only of executive genius, but one who was unfailing in his receptivity and enthusiasm for all music, however novel, which showed talent. Such a living spirit would be no small boon to the musical community of Boston.

REDUCTION RATIO

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PRECISION[SM] RESOLUTION TARGETS

Century A&P

1303 Geneva Avenue
St. Paul, MN 55119

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SUNDAY POST, SEPTEMBER 29,

13

Olin Downes Describes Experiences of These Eminent Bandsmen Who Fought for

BY OLIN DOWNES

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In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French band. It will be remembered that Mr. Mager, when the French band appeared at the Pop Concert last spring, sang a solo. He is a most versatile musician and, in addition to being a gifted viola player, is regarded as one of the best trombone players in France. Mr. Mager was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Salonica.

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POST, SEPTEMBER 30,

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Concert Master Arrives With His $20,000 Violin

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Guarding his $20,000 Stradivarius violin as though it was his most pre-

RECORD, OCTOBER 4

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Address: Baltimore, Md.
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"Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House last season was the opera Marouf, his second symphony is a standard work in orchestral repertoire. He has written much opera and for orchestra.

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"Pierre Montaux will conduct the orchestra through the first South trip, which ends with its second concert in New York, Saturday afternoon November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr. Rabaud being able to get here in time to prepare the program for the important out-of-town concerts of the orchestra the first week of November, Mr. Gatti-Cassazza very courteously instructed Mr. Montaux's leave of absence for one week and thus solved an embarrassing problem."

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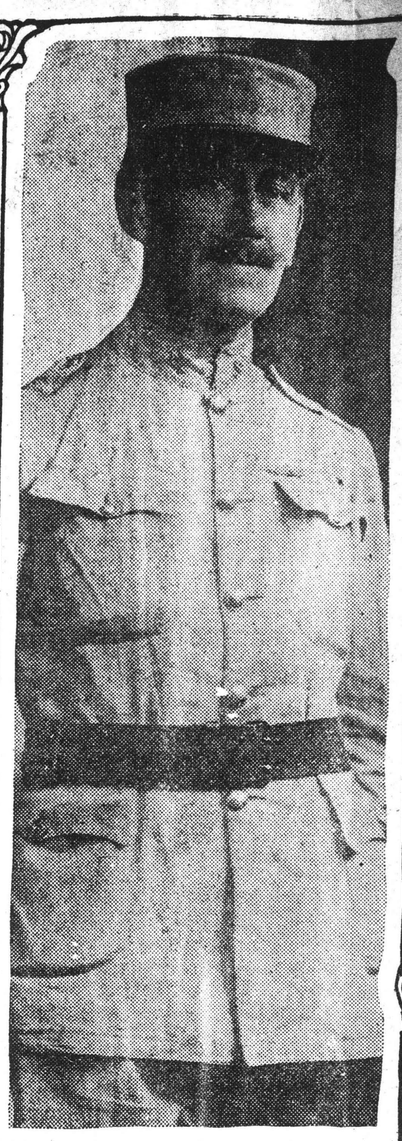

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HERALD OCTOBER

SYMPHONY CONDUC

From AMERICAN

Address: Baltimore, Md.

Date

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Describes Experiences of These Eminent Bandsmen Who Fought for France

Ferdinand Thillois, violin.

Leo Croes, clarinet.

Abdun Laus, first bassoon.

Louis Speyer, oboe.

In 1916-17 he was at the first 'cellist of the Philadel- ra. tra- bass player is Agesilao has had a most distin- er. Mr. Villano, an Ital- aduate of the Royal Con- Parma and began his Scala Orchestra, whose then Faccio. He went to ca and played in Brazil, Chili, and for the last 15 n principal contra-bass in heatre of Buenos Ayres. rs he returned to Europe France, England, Italy under the direction of artucci, Mancinelli, Tos- anini, Serafin, Saint-Saens, ager, Leroux and others. as also played under dis- t conductors — Maestri, Calonne, Chevillard and Richter.

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Olin Downes Describes Experiences of These Eminent Bandsmen Who Fought for France

BY OLIN DOWNES

The subscription sale to the general public of season tickets for the Symphony concerts will open at the box office at Symphony Hall tomorrow (Monday) morning, Sept. 30, at 8:30. The renewal of subscriptions, which has been in progress for the last 10 days, fully justifies the belief of the trustees that, despite the many disadvantages under which the orchestra has labored since last spring, the season will be one of great prosperity. There are excellent seats to be had, both for the Friday afternoon and Saturday evening concerts.

Much curiosity has been shown on the part of the public as to the new members of the orchestra. Last spring it was announced that five members of the French Military Band had been engaged. Other musicians of reputation will be found in the personnel. In the first violins there will be two new faces—Fredric Fradkin, who will be concert master, and Ferdinand Thillois. Mr. Thillois came to Boston last spring with the French band. He was born at Charleville, in the Department of Arden, July 19, 1890. He is a graduate of the Paris Conservatoire, a pupil of Lefort, who also was Fradkin's teacher, and he won the first prize for violin in 1913. He has been a member of both the Colonne and Lamoureux orchestras. At the outbreak of the war he was called to duty in the 91st Infantry and fought through the battles of the Marne, the Argonne and the Chemin des Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital, playing for his wounded comrades. Both his parents have been prisoners in Germany since 1914, and he does not know what has become of them.

In the second violin section will be several new men, all of them Americans. The leader of the viola section will be M. Barrier, who comes from Paris purposely for this post; and in the same section will be Georges Mager, who was a member of the French band. It will be remembered that Mr. Mager, when the French band appeared at the Pop Concert last spring, sang a solo. He is a most versatile musician and, in addition to being a gifted viola player, is regarded as one of the best trombone players in France. Mr. Mager was taken prisoner early in the war and was exchanged in July, 1915. He has since served in Serbia and Salonica.

Mr. Makin, of course, becomes the head of the 'cello section and, sharing the first desk with him will be the veteran Alwin Schroeder, who needs no introduction in Boston. An interesting member of the section will be Géorges Miquelle, also from the French band, whose playing here made such a profound impression. He is a first prize of the Paris Conservatoire, a veteran, and has been one of the principal 'cellists in the Colonne Orchestra of Paris. Another new comer is the Dutch 'cellist, Philip Abbas, who is a graduate of the Amsterdam Conservatoire and a pupil of Mossel. When he was 17 he was solo 'cellist of the orchestra at Aix-la-Chapelle. He has been soloist with Sir Henry Wood of the Queen's Hall Orchestra, London; from 1907 to 1911 he was first 'cellist of the Brighton Municipal Orchestra, England, and for three years first 'cellist of the orchestras at Nice, Aix-les-Bains and Biarritz. He has also travelled in France with Vincent d'Indy's Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureaux Concerts and l'Opera Comique. He also was wounded at the battle of the Yser.

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A new contra- bass player is Agesilao Villano, who has had a most distinguished career. Mr. Villano, an Italian, is a graduate of the Royal Conservatory of Parma and began his career in the Scala Orchestra, whose director was then Faccio. He went to South America and played in Brazil, Uruguay and Chili, and for the last 15 years has been principal contra-bass in the Colon Theatre of Buenos Ayres. In the winters he returned to Europe and played in France, England, Italy and Germany under the direction of Mascagni, Martucci, Mancinelli, Toscanini, Campanini, Serafin, Saint-Saens, Rabaud, Messager, Leroux and others. In Italy he has also played under distinguished guest conductors — Maestri,

POST, SEPTEMBER 30,

FRADKIN JOINS THE SYMPHONY

Concert Master Arrives With His $20,000 Violin

FREDRIC FRADKIN,
New concert master of the Boston Symphony Orchestra.

Guarding his $20,000 Stradivarius violin as though it was his most pre-

RECORD, OCTOBER 4

RABAUD WILL LEAD SYMPHONY THIS SEASON

Henri Rabaud, the French conductor and composer, has accepted the conductorship of the Boston Symphony Orchestra. He will begin his association with the orchestra six weeks after the opening. The first five weeks' concerts will be in charge of Pierre Monteux, the conductor of French opera at the Metropolitan Opera House, New York, who was loaned to the Boston organization pending its decision of a regular conductor.

The acceptance of the post by Rabaud was made positive by the receipt at Symphony Hall this morning of a cablegram from the Minister of Fine Art of France, stating that France gave Rabaud permission to relinquish his duties in Paris and go to America for the season.

The management of the orchestra in announcing Rabaud's engagement issued this statement: "The engagement of Mr. Rabaud brings to an end negotiations which have been in progress since April. The unusual conditions brought about by the war increased the difficulties enormously, but there is a feeling now that the problem of selecting the permanent conductor for the orchestra has been most satisfactorily settled.

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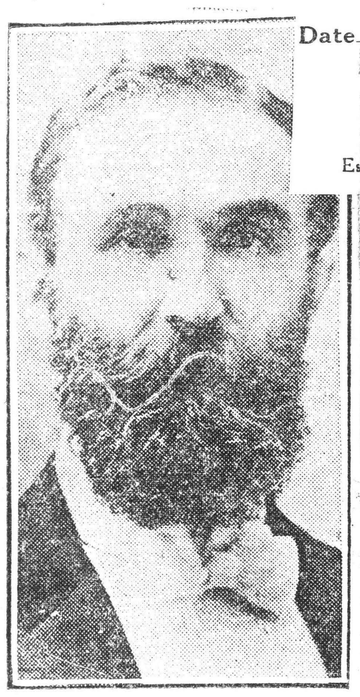

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One of the principals novelties of the last season at the Metropolitan Opera House was his opera, "Marouf," which held its premiere in Paris in 1914. It is expected that Mr. Rabaud will make his debut as conductor of the Symphony Orchestra at the concerts to be given Nov. 15 and 16. Mr. Monteux will conduct all the concerts on the first southern trip in November.

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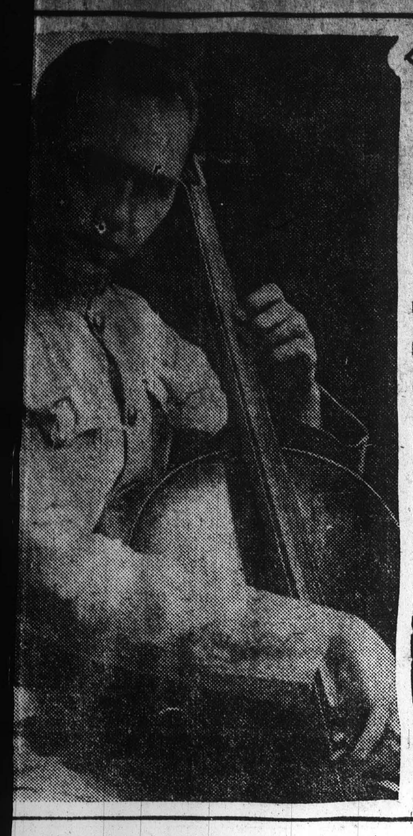

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s the Dutch 'cellist,
is a graduate of the
vatoire and a pupil
he was 17 he was
orchestra at Aix-
as been soloist with
f the Queen's Hall
from 1907 to 1911 he
the Brighton Munic-
gland, and for three
f the orchestras at
and Biarritz. He
n France with Vin-
cent d'Indy. In 1916-17 he was at the desk of the first 'cellist of the Philadelphia Orchestra.

A new contra-bass player is Agesilao Villano, who has had a most distinguished career. Mr. Villano, an Italian, is a graduate of the Royal Conservatory of Parma and began his career in the Scala Orchestra, whose director was then Faccio. He went to South America and played in Brazil, Uruguay and Chili, and for the last 15 years has been principal contra-bass in the Colon Theatre of Buenos Ayres. In the winters he returned to Europe and played in France, England, Italy and Germany under the direction of Mascagni, Martucci, Mancinelli, Toscanini, Campanini, Serafin, Saint-Saens, Rabaud, Messager, Leroux and others. In Italy he has also played under distinguished guest conductors — Maestri, Calonne, Chevillard and Richter.

A new oboe player is Louis Speger, also from the French Military Band and an artist of most unusual gifts. He was a first prize of the Paris Conservatoire in 1911 and, Mr. Longy says, the most promising oboe player the Conservatoire has produced in many years.

The two new clarinets are Leo Croes (succeeding Paul Mimart, who was called to military duty in France last spring) and Emile Stievenard, who will be the new bass clarinet. Mr. Croes served in the Eighth Regiment of Territorial Infantry and was severely wounded at the battle of the Yser in November, 1914. He is a first prize of the Conservatoire of Lille and has played at the Monteux Concerts and at the Theatre des Champs Elysees, Paris. Mr. Sievenard has been a professor at Vincent d'Indy's Schola Cantorum. He is a first prize of the Paris Conservatoire and has been bass clarinet of the Lamoureaux Concerts and l'Opera Comique. He also was wounded at the battle of the Yser.

Abdon Laus, the new first bassoon, is just 30 years old. He is a first prize of the Paris Conservatoire, and has played in the principal orchestras of Paris, beside having given four years to the grand opera.

The new first trombone is Mr. Sordillo of this city.

The 86 members of the "Societe des Concerts du Conservatoire de Paris," more popularly known as the Paris Symphony Orchestra, have sailed from "somewhere in France" on a French battleship, and are expected to arrive at an Atlantic port before Oct. 1.

Andre Messager will conduct the concerts in this country. The orchestra will appear in 50 of the principal cities in the United States during its stay here of three months.

Several members of the commission whose efforts made possible the sending of France's most prized musical possession to this country are also on board the battleship, and will accompany the orchestra on its travels through this country.

, OCTOBER 4

UD WILL SYMPHONY HIS SEASON

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Mr. Rabaud's opera entitled
ouf.' Another opera that has had
n success is 'La Fille de Roland.'"

GLOBE OCTOBER 4,

HENRI RABAUD WILL CONDUCT ORCHESTRA

Symphony Trustees Get Cable So Announcing

Frederick P. Cabot, chairman of the board of trustees of the Boston Symphony Orchestra, received this morning from the Ministry of Fine Arts in Paris a cable saying that Henri Rabaud has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-19 and that he would sail immediately so as to be here early in November.

The engagement of Mr Rabaud brings to an end negotiations which have been in progress since last April. The unusual conditions brought about by the war increased the difficulties enormously, but there is a feeling now that the problem of selecting the permanent conductor for the orchestra has been most satisfactorily settled. It is fortunate that the orchestra was able to secure the services of Mr Monteux for the first five weeks of the season, his original leave of absence having been extended for a week by Mr Gatti-Casazza, with whom he has a contract for the Metropolitan Opera House, New York, so that Mr Monteux can conduct the concerts of the first Southern trip. By that time Mr Rabaud will be in Boston.

Mr Rabaud is a man in his mid-forties and one of the most distinguished composers and musicians of France. His father before him was a musician, a professor in the Paris Conservatoire, and Rabaud was a winner of the Prix de Rome. For the past five years Mr Rabaud has been one of the principal conductors of the Grand Opera in Paris, and thus has been closely associated with Andre Messager, dean of French conductors. He has also done much concert work, having conducted at different times the Lamoureux, Colonne and Monteux Symphony Concerts in Paris.

As a composer he ranks among the first men of France. His Second Symphony is a work of greatest importance and his "La Procession Nocturne" (which Mr Monteux is playing here in Boston in his second program) is one of the most popular works in the French orchestral repertoire.

Last Winter one of the novelties at the Metropolitan Opera in New York was Mr Rabaud's opera entitled, "Marouf." Another opera that has had much success is "La Fille de Roland."

HERALD OCTOBER

SYMPHONY CONDUC

Henri Rabaud, Principal Conductor of the Paris Grand Opera and Eminent Composer, Who Has Accepted an Offer to Direct the Boston Symphony Orchestra.

RABAUD ACCEPTS SYMPHONY POST

Conductor of Paris Grand Opera to Direct Boston's Famed Orchestra

FIRST APPEARANCE PROBABLY ON NOV. 15

Henri Rabaud, principal conductor of the Paris Grand Opera, a composer of very high rank and descendant of celebrated musicians, is to conduct the Boston Symphony Orchestra during the season of 1918-19.

Frederick P. Cabot, chairman of the board of trustees, made the announcement yesterday following a cable from the French ministry of fine arts stating that Mr. Rabaud was pleased to accept the offer made him, and would sail for the United States at once. The ministry added its own appreciation of the fact that the Boston orchestra had chosen an eminent French musician as its conductor.

To Conduct First Concert Nov. 15

Mr. Rabaud was born in Paris in 1873. His father was a celebrated 'cellist and professor of the violoncello in the Conservatoire. Mme. Dorus-Gros, the famous singer, was his grandmother. He was graduated from the Conservatoire and in 1894 won the prix de Rome. For 20 years Mr. Rabaud has been one of the most prominent figues in the musical and artistic life of Paris. Aside from his work at the Grand Opera he has been conductor at the Opera Comique and has often conducted at the Concerts Lamoureux, the Concerts Colonne, and the Concerts Monteux.

One of the principals novelties of the last season at the Metropolitan Opera House was his opera, "Marouf," which held its premiere in Paris in 1914. It is expected that Mr. Rabaud will make his debut as conductor of the Symphony Orchestra at the concerts to be given Nov. 15 and 16. Mr. Monteux will conduct all the concerts on the first southern trip in November.

From AMERICAN

Address: Baltimore, Md.

Date

Es

MUCK'S SUCCESSOR NOTED FRENCHMAN

Henri Rabaud Chosen Director of the Boston Symphony Orchestra; Ministry Accepts.

Muck's successor has been chosen and he is a Frenchman. In other words, to quote verbatim a telegram dated Boston, October 4, and signed W. E. Walter, press representative Boston Symphony Orchestra:

"The trustees of the Boston Symphony Orchestra anounced today that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra.

"A cablegram received from the French Ministry of Fine Arts yesterday stated that Mr. Rabaud accepted the engagement and would sail as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Orchestra had chosen the distinguished Frenchman as its conductor.

"Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House last season was his opera Marouf, his second symphony is a standard work in orchestral repertoire. He has written much for opera and for orchestra.

"At present he is the principal conductor at the grand opera in Paris under Mossager. This post he has filled for seven years. He is a graduate of the Paris Conservatoire, where he studied composition with Massenet, and in 1894 he won the Prix de Rome.

"Pierre Montaux will conduct the orchestra through the first Southern trip, which ends with its second concert in New York, Saturday afternoon November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr. Rabaud being able to get here in time to prepare the program for the important out-of-town concerts of the orchestra the first week of November, Mr. Gatti Cassazza very courteously instructed Mr. Montaux's leave of absence for one week and thus solved an embarrassing problem."

Muck—Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, decorated by the Kaiser—is "somewhere" in the United States where, the United States government—and Dr. Muck—know best.

As told by The Star sometime ago it was announced the orchestra intends giving a series of five concerts in Baltimore this season.

Chevillard, Who May Follow Monteux, Is Noted Conductor

Camille Chevillard.

And now there is talk of Camille Chevillard as the successor of Mr. Monteux at the Boston Symphony concerts. No conductor is more abreast of the latest musical developments of the day, though M. Chevillard's activities as composer and conductor of the Concerts Lamoureux since the death of their founder has riveted his attention particularly on the activities of present-day composers in France.

Camille Chevillard, son of a celebrated 'cellist, born on the 14th of October, 1859, in Paris, has seen the entire evolution of the modern French school. He was one of the early supporters of Richard Wagner when Wagner was the latest word in music. He assisted Lamoureux, to whom he became related by marriage, in the first production of "Lohengrin" in Paris, in 1887. Chevillard was one of the early proponents of French composers now famous, such as Chabrier and d'Indy, when these composers outraged the conservative. His passion for his art, his unsparing labors to promote the best interests of other composers, many of them less gifted than himself, have become proverbial in Paris.

M. Chevillard became assistant conductor of the Lamoureux concerts in 1890. As the years went by the actual direction of these concerts came more and more into his hands, and the younger composers, finding him their champion in a day of need, flocked in greater and greater numbers to his standard. They found the conductor a man not only of executive genius, but one who was unfailing in his receptivity and enthusiasm for all music, however novel, which showed talent. Such a living spirit would be no small boon to the musical community of Boston.

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MONITOR OCTOBER 5,

M. RABAUD TO LEAD BOSTON ORCHESTRA

Distinguished Exponent of Modern French School Accepts Offer and Will Sail at Once—His Record as a Composer

Specially for The Christian Science Monitor

BOSTON, Mass.—The trustees of the Boston Symphony Orchestra have announced that they have succeeded in obtaining the services of Henri Rabaud, one of the leaders of the modern French school, to conduct the remaining concerts of the season after the leave of absence of M. Monteux from the Metropolitan Opera Company has expired. Frederick P. Cabot, chairman of the board of trustees, has received a cable from the French Ministry of Fine Arts saying that M. Rabaud would sail immediately for America. He will probably conduct for the first time in Boston at the concerts of Nov. 15 and 16.

M. Rabaud is a native of Paris and comes from a musical family. His father was a 'cello player and teacher of that instrument in the Conservatoire and one of his grandmothers, Madame Dorus-Gros, was a famous singer. M. Rabaud is a graduate of the Paris Conservatoire and in 1894 he won the Grand Prix de Rome. The next four years he spent in Rome living at the Villa Medici, and when his studies there were finished he organized a series of concerts in Rome and in the next year one in Vienna for the purpose of familiarizing the musical publics of those cities with modern French music.

In the last 20 years he has been one of the outstanding figures in the musical and artistic life of Paris. He has been conductor at the Grand Opéra and at the Opéra Comique and has often conducted at the Concerts Lamoureux, the Concerts Colonne and the Concerts Monteux.

In the United States M. Rabaud is known through his work as composer. His first symphony was produced in Paris in 1895, his next work of importance was a divertissement for orchestra on Russian folk songs, which was played for the first time at a Concert Colonne in 1901. His second symphony had been performed at a Concert Colonne in 1899. A symphonic poem, "La Procession Nocturne" appeared in the same year. Two choral works of importance were also produced in Paris, one the oratorio "Job" in 1900 and a setting of the Fourth Psalm for solo, chorus and orchestra in 1901. He has composed three operas, the first, "La Fille de Roland," produced at the Opéra Comique in 1904, the second, "Le Premier Glaive," produced in the Arena at Beziers in 1908, and the third, "Marouf," produced in Paris in 1914 which was one of the novelties at the Metropolitan Opera House last season. The second symphony had four performances in New York last season and was also heard at the Worcester Festival of 1917. M. Monteux had scheduled Rabaud's symphonic poem "La Procession Nocturne" on the first program in which he was to conduct the Boston Symphony Orchestra.

From REPUBLICAN
Address Springfield, Mass.
Date

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Pierre Monteux, temporary conductor of the Boston symphony orchestra, professes his willingness to give up German music if doing so will help to win the war. But he cannot see why the classics of German music should be excluded from symphony programs. Personally, however, he will not play Wagner or the works of any living German or Austrian composer. He objects particularly to the music of Richard Strauss, among contemporaries. He will play Beethoven, Mozart, Haydn, Schumann, Schubert and Brahms. Probably the great majority of concert-goers will acquiesce in the exclusion of works by contemporary Germans, who no doubt receive royalties on all performances, but there are different opinions about the desirability of dropping Wagner. Sir Henry Wood, conductor of the promenade concerts in London, who was eagerly sought as conductor of the Boston symphony orchestra, put six of Wagner's familiar pieces on the program of one of his recent London concerts.

Drawn for The Christian Science Monitor

Henri Rabaud

Chosen conductor of the Boston Symphony Orchestra

TRANSCRIPT, OCTOBER 4,

ADVERTISER AMERICAN OCTOBER 6,

SYMPHONY HEAD IS A COMPOSER

M. Rabaud's Orchestration Familiar Already in American Cities

By LOUIS C. ELSON.

After a long period of uncertainty our Symphony Orchestra has been supplied with a head. One cannot say that the mountain has brought forth a mouse, for M. Henri Rabaud, who has been appointed conductor, has an international reputation as a composer, but his attainments as a conductor are by no means as widely established as those of Monteux, Chevillard or Messager.

It is evident that the committee of the concerts was confining its endeavors in the search for a new conductor chiefly to France, and this is peculiarly fitting in these times when the two countries stand closer than any other. It may result in a grace and finesse of interpretation that will contrast with some of the seasons of the past.

That Rabaud is an adept in orchestral work is proved by his works in the large forms. Of his two symphonies one has been heard in several American cities. His operas seem the more important works, however. His "Le Fille de Roland" (first given at the Opera Comique in Paris), had considerable success. His oratorio "Job" has not been so widely known.

He is by no means an old man, since next Thursday will be his forty-fifth birthday.

From RECORD
Address Philadelphia, Pa.
Date

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FRENCHMAN SUCCEEDS MUCK

Henri Rabaud New Conductor of Boston Symphony Orchestra.

Boston, Oct. 4.—Henri Rabaud, French composer and musician has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the Symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would reach Boston early in November.

For the last five years M. Raboud has been one of the principal conductors of the Grand Opera in Paris and also has done much concert work. His engagement brings to an end negotiations in progress since last spring, when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

As Paris Sends Him to Boston

Henri Rabaud

Conductor of the Symphony Orchestra for 1918-19

HENRI RABAUD, the Parisian composer and conductor, will be the new leader of the Boston Symphony Orchestra for the season of 1918-1919. The Trustees of the band received this morning by cable his acceptance of their proffer along with acknowledgment from the Department of Fine Arts in the Government of the bestowal of so distinguished a post upon a French musician. Mr. Rabaud expects to be soon on his way to Boston—in time to begin work early in November. In all probability he will conduct for the first time [illegible] his new audience at the [illegible] of Nov. 15 and 16, when Mr. Monteux, the present leader, has returned to the Metropolitan Opera House.

Man and Music

Americans who have frequented the Opéra, the Opéra-Comique and symphony concerts in Paris will readily recall Mr. Rabaud—an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye. None the less, he was born in Paris in 1873, the son of a professor at the Conservatory. In that school he was educated as a musician and in the nineties began the practice of his calling in Paris. As conductor he served with increasing skill and reputation at the Opéra, at the Opéra-Comique and in occasional orchestral concerts. As composer, he wrote symphonies, tone-poems, operas and a single oratorio, "Job." The second of his two symphonies has been heard relatively often in America—at the hands of the Boston Orchestral Club under Mr. Longy, of the New Yory Symphony Orchestra under Mr. Damrosch, of the Philadelphia Orchestra under Mr. Stokowski, and at the Worcester Festival last autumn. His symphonic poem, "La Procession Nocturne," has been less frequently played in the United States, but Mr. Longy ventured it several years ago in Boston, and it is announced for performance next month at the Symphony Concerts. Of his three operas, only one, "Marouf, Savetier de Caire," produced at the Metropolitan last December, is known by actual representation in America. The other two, "La Fille de Roland" and "Par le Glaive"—heroic pieces drawn from the like-named plays of de Bornier and Richepin—have been heard only in Paris and, possibly, Brussels. In contrast, "Marouf" recounts with no little humor and fantasy a fable from The Arabian Nights.

The Composer

As composer, Mr. Rabaud is neither academic nor ultra-modern. Rather, as his music for both the theatre and the concert-hall suggests, he is eclectic, following no formula, but seeking such forms and procedures as best suit the substance, mood and progress of his music. When his symphony in E minor was played at Worcester a year ago, the reviewer for the Transcript wrote of Mr. Rabaud as the piece disclosed him:

> Mr. Rabaud is of none of the "chapels"—or little groups of Parisian composers, practising like methods and pursuing like ends—that are both bane and blessing to French music. He is too robust-minded to be of the "chapel" of Debussy; too serious-minded to walk in the ways of Saint-Saëns; less austere and cerebral than d'Indyian faith and practice exact; more willing to continue the long symphonic line and to hear the voices of the German romantics than is Ravel. Like Schmitt, his [illegible] quests, standards, procedure are his own and of the accepted goal, quality, ways and means of symphonic music in our time. That is to say, Mr. Rabaud employs the usual modern orchestra, without "additional instruments" and with no arbitrary divisions or abortive unions of the different choirs. In his instrumental coloring, so far as this second symphony, in E minor, goes, he makes no use of the vaporous harmonies, the chordal juxtapositions, the hollow progressions commonly called ultra-modern and Parisian. Yet with an open ear, he has heard the pungent or penetrating semi-tones of Franck. He accepts the orthodox symphonic form—the four movements in the accustomed order, each written with a terseness and economy of matter and means that is curiously Bramsian and not at all of the fashion of this luxuriant tonal day.
>
> On the other hand, Mr. Rabaud seems to treat his first movement as a kind of prologue; while through the rest of the symphony occurs and recurs a "motto-motive" variously treated and transformed that in the finale largely and fervently dominates the music. Side by side with it and ultimately gathered within it returns a stern and sombre motive of the prologue. Thus Mr. Rabaud gives his symphony the unity, justly dear to the Gallic mind; glances slantwise at Tschaikovsky's practice to send a haunting theme through the varying course of a symphony; and accepts in his own fashion the Lisztian gospel of community of music idea and the Franckian "cyclic" theory of ascendant theme in fuller and fuller voice. Academic prescriptions of repetitions and return within the symphonic form he waves aside, like every other sensible composer of today, when they might hinder his musical design and expressive ends; but unlike many a Parisian, he does not eschew the full-throated Wagnerian harmonies or the large Wagnerian climax. Clearly an eclectic symphony.

"Marouf," in the performance at the Metropolitan Opera House, with Mr. Monteux as conductor and with a serviceable cast, made like impression of an eclectic mind and spirit in the composer. Again the reviewer for The Transcript wrote:

> If from time to time the hearer finds himself in doubt whether to take the piece as burlesque, or romantic comedy, or romantic tragedy, the fault lies with the music, which, when it remains one thing for any single extended passage, is usually capital. In the narrower, technical matters of modulation, Rabaud seems impeccable. But in the problems of taste, of style and manner, and in general of musical creation, he is strangely at sea. One can enumerate half a dozen distinct strains of which the music is composed—a process never quite cricket and sometimes misleading, ut in the present case unescapable. Massenet, Puccini, and the Russians, Lalo, Franck and Charpentier, are all there, and in nearly equal proportions. The music is now suave with "Thais"-like melody, now sparkling with the intricate harmonies of Dukas, now throbbing with the breath-like accomplishment which we associate with "Pelléas" And except in a few passages, it never remains the same for more than a few successive seconds.
>
> In the problem of style, no less than this problem of manner, Rabaud seems to be at a loss to come to a clear realization of what he wishes to do. There are moments when the music seems to sparkle as in the old opera-bouffe of Lecocq and Audran. Yet even the early Wagner coud not be more thunderously expressive than is the composer in the passages, such as that of the threat to the vizier, which he chooses to take as dramatic. Again, Thais and Louise never told their loves more ardently than does the Princess in her air in the fourth act. Whether the piece is to be dramatic, or pictorial, or humorous, or exotic or frankly romantic, the composer never seems able to decide. Now he seeks florid expression, now the literalness of realistic comment in voice and orchestra, and again an accompaniment of symphonic breadth and proportions. It is in this latter style that he seems most happy, especially in the really brilliant passage describing the approach of the caravan in the last act.

The Conductor

As conductor, Mr. Rabaud, like many of his predecessors, will come to the Symphony Orchestra, from the opera house rather than the concert-hall. Deservedly his Parisian reputation as orchestral leader is high, if not signal; while here in Boston he will have forces, freedom and opportunity such as he has never enjoyed before and such as are sure to stimulate him. He is practised master of orchestral routine; he is diligent in rehearsal; he wins the respect and the good will of his men as he does, indeed, of all who come into close contact with him. By the warrant of his eclectic music his programmes through twenty pairs of concerts with the Symphony Orchestra, should be catholic enough to please the most exacting. Clearly, in all that pertains to music, he is open-minded. As plainly, by the token of his symphonic pieces and his opera of "Marouf," he lacks neither sense of rhythm nor sense of color—both essential qualities in a conductor. Above all, by many a sign on the pages of his music, Mr. Rabaud has a true Gallic lucidity of mind He sets down unmistakably what he would say in tones and indicates as precisely the manner in which it should be said. A like sense of design, procedure, result, presumably distinguishes him as conductor. In the familiar phrase that orchestras apply to leaders whom they serve willingly, "he will know what he wants and get it."

AMERICAN OCTOBER 5,

UB SYMPHONY READY FOR A NEW SEASON

By FRED J. McISAAC.

The Boston Symphony Orchestra is bravely facing a new season with a new conductor, two of them, in fact, a greatly changed personnel and tremendously altered ideals.

Everything German has gone overboard.

The Boston Symphony is now a French band. The musical impulses of Paris will henceforth govern this orchestra, not Berlin. Some day, let us hope, that the Boston Symphony will reflect the musical pulse of Boston.

Henri Rabaud, who will conduct all except the first few concerts, is one of the most distinguished of French conductors. Looking at symphonic music through Teutonic glasses as we have been doing for so many years we didn't think much of French conductors. Neither did the Germans. They didn't think much of French generals either, but you can see they were mistaken. Probably they were mistaken about French conductors too. They were mistaken about so many things.

There is no use in blinking at the fact that the Boston Symphony Orchestra lost prestige and repute last season. Looking backwards it is astonishing to think of the fatuity of the management which imagined it could tour this country, engaged in a righteous war with the obscene Teuton, and present an orchestra led by a celebrated German conductor and containing twenty-five or thirty alien enemies, simply because they were good musicians.

When art bumps up against patriotism it always gets horribly mussed.

But the Boston Symphony Orchestra wasn't any worse than most other symphony orchestras in the country. Nearly all of them were led by Huns and contained large quantities of individuals who muttered "American swine" through their teeth, as they played the "Star Spangled Banner" for their daily bread.

The trouble was that music in America had been under the thumb of German Kultur.

The Boston Symphony Orchestra, despite its American location, was as German as the Rhine. So was the Chicago Symphony, the Cincinnati and other orchestras.

To the Germans there was no opera except Wagner, and no symphonic music except their own.

The German conductors told us that our own composers were dreadful, that the Italians didn't know anything about orchestral music, and the French music of the present day was pure "decadence" like the nation. Our music lovers believed them implicitly.

MELODY-STRAFERS.

Meanwhile in Germany melody had been treated chemically, analyzed, and pronounced valueless. We were told that the theme was of no importance compared with the treatment, and to prove it, none of the modern German composers made use of any that were worth listening to. They had a mathematical formula for orchestration, and after four or five years of study any industrious youth could turn out a symphony lasting one hour which kept an orchestra of a hundred men working like Trojans from start to finish.

The laws of music impeding these industrious composers, they treated them like their countrymen have treated the laws of war, trod upon them, maltreated, crucified them.

It got so these modern Germans and their hypnotized followers in this country couldn't abide the strains of Beethoven, Haydn and Mozart. The sweet and gentle classics bored them exceedingly. Regularly Boston Symphony Hall resounded with the outrageous Krupp music of dunderhead composers, graduates of various German symphony foundries. When a classic symphony slipped into the program, the German and the Germanophiles grunted with disgust.

Well, thank heaven, that's all over. No more bad German music; no more Reger; no more Strauss. Something tells me that we shall hear much French music, more Italian and possibly more American works.

RABAUD A PARISIAN.

Rabaud, the permanent conductor, comes from Paris. He was conductor of the National Opera, and has conducted the Lamoureux, Colonne and Monteux orchestras. He has been very prominent musically in the French capital for twenty years and as a composer has written symphonies and operas.

"Marouf," a musical setting of a tale from the Arabian Nights was done last season at the Metropolitan. His second symphony and his "Procession Nocturne" are the best known of his orchestral works in this country.

Rabaud is not a name to conjure with, to be sure, but he was the very best French conductor available, and when you come to think of it the great names in the symphonic world were obliterated from the consideration of the Symphony directors by the fact that they were all German or Austrian.

There is one criticism that can be fairly made regarding the choice of the conductor. When the directors found that there was no surpassingly great man available abroad, and an unknown man had to be tried, why didn't they choose an American? There were several available who would mean more to American audiences than Rabaud.

Some day the Boston Symphony Orchestra will have to be entirely American.

om EVENING GLOBE

dress: New York City

te 1918

FRENCHMAN SUCCEEDS MUCK AS ORCHESTRA LEADER

BOSTON, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra to succeed Dr. Karl Muck for the season of 1918-19. This word was received to-day by the symphony trustees in a cablegram from the inistry of fine arts in Paris, which said also that Mr. Rabaud would sail immediately to be here early in November.

For the past five years Mr. Rabaud has been one of the principal conductors of the grand opera in Paris and has also done much concert work. His orchestra compositions include the Second Symphony and "La Procession Nocturne," while among his operas are "Marouf" and "La Fille de Roland."

m SUN

dress: Baltimore, Md.

CONDUCTS BOSTON SYMPHONY

Henri Rabaud, French Composer, Succeeds Muck.

Boston, Oct. 4. — Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the Symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said also that M. Rabaud would reach Boston early in November.

For the last five years M. Rabaud has been one of the principal conductors of the Grand Opera in Paris and also has done much concert work. His engagement brings to an end negotiations in progress since last spring, when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

TRANSCRIPT OCTOBER 5

MUSIC AND MUSICIANS

Aftermath from Mr. Rabaud—The Next Coming of Mme. Galli-Curci and Mr. McCormack — Mr. Laparra's Spanish Cycle—Concerts in Prospect

A French book of reference misled The Transcript yesterday into the statement that Mr. Rabaud, the new conductor of the Symphony Orchestra, has written an opera, "Par le Glaive," drawn from the like-named play by Richepin. The piece in question actually bears title "Le Premier Glaive" and is an heroic tragedy with music designed for performance on a large scale out of doors. It was, indeed, so represented in the amphitheatre at Béziers. The text is the original verse of a minor poet and not Richepin's.

In view of the confident assertions that Mr. Chevillard was to receive the post now bestowed upon Mr. Rabaud, it is amusing to quote from the Parisian newspaper, Le Temps, the announcement that "the Concerts Colonne-Lamoureux will be resumed on Sunday, Oct. 20, with Messieurs Camille Chevillard and Gabriel Pierné as conductors."

Seemingly, Mr. Rakhmaninov, the Russian conductor, composer and pianist, will not revisit the United States this season. Recent newspapers from England hint as much and announce his appearance in the course of the winter at various concerts in London, Manchester, Liverpool. If the conductorship of the Boston Orchestra was offered to him, he declined it—as some surmise—largely from dread of the physical and nervous strain a hundred concerts a season would lay upon him. In body Mr. Rakhmaninov is not strong; while in work he prefers inclination to routine.

Neither Mme. Galli-Curci nor Mr. McCormack will be heard in Boston until January, when each singer will have a Sunday afternoon at Symphony Hall. The engagements of both were such as to make it impossible to replace earlier the cancelled concerts.

Mr. Bauer, the pianist, unheard in Boston last season, and Mr. Thibaud, the violinist, now more than ever established with this public, are to share the Sunday Concert at Symphony Hall on Oct. 27. Sonatas for piano and violin, in which the two virtuosi are familiar partners, and solo pieces for each of them will fill a "serious" programme.

Sascha Jacobsen, the young violinist, who once interested an audience here in a recital of his own, will appear with Mr. Lazaro at the tenor's concert in Symphony Hall on Sunday afternoon, Oct. 20.

The novel concert in which Mr. Laparra's cycle of Spanish songs and dances will be heard for the first time in Boston is appointed for Saturday afternoon, Nov. 2, in Symphony Hall. Mr. Laparra, of course, is the French composer, now resident in New York, whose music-dramas, "La Habanera" and "La Jota," proved his imagination and power with grim music of peasant tragedy in Spanish scene. More recently he has written these songs and dances of Spain, province by province, as occasional folk-pieces but oftener his own memories and imagination suggested them. In all there are twenty-three—Basque, Andalusian, Castilian, Catalonian, and Aragonese—music of many moods and as various of image. Miss Helen Stanley, the soprano, occasionally heard here, will sing the songs and Mr. Laparra himself will play the piano part through the whole cycle. The announcements name it "A Musical Journey Through Spain."

The good news comes that Mr. Ornstein will undertake three concerts in Boston in the course of the season. His own music, old and new, will have place on his programmes, but in the main they will be such as any open-minded and eager pianist would make. He has not appeared here for nearly two years and in that time his notable abilities as pianist have ripened with no lessening of his individuality.

In these days a concert calendar is difficult to make since the future depends upon the will of the municipal authorities as to the reopening of theatres and halls and upon the return of the city to its normal life. If reopening is permitted on Oct. 14, the concerts in near prospect are:

Thursday evening, Oct. 17, in Sanders Theatre at Cambridge, the first of the usual series of concerts by the Boston Symphony Orchestra with Mr. Monteux conducting and Mr. Hofmann as assisting pianist.

Friday afternoon, Oct. 18, in Symphony Hall, the first of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting, and Mr. Hofmann as assisting pianist. The programme will comprise Franck's symphony, Loeffler's early tone-poem, "Que Tu ne t'en Ailles," Liszt's concerto in E-flat and the first suite of dances arranged by Ravel from his ballet, "Daphnis and Chloe." Hitherto it has not been heard in Boston.

Saturday evening, Oct. 19, in Symphony Hall, the first of the evening concerts of the Symphony, with Mr. Monteux, Mr. Hofmann and the programme already noted.

Sunday afternoon, Oct. 20, in Symphony Hall, a concert by Mr. Lazaro, tenor of the Metropolitan Opera House and of many a record, applauded for full-throated song, resounding high notes and uncommon skill in florid and ornate measures. He will sing operatic airs, French and Spanish songs. Sascha Jacobsen, an interesting young violinist, will assist him.

Friday afternoon, Oct. 25, in Symphony Hall, the second of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting.

Saturday evening, Oct. 26, in Symphony Hall, the second of the evening concerts of the Symphony Orchestra, with Mr. Monteux conducting.

POST, OCTOBER 6,

MONTEUX FINDS U. S. MUSICIANS FAST READERS

Rapid Sight Players, He Tells Olin Downes

Conductor Pierre Monteux.

BY OLIN DOWNES

I tried last week to get Pierre Monteux, who will conduct the opening concerts of the Boston Symphony Orchestra's season of 1918-19, to speak at some length of his work and the musical policies he intends to pursue while leading the Boston orchestra this fall.

But Mr. Monteux would rather work than talk, and when he talks would rather discuss other things than his work.

He spent the summer as the tenant and guest of John McCormack, the tenor, on Mr. McCormack's place, at Norton, Conn., a small house well in the trees, near the sound, along the shores of which he motored in the intervals of his work.

Working with Mr. McCormack, Mr. Monteux had found him not only a rarely accomplished singer, but an admirable musician—which is not necessarily the same thing—and a very broadminded and thoughtful artist, with a sure taste for the best and most interesting music, new or old.

Mr. Monteux did not share the opinion of the celebrated pianist, who remarked that a tenor was "not a voice, but a disease"! Mr. McCormack was a delightful companion, as well as fellow musician.

When Mr. Monteux talks he looks straight at you, as clearly, frankly, fearlessly as a child, and you know him immediately. At least you know the thing which it is most important to know about anyone. You know his absolute sincerity. You are certain of much human kindness and the loftiest attitude toward his art. You recognize a typical French clarity of vision, which is mental, as well as physical, and you know that if Diogenes had met Monteux he would put out his lantern, realizing for a certainty that he had discovered an honest man.

Also a very unassuming man. Yet the little that he told about his career, or that the little I was able to piece together, has for me an essentially dramatic quality. "Dramatic" because of the manner in which the events of the man's life seem to have dovetailed in with his own most deep-seated desires.

From the time he was 12, when he entered the Paris Conservatoire, he thought and dreamed of one thing—to conduct an orchestra. And not even the war, which interfered so terribly with artistic developments, especially in France, has kept him from advancing very rapidly on a chosen path.

In practically a decade Monteux has progressed from the position of an assistant conductor of the celebrated Colonne concerts in Paris to an appointment which is one of the most important that can be conferred on a musician—and this in addition to his position as a leading conductor of the Metropolitan Opera Company of New York.

His Musical Record

He played the violin at the Conservatoire. Among other thing[illegible] he also [illegible] 1893—he is now 43—he became in the same year the violist of the celebrated Geloso String Quartet and first violist of the Colonne Orchestra. For years he and Mr. Longy, present first oboist of the Boston Symphony, were members of this body.

A new generation of musicians was then springing up in France—young men possessed of a holy enthusiasm and curiosity to know intimately the music of all great masters, to understand symphonic and instrumental music, as well as operatic works, which had been in previous years the principal occupation of French musicians.

In course of orchestra rehearsals Colonne became personally interested in Monteux and assisted him to get experience with the baton. It was Colonne, with the enthusiastic assistance of Monteux, who was an early enthusiast for Brahms, who performed that composer's Fourth Symphony for the first time in Paris.

The Russian ballet came to Paris—the organization which was eventually the means of bringing Mr. Monteux to America. Diaghileff wanted someone to prepare the orchestra for performances of "Scheherazade" and also Stravinsky's "Petrouchka." Monteux prepared them, with the understanding that the appointed conductor of the ballet should take the baton when time came for the performances.

"Then," said Mr. Monteaux, "a thing occurred which pleased me very much. Strawinsky came to my rehearsals. We talked over the music—which is very wonderful, and very hard for an orchestra. Strawinsky went to Mr. Diaghileff, 'I wish this man to conduct "Petrouchko." ' Therefore, I conducted the premiere and the following performances of this work, which I shall direct this winter when it is produced at the Metropolitan. Later, the Russian ballet asked me to America and—I am here!

"To go back a little: In 1913 I resolved to conduct concerts of my own. Let me tell you that one of the happiest episodes of my life occurred when a number of my colleagues and supporters met, agreeing to put their influence back of the new orchestral 'societe' I wished to form, and we advertised for young musicians to come and be examined if they wished positions in the new orchestra. The best of the young players of the day came, eagerly, enthusiastically, with the result that I had a really wonderful orchestra to begin with.

Not Placed by Critics

"This orchestra played, under myself and other conductors, for the Boston Opera season of 1914 in Paris. It also gave 10 concerts in Paris of modern music—the most modern music you can imagine.

I asked Mr. Monteux whether he could compare American orchestral musicians with those of France. "As a rule," he replied, "American orchestral players, such as those of the Boston Symphony, are quicker readers at first sight than French players, and they have a commensurate technical facility. This is due, I think, to two important things: First of all, you have here an orchestra of which the musicians are practically bound to give all the time necessary to very exacting rehearsals of music of every imaginable kind. These men are at the service of the conductor at any hour and for as many hours as he wants them. They play music of all countries, of all periods, and all schools. All this develops the quality of reading difficult music at sight in an exceptional degree. Also, for the reason that salaries here are considerably larger than they are, as a rule, in Europe, the musicians can afford to devote their time to constant rehearsal under one conductor, which is very seldom the case on the other side.

TRANSCRIPT OCTOBER 7,

MUSIC AND MUSICIANS

PROSPECTS OF THE SYMPHONY CONCERTS

Returning Publics and Publics That Needlessly Hesitate—Mr. Stock's Wise and Manly Retirement—A Prospectus from the Chicago Opera Company—Franck's "Rebecca" in the Theatre—Russia Still Hears Music—Items, Incidents, Opinions

THUS far, subscriptions to the Symphony Concerts indicate as lively interest, as warm support on the part of the public as could reasonably be expected. Admittedly, the the Symphony Orchestra is traversing and will traverse a difficult year. It must not only contend against war-time economies and preoccupations, but it must also persuade audiences to new conductors, a reorganized band and a new régime generally. For the first time in nearly forty years, it will begin its concerts with a temporary conductor, Mr. Monteux, from whom, by token of past performance, there is reason to expect no little pleasure, and who is now unifying, schooling and stimulating his forces as has no conductor since the days in which Mr. Gericke first trained the orchestra. If he laid the foundations and established the traditions of the old band, Mr. Monteux is doing likewise, within the limitations of a relatively short stay, for the new. To him in November will succeed for the rest of the season Mr. Rabaud. It is only the truth to say that at present the public of the Symphony Concerts knows little of him and wonders what it may expect of his leading as concert follows concert. It were timely for it to recall that it knew no more of Mr. Nikisch or of Dr. Muck when he came first to Boston; and that if it warmed, as it did, to a Paur and a Fiedler, it has no reason to mistrust a Rabaud. In their day, the orchestra, rather than the conductor, was the prop and the pleasure of the concerts. By every sign that current rehearsals give—and Mr. Monteux's standards are exacting—it will be such, whoever and whatever the conductor, through the season to come.

The public that is hesitating over the Symphony Concerts lest when it takes its usual tickets it is buying "a pig in a poke," may take courage accordingly. It will still hear an orchestra of the first rank; it will still listen to conductors the equals of more than one predecessor. It may take comforting example, moreover, from the disposition of other publics. Back have come in numbers those that forsook the concerts last season rather than listen to a conductor and to players who in the categories of war were "alien enemies." In their places, likewise, will be found many of those to whom the Symphony Concerts have been for years a weekly pleasure, a weekly habit, or a human mingling of both. There are encouraging signs of that younger public essential to the Symphony Concerts and attracted, as its way is, by the very changes that make an older generation superfluously mistrustful. Nothing was expected, nothing is expected of not a few who were loud in agitation over a "German orchestra" last spring. They then discovered the Symphony Concerts. They have now forgotten them and "gone on," after their manner, "to "something else." Another public, which knows the Symphony Concerts as the chief artistic glory of Boston and the Symphony Orchestra as not the least of the "institutions" of the city, which counted the reorganization of the summer as a necessity of the hour and so encouraged it, has now corresponding obligations to fulfill. From it came the trustees who have accomplished a difficult undertaking in a fashion that soon will praise them. From it should now come also the support that is recompense and confidence.

om ENQUIRER

dress Philadelphia, Pa.

Rabaud to Lead Boston Symphony

BOSTON, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-1919. This word was received today by the symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would reach Boston early in November.

For the last five years M. Rabaud has been one of the principal conductors of the Grand Opera in Paris and also has done much concert work. His engagement brings to an end negotiations in progress since last spring when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

ADVERTISER | AMERICAN OCTOBER 6

NEW FIGURES IN SYNPHONY

Top, left to right: Georges Miquelle and Ferdinand Thillois; at bottom, Frederic Fradkin, concertmaster, and Pierre Monteux, conductor.

Leading French Orchestra Coming

By LOUIS C. ELSON.

AS IF to console us for a period of orchestral famine, Boston is to have two important symphony concerts as soon as the "unnecessary gathering" ban is lifted. The famous Paris Conservatory Orchestra, under a celebrated conductor, Andre Messager, is to make its New England debut.

One of the most graceful outcomes of the present war is the art-interchange which is beginning to take place between the allied nations. Only a short time ago we had almost a revelation in the shape of a military orchestra, led by Captain Pares, and now we are to hear what is probably the best French orchestra of the present.

The Paris Conservatory Orchestra is in itself almost a history of orchestral music in France. When it began, in 1828, the French were much better executants than composers. Cherubini, who was not a Frenchman, was the chief influence in Paris, and a very good one, but the public tendency was towards Gretry and Boieldieu, both somewhat sugary writers. Under Habeneck as first conductor, however, this same orchestra introduced a higher standard, and the influence of an outsider, Hector Berlioz, helped the advance.

The three greatest conductors of this orchestra were Habeneck, Lamoureux and Messager. As the last-named is to appear at its Boston concert, it may be well to introduce him to Bostonians.

Andre Charles Prosper Messager was born in Montlucon, France, Dec. 30, 1853, and is therefore about 65 years old. As a composer he is a pupil of St. Saens, and his record in this direction is a remarkably brilliant tone.

He has won prizes innumerable for his works and he has composed everything from symphonies to chansons. His operas have been chiefly in the school of Opera Comique, which means something very much higher in France than comic opera does in America, and his music is not of the asthetic school of D'Indy, nor of the cryptic vein of Debussy, but charmingly melodic and natural, even if less ambitious than that of several of his contemporaries.

He has conducted almost everywhere. Beginning by being an organist at St. Sulpice, he has been conductor at the Opera Comique, at Covent Garden, London, at the Paris Grand Opera, and since 1908 conductor of the orchestra of the Conservatoire, which he is to lead during its American tour.

There is this to be added regarding the coming concert: In the case of the recent French military concerts we had the Garde Republicaine conductor, but not the Garde Republicaine Band, but in the present instance we are to have both conductor and orchestra, intact save for such unavoidable ravages as may have been made by the war.

On the heels of the concert, probably the very next day, we shall have our own orchestra under French leadership and with some infusion of French and Belgian blood, and with some excision of ultra-Teutonic elements. But M. Monteux, by his first three programs, seems anxious to show that he is not narrow-minded. He gives some interesting French music, but he does not taboo the classical German school. We are to have Schumann's "Manfred" overture, which was the composer's favorite symphony, and Brahms' most popular symphony—the second.

We are rather surprised at the inclusion of Brahms in a program by a conductor who discards Richard Strauss and Wagner, for Brahms was more actively anti-Gallic than either of them, since he wrote a "Triumphlied" celebrating the downfall of France before the Prussian hordes, dedicating it to the emperor William I, and introducing "Heil dir im Siegerkranz," which is the German national employment of "God Save the King," as "My Country 'tis of Thee" is the American.

We hope that the Frenchmen will be able to stay over a day or two and hear our own Boston Symphony Orchestra. It will surprise them to find a band in America which has been unequalled by any orchestra of the present. Under Gericke it was the best drilled orchestra of the world with one exception. Von Bulow's Meiningen Orchestra excelled it in technique.

But Von Bulow was a drill-master run mad. He once took the notion that the musicians could not perfectly follow his baton if they were reading their music. Thereupon he forced every member of the band to memorize his part, so that the played at times without a scrap of printed or written music being visible. When Von Bulow himself played a piano concerto he directed intermittently from the instrument rather than have any one else lead his orchestra.

From SUN

Address: New York City.

Date

RABAUD SUCCEEDS DR. MUCK.

Noted French Artist to Conduct Boston Symphony Orchestra.

Special Despatch to THE SUN.

BOSTON, Oct. 4.—The trustees of the Boston Symphony Orchestra announced to-day that Henri Rabaud, a French conductor and composer, had been engaged to be permanent conductor to succeed Dr. Muck. A cablegram from the French Ministry of Fine Arts stated that Mr. Rabaud would sail as soon as possible for this country.

One of the principal novelties at the Metropolitan Opera House last season was Rabaud's opera "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. At present he is the principal conductor at the Grand Opera in Paris under Messager, which post he has filled for seven years.

Pierre Monteaux will conduct the orchestra through the first Southern trip, which will end with its second concert in New York November 9, and Mr. Rabaud will take charge immediately on its return to Boston.

American October 5

From EAGLE

Address: Brooklyn, N. Y.

Date

First Symphony Concert on Oct. 18

IE order of the authorities, postponing for a week the opening of theatres, music halls, and the e, will necesarily mean postponent for a week of the first pair of ncerts of the Symphony Ohchestra, ich were scheduled to be given on iday afternoon, October 11, and turday evening, October 12. Unss there is a further delay in open-g places of amusement, the first ncerts will be given on Friday ternoon, October 18, and Saturday ening, October 19.

For the information of ticket hold-s, W. H. Brennan, manager of the chestra, announces that for the con-rts on October 18 and 19 respective-the tickets intended for those days ill be used. The whole season will e put back just one week. Original-the twenty-fourth pair of concerts as scheduled for Friday and Satur-ay, May 2 and 3. Now they will ome Friday and Saturday, May 9 and 0, and at this last pair of concerts the twenty-fourth) the tickets in-nded for October 11 and 12 will be sed.

As there is a soloist at the October 8 and 19 concerts in the person of osef Hofmann, the plan is now to pen the season with the program riginally announced for those dates. t is possible, however, that Mr. Mon-ux may change his plans in this re-ect.

The conductor situation has been reatly eased by the receipt of a legram from Mr. Gatti-Cassazza, eneral manager of the Metropolitan pera Company, giving Mr. Monteux n extra week's leave of absence. his will enable Mr. Monteaux not nly to conduct the Boston concerts f November 1, and 2, but to conduct ll the concerts of the first Southern ip.

In the meantime the subscription ale of season tickets continues at ymphony Hall, and will continue up the delayed opening of the season. his sale has progressed admirably nd the prospects of a successful sea-n are very bright.

IGHT SYMPHONY IGHTS IN CAMBRIDGE

otices for renewal of subscriptions e Symphony concerts given in ers Theatre, Harvard University, e been sent to all subscribers of st season and they have until next esday, October 8, to secure the seats ey had last year. The public sale season tickets will open at George Kent's University Book Store, Har-rd square, Friday, October 11.

There will be the usual quota of ght concerts on Thursday evenings, e dates being October 17, November December 12, January 16, February 13, March 6, April 3 and April 24. The first concert will be under the direction of Pierre Monteux, the distinguished French conductor, who is in Boston at the head of the Symphony Orchestra for the month of October. As to the conductor for the other concerts, the board of trustees hopes soon to be able to make an announcement.

Five soloists are announced: Merle Alcock, contralto; Josef Hofmann and Rosita Renard, pianists; Frederic Fradkin, the new concertmaster of the rchestra, and Joseph Malkin.

THE BOSTON SYMPHONY ORCHESTRA.

Establis

The uncertainty as to the future of the Boston Orchestra is ended by the engagement as its conductor of the French composer Henri Rabaud. His coming promises to restore that most distinguished of our orchestras to the high place which it held in the affection of patriotic Americans and in the confidence of music lovers before the active Germanism of Karl Muck shook its audiences and landed him in an internment camp, where his associations are no doubt more congenial to him than were those of his later months as a conductor.

M. Rabaud is best known in this country by his opera, "Marouf," produced at the Metropolitan last winter, and by his Second Symphony, which has been played by several of our orchestras. He has been one of the principal conductors of the Opera at Paris for five years past and has received the long and thorough training which is a necessary preparation for that post. He is released for his work here by the French Ministry of Fine Arts, even as Dr. Muck was released by the Kaiser, the days of whose influence in American music are over. His coming will no doubt tend to make French music more popular here and to knit closer the artistic and intellectual ties which bind us to France. Of that we can be more certain when we have seen his programs and observed his style.

For this personal acquaintance, however, we shall have to wait. Pierre Monteux, the French conductor at the Metropolitan, had been engaged for the first part of the Boston Symphony season and he will pilot the orchestra through its Southern trip and its first two concerts here and in Manhattan. M. Rabaud will conduct the December concerts in Boston and by January will be firmly in command for his Brooklyn and Manhattan appearances. His welcome is likely to be as hearty as was the disapproval of Dr. Muck last winter, and his appeal will be made to audiences strongly predisposed in his

POST. OCTOBER 13

Monteux Restoring Scores That Muck Tampered With

BY OLIN DOWNES

One thing is certain. The days that are passing with never a symphony concert are not passing to the detriment of the quality of the orchestra. Every day it is rehearsing under Mr. Monteux. He is not an easy man to please. When he commenced rehearsals he was not wholly satisfied with his success in getting exactly what he wanted from an orchestra which had long been trained by a conductor of quite another school and different ideals of orchestral tone than those of Mr. Monteux. It took—perhaps it is still taking—even the sanctified orchestra of Boston Symphony some time to adjust itself to the new delicacies and the fine balances of Mr. Monteux's art—this, at least, is the talk in inside musical circles. But Mr. Monteux is gradually gaining the results he covets, profiting by the delays of the season to impress the more satisfactorily his conceptions on his men.

Probably in another 11 days the accuracy of this gossip will be put to test for its accuracy in public performance. In the meantime this seems to hold true: That no conductor since the time of Wilhelm Gericke, the man who gave the Boston Orchestra its reputation, has rehearsed so meticulously, so scrupulously and with so fine an ear for tonal results. In the absence of that press agentry by which conductors of greater pretensions, if not more talent, than Mr. Monteux often see to it that their doings and characteristics are loudly trumpeted through the land this may be said: That very few orchestra leaders have such an ear.

The acuteness of the ear of Mr. Toscanini, formerly at the Metropolitan Opera House, and possibly conductor of the Boston Symphony Orchestra next season, has been traditional; yet Mr. Monteux, conducting "Carmen," after Mr. Toscanini had conducted this work at the Metropolitan, discovered errors in the orchestral parts which had escaped the famous Italian maestro. He has discovered errors in Boston Symphony parts as well, and we are happy to say—if report is true—that he has restored to their original forms many orchestral works with which Dr. Muck felt free to tamper. Mr. Monteux believes in allowing the composer, and the composer only, to be responsible for his own greatnesses and shortcomings. In his opinion the duty of the conductor is solely that of the reverent and enthusiastic interpreter.

We are happy to hear that he works without a pencil. A man's methods of work may be what they like, provided he gets his results. Dr. Muck got results in ways of his own, though they were sometimes at variance with the intention of the composer. But one of his methods was blue pencilling his scores in practically every measure, and with a geometrical exactitude and elaborateness of which only a German could be suspected. Nothing was left to chance, inspiration, or memory. We know this personally to have been the case. Mr. Monteux does not need or like to mark up a score.

Has the reader ever been annoyed by loaning a book to a friend and having it returned with dashes, question marks, pseudo-profound reflections on the page margins, and all the other indications of the pencil fiend? Why do people do this? If a paragraph impresses them are they going to forget it? If they intend to lecture have they not their subject matter in their mind? Are they school children? If we were a newly appointed conductor at Symphony Hall we should certainly be annoyed to find the library so besmeared. Mr. Monteux's successor will find less "editing" than Dr. Muck's.

Mr. Monteux's sojourn here shows him to be a man of the simple and domestic tastes which characterized other symphony conductors than Dr. Muck. That gentleman lived with some pretension, and on a scale which, if not elaborate, was more or less in conformity with the ideas of those who think carefully about appearances and appurtenances due him who occupies an exalted official position.

He lived first in a pretentious hotel and later in an admirably appointed house on Hemenway street. Mr. Monteux lived also in a hotel—a modest one—for a week or thereabouts after his arrival in Boston for his fall duties, and then went straight out to a pleasant street in a suburb, and ensconced himself in a comfortable apartment and went to "housekeeping." At the rehearsals he has been simple and amiable, has not felt it necessary to intimidate his players to make them obey him, but has made his authority quietly and instantly felt. The gentlemen of the Symphony Orchestra were somewhat surprised, but surprised to their profit, to find him informing them that he was not satisfied with the tone-quality of the first simple, unison passage for strings, which opens the Cesar Franck symphony. He has eyes and ears on all sides of his head. He is not the man for an orchestra to "play horse" with.

The newly announced list of works to be performed by the Chicago Opera Company this season is of local interest since, in all probability, this company will revisit Boston, and, let us hope, repeat brilliant triumphs of last season. The "revivals" are, on the whole, more interesting than the "novelties." A "revival" may indeed be a "novelty" to a younger generation, as are many of Mr. Campanini's offerings, but it is unlikely that many of his "novelties" will have, in future years, "revivals." Certainly one expects little of "Le Vieil Aigle," by Raoul Gunsborg, or from Mascagni's "Le Maschere." Erlanger's "Aphrodite," with Mary Garden in the title role, will draw audiences of those athirst for musical novelties, and those who crave novelties not necessarily of the purely musical order. The same might be said of Massenet's "Cleopatra" with the same singer in the title role. A little better may be hoped of Xavier Leroux's "Le Chemineau" and "Le cadeau de Noel," a one-act opera based on an incident of the present war. But Verdi's "Don Carlos," little known in America, is worth all the other works put together. Other revivals will include Massenet's grim melodrama, "La Navarraise"; Rossini's "William Tell"; Offenbach's "Tales of Hoffmann"; Verdi's "Falstaff" and "Otello"; Meyerbeer's "L'Africaine"; Bellini's "Norma"; Donizetti's "Linda di Chamounix" and Ricci's comedy in the early Italian opera buffa style, "Crispino e la comare."

ADVERTISER | AMERICAN | OCTOBER 6

NEW FIGURES IN SYNPHONY

Top, left to right: Georges Miquelle and Ferdinand Thillois; at bottom, Frederic Fradkin, concertmaster, and Pierre Monteux, conductor.

© Mishkin

Leading French Orchestra Coming

By LOUIS C. ELSON.

AS IF to console us for a period of orchestral famine, Boston is to have two important symphony concerts as soon as the "unnecessary gathering" ban is lifted. The famous Paris Conservatory Orchestra, under a celebrated conductor, Andre Messager, is to make its New England debut.

One of the most graceful outcomes of the present war is the art-interchange which is beginning to take place between the allied nations. Only a short time ago we had almost a revelation in the shape of a military orchestra, led by Captain Pares, and now we are to hear what is probably the best French orchestra of the present.

The Paris Conservatory Orchestra is in itself almost a history of orchestral music in France. When it began, in 1828, the French were much better executants than composers. Cherubini, who was not a Frenchman, was the chief influence in Paris, and a very good one, but the public tendency was towards Gretry and Boieldieu, both somewhat sugary writers. Under Habeneck as first conductor, however, this same orchestra introduced a higher standard, and the influence of an outsider, Hector Berlioz, helped the advance.

The three greatest conductors of this orchestra were Habeneck, Lamoureux and Messager. As the last-named is to appear at its Boston concert, it may be well to introduce him to Bostonians.

Andre Charles Prosper Messager was born in Montlucon, France, Dec. 30, 1853, and is therefore about 65 years old. As a composer he is a pupil of St. Saens, and his record in this direction is a remarkably brilliant tone.

He has won prizes innumerable for his works and he has composed everything from symphonies to chansons. His operas have been chiefly in the school of Opera Comique, which means something very much higher in France than comic opera does in America, and his music is not of the asthetic school of D'Indy, nor of the cryptic vein of Debussy, but charmingly melodic and natural, even if less ambitious than that of several of his contemporaries.

He has conducted almost everywhere. Beginning by being an organist at St. Sulpice, he has been conductor at the Opera Comique, at Covent Garden, London, at the Paris Grand Opera, and since 1908 conductor of the orchestra of the Conservatoire, which he is to lead during its American tour.

There is this to be added regarding the coming concert: In the case of the recent French military concerts we had the Garde Republicaine conductor, but not the Garde Republicaine Band, but in the present instance we are to have both conductor and orchestra, intact save for such unavoidable ravages as may have been made by the war.

On the heels of the concert, probably the very next day, we shall have our own orchestra under French leadership and with some infusion of French and Belgian blood, and with some excision of ultra-Teutonic elements. But M. Monteux, by his first three programs, seems anxious to show that he is not narrow-minded. He gives some interesting French music, but he does not taboo the classical German school. We are to have Schumann's "Manfred" overture, which was the composer's favorite symphony, and Brahms' most popular symphony—the second.

We are rather surprised at the inclusion of Brahms in a program by a conductor who discards Richard Strauss and Wagner, for Brahms was more actively anti-Gallic than either of them, since he wrote a "Triumphlied" celebrating the downfall of France before the Prussian hordes, dedicating it to the emperor William I, and introducing "Heil dir im Siegerkranz," which is the German national employment of "God Save the King," as "My Country 'tis of Thee" is the American.

We hope that the Frenchmen will be able to stay over a day or two and hear our own Boston Symphony Orchestra. It will surprise them to find a band in America which has been unequalled by any orchestra of the present. Under Gericke it was the best drilled orchestra of the world with one exception. Von Bulow's Meiningen Orchestra excelled it in technique.

But Von Bulow was a drill-master run mad. He once took the notion that the musicians could not perfectly follow his baton if they were reading their music. Thereupon he forced every member of the band to memorize his part, so that they played at times without a scrap of printed or written music being visible. When Von Bulow himself played a piano concerto he directed intermittently from the instrument rather than have any one else lead his orchestra.

American October 5

From EAGLE
Address: Brooklyn, N. Y.
Date

First Symphony Concert on Oct. 18

THE order of the authorities, postponing for a week the opening of theatres, music halls, and the like, will necesarily mean postponement for a week of the first pair of concerts of the Symphony Ohchestra, which were scheduled to be given on Friday afternoon, October 11, and Saturday evening, October 12. Unless there is a further delay in opening places of amusement, the first concerts will be given on Friday afternoon, October 18, and Saturday evening, October 19.

For the information of ticket holders, W. H. Brennan, manager of the orchestra, announces that for the concerts on October 18 and 19 respectively the tickets intended for those days will be used. The whole season will be put back just one week. Originally the twenty-fourth pair of concerts was scheduled for Friday and Saturday, May 2 and 3. Now they will come Friday and Saturday, May 9 and 10, and at this last pair of concerts (the twenty-fourth) the tickets intended for October 11 and 12 will be used.

As there is a soloist at the October 18 and 19 concerts in the person of Josef Hofmann, the plan is now to open the season with the program originally announced for those dates. It is possible, however, that Mr. Monteux may change his plans in this respect.

The conductor situation has been greatly eased by the receipt of a telegram from Mr. Gatti-Cassazza, general manager of the Metropolitan Opera Company, giving Mr. Monteux an extra week's leave of absence. This will enable Mr. Monteaux not only to conduct the Boston concerts of November 1, and 2, but to conduct all the concerts of the first Southern trip.

In the meantime the subscription sale of season tickets continues at Symphony Hail, and will continue up to the delayed opening of the season. This sale has progressed admirably and the prospects of a successful season are very bright.

NIGHT SYMPHONY LIGHTS IN CAMBRIDGE

Notices for renewal of subscriptions for the Symphony concerts given in Sanders Theatre, Harvard University, have been sent to all subscribers of last season and they have until next Tuesday, October 8, to secure the seats they had last year. The public sale of season tickets will open at George Kent's University Book Store, Harvard square, Friday, October 11.

There will be the usual quota of eight concerts on Thursday evenings, the dates being October 17, November 14, December 12, January 16, February 13, March 6, April 3 and April 24. The first concert will be under the direction of Pierre Monteux, the distinguished French conductor, who is in Boston at the head of the Symphony Orchestra for the month of October. As to the conductor for the other concerts, the board of trustees hopes soon to be able to make an announcement.

Five soloists are announced: Merle Alcock, contralto; Josef Hofmann and Rosita Renard, pianists; Frederic Fradkin, the new concertmaster of the orchestra, and Joseph Malkin.

Establis

THE BOSTON SYMPHONY ORCHESTRA.

The uncertainty as to the future of the Boston Orchestra is ended by the engagement as its conductor of the French composer Henri Rabaud. His coming promises to restore that most distinguished of our orchestras to the high place which it held in the affection of patriotic Americans and in the confidence of music lovers before the active Germanism of Karl Muck shook its audiences and landed him in an internment camp, where his associations are no doubt more congenial to him than were those of his later months as a conductor.

M. Rabaud is best known in this country by his opera, "Marouf," produced at the Metropolitan last winter, and by his Second Symphony, which has been played by several of our orchestras. He has been one of the principal conductors of the Opera at Paris for five years past and has received the long and thorough training which is a necessary preparation for that post. He is released for his work here by the French Ministry of Fine Arts, even as Dr. Muck was released by the Kaiser, the days of whose influence in American music are over. His coming will no doubt tend to make French music more popular here and to knit closer the artistic and intellectual ties which bind us to France. Of that we can be more certain when we have seen his programs and observed his style.

For this personal acquaintance, however, we shall have to wait. Pierre Monteux, the French conductor at the Metropolitan, had been engaged for the first part of the Boston Symphony season and he will pilot the orchestra through its Southern trip and its first two concerts here and in Manhattan. M. Rabaud will conduct the December concerts in Boston and by January will be firmly in command for his Brooklyn and Manhattan appearances. His welcome is likely to be as hearty as was the disapproval of Dr. Muck last winter, and his appeal will be made to audiences strongly predisposed

From SUN
Address: New York City.
Date

RABAUD SUCCEEDS DR. MUCK.

Noted French Artist to Conduct Boston Symphony Orchestra.

Special Despatch to THE SUN.

BOSTON, Oct. 4.—The trustees of the Boston Symphony Orchestra announced to-day that Henri Rabaud, a French conductor and composer, had been engaged to be permanent conductor to succeed Dr. Muck. A cablegram from the French Ministry of Fine Arts stated that Mr. Rabaud would sail as soon as possible for this country.

One of the principal novelties at the Metropolitan Opera House last season was Rabaud's opera "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. At present he is the principal conductor at the Grand Opera in Paris under Messager, which post he has filled for seven years.

Pierre Monteaux will conduct the orchestra through the first Southern trip, which will end with its second concert in New York November 9, and Mr. Rabaud will take charge immediately on its return to Boston.

POST. OCTOBER 13

Monteux Restoring Scores That Muck Tampered With

BY OLIN DOWNES

One thing is certain. The days that are passing with never a symphony concert are not passing to the detriment of the quality of the orchestra. Every day it is rehearsing under Mr. Monteux. He is not an easy man to please. When he commenced rehearsals he was not wholly satisfied with his success in getting exactly what he wanted from an orchestra which had long been trained by a conductor of quite another school and different ideals of orchestral tone than those of Mr. Monteux. It took—perhaps it is still taking—even the sanctified orchestra of Boston Symphony some time to adjust itself to the new delicacies and the fine balances of Mr. Monteux's art—this, at least, is the talk in inside musical circles. But Mr. Monteux is gradually gaining the results he covets, profiting by the delays of the season to impress the more satisfactorily his conceptions on his men.

Probably in another 11 days the accuracy of this gossip will be put to test for its accuracy in public performance. In the meantime this seems to hold true: That no conductor since the time of Wilhelm Gericke, the man who gave the Boston Orchestra its reputation, has rehearsed so meticulously, so scrupulously and with so fine an ear for tonal results. In the absence of that press agentry by which conductors of greater pretensions, if not more talent, than Mr. Monteux often see to it that their doings and characteristics are loudly trumpeted through the land this may be said: That very few orchestra leaders have such an ear.

The acuteness of the ear of Mr. Toscanini, formerly at the Metropolitan Opera House, and possibly conductor of the Boston Symphony Orchestra next season, has been traditional; yet Mr. Monteux, conducting "Carmen," after Mr. Toscanini had conducted this work at the Metropolitan, discovered errors in the orchestral parts which had es-

caped the famous Italian [illegible]. He has discovered errors in Boston Symphony parts as well, and we are happy to say—if report is true—that he has restored to their original forms many orchestral works with which Dr. Muck felt free to tamper. Mr. Monteux believes in allowing the composer, and the composer only, to be responsible for his own greatnesses and shortcomings. In his opinion the duty of the conductor is solely that of the reverent and enthusiastic interpreter.

We are happy to hear that he works without a pencil. A man's methods of work may be what they like, provided he gets his results. Dr. Muck got results in ways of his own, though they were sometimes at variance with the intention of the composer. But one of his methods was blue pencilling his scores in practically every measure, and with a geometrical exactitude and elaborateness of which only a German could be suspected. Nothing was left to chance, inspiration, or memory. We know this personally to have been the case. Mr. Monteux does not need or like to mark up a score.

Has the reader ever been annoyed by loaning a book to a friend and having it returned with dashes, question marks, pseudo-profound reflections on the page margins, and all the other indications of the pencil fiend? Why do people do this? If a paragraph impresses them are they going to forget it? If they intend to lecture have they not their subject matter in their mind? Are they school children? If we were a newly appointed conductor at Symphony Hall we should certainly be annoyed to find the library so besmeared. Mr. Monteux's successor will find less "editing" than Dr. Muck's.

Mr. Monteux's sojourn here shows him to be a man of the simple and domestic tastes which characterized other symphony conductors than Dr. Muck. That gentleman lived with some pretension, and on a scale which, if not elaborate, was more or less in conformity with the ideas of those who think carefully about appearances and appurtenances due him who occupies an exalted official position.

He lived first in a pretentious hotel and later in an admirably appointed house on Hemenway street. Mr. Monteux lived also in a hotel—a modest one—for a week or thereabouts after his arrival in Boston for his fall duties, and then went straight out to a pleasant street in a suburb, and ensconced himself in a comfortable apartment and went to "housekeeping." At the rehearsals he has been simple and amiable, has not felt it necessary to intimidate his players to make them obey him, but has made his authority quietly and instantly felt. The gentlemen of the Symphony Orchestra were somewhat surprised, but surprised to their profit, to find him informing them that he was not satisfied with the tone-quality of the first simple, unison passage for strings, which opens the Cesar Franck symphony. He has eyes and ears on all sides of his head. He is not the man for an orchestra to "play horse" with.

The newly announced list of works to be performed by the Chicago Opera Company this season is of local interest since, in all probability, this company will revisit Boston, and, let us hope, repeat brilliant triumphs of last season. The "revivals" are, on the whole, more interesting than the "novelties." "revival" may indeed be a "novelty" a younger generation, as are many Mr. Campanini's offerings, but it is likely that many of his "novelties" have, in future years, "revivals." Certainly one expects little of "Le V Aigle," by Raoul Gunsborg, or f Mascagni's "Le Maschere." Erlang "Aphrodite," with Mary Garden in title role, will draw audiences of those athirst for musical novelties, and those who crave novelties not necessarily of the purely musical order. The same might be said of Massenet's "Cleopatra" with the same singer in the title role. A little better may be hoped of Xavier Leroux's "Le Chemineau" and "Le cadeau de Noel," a one-act opera based on an incident of the present war. But Verdi's "Don Carlos," little known in America, is worth all the other works put together. Other revivals will include Massenet's grim melodrama, "La N varraise"; Rossini's "William Tell Offenbach's "Tales of Hoffmann Verdi's "Falstaff" and "Otello"; Meyerbeer's "L'Africaine"; Bellini's "Norma Donizetti's "Linda di Chamounix" an Ricci's comedy in the early Italian oper buffa style, "Crispino e la comare."

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REDUCTION RATIO

16x

2.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm

A5

A4

A3

1.0 1.1 1.25 1.4 1.6 1.8

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

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2.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

PRECISION℠ RESOLUTION TARGETS

Century A&P

1303 Geneva Avenue
St. Paul, MN 55119

4.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

3.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

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SOME SOLOISTS OF THE BOSTON SYMPHONY ORCHESTRA

Left to Right, Mischa Levitzki, Pianist; Sophie Braslau, Contralto; Emilio de Gogorza, Baritone; Harold Bauer, Pianist; Jacques Thibaud, Violinist.

SUNDAY HERALD OCTOBER 6. NEW YORK TIMES, SEPTEMBER 22. n HERALD

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Mr. Legge's correspondent wrote: "It is a great loss to the country that Sir Henry Wood could not see his way to accept the Boston offer. I had hoped against hope that he would go and afford us some relief, taking, of course, his British sea songs and Tschaikowsky with him. What is the matter with the direction of these concerts? They seem to start with, almost unique in Europe. . . . Yet when everyone is talking of keeping the foreign article out these people gaily insist on the same old stuff we have heard for years and years. . . . I am getting sick to death of hearing the eternal Tchaikowsky, Grieg, Mendelssohn, Liszt, Saint-Saëns, Handel, the same old 'Peer Gynt,' Hungarian Rhapsodies, Pathetic Symphony—and I protest vehemently it is playing down to the public. Fancy five new native works, small trifles carefully selected not to disturb the main Tschaikowsky, Rachmaninoff-Wood pieces in the program." The writer pointed out by way of comparison Beecham's last Philharmonic program, "a delight even to look at, the main piece nearly always by an Englishman and a full house!" He ended in a fine burst: "If you critics do your duty you will point out that Vaughan Williams, Edgar, Bantock, Gardiner, Holbrooke—even Stanford and Parry! prefer to the everlasting Rachmaninoff-Wood business—are real English composers, as fine as the formerly popular played Strauss, who, of course, will be reinstated the day peace is signed."

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Mr. Legge agrees with this correspondent. It is strange that the chamber concerts of the London String Quartet, the improvement of the English Chorus Society, "the institution" since Dr. Beecham, the late "H. T. Finck, the Boston critic, contributor to the Evening Post, and author of a book on Chopin, Wagner and Grieg," the performance of "many modern works" by the Philharmonic Society, the performance of works by Elgar, Bantock, Holbrooke, Delius, Bantock and others, Arnold Bax, Cyril Scott, Eugene Goossens, Frederick Austin, Ernest Farrar, Ernest Bloch, Ethel Smyth, Rutland Boughton, Granville Bantock, Cyril Rootham, Frank Bridge, Ernest Walker, Percy Grainger, Cyril Jenkins, Ernest Moeran, Arthur Bliss, Eugene Goossens, Arthur Alexander

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Mr. Legge agrees with this correspondent. It is his belief that the chamber concerts of the London String Quartet have the improvement of the English ears of musical connoisseurship since it began. He asks: "If, as it seems to be the case, our classical composers are losing in the quality alike of performance and program, why are we not [illegible] these men [illegible] replace the seats of [illegible] Bach, Beethoven, no serious effort [illegible] Prince asks for a 'reasonable supply of English music.' There are [illegible] Bach, Beethoven, Brahms, Liszt, Tchaikowsky, Rachmaninoff, Wagner, Strauss, Grieg, Saint-Saëns, Dvorak, Sibelius, Rimsky-Korsakoff, Franck, Tschaikowsky, Mussorgsky, Borodin, Glazounoff, Rachmaninoff, Scriabin, Stravinsky, Ravel, Debussy, Dukas, Chabrier, Chausson, Fauré, Lalo, Saint-Saëns, Franck, Vincent d'Indy, Ernest Chausson, Lekeu, Ropartz, Guy Ropartz, Bantock, Elgar, Delius, Holbrooke, Vaughan Williams, Stanford, Parry, Mackenzie, Bax, Bantock, Gardiner, Ireland, Bridge, Boughton, Ethel Smyth, Coleridge-Taylor, Dvorak, Smetana, Janacek, Novak, Suk, Ondricek, Ondrasek, Kovarovic, Foerster, Ostrcil, Jirak, Nedbal, Fibich, Zdenek Fibich

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Brahms. We hasten to add, for the sake of the hypersensitive, that Beethoven and Brahms are dead; neither one was connected with the Hohenzollern family. Schumann, whose overture to "Manfred" will be performed died some years ago. He was not Prussian; Nor was Byron's hero Prussian. Rabaud's "Procession Nocturne" will be played for the first time at these concerts. It was played here in January, 1903, by the Orchestra Club, Mrs. Longy, conductor.

Liszt wrote music illustrative of the same subject, to go with his "Mephisto waltz. Loefler's music suggested by a poem of Verlaine has not been performed here since it was brought out at a Symphony concert with his "Devil's Villanelle." For some reason or other he has been unwilling to publish it, yet we thought when it was played that it was singularly poetic. It is a pleasure to know that Vincent d'Indy's gorgeously colored "Istar" will be played at the third concert. No one of d'Indy's orchestral compositions was performed at the Symphony concerts in the last years of Dr. Muck, who, taking offence at remarks by M. d'Indy about the musical Germanization of the United States, thus deprived the audiences of a great pleasure. Liszt's concerto in E flat major will be played by Mr. Hofmann. If any chauvinists should object to Liszt because he was a Hungarian by birth, let him recall the fact that Liszt spent many years in Paris and in Rome, was greatly influenced by the French, wrote essays and the great bulk of his letters in French, and, incidentally, was the father of children by a French countess. It might be added that neither Berlin nor Vienna enjoyed his music; that Weimar is not in Prussia; that he is buried in Bavaria. The concerto will be played by Mr. Hofmann, and there-by hangs a tale.

The New York Times of Sept. 29, publishes the following paragraph:

"That Josef Hofmann will reappear with the Boston Symphony Orchestra this season is good news today and a good deal of a departure, as well, from some previous misunderstandings. Those differences were serious enough to have led to a severance of relations practically since the war, and on one occasion to a controversy in print and even a formal statement that it is true that Mr. Hofmann will not again appear with the Boston Symphony. Now the wounds are healed, whatever they were."

Mr. Hofmann played in Boston with the Symphony Orchestra on Friday afternoon, Dec. 12 1913. He then gave a [illegible] Schumann's concerto. At the concert of the following Saturday night his performance of the concerto was deliberately grotesque in rhythm and in phrasing. It was evidently his purpose to disconcert the conductor and the orchestra. This he did not succeed in doing, but by his conduct he wantonly insulted an orchestra that had always supported him loyally and an audience that had applauded him for many years. Various reasons were given for his behavior. No one of them was a sufficient excuse. It was reported at the time—and the report was not idle gossip—that Mr. Hofmann boasted of "the trick that he had played on Dr. Muck." About the same time Mr. Hofmann had much to say in various periodicals about the duty of a conductor towards the pianist of a concert directed by him. Let us hope that since his last appearance with the orchestra Mr. Hofmann, like Saul of Tarsus journeying to Damascus, has seen a great light; that he will treat Mr. Monteux and the audience courteously and prove himself an artist without personal prejudices and injurious caprices.

Mr. Stransky, the Philharmonic, and the Chronicle of New York

Some have wondered why certain New Yorkers, that were shocked by the thought of Dr. Muck conducting

NEW YORK TIMES, SEPTEMBER 22,

New Orchestra Year

ALREADY the season of orchestra concerts is drawing nearer, and the time of rehearsals is at hand. The Philharmonic Society, dean of local bands and veteran of all but one or two abroad, will open as late as Nov. 14 next, which is later than the opera, for its seventy-seventh year. There will be forty-four concerts in its various subscriptions at Carnegie Hall. Josef Stransky will conduct and the soloists will be Louise Homer, Guiomar Novaes, Josef Hofmann, Jascha Heifetz, Efrem Zimbalist, Max Rosen, Mischa Levitzki, Yolanda Mero, Raoul Vidas, Harold Bauer, Mischa Elman, Ethel Leginska, and Hulda Lashanska.

The Symphony Society announcements, out today, include twenty-two concerts in Carnegie Hall, twenty at Aeolian Hall, and five in Brooklyn. Walter Damrosch, who enters on his thirty-fourth year as conductor this October, has returned from France, bringing among interesting novelties a dramatic scene, "Faust and Helena," by the late Lili Boulanger. As soloists with the Symphony Orchestra there are Alfred Cortot and Heni Casadosus, who appeared with Mr. Damrosch last July at the Conservatoire; Ossip Gabrilowitsch, Hofmann, Bauer, and Levitzki, Heifetz and Toscha Seidel, Mabel Garrison, Schumann-Heink, Lucy Gates, Lashanska, and Emilio de Gogorza.

Willem Willcke of the Kneisele, a new first 'cellist in the Damrosch orchestra, and also the new first flute. Daniel [illegible]

The London Daily Telegraph in advance gave him such greeting as it might to returning prodigal:

"Welcome to the 'Proms,' which start on their way this evening, under Mr. Robert Newman's management once again, and with Sir Henry Wood once more in command. It is good hearing that Queen's Hall is practically sold out for the opening concert, though there will be accommodation, of course, for promenaders—or rather, as will probably be the case, the occupants of standing room."

Such popular things as the "William Tell" overture, Handel's so-called "Largo," and the "Peer Gynt" suite were in the opening program, and as soloists there were to be heard Lalla Miranda in "Lucia's" mad scene, and Mr. Moiseiwitsch, pianist, in Liszt's E flat concerto.

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John Bull and John Carpenter.

In its general scheme the London season "falls into line with precedent." Mondays will again be Wagner nights, barring casual raids by the late composer's interesting countrymen, the Tuesday programs are devoted to Russian composers, and the classics "claim a hearing" on Fridays, with Beethoven to the fore.

Looking through the list of works to be performed in a London season of ten weeks, the British critic finds the names of twenty-six native composers. The list may be reckoned fairly representative, though it would be more so if it embraced the names of Stanford, Vaughan Williams, and Frank Bridge. The Russian composers number fifteen, with Tchaikovsky, of course, prominent, and Scriabin and Stravinsky among them. A Polish work is included, Paderewski's concerto in A minor, in which Miss Rachel Owen will be the soloist.

Among foreigners, the first of the season's novelties to be heard in London was Jacques-Dalcroze's "Allegory" for orchestra. "On the following evening we are to hear for the first time John Alden Carpenter's oddly-named suite, 'Adventures in a Perambulator,' this being one of the American works." Beethoven's "Pastoral" symphony and Brahms's double concerto were among others set down for Friday classics. The critic concluded by wishing the "Proms" luck.

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All-American for Worcester.

When the Worcester County Medical Association holds its sixty-first annual festival from Sept. 30 to Oct. 4 next there will be widespread interest in that city's plan of giving five days of American music, sung and played by Americans. This is the most ambitious attempt of the Massachusetts town, as President Arthur J. Bassett believes it is also the first in America, to combine patriotism with serious art on an equal scale. As a war measure, the nearest approach in this Yankee nation was perhaps the post-bellum Jubilee.

The public of Worcester has shown approval in advance, and the managers have avoided any charge of falling below their own high standards by simply making up their programs from the best of sixty years. The choral works at Mechanics Hall will be George Chadwick's "Judith," originally sung at the 1900 festival, and Henry Hadley's "Ode to Music," given for the first time last year. The artists engaged are Louise Homer, Mabel Garrison, Reinald Werrenrath, George Hamlin, Arthur Hackett, Frances Nash, Milton Snyder, Emma Roberts, and Edgar Schofield.

Dr. Arthur Mees will conduct the mixed chorus of 400 voices and a band of sixty players from the Philadelphia Orchestra, with their concertmaster and associate conductor, Thaddeus Rich.

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[illegible] in this neighborhood that the Brooklyn Institute directors voted they would be glad to see the Boston Symphony Orchestra back in future, but "with another leader than Dr. Muck." This, both Brooklyn and Manhattan will soon do, though the conductor's name is not yet [illegible] the trustees who [illegible] told in Boston, where the trustees [illegible] succeeded Major Higginson in control of his famous organization have borrowed Pierre Monteux from the Metropolitan for eight of their own October dates.

This season in Brooklyn, the Boston Symphony Orchestra and the New York Symphony Orchestra will both give their usual five concerts, starting in November. Other features in the institute's annual music program just issued, are recitals by Mischa Elman, Lucy Gates, Marie Sundelius, Herman Sandby, May Peterson, Yvette Guilbert, Reinald Werrenrath, Leo Ornstein, Arthur Shattuck, Kathleen Parlow, Marcella Craft, Mary Jordan, Maria Gimbrère, Gerard Duberta, Singers Club of New York, Sawyer Quartet, Letz Quartet, and Trio de Lutèce.

Fourteen lecture recitals by Professor W. R. Spalding of Harvard, Professor David S. Smith of Yale, Professor L. R. Lewis of Tufts College, Victor Biart and Alma Webster Powell, complete the list, so far as music is concerned in the annual prospectus.

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London Welcomes Sir Henry.

When Neighbor Boston invited Sir Henry Wood to this country the London musician was at first said to have ac-

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Henri Rabaud Coming to Direct Boston Orchestra

French Composer and Conductor Selected to Succeed the German Dr. Muck—Government Assents.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—The trustees of the Boston Symphony Society announced to-day that Henri Rabaud, one of the most eminent of French conductors

HENRI RABAUD

and composers, had been engaged to be permanent conductor of the Boston Symphony Orchestra.

A cable message from the French Ministry of Fine Arts, in Paris, this morning stated that Mr. Rabaud accepted the engagement and would leave France as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Society had chosen the distinguished Frenchman as its conductor.

Mr. Rabaud will take the place made vacant when Dr. Karl Muck was interned as an alien enemy.

Mr. Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House in New York last season was his opera, "Marouf." His Second Symphony is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand Opera in Paris under Andre Messager, now in this country with the Conservatoire Orchestra. This post he has filled seven years. He is a graduate of the Paris Conservatoire, where he studied composition with Jules Massenet, and in 1894 he won the Prix de Rome.

Pierre Monteux, French conductor of the Metropolitan Opera Company, will conduct the Boston Orchestra through its first Southern trip, which will end with its second concert in New York on Saturday afternoon, November 9. Mr. Rabaud will take charge of the orchestra on its return to Boston. Owing to doubt that Mr. Rabaud could come in time to prepare the programmes for important concerts of the orchestra outside of Boston in the first week of November, Giulio Gatti Casazza, general manager of the Metropolitan, extended Mr. Monteux's leave of absence for one week and thus solved the problem.

BUY LIBERTY BONDS

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No American is anxious or even willing to hear the music of living Germans that signed the famous manifesto of professors and others. Any American that refuses to hear music by any living German or Austrian shows patriotic fervor that is not wildly extravagant. But why should a sane person object to music by the old masters, by the old that are still young? If there is to be no music by Beethoven and the rest, who are to be heard? Will there be 24 interesting programs drawn only from French, Russian, Scandinavian, Italian, British and American sources?

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Mr. Legge's correspondent wrote: "It is a great loss to the country that Sir Henry Wood could not see his way to accept the Boston offer. I had hoped against hope that he would go and afford us some relief, taking, of course, his British sea songs and Tschaikowsky with him. What is the matter with the direction of these concerts? They are, to start with, almost unique in Europe. . . . Yet when everyone is talking of keeping the foreign article out these people gaily insist on the same old stuff we have heard for years and years. . . . I am getting sick to death of hearing the eternal Tchaikowsky, Grieg, Mendelssohn, Liszt, Saint-Saëns, Handel, the same old 'Peer Gynt,' Hungarian Rhapsodies, Pathetic Symphony—and I protest vehemently it is playing down to the public. Fancy five new native works, small trifles carefully selected not to disturb the main Tschaikowsky, Rachmaninoff-Wood pieces in the program." The writer pointed out by way of comparison Beecham's last Philharmonic program, "a delight even to look at, the main piece nearly always by an Englishman and a full house!" He ended in a fine burst: "If you critics do your duty you will point out that Vaughan Williams, Edgar, Bantock, Gardiner, Holbrooke—even Stanford and Parry I prefer to the everlasting Rachmaninoff-Wood business—are real English composers, as fine as the formerly overplayed Strauss, who, of course, will be reinstated the day peace is signed!"

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[illegible] which Mr. Legge [illegible]mments was [illegible] by Sir Ernest [illegible]almer, "the founder of the patrons' [illegible] and Fanatica per la Musica Nazionale." He wrote: "These (promenade) [illegible]oncerts are entirely supported by the [illegible]ritish public and British money, and [illegible]e orchestra is also English. It is, [illegible]en, indeed strange that so little re[illegible] is paid to our own composers and [illegible] works. I am quite sure there must [illegible]my frequenting them who are pa[illegible] enough to see fair play and wish [illegible] reasonable supply of English mu[illegible] but which no one who looks over [illegible]e programs can honestly say is forthcoming. A Wagner night, a Russian [illegible]ght, a Symphony night are set forth, [illegible]d two nights are devoted to or [illegible]rmed 'popular,' whatever that may [illegible]ply; but these also are mainly de[illegible]d to foreign works. Can anyone [illegible] British night would be unreason[illegible]? Surely no difficulty could be sug[illegible]ed in finding good and attractive [illegible]rks, and, I venture to say, with as [illegible]ch appreciation as many of the for[illegible]n. The policy adopted I fail to understand; it is not patriotic or complimentary or encouraging to our own [illegible]mposers, or instructive, from a na[illegible]al point of view, to the audiences. [illegible] whatever the reason may be as[illegible]ned, I think one night a week ought [illegible] be devoted to British works."

[illegible]r. Legge agrees with this correspond[illegible] It is his belief that the chamber [illegible]rts of the London String Quartet [illegible] the improvement of the English [illegible]rs of musical appreciation" since [illegible]r began. He asks: "If, as it seems [illegible] to be the case, our chamber con[illegible]re improving in the quality alike [illegible]formance and program, why are [illegible] concerts, save those men[illegible] as being under the aegis of [illegible]m, at least making no serious ef[illegible] aim higher?"

[illegible]rnest Palmer asks for a "reason[illegible]ply of English music." There [illegible]me in the United States that [illegible] have an unreasonable amount of [illegible] orchestral works performed at [illegible] concerts. We say "unreasonable" [illegible] they would have all works of [illegible] nature by Americans performed, [illegible]rthy or unworthy, that the composers [illegible]ht at least hear them, learn their [illegible]gs, and thus be encouraged to write [illegible]. Sir Ernest Palmer does not [illegible] a "British night" would be unrea[illegible]ble. Some of our chauvinists would [illegible] American months. We do not be[illegible] in any particular "night," French, [illegible]ndinavian, Russian, British or Amer[illegible]. Some years ago Dr. Muck ar[illegible]ed a Czech program. The concert [illegible] a tiresome one, not because the [illegible]positions themselves were dull, but [illegible]re was a monotonous flavor; there [illegible] a lack of contrast.

[illegible]eat conductors often fail in pro[illegible]making. In the history of the [illegible]on Symphony Orchestra Messrs. [illegible]schel and Fiedler were by no means [illegible] most illustrious conductors, yet [illegible]r programs were better arranged [illegible] more pleasing than those provided [illegible] Mr. Nikisch or Dr. Muck.

[illegible]r. Monteux has announced the pro[illegible]s for the first three concerts. [illegible] are interesting; not too conserva[illegible] not too radical. The symphonies [illegible] by Cesar Franck, Beethoven and Brahms. We hasten to add, for the sake of the hypersensitive, that Beethoven and Brahms are dead; neither one was connected with the Hohenzollern family. Schumann, whose overture to "Manfred" will be performed, died some years ago. He was not a Prussian; Nor was Byron's hero a Prussian. Rabaud's "Procession Nocturne" will be played for the first time at these concerts. It was played here in January, 1903, by the Orchestra Club, Mrs. Longy, conductor.

Liszt wrote music illustrative of the same subject, to go with his "Mephisto" waltz. Loefler's music suggested by a poem of Verlaine has not been performed here since it was brought out at a Symphony concert with his "Devil's Villanelle." For some reason or other he has been unwilling to publish it, yet we thought when it was played that it was singularly poetic. It is a pleasure to know that Vincent d'Indy's gorgeously colored "Istar" will be played at the third concert. No one of d'Indy's orchestral compositions was performed at the Symphony concerts in the last years of Dr. Muck, who, taking offence at remarks by M. d'Indy about the musical Germanization of the United States, thus deprived the audiences of a great pleasure. Liszt's concerto in E flat major will be played by Mr. Hofmann. If any chauvinists should object to Liszt because he was a Hungarian by birth, let him recall the fact that Liszt spent many years in Paris and in Rome, was greatly influenced by the French, wrote essays and the great bulk of his letters in French, and, incidentally, was the father of children by a French countess. It might be added that neither Berlin nor Vienna enjoyed his music; that Weimar is not in Prussia; that he is buried in Bavaria. The concerto will be played by Mr. Hofmann, and there-by hangs a tale.

The New York Times of Sept. 29, publishes the following paragraph:

"That Josef Hofmann will reappear with the Boston Symphony Orchestra this season is good news today and a good deal of a departure, as well, from some previous misunderstandings. Those differences were serious enough to have led to a severance of relations practically since the war, and on one occasion to a controversy in print and even a formal statement that it is true that Mr. Hofmann will not again appear with the Boston Symphony. Now the wounds are healed, whatever they were."

Mr. Hofmann played in Boston with the Symphony Orchestra on Friday afternoon, Dec. 12 1913. He then gave [illegible] Schumann's concerto. At the concert of the following Saturday night his performance of the concerto was deliberately grotesque in rhythm and in phrasing. It was evidently his purpose to disconcert the conductor and the orchestra. This he did not succeed in doing, but by his conduct he wantonly insulted an orchestra that had always supported him loyally and an audience that had applauded him for many years. Various reasons were given for his behavior. No one of them was a sufficient excuse. It was reported at the time—and the report was not idle gossip—that Mr. Hofmann boasted of "the trick that he had played on Dr. Muck." About the same time Mr. Hofmann had much to say in various periodicals about the duty of a conductor towards the pianist of a concert directed by him. Let us hope that since his last appearance with the orchestra Mr. Hofmann, like Saul of Tarsus journeying to Damascus, has seen a great light; that he will treat Mr. Monteux and the audience courteously and prove himself an artist without personal prejudices and injurious caprices.

Mr. Stransky, the Philharmonic, and the Chronicle of New York

Some have wondered why certain New Yorkers, that were shocked by the thought of Dr. Muck conducting the Boston Symphony Orchestra, were not vexed by the sight of Mr. Josef Stransky at the head of the Philharmonic Society of New York.

The editor of the Chronicle freed his mind on this subject as long ago as last May. His article included a letter from the secretary of the American Red Cross war fund.

"The opposition to Stransky's remaining at the head of this 76-year-old orchestra will not be abandoned until the conductor explains away much evidence against his claim of pro-Americanism. It is true he now bleats of a belated and unconvincing loyalty to the United States. To quote a witty New Yorker, 'Stransky now expresses fervent admiration for every atrocious billboard in the Hudson valley and each bump in the road he compares to a symphony of Beethoven.' But the allies have been bitten too often by 'military' and 'musical necessities,' not to be a bit shy of Mr. Stransky's 'spring defensive.' Over his signature this conductor stated that he was a contributing member of the American Red Cross."

Then follows the letter of the secretary to the editor of the Chronicle:

"I have made a very careful search of our records and do not find that Josef Stransky nor Dr. Karl Muck have ever contributed to the American Red Cross war fund through New York headquarters. We also checked up against the Philharmonic Society and the Boston Symphony to see if there was any possibility of a concealed contribution coming in through that source, but did not find anything to warrant our saying that we have received a contribution from either of these men.

"I have arranged with the proper person at the Red Cross headquarters here in New York city to see if by any chance a contribution should have come in through that source, which would be a direct contribution to the Red Cross and not in any way identified with the Red Cross war fund campaign. I am also writing to Washington headquarters to see if any information can be brought out down there."

The editor called upon "the stubborn directors" of the Philharmonic to investigate further the status of their protege.

"How many and what Liberty bonds has Mr. Stransky bought?

"Why are so many of his associates identified constantly with revelations which have led to punishment by the generous officials?

"Why should any musician who admits a pro-German attitude up to the time of America's declaration of right be employed in so high a capacity?

"Why this discourteous neglect of musicians from allied countries, many of whom are undeniably Stransky's superior in skill and inspiration?

"Will the Philharmonic directorate not profit by the facts that the enemy employs German music and Teutonic musicians to propagate Kultur in America? * * *

"Are the Philharmonic concerts next season to be known as a rendezvous for enemy sympathizers?"

Yet we read in the N. Y. Times of Sept. 29 that the Philharmonic Society would give a concert soon under the auspices of the New York Liberty loan committee. "The entire orchestra and its conductor, Josef Stransky, now in his seventh year of service, have been 'donated' to the committee and will be the feature of a loan meeting. On Nov. 13 the society will give a concert exclusively to and for soldiers, sailors and marines in the service of the United States government. Mr. Felix Leifels says the activities of the orchestra for this season "will conform in every possible way with the exigencies of the hour." There will be "patriotic concerts." The orchestra "will be made up entirely of American musicians or those whose countrymen are fighting in this war for the cause of the allies." We may yet see Mr. Stransky draped becomingly with an American flag when he comes upon the concert platform.

New Orchestra Year

ALREADY the season of orchestra concerts is drawing nearer, and the time of rehearsals is at hand. The Philharmonic Society, dean of local bands and veteran of all but one or two abroad, will open as late as Nov. 14 next, which is later than the opera, for its seventy-seventh year. There will be forty-four concerts in its various subscriptions at Carnegie Hall. Josef Stransky will conduct and the soloists will be Louise Homer, Guiomar Novaes, Josef Hofmann, Jascha Heifetz, Efrem Zimbalist, Max Rosen, Mischa Levitzki, Yolanda Mero, Raoul Vidas, Harold Bauer, Mischa Elman, Ethel Leginska, and Hulda Lashanska.

The Symphony Society announcements, out today, include twenty-two concerts in Carnegie Hall, twenty at Aeolian Hall, and five in Brooklyn. Walter Damrosch, who enters on his thirty-fourth year as conductor this October, has returned from France, bringing among interesting novelties a dramatic scene, "Faust and Helena," by the late Lili Boulanger. As soloists with the Symphony Orchestra there are Alfred Cortot and Heni Casadosus, who appeared with Mr. Damrosch last July at the Conservatoire; Ossip Gabrilowitsch, Hofmann, Bauer, and Levitzki, Heifetz and Toscha Seidel, Mabel Garrison, Schumann-Heink, Lucy Gates, Lashanska, and Emilio de Gogorza.

Willem Willcke of the Kneisele, a new first 'cellist in the Damrosch orchestra, and also the new first flute. Daniel

The London Daily Telegraph in advance gave him such greeting as it might to returning prodigal:

"Welcome to the 'Proms,' which start on their way this evening, under Mr. Robert Newman's management once again, and with Sir Henry Wood once more in command. It is good hearing that Queen's Hall is practically sold out for the opening concert, though there will be accommodation, of course, for promenaders—or rather, as will probably be the case, the occupants of standing room."

Such popular things as the "William Tell" overture, Handel's so-called "Largo," and the "Peer Gynt" suite were in the opening program, and as soloists there were to be heard Lalla Miranda in "Lucia's" mad scene, and Mr. Moiseiwitsch, pianist, in Liszt's E flat concerto.

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John Bull and John Carpenter.

In its general scheme the London season "falls into line with precedent."

Mondays will again be Wagner nights, barring casual raids by the late composer's interesting countrymen, the Tuesday programs are devoted to Russian composers, and the classics "claim a hearing" on Fridays, with Beethoven to the fore.

Looking through the list of works to be performed in a London season of ten weeks, the British critic finds the names of twenty-six native composers. The list may be reckoned fairly representative, though it would be more so if it embraced the names of Stanford, Vaughan Williams, and Frank Bridge. The Russian composers number fifteen, with Tchaikovsky, of course, prominent, and Scriabin and Stravinsky among them. A Polish work is included, Paderewski's concerto in A minor, in which Miss Rachel Owen will be the soloist.

Among foreigners, the first of the season's novelties to be heard in London was Jacques-Dalcroze's "Allegory" for orchestra. "On the following evening we are to hear for the first time John Alden Carpenter's oddly-named suite, 'Adventures in a Perambulator,' this being one of the American works." Beethoven's "Pastoral" symphony and Brahms's double concerto were among others set down for Friday classics. The critic concluded by wishing the "Proms" luck.

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All-American for Worcester.

When the Worcester County Medical Association holds its sixty-first annual festival from Sept. 30 to Oct. 4 next there will be widespread interest in that city's plan of giving five days of American music, sung and played by Americans. This is the most ambitious attempt of the Massachusetts town, as President Arthur J. Bassett believes it is also the first in America, to combine patriotism with serious art on an equal scale. As a war measure, the nearest approach in this Yankee nation was perhaps the post-bellum Jubilee.

The public of Worcester has shown approval in advance, and the managers have avoided any charge of falling below their own high standards by simply making up their programs from the best of sixty years. The choral works at Mechanics Hall will be George Chadwick's "Judith," originally sung at the 1900 festival, and Henry Hadley's "Ode to Music," given for the first time last year. The artists engaged are Louise Homer, Mabel Garrison, Reinald Werrenrath, George Hamlin, Arthur Hackett, Frances Nash, Milton Snyder, Emma Roberts, and Edgar Schofield.

Dr. Arthur Mees will conduct the mixed chorus of 400 voices and a band of sixty players from the Philadelphia Orchestra, with their concertmaster and associate conductor, Thaddeus Rich.

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in this neighborhood that the Brooklyn Institute directors voted they would be glad to see the Boston Symphony Orchestra back in future, but "with another leader than Dr. Muck." This, both Brooklyn and Manhattan will soon do, though the conductor's name is not yet [illegible] the trustees who told in Boston, where the trustees succeeded Major Higginson in control of his famous organization have borrowed Pierre Monteux from the Metropolitan for eight of their own October dates.

This season in Brooklyn, the Boston Symphony Orchestra and the New York Symphony Orchestra will both give their usual five concerts, starting in November. Other features in the institute's annual music program just issued, are recitals by Mischa Elman, Lucy Gates, Marie Sundelius, Herman Sandby, May Peterson, Yvette Guilbert, Reinald Werrenrath, Leo Ornstein, Arthur Shattuck, Kathleen Parlow, Marcella Craft, Mary Jordan, Maria Gimbrère, Gerard Duberta, Singers Club of New York, Sawyer Quartet, Letz Quartet, and Trio de Lutèce.

Fourteen lecture recitals by Professor W. R. Spalding of Harvard, Professor David S. Smith of Yale, Professor L. R. Lewis of Tufts College, Victor Biart and Alma Webster Powell, complete the list, so far as music is concerned in the annual prospectus.

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London Welcomes Sir Henry.

When Neighbor Boston invited Sir Henry Wood to this country the London musician was at first said to have accepted, and only after days or weeks declined. His way quite reversed that of the hesitant maiden in the old song, who first said she wouldn't, then whispered she couldn't, and finally murmured, "Well, I'll see." Wood's "no" was long withheld, but it is apparently final.

Sir Henry has just resumed his concerts in the British metropolis, where

Henri Rabaud Coming to Direct Boston Orchestra

French Composer and Conductor Selected to Succeed the German Dr. Muck—Government Assents.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—The trustees of the Boston Symphony Society announced to-day that Henri Rabaud, one of the most eminent of French conductors

and composers, had been engaged to be permanent conductor of the Boston Symphony Orchestra.

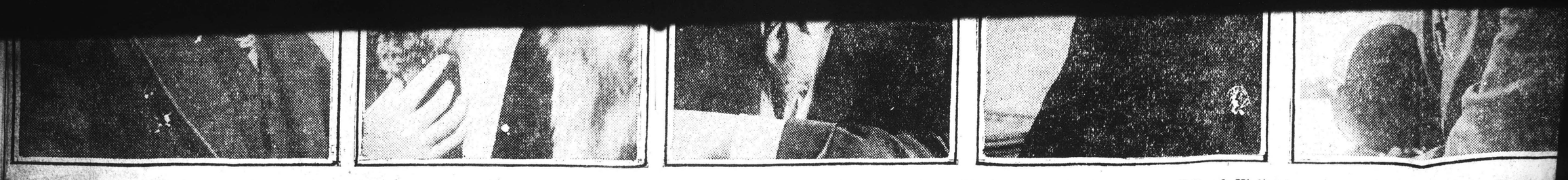
A cable message from the French Ministry of Fine Arts, in Paris, this morning stated that Mr. Rabaud accepted the engagement and would leave France as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Society had chosen the distinguished Frenchman as its conductor.

Mr. Rabaud will take the place made vacant when Dr. Karl Muck was interned as an alien enemy.

Mr. Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House in New York last season was his opera, "Marouf." His Second Symphony is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand Opera in Paris under Andre Messager, now in this country with the Conservatoire Orchestra. This post he has filled seven years. He is a graduate of the Paris Conservatoire, where he studied composition with Jules Massenet, and in 1894 he won the Prix de Rome.

Pierre Monteux, French conductor of the Metropolitan Opera Company, will conduct the Boston Orchestra through its first Southern trip, which will end with its second concert in New York on Saturday afternoon, November 9. Mr. Rabaud will take charge of the orchestra on its return to Boston. Owing to doubt that Mr. Rabaud could come in time to prepare the programmes for important concerts of the orchestra outside of Boston in the first week of November, Giulio Gatti Casazza, general manager of the Metropolitan, extended Mr. Monteux's leave of absence for one week and thus solved the problem.

BUY LIBERTY BONDS



Left to Right, Mischa Levitzki, Pianist; Sophie Braslau, Contralto; Emilio de Gogorza, Baritone; Harold Bauer, Pianist; Jacques Thibaud, Violinist.

SUNDAY HERALD OCTOBER 6. NEW YORK TIMES, SEPTEMBER 22, n HERALD
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While the Germans have been able to assign their task in this region to the Bulgars, who were not available for service in France or Belgium. Only a few German troops, and not many more Austrians, have been employed in the Balkans, while the British and French alone have had nearly a quarter of a million locked up in what the Germans have not inaptly described as the greatest internment camp in Europe."

But now, when Ludendorff is fighting for his life in France and Austrian troops are aiding him, or are massed in Italy against a possible Italian offensive, the Balkan situation makes an imperative demand upon German reserves, urgently needed in Flanders and in Lorraine, and, as a result, Germany has to weaken her armies in France to save her position in Bulgaria. As a consequence the Balkans cease to be a "side show" for the allies; they have become a very important circumstance in the main drama. If you desire a parallel it is to be found in the Spanish situation of 1813, when Napoleon, fighting desperately in Germany, was obliged to send troops to Spain, which, had they been under his hands in Saxony, might have prevented the disaster which overtook the great Emperor at Leipsic.

Means a Long Step Toward Peace

We shall do well to be wary of too great immediate expectations in the Balkans. Bulgaria may have sought by the threat of surrender to compel her German ally to send troops, although [illegible] and refused, while at [illegible] occasion to a controversy in print and even a formal statement that it is true that Mr. Hofmann will not again appear with the Boston Symphony. Now the wounds are healed, whatever they were."

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Willem Willcke of the Kneisele, a new first 'cellist in the Damrosch orchestra, and also the new first flute. Daniel Maquarre, will be heard as soloists either at Carnegie or Aeolian Halls.

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Miss Wilson Aids Russians.

With the belief that a better understanding of Russia and its people could be reached by a more general appreciation of that country's artistic resources, Colonel William Boyce Thompson has accepted the Presidency of the Russian Symphony Orchestra, founded by Modest Altschuler, its present conductor, fifteen years ago. Colonel Thompson announces that the Russian Symphony has been particularly fortunate in having the patronage of Miss Margaret Woodrow Wilson, who has been indefatigable in obtaining support for the society's work so that these concerts should be a permanent feature of American musical life.

It was Colonel Thompson's timely generosity, however, that enabled Mr. Altschuler to give his subscription concerts in New York last Winter. While some contributions had been received, there was still lacking $10,000, and this he contributed when the matter was brought to his attention. He took the ground that in every way the bonds between this country and struggling Russia should be strengthened and that Russian music should be encouraged to this end.

As head of the Red Cross mission to Russia, Colonel Thompson spent nearly a year in the country now under the Bolsheviki and gained a knowledge of Russian character and of the political affairs of that bewildered nation. The mission obtained an insight into the psychology underlying the Russian revolution, and, in spite of the social upheaval, Colonel Thompson was able to bring back to America some important Russian musical scores.

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Musical Plans in Brooklyn.

When excitement ran high last season over the case of Dr. Carl Muck, it happened at one of the last of his concerts in this neighborhood that the Brooklyn Institute directors voted they would be glad to see the Boston Symphony Orchestra back in future, but "with another leader than Dr. Muck." This, both Brooklyn and Manhattan will soon do, though the conductor's name is not yet told in Boston, where the trustees who succeeded Major Higginson in control of his famous organization have borrowed Pierre Monteux from the Metropolitan for eight of their own October dates.

This season in Brooklyn, the Boston Symphony Orchestra and the New York Symphony Orchestra will both give their usual five concerts, starting in November. Other features in the institute's annual music program just issued, are recitals by Mischa Elman, Lucy Gates, Marie Sundelius, Herman Sandby, May Peterson, Yvette Guilbert, Reinald Werrenrath, Leo Ornstein, Arthur Shattuck, Kathleen Parlow, Marcella Craft, Mary Jordan, Maria Gimbrère, Gerard Duberta, Singers Club of New York, Sawyer Quartet, Letz Quartet, and Trio de Lutèce.

Fourteen lecture recitals by Professor W. R. Spalding of Harvard, Professor David S. Smith of Yale, Professor L. R. Lewis of Tufts College, Victor Biart and Alma Webster Powell, complete the list, so far as music is concerned in the annual prospectus.

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London Welcomes Sir Henry.

When Neighbor Boston invited Sir Henry Wood to this country the London musician was at first said to have accepted, and only after days or weeks declined. His way quite reversed that of the hesitant maiden in the old song, who first said she wouldn't, then whispered she couldn't, and finally murmured, "Well, I'll see." Wood's "no" was long withheld, but it is apparently final.

Sir Henry has just resumed his concerts in the British metropolis, where The London Daily Telegraph in advance gave him such greeting as it might to returning prodigal:

"Welcome to the 'Proms,' which start on their way this evening, under Mr. Robert Newman's management once again, and with Sir Henry Wood once more in command. It is good hearing that Queen's Hall is practically sold out for the opening concert, though there will be accommodation, of course, for promenaders—or rather, as will probably be the case, the occupants of standing room."

Such popular things as the "William Tell" overture, Handel's so-called "Largo," and the "Peer Gynt" suite were in the opening program, and as soloists there were to be heard Lalla Miranda in "Lucia's" mad scene, and Mr. Moiseiwitsch, pianist, in Liszt's E flat concerto.

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John Bull and John Carpenter.

In its general scheme the London season "falls into line with precedent."

Mondays will again be Wagner nights, barring casual raids by the late composer's interesting countrymen, the Tuesday programs are devoted to Russian composers, and the classics "claim a hearing" on Fridays, with Beethoven to the fore.

Looking through the list of works to be performed in a London season of ten weeks, the British critic finds the names of twenty-six native composers. The list may be reckoned fairly representative, though it would be more so if it embraced the names of Stanford, Vaughan Williams, and Frank Bridge. The Russian composers number fifteen, with Tchaikovsky, of course, prominent, and Scriabin and Stravinsky among them. A Polish work is included, Paderewski's concerto in A minor, in which Miss Rachel Owen will be the soloist.

Among foreigners, the first of the season's novelties to be heard in London was Jacques-Dalcroze's "Allegory" for orchestra. "On the following evening we are to hear for the first time John Alden Carpenter's oddly-named suite, 'Adventures in a Perambulator,' this being one of the American works." Beethoven's "Pastoral" symphony and Brahms's double concerto were among others set down for Friday classics. The critic concluded by wishing the "Proms" luck.

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All-American for Worcester.

When the Worcester County Medical Association holds its sixty-first annual festival from Sept. 30 to Oct. 4 next there will be widespread interest in that city's plan of giving five days of American music, sung and played by Americans. This is the most ambitious attempt of the Massachusetts town, as President Arthur J. Bassett believes it is also the first in America, to combine patriotism with serious art on an equal scale. As a war measure, the nearest approach in this Yankee nation was perhaps the post-bellum Jubilee.

The public of Worcester has shown approval in advance, and the managers have avoided any charge of falling below their own high standards by simply making up their programs from the best of sixty years. The choral works at Mechanics Hall will be George Chadwick's "Judith," originally sung at the 1900 festival, and Henry Hadley's "Ode to Music," given for the first time last year. The artists engaged are Louise Homer, Mabel Garrison, Reinald Werrenrath, George Hamlin, Arthur Hackett, Frances Nash, Milton Snyder, Emma Roberts, and Edgar Schofield.

Dr. Arthur Mees will conduct the mixed chorus of 400 voices and a band of sixty players from the Philadelphia Orchestra, with their concertmaster and associate conductor, Thaddeus Rich.

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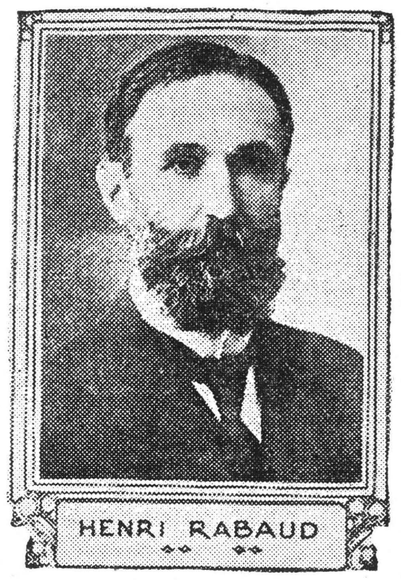
Henri Rabaud Coming to Direct Boston Orchestra

French Composer and Conductor Selected to Succeed the German Dr. Muck—Government Assents.

[SPECIAL DESPATCH TO THE HERALD.]

BOSTON, Mass., Friday.—The trustees of the Boston Symphony Society announced to-day that Henri Rabaud, one of the most eminent of French conductors



HENRI RABAUD

and composers, had been engaged to be permanent conductor of the Boston Symphony Orchestra.

A cable message from the French Ministry of Fine Arts, in Paris, this morning stated that Mr. Rabaud accepted the engagement and would leave France as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Society had chosen the distinguished Frenchman as its conductor.

Mr. Rabaud will take the place made vacant when Dr. Karl Muck was interned as an alien enemy.

Mr. Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House in New York last season was his opera, "Marouf." His Second Symphony is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand Opera in Paris under Andre Messager, now in this country with the Conservatoire Orchestra. This post he has filled seven years. He is a graduate of the Paris Conservatoire, where he studied composition with Jules Massenet, and in 1894 he won the Prix de Rome.

Pierre Monteux, French conductor of the Metropolitan Opera Company, will conduct the Boston Orchestra through its first Southern trip, which will end with its second concert in New York on Saturday afternoon, November 9. Mr. Rabaud will take charge of the orchestra on its return to Boston. Owing to doubt that Mr. Rabaud could come in time to prepare the programmes for important concerts of the orchestra outside of Boston in the first week of November, Giulio Gatti Casazza, general manager of the Metropolitan, extended Mr. Monteux's leave of absence for one week and thus solved the problem.

BUY LIBERTY BONDS

SUNDAY HERALD, OCTOBER 13,

The Herald published last Sunday extracts from letters written to the Daily Telegraph of London protesting against the character of the programs arranged for the Promenade concerts. It may be remembered that in one of the letters the writer shouted for the British composer and insisted that men like Messrs. Vaughan Williams, Gardiner, Bantock and other British worthies are superior to the foreign composers represented and even to old man Richard Strauss, whose music had been "over played" before the war.

The Daily Telegraph of Sept. 14 published a letter in reply written by Chappell & Co. The matter discussed is of interest in Boston and in other American cities in which, it is said, the American composer is shamefully neglected.

We now quote from the letter of Chappell & Co.

"In reply to Mr. Legge's criticism of the Promenade program, the moment we are convinced by receipts that the public prefer Mr. Joseph Holbrook's music to that of Beethoven, or Mr. Granville Bantock's composition to those of Tchaikovsky, we are perfectly prepared radically to alter the character of the Queen's Hall program.

"Mr. Legge asks who is responsible for the drawing up of these programs. They are drawn up by Mr. Robert Newman, whose long experience thoroughly qualifies him for the task. Mr. Newman has general instructions from us to draw up the programs upon the most popular lines, and they are finally submitted to us for our approval.

"The musical public, which quite well knows what it wants, will not be dictated to by us, or even by eminent musical critics. Sir Henry Wood every season submits to us a large number of novelties, including English works. We have to point out to Sir Henry Wood that novelties, particularly British ones, do not attract, and that as, more particularly during such a war as this, it costs thousands of pounds to run orchestral concerts, it is not possible, unless you are a millionaire, to exploit novelties and at the same time find the money to pay your artists.

"We would remind Mr. Legge that there are over sixty orchestral works by English composers in this season's programs, in spite of the melancholy fact that Sir Edward Elgar, and in another school, Edward German, are the only two English composers whose orchestral works are any attraction.

"Sir Ernest Palmer's generous contributions in aid of British modern music are well known. May we remind him, however, of certain endowment concerts of his, expressly organized some years ago to introduce new English works, which concerts, if we remember rightly, were given at the Queen's Hall and elsewhere? He will not have forgotten that these concerts had to be discontinued, owing to the total lack of public support. If Sir Ernest Palmer thinks that times have changed, we would suggest that he should lease from us at cost price the Queen's Hall, the Queen's Hall Orchestra, and the incidental expenses, and experiment upon a week of programs of modern British music at the Promenade concerts. We would willingly see him successful. We, as English publishers, have much more to gain by exploiting copyright works by modern English composers rather than non-copyright works by the dead masters. Unfortunately, as we said before, the obstinate British public, who will not be dictated to, still stand in the way. They still prefer Beethoven to Joseph Holbrooke, and Tchaikovsky to Villers Stanford and Granville Bantock."

In other words the statement of a writer who discussed the problem of the British composer in the London Times two years ago holds good in London, Paris, Boston, New York; the majority of those who habitually attend orchestral concerts do not care a rap about the source of any work. "They merely ask themselves vaguely whether it appeals to their senses, and if it does, they applaud it and expect to hear it again before long. . . . In the case of the forthcoming Promenade concerts the future depends on the capacity of the audiences—to show a sense of responsibility, for the scheme admirably rests on a policy of giving the public what it desires."

It has been said that in view of the close relationship now existing between France and the United States, French music should be "cultivated" in Boston, especially as there are so many Frenchmen in the orchestra and there are French conductors for the season.

Boston has been well disposed toward French music from the early orchestral days. In no other American city, and in no foreign city outside of France has the music of Berlioz been so much played and so greatly appreciated. And it should be remembered that even in Paris the music of this genius was not "in fashion" until the end of the Franco-Prussian war, when Berlioz was pitted through national pride against Wagner.

Before Saint-Saens wrote his symphonic poems there was little French purely orchestral music of importance except that by Berlioz. The music of France was represented in our concert halls chiefly by the overtures of Auber, Herold and earlier composers. Since the days of the Theodore Thomas concerts in the old Music Hall, music by French composers has been heard often and gladly in Symphony concerts. No one of the conductors of the Boston Symphony Orchestra has been remiss in this respect. Mr. Paur may have been prejudiced in favor of Chabrier; Dr. Muck may have been prejudiced against Vincent d'Indy on account of the latter's biting but true remarks about the undue Germanic influence on musical conditions in this country, but the programs of the orchestra from the beginning show the affectionate attention paid to the music of France.

Messrs. Loeffler and Adamowski were never weary of introducing violin concertos and chamber music by French composers. Even the Kneisel Quartet at last realized the existence of Cesar Franck and gave memorable performances of his quartet and piano quintet. Then came Mr. Longy, who acquainted us with many interesting chamber and orchestral works of his countrymen.

We have had the pleasure of hearing the Boston Symphony Orchestra, reorganized and under Mr. Monteux's direction. Already it is a remarkable orchestra, although the men have played but little together: remarkable for euphony, sense of proportion, sensuous quality of the strings in purely melodic passages, feeling for rhythm, brilliance, plasticity. Mr. Monteux in rehearsal has proved himself the conductor for the occasion. May his successor, Mr. Rabaud, be as catholic in taste, as skilful and sympathetic as an interpreter!

The Evening Bulletin of Providence, R. I., would not have any German music played even in the back room of a top flat. It is moved to this editorial opinion by aesthetic as well as patriotic convictions. The editorial article is headed, "The German Music-Blight." It is delightful reading.

It appears that "the average man and a few independent observers have been telling the country for years that the 'Germanic craze' was smothering the musical taste and talent of the people." The rest of us were criminally deaf. We had ears, but we heard not.

"Now music," writes this close reasoner, "is wholly—first, last, all the time—merely a matter of sound, whether actual or only imaginary. If not pleasant to you, it is not music to you, though it may be pleasant, therefore music, to somebody else. The Anglo-Saxon, the Latin and the German, as to music, are basically different in this: The Anglo-Saxon and the Latin love harmony, the German loves discord. In other words, the highest musical expression for the German is wrought out of basically inharmonious sounds. To the typical Anglo-Saxon this is only noise—a high grade of noise, perhaps—but noise, not music. To him, when sounds are basically discordant, they are all the time discordant, whether for an hour or for eternity. This difference, because a matter of racial psychology, can never be bridged. Hence the attempt to develop an American musical literature on a German stock is like raising peaches on plum trees by grafting. Though it could be done, what would be the use of it? There are, or may be, plenty of peach trees. In his preference for concord over discord the Anglo-Saxon has the support of the Italians, the most musical of all nationalities, of the French, the Poles and the Russians to an extent. But even if wholly unsupported we need not vex our ears and rack our sleep with the fretful din just because first 'made in Germany.' A caterwaul is not musical to us, regardless of its source."

Our young men and women have been made to believe that German music is the only music, "and to profess to like it, largely because such hypocrisy was 'good form.' * * * We do not as a people enjoy this so-called music that sounds like the rattle of tin pans at a charivari. * * * Why not cultivate our own music and work in harmony with our own racial genius, instead of spending time, effort and money trying to contradict it?"

EARLY LIFE OF YOUNG HEIFETZ

Some Facts Concerning Famous Young Russian Violinist

Jascha Heifetz, the young Russian violinist, who first reached this country on Sept. 5, 1917, and then had phenomenal artistic success wherever he appeared in concert, has figured in press notices almost beyond count, but rarely, strange to say, have they contained facts about his earlier life.

He was born in Vilna, Russia, almost 19 years ago. He began his study of the violin at the age of 3 with his father, who was a fine violinist. When he was 5 years old Heifetz entered the Royal School of Music in his native city, and during the same year he made his first public appearance. When 6 years old he played the Mendelssohn Concerto, and two years later he was graduated from the conservatory. A short time after this he was taken to Petrograd, where after repeated disappointments he secured a coveted hearing with Leopold Auer, and it is said that this great teacher after hearing him proclaimed him to be an astonishing genius.

Within the next two years young Heifetz made his formal debut in a recital at Petrograd, and thereby drew to himself the attention of musical Russia. In Odessa alone he played seven times with the Odessa Symphony orchestra. In 1911 he went on a tour through many cities

Jascha Heifetz.

GLOBE—OCTOBER 13,

SYMPHONY PLAN AGAIN CHANGED

Further Postponement of Season's Opening to Oct. 25

Again must the opening of the Symphony season be postponed. It is a great disappointment to the patrons, but it is a very necessary feature of the work to subdue the epidemic.

According to present plans, the season will now open on Friday afternoon, Oct. 25, and Saturday evening, Oct. 26. Health Commissioner Woodward has held out hope that this week will be the last week of the ban on theatres, music halls and other places of public assemblage.

The postponement means another reconstruction of programs. Josef Hofman's appearance in Cambridge and Boston must be postponed, but arrangements will be made by which he will appear later. Under present conditions there are only two concerts before the orchestra leaves on its first southern trip. There will be no soloist at the first concerts Oct. 25-26, and at the next pair of concerts on Nov. 1 and 2 the soloist will be Florence Easton, the brilliant soprano of the Metropolitan Opera Company, New York. Subscribers to the Symphony season will not lose the two concerts in October which have been postponed; at least, they will be given in May, and it is within the realm of possibility that one pair may be given during the winter.

The first concert of the Cambridge series will be given either one or two weeks later.

Mr. Monteux is hard at work with the orchestra. Rehearsals are held every morning of the six weekdays from 10 to 1. The orchestra is rapidly getting into prime condition, and Mr. Monteux expresses himself as being more than satisfied.

No word has yet been received regarding the sailing of Mr. Rabaud. It is expected that he will sail within the next 10 days, which will bring him to Boston in ample time to make himself familiar with his new environment and begin his work with the orchestra in the second week of November.

BAUER AND THIBAUD AT SYMPHONY HALL

Will Open Series of Sunday Afternoon Concerts Oct. 27

Two weeks from today, in Symphony Hall, the regular Sunday afternoon series of concerts will commence for the season. Instead of Mme. Galli-Curci, who was to have opened the season on Sept. 29 (and whose concert was postponed on account of the health department ruling), the first of the concerts will be given by Harold Bauer, pianist, and Jacques Thibaud, violinist. It was in April, 1917, that these artists were last heard in joint concert, and, as in past seasons, they appeared together on the Jordan Hall stage. They have now been engaged for a Symphony Hall concert.

It was in London some years ago that Bauer and Thibaud inaugurated the policy of appearing in joint concert, and the unusual success of the venture has followed them closely in all parts of this country.

Jascha Heifetz, whose success compares with that of Mme. Galli-Curci, will give the second of the Sunday afternoon concerts in Symphony Hall, on Nov. 3.

"A Musical Journey Through Spain," one of the successful novelties produced in New York last spring, is the title of the afternoon's program announced for Saturday, Nov. 2, in Symphony Hall. Raoul Laparra, the French composer of piano numbers, songs and two operas, will appear with Mme. Helen Stanley, soprano, in a series of songs of Spanish theme, Mr. Laparra playing the piano accompaniments, and Mme. Stanley wearing the costumes of the periods. Twelve songs, in dialect, comprise Mme. Stanley's part of the program, to which Mr. Laparra will add piano solos of his own composition, entitled "Spanish Rhythms."

Mr. Henri Leon Berger, a member of the Boston Symphony Orchestra for 28 years, having resigned his position, is now living in Hartford, Ct., as instructor in the violin department of the Hartford School of Music. A pupil of Charles Dancla, he was a member of the Colonne Orchestra in Paris, before he came to Boston. He is an American citizen. In Hartford he hopes to organize a Quartet or Trio to give chamber concerts.

SYMPHONY AND OTHER CONCERT ANNOUNCEMENTS

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The first concert of the Cambridge series will be given either one or two weeks later.

In the meantime Mr Monteux is hard at work with the orchestra. Rehearsals are held every morning of the six weekdays from 10 to 1, so the orchestra will not suffer from the postponement of the opening of the season. It is rapidly getting into prime condition, and Mr Monteux expresses himself as being more than satisfied with it.

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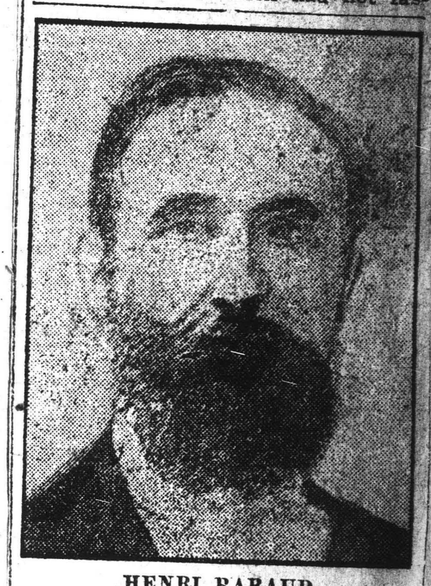
REPUBLICAN
Springfield, Mass.

BOSTON'S CONDUCTOR

Henri Rabaud, New Leader of Symphony Orchestra, Is Famed as Composer

It was announced on Friday that the new conductor of the Boston symphony orchestra would be Henri Rabaud of Paris. It is expected that M. Rabaud will arrive in Boston in time to conduct the concerts of November 15 and 16. As is generally known, Pierre Monteux, conductor at the Metropolitan opera house, is to direct the orchestra until the permanent conductor begins work.

Speculation as to the choice of a successor to Dr Muck had not fas-



HENRI RABAUD

New Conductor of Boston Symphony

tened on M Rabaud. It was expected that a French musician would be chosen, but Camille Chevillard had been "prominently mentioned," as the phrase goes, while M Rabaud had not. This fact is unimportant. M Rabaud is a conductor and composer of note, though hardly pre-eminent, and the trustees of the orchestra have apparently been both wise in selecting him and fortunate in procuring his services.

As M Rabaud is relatively little known in the United States, though his music has been frequently performed, there will be widespread interest in all first-hand information regarding him. On Friday night the music editor of the Boston Transcript, who is familiar with continental opera houses and concert halls, was able to give the musical public the information that it sought.

"Americans who have frequented the Opera, the Opera Comique and symphony concerts in Paris," says the Transcript writer, "will readily recall Mr Rabaud—an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye. None the less, he was born in Paris in 1873, the son of a professor at the Conservatory. In that school he was educated as a musician and in the '90s began the practice of his calling in Paris. As conductor he served with increasing skill and reputation at the Opera, at the Opera Comique and in occasional orchestral concerts. As composer, he wrote symphonies, tone-poems, operas and a single oratorio, 'Job.'

"The second of his two symphonies has been heard relatively often in America—at the hands of the Boston orchestral club under Mr Longy, of the New York symphony orchestra under Mr Damrosch, of the Philadelphia orchestra under Mr Stokowski and at the Worcester festival last autumn. His symphonic poem, 'La Procession Nocturne,' has been less frequently played in the United States, but Mr Longy ventured it several years ago in Boston, and it is announced for performance next month at the symphony concerts. Of his three operas, only one, 'Marouf, Savetier de Caire,' produced at the Metropolitan last December, is known by actual representation in America. The other two, 'La Fille de Roland,' and 'Par le Glaive,'—heroic pieces drawn from the like-named plays of De Bornier and Richepin—have been heard only in Paris and, possibly, Brussels. In contrast, 'Marouf' recounts with no little humor and fantasy a fable from the Arabian Nights.

"As composer, Mr Rabaud is neither academic nor ultra-modern. Rather, as his music for both the theater and the concert hall suggests, he is eclectic, following no formula, but seeking such forms and procedures as best suit the substance, mood and progress of his music.

"As conductor Mr Rabaud, like many of his predecessors, will come to the symphony orchestra from the opera house rather than the concert hall. Deservedly his Parisian reputation as orchestral leader is high, if not signal; while here in Boston he will have forces, freedom and opportunity such as he has never enjoyed before and such as are sure to stimulate him. He is a practiced master of orchestral routine; he is diligent in rehearsal; he wins the respect and the good will of his men as he does, indeed, of all who come into close contact with him.

"By the warrant of his eclectic music his programs through 20 pairs of concerts with the symphony orchestra should be catholic enough to please the most exacting. Clearly, in all that pertains to music he is open-

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"We would remind Mr. Legge that there are over sixty orchestral works by English composers in this season's programs, in spite of the melancholy fact that Sir Edward Elgar, and in another school, Edward German, are the only two English composers whose orchestral works are any attraction.

"Sir Ernest Palmer's generous contributions in aid of British modern music are well known. May we remind him, however, of certain endowment concerts of his, expressly organized some years ago to introduce new English works, which concerts, if we remember rightly, were given at the Queen's Hall and elsewhere? He will not have forgotten that these concerts had to be discontinued, owing to the total lack of public support. If Sir Ernest Palmer thinks that times have changed, we would suggest that he should lease from us at cost price the Queen's Hall, the Queen's Hall Orchestra, and the incidental expenses, and experiment upon a week of programs of modern British music at the Promenade concerts. We would willingly see him successful. We, as English publishers, have much more to gain by exploiting copyright works by modern English composers rather than non-copyright works by the dead masters. Unfortunately, as we said before, the obstinate British public, who will not be dictated to, still stand in the way. They still prefer Beethoven to Joseph Holbrooke, and Tchaikovsky to Villers Stanford and Granville Bantock."

In other words the statement of a writer who discussed the problem of the British composer in the London Times two years ago holds good in London, Paris, Boston, New York; the majority of those who habitually attend orchestral concerts do not care a rap about the source of any work. "They merely ask themselves vaguely whether it appeals to their senses, and if it does, they applaud it and expect to hear it again before long. . . . In the case of the forthcoming Promenade concerts the future depends on the capacity of the audiences—to show a sense of responsibility, for the scheme admirably rests on a policy of giving the public what it desires."

It has been said that in view of the close relationship now existing between France and the United States, French music should be "cultivated" in Boston, especially as there are so many Frenchmen in the orchestra and there are French conductors for the season.

Boston has been well disposed toward French music from the early orchestral days. In no other American city, and in no foreign city outside of France has the music of Berlioz been so much played and so greatly appreciated. And it should be remembered that even in Paris the music of this genius was not "in fashion" until the end of the Franco-Prussian war, when Berlioz was pitted through national pride against Wagner.

Before Saint-Saens wrote his symphonic poems there was little French purely orchestral music of importance except that by Berlioz. The music of France was represented in our concert halls chiefly by the overtures of Auber, Herold and earlier composers. Since the days of the Theodore Thomas concerts in the old Music Hall, music by French composers has been heard often and gladly in Symphony concerts. No one of the conductors of the Boston Symphony Orchestra has been remiss in this respect. Mr. Paur may have been prejudiced in favor of Chabrier; Dr. Muck may have been prejudiced against Vincent d'Indy on account of the latter's biting but true remarks about the undue Germanic influence on musical conditions in this country, but the programs of the orchestra from the beginning show the affectionate attention paid to the music of France.

Messrs. Loeffler and Adamowski were never weary of introducing violin concertos and chamber music by French composers. Even the Kneisel Quartet at last realized the existence of Cesar Franck and gave memorable performances of his quartet and piano quintet. Then came Mr. Longy, who acquainted us with many interesting chamber and orchestral works of his countrymen.

We have had the pleasure of hearing the Boston Symphony Orchestra, reorganized and under Mr. Monteux's direction. Already it is a remarkable orchestra, although the men have played but little together; remarkable for euphony, sense of proportion, sensuous quality of the strings in purely melodic passages, feeling for rhythm, brilliance, plasticity. Mr. Monteux in rehearsal has proved himself the conductor for the occasion. May his successor, Mr. Rabaud, be as catholic in taste, as skillful and sympathetic as an interpreter!

The Evening Bulletin of Providence, R. I., would not have any German music played even in the back room of a top flat. It is moved to this editorial opinion by aesthetic as well as patriotic convictions. The editorial article is headed, "The German Music-Blight." It is delightful reading.

It appears that "the average man and a few independent observers have been telling the country for years that the 'Germanic craze' was smothering the musical taste and talent of the people." The rest of us were criminally deaf. We had ears, but we heard not.

"Now music," writes this close reasoner, "is wholly—first, last, all the time—merely a matter of sound, whether actual or only imaginary. If not pleasant to you, it is not music to you, though it may be pleasant, therefore music, to somebody else. The Anglo-Saxon, the Latin and the German, as to music, are basically different in this: The Anglo-Saxon and the Latin love harmony, the German loves discord. In other words, the highest musical expression for the German is wrought out of basically inharmonious sounds. To the typical Anglo-Saxon this is only noise—a high grade of noise, perhaps—but noise, not music. To him, when sounds are basically discordant, they are all the time discordant, whether for an hour or for eternity. This difference, because a matter of racial psychology, can never be bridged. Hence the attempt to develop an American musical literature on a German stock is like raising peaches on plum trees by grafting. Though it could be done, what would be the use of it? There are, or may be, plenty of peach trees. In his preference for concord over discord the Anglo-Saxon has the support of the Italians, the most musical of all nationalities, of the French, the Poles and the Russians to an extent. But even if wholly unsupported we need not vex our ears and rack our sleep with the fretful din just because first 'made in Germany.' A caterwaul is not musical to us, regardless of its source."

Our young men and women have been made to believe that German music is the only music, "and to profess to like it, largely because such hypocrisy was 'good form.' * * * We do not as a people enjoy this so-called music that sounds like the rattle of tin pans at a charivari. * * * Why not cultivate our own music and work in harmony with our own racial genius, instead of spending time, effort and money trying to contradict it?"

EARLY LIFE OF YOUNG HEIFETZ

Some Facts Concerning Famous Young Russian Violinist

Jascha Heifetz, the young Russian violinist, who first reached this country on Sept. 5, 1917, and then had phenomenal artistic success wherever he appeared in concert, has figured in press notices almost beyond count, but rarely, strange to say, have they contained facts about his earlier life.

He was born in Vilna, Russia, almost 19 years ago. He began his study of the violin at the age of 3 with his father, who was a fine violinist. When he was 5 years old Heifetz entered the Royal School of Music in his native city, and during the same year he made his first public appearance. When 6 years old he played the Mendelssohn Concerto, and two years later he was graduated from the conservatory. A short time after this he was taken to Petrograd, where after repeated disappointments he secured a coveted hearing with Leopold Auer, and it is said that this great teacher after hearing him proclaimed him to be an astonishing genius.

Within the next two years young Heifetz made his formal debut in a recital at Petrograd, and thereby drew to himself the attention of musical Russia. In Odessa alone he played seven times with the Odessa Symphony orchestra. In 1911 he went on a tour through many cities

Jascha Heifetz.

GLOBE—OCTOBER 13,

SYMPHONY PLAN AGAIN CHANGED

Further Postponement of Season's Opening to Oct. 25

Again must the opening of the Symphony season be postponed. It is a great disappointment to the patrons, but it is a very necessary feature of the work to subdue the epidemic.

According to present plans, the season will now open on Friday afternoon, Oct. 25, and Saturday evening, Oct. 26. Health Commissioner Woodward has held out hope that this week will be the last week of the ban on theatres, music halls and other places of public assemblage.

The postponement means another reconstruction of programs. Josef Hofman's appearance in Cambridge and Boston must be postponed, but arrangements will be made by which he will appear later. Under present conditions there are only two concerts before the orchestra leaves on its first southern trip. There will be no soloist at the first concerts Oct. 25-26, and at the next pair of concerts on Nov. 1 and 2 the soloist will be Florence Easton, the brilliant soprano of the Metropolitan Opera Company, New York. Subscribers to the Symphony season will not lose the two concerts in October which have been postponed; at least they will be given in May, and it is within the realm of possibility that one pair may be given during the winter.

The first concert of the Cambridge series will be given either one or two weeks later.

Mr Monteux is hard at work with the orchestra. Rehearsals are held every morning of the six weekdays from 10 to 1. The orchestra is rapidly getting into prime condition, and Mr Monteux expresses himself as being more than satisfied.

No word has yet been received regarding the sailing of Mr. Rabaud. It is expected that he will sail within the next 10 days, which will bring him to Boston in ample time to make himself familiar with his new environment and begin his work with the orchestra in the second week of November.

BAUER AND THIBAUD AT SYMPHONY HALL

Will Open Series of Sunday Afternoon Concerts Oct. 27

Two weeks from today, in Symphony Hall, the regular Sunday afternoon series of concerts will commence for the season. Instead of Mme. Galli-Curci, who was to have opened the season on Sept. 29 (and whose concert was postponed on account of the health department ruling), the first of the concerts will be given by Harold Bauer, pianist, and Jacques Thibaud, violinist. It was in April, 1917, that these artists were last heard in joint concert, and, as in past seasons, they appeared together on the Jordan Hall stage. They have now been engaged for a Symphony Hall concert.

It was in London some years ago that Bauer and Thibaud inaugurated the policy of appearing in joint concert, and the unusual success of the venture has followed them closely in all parts of this country.

Jascha Heifetz, whose success compares with that of Mme. Galli-Curci, will give the second of the Sunday afternoon concerts in Symphony Hall, on Nov. 3.

"A Musical Journey Through Spain," one of the successful novelties produced in New York last spring, is the title of the afternoon's program announced for Saturday, Nov. 2, in Symphony Hall. Raoul Laparra, the French composer of piano numbers, songs and two operas, will appear with Mme. Helen Stanley, soprano, in a series of songs of Spanish theme, Mr. Laparra playing the piano accompaniments, and Mme. Stanley wearing the costumes of the periods. Twelve songs, in dialect, comprise Mme. Stanley's part of the program, to which Mr. Laparra will add piano solos of his own composition, entitled "Spanish Rhythms."

Mr. Henri Leon Berger, a member of the Boston Symphony Orchestra for 28 years, having resigned his position, is now living in Hartford, Ct., as instructor in the violin department of the Hartford School of Music. A pupil of Charles Dancla, he was a member of the Colonne Orchestra in Paris, before he came to Boston. He is an American citizen. In Hartford he hopes to organize a Quartet or Trio to give chamber concerts.

SYMPHONY AND OTHER CONCERT ANNOUNCEMENTS

According to present expectations the Symphony concert season will begin Friday afternoon, Oct 25, and Saturday evening, Oct 26.

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The first concert of the Cambridge series will be given either one or two weeks later.

In the meantime Mr Monteux is hard at work with the orchestra. Rehearsals are held every morning of the six weekdays from 10 to 1, so the orchestra will not suffer from the postponement of the opening of the season. It is rapidly getting into prime condition, and Mr Monteux expresses himself as being more than satisfied with it.

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HERALD, OCTOBER 13,

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REPUBLICAN
Springfield, Mass.

BOSTON'S CONDUCTOR

Henri Rabaud, New Leader of Symphony Orchestra, Is Famed as Composer

It was announced on Friday that the new conductor of the Boston symphony orchestra would be Henri Rabaud of Paris. It is expected that M. Rabaud will arrive in Boston in time to conduct the concerts of November 15 and 16. As is generally known, Pierre Monteux, conductor at the Metropolitan opera house, is to direct the orchestra until the permanent conductor begins work.

Speculation as to the choice of a successor to Dr Muck had not fastened on M Rabaud. It was expected that a French musician would be chosen, but Camille Chevillard had been "prominently mentioned," as the phrase goes, while M Rabaud had not. This fact is unimportant. M Rabaud is a conductor and composer of note, though hardly pre-eminent, and the trustees of the orchestra have apparently been both wise in selecting him and fortunate in procuring his services.

HENRI RABAUD

New Conductor of Boston Symphony

As M Rabaud is relatively little known in the United States, though his music has been frequently performed, there will be widespread interest in all first-hand information regarding him. On Friday night the music editor of the Boston Transcript, who is familiar with continental opera houses and concert halls, was able to give the musical public the information that it sought.

"Americans who have frequented the Opera, the Opera Comique and symphony concerts in Paris," says the Transcript writer, "will readily recall Mr Rabaud—an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye. None the less, he was born in Paris in 1873, the son of a professor at the Conservatory. In that school he was educated as a musician and in the '90s began the practice of his calling in Paris. As conductor he served with increasing skill and reputation at the Opera, at the Opera Comique and in occasional orchestral concerts. As composer, he wrote symphonies, tone-poems, operas and a single oratorio, 'Job.'

"The second of his two symphonies has been heard relatively often in America—at the hands of the Boston orchestral club under Mr Longy, of the New York symphony orchestra under Mr Damrosch, of the Philadelphia orchestra under Mr Stokowski and at the Worcester festival last autumn. His symphonic poem, 'La Procession Nocturne,' has been less frequently played in the United States, but Mr Longy ventured it several years ago in Boston, and it is announced for performance next month at the symphony concerts. Of his three operas, only one, 'Marouf, Savetier de Caire,' produced at the Metropolitan last December, is known by actual representation in America. The other two, 'La Fille de Roland,' and 'Par le Glaive,'—heroic pieces drawn from the like-named plays of De Bornier and Richepin—have been heard only in Paris and, possibly, Brussels. In contrast, 'Marouf' recounts with no little humor and fantasy a fable from the Arabian Nights.

"As composer, Mr Rabaud is neither academic nor ultra-modern. Rather, as his music for both the theater and the concert hall suggests, he is eclectic, following no formula, but seeking such forms and procedures as best suit the substance, mood and progress of his music.

"As conductor Mr Rabaud, like many of his predecessors, will come to the symphony orchestra from the opera house rather than the concert hall. Deservedly his Parisian reputation as orchestral leader is high, if not signal; while here in Boston he will have forces, freedom and opportunity such as he has never enjoyed before and such as are sure to stimulate him. He is a practiced master of orchestral routine; he is diligent in rehearsal; he wins the respect and the good will of his men as he does, indeed, of all who come into close contact with him.

"By the warrant of his eclectic music his programs through 20 pairs of concerts with the symphony orchestra should be catholic enough to please the most exacting. Clearly, in all that pertains to music he is open-

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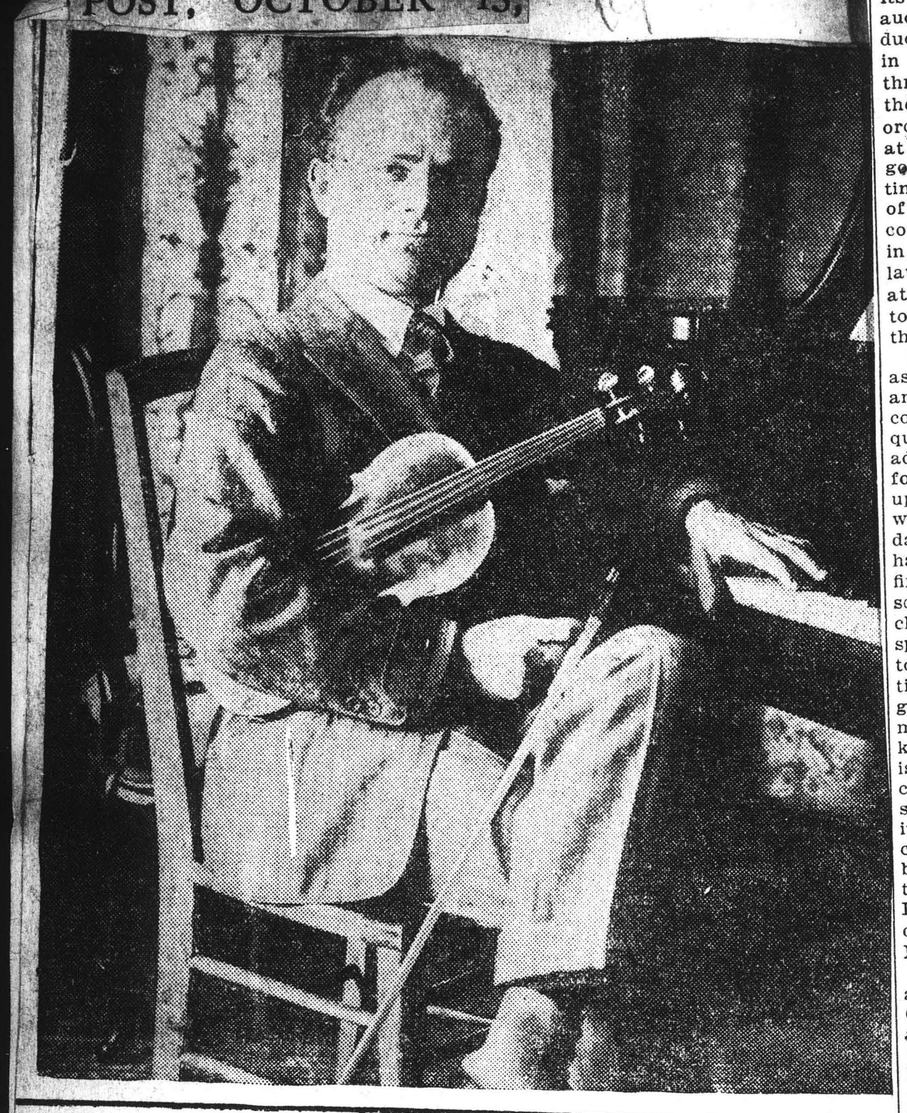
POST, OCTOBER 13,



Mischa Elman, the Russian violinist, returns to Boston for his first concert the leaders of the violinists who visit America yearly. (P

ADVERTISER AMERICAN, OCTOBER 13,

Symphony Now Due to Open Oct. 25

AGAIN must the opening of the Symphony season be postponed. It is a great disappointment to the patrons of the concerts, but is a necessary feature of the work now going on to subdue the epidemic of influenza. According to present plans, the season will open on Friday afternoon, October 25 and Saturday evening, October 26.

The postponement means another reconstruction of programs. Josef Hofmann was to appear this week as soloist, both in Cambridge on Thursday night and in Boston. His appearance must necessarily be postponed until later.

Under present conditions there remain but two concerts before the orchestra leaves on its first Southern trip. There will be no soloist at the first pair of concerts, October 25-26. At the next pair, on November 1 and 2, the soloist will be Florence Easton, the brilliant soprano of the Metropolitan Opera Company.

Subscribers to the Symphony season will not lose the concerts in October which have been postponed; at least, they will be given in May, and it is possible that one pair may be given during the winter.

The first concert of the Cambridge series, which was to be given next Thursday evening, will be given either one or two weeks later.

SUNDAY CONCERTS AT SYMPHONY HALL.

Two weeks from today, in Symphony Hall, the regular Sunday afternoon series of concerts will commence, with Harold Bauer, pianist, and Jacques Thibaud, French violinist, as soloists.

Jascha Heifetz, whose remarkable flights to fame have been almost unprecedented, will give the second of the Sunday afternoon concerts on November 3.

LAPARRA, COMPOSER AND PIANAIST, COMING

A concert that offers unusual novelty is announced for Saturday afternoon, November 2, in Symphony Hall, when Raoul Laparra, the French composer-pianist, will appear in concert with Mme. Helen Stanley, the American soprano, in past seasons prima donna of the Chicago Opera company. The program will be entitled "A Musical Journey Through Spain," a unique cycle of Mr. Laparra's compositions for voice and piano. Laparra's "La Habanera" was presented by the Boston Opera company several years ago.

ADVERTISER AMERICAN, OCTOBER

LAZARO CONCERT AT SYMPHONY HALL

The Spanish army lost a good soldier ten years ago when Hipolito Lazaro was released in order to pursue his vocal studies in Barcelona. Spain was at war with Morocco when the young singer, then twenty years old, enlisted and went off to do his patriotic duty. Today Lazaro is known in half a dozen different countries as a rarely gifted tenor. The young artist made his first operatic appearance in this country at the Metropolitan Opera last Winter and was heard in Boston with that organization last Spring. His concert work is said to be as brilliant as his operatic.

Lazaro comes to Symphony Hall in the course of a few weeks for his first Boston concert. He will be assisted by Sascha Jacobsen, a young violinist, who is meeting with distinct success on the concert stage.

For his program he has chosen four operatic arias in which he has had his greatest successes. The first aria is from Meyerbeer's "L'Africaine;" the second, Donizetti's "La Favorita," the third from "I Puritani" by the same composer and the fourth the popular Che gelida manina from Puccini's "La Boheme." A Spanish group and a French group of songs will complete his program.

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BOSTON'S NEW CONDUCTOR.

In choosing Henri Rabaud to succeed Dr. Carl Muck as conductor of the Boston Symphony Orchestra, the trustees of that famous organization have not only secured a musician of first rank, but they have done much to wipe out whatever unpleasant associations the public mind may still have attributed to the orchestra since its former conductor's pro-German activities were alleged. For M. Rabaud is a Frenchman and a distinguished one. His assumption of the baton of the orchestra in Boston will settle the matter of loyalty for the most scrupulous of patriots.

M. Rabaud has for five years past been one of the principal conductors of the Grand Opera in Paris, a Government institution, and has also been prominent in concert work. He is known in this country chiefly by his orchestral and operatic compositions, one of which, "Marouf," was sung in New York by the Metropolitan Company last season.

Philadelphia will be among the cities to welcome the new conductor, and there is scarcely any doubt that while he wields the baton the Boston Symphony concerts will renew their old time popularity here. The prospect of a little Gallic seasoning for the rather stolid preci[illegible] of the famous musicians fr[illegible] is a wholly agreeable one [illegible]

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CONCERTS ONCE MORE

NEW SCHEDULES FOR SYMPHONY HALL

Programmes from Mr. Monteux, with Dukas's Tone-Poem, "The Peri," and More Excerpts from Ravel's "Daphnis and Chloe" for Novel Pieces — A New Orchestra Worthy the Old—The Course of the Sunday Concerts—The Expected Parisians

IT will be nearly a week after the reopening of the houses of entertainment before the managers and the public of concerts may profit accordingly. Halls may reopen on Sunday next, but not until Friday afternoon, Oct. 25, and Saturday evening, Oct. 26, are any concerts announced. Then the first pair of Symphony Concerts for the present season will take place at Symphony Hall with Mr. Monteux leading the orchestra for the first times in public and the reorganized band proving its mettle for the first times before an audience. Through three weeks the conductor has been daily rehearsing his men in the music he proposes for the concerts; through ten days more he will continue the process. Within long memory, the orchestra has undergone no such regimen at the beginning of a new year and, as good forune, for once, would have it, at a time when there was most need. A fourth of the hundred men in the band are newcomers; there have been material changes in every choir; it was essential to assimilate the players to each other, to put them at ease in new work, to make them supple to it, to school them in the standards of the orchestra.

Mr. Monteux sets these standards as high as did Dr. Muck; he is as diligent, patient and exacting a master. His musicians discovered quickly his sensitive ear for body, quality, euphony of tone; his feeling for adroit gradations of progress and climax, for artful shadings of tone; his insistence upon precision and proportion of interwoven detail. Since Mr. Gericke's distant day, the Symphony Orchestra, old or new, has not been so assiduously practised in finesse, so encouraged to sensibility, so schooled in responsiveness man to man and choir to choir. The outcome already speaks clear in the rich, mellow, lustrous tone of the band in every division, in plasticity of accent, shading, color, in intelligence, resiliency and eloquence with the music in hand, each piece according to its kind. To hear one of these later rehearsals is to perceive that the new Symphony Orchestra is worthy of the old; in some respects, even, excels it. Only Mr. Gericke in the nineties and Dr. Muck in more recent years, have spent the pains and brought forth the results with the band that Mr. Monteux has plied and achieved. If ever a conductor deserved his two pairs of concerts in Boston, his two concerts in New York, it is he.

For the first pair of concerts, on Friday afternoon, Oct. 25, and Saturday evening, Oct. 26, Mr. Monteux has set this programme:

Symphony in D major.....Franck
Overture to Byron's play, "Manfred"..Schumann
Tone-poem, "The Peri".....Dukas
Image for Orchestra, "Iberia".....Debussy

For the second pair of concerts, on Friday afternoon, Nov. 1, and Saturday evening, Nov. 2, the list of pieces stands:

Symphony in A major, No. 7.....Beethoven
Air from the Opera, "Figaro's Wedding"..Mozart
Tone-poem, "Avant que Tu ne t'en Ailles." Loeffler
Air from the Cantata, "The Prodigal Son," Debussy
Suite, No. 1, from the Ballet "Daphnis and Chloe".....Ravel
Singer: Miss Easton.

Dukas and Ravel

Of these pieces, it is many years since Mr. Loeffler's tone-poem, suggested by Verlaine's verses, "La Bonne Chanson," has been played in Boston or anywhere else; while, rather strangely, Beethoven's seventh symphony—of the dance rhythms—has gone unheard for three seasons. Two, moreover, of the items on Mr. Monteux's programmes are wholly new to the Symphony Concerts—Dukas's "dance-poem" of "The Peri" and the first suite from Ravel's ballet of "Daphnis and Chloe." "La Péri: Poëme à Danser" was originally written on commission from Mr. Diaghilev for his Russian Ballet; declined by it as too symphonic and untheatrical music; finally danced at the Opéra-Comique by Miss Trouhanova; and then relegated—again because it was too symphonic a piece for the stage—to the concert-hall. There it is none too often heard though, in the belief of many, it is the present summit of Dukas's music. As piece of the theatre "The Peri" tells the mimed tale of a Persian Prince, who, fearing death, sought at the ends of the earth the flower of immortality. There he found it between the fingers of a sleeping Peri and took it from her hand. But, as he looked upon her, desire smote him and, when she danced before him, possessed him. And he gave her again the flower of immortality and submitted to his end.

A ballet of only two personages, a static, actionless ballet, a ballet that counted the miming, the dancing, settings and lights but as fused accessories to the music. No wonder the theatre judged it too symphonic and summarily returned "The Peri" to the concert-hall. There, the tone-poem has been more justly judged as music of expressive melodic substance, free course and rich development, jewelled instrumental color and shimmering harmonic glamor—music that summons, in mood of melancholy longing, the fascination of old, remote, immutable things, vainly sought, as vainly achieved. At moments in his poetizing the Parisian, Dukas, seems akin to the Irishman, Dunsany.

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From Sunday to Sunday

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Mr. Bauer and Mr. Thibaud
Violin pieces:
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Polonaise in A major.....Wieniawski
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Piano pieces:
Papillons .....Schumann
Scherzo in B-flat minor.....Chopin
Mr. Bauer
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Mr. Bauer and Mr. Thibaud

The series will continue on Sunday, Nov. 3 with Mr. Heifetz, the paragon of youthful violinists for pure loveliness of tone and for poised sensibility to the contents and the form of his music; while on Sunday, Nov. 24, Mr. Hofmann, the illustrious pianist, now at the acme of his powers, will be heard in a recital of his own for the first time in Boston in some years.

Out of Spain and Paris

Two unattached concerts, so to say, are also impending. For one there is a definite date, Saturday afternoon, Nov. 2, in Symphony Hall, when and where Mr. Laparra, the composer, and Miss Stanley, the singer, will be heard in his cycle of Spanish pieces. He himself is the Parisian composer, to whom Spain has become as a second country. He knows the land, the people, the literature, the music, the arts of the Spaniards. Upon things Spanish, as his operas of "The Habanera" and "The Jota" have proved, his imagination feeds and kindles. Now he has written this series of Spanish pieces—"rhythms" (as he calls them) or more truly dances for the piano in the voice and manner of the various provinces, along with songs in like method and suggestion. Some are Basque, Castilian, Andalusian, Aragonese, so that together they make what the programme calls "A Musical Journey through Spain." Miss Stanley, appropriately costumed, will sing the songs upon which she has spent no little pains, while Mr. Laparra will himself play the piano-parts and the dances.

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Overture, "The Roman Carnival".....Berlioz

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From REPUBLICAN
Address Springfield, Mass.
Date

BOSTON SYMPHONY LEADER

st **Henri Rabaud, French Conductor and Composer, Accepts Engagement**

Special Dispatch to The Republican.
BOSTON, Friday, October 4

The trustees of the Boston symphony orchestra announced to-day that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra. A cablegram received from the French ministry of fine arts this morning stated that Mr Rabaud accepted the engagement and would sail as soon as possible for this country. The ministry of fine arts also expressed its appreciation that the Boton symphony orchestra had chosen the distinguished Frenchman as its conductor.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan opera house last season was his opera, "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand Opera in Paris under Messager. This post he has filled for seven years. He is a graduate of the Paris conservatory, where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which will end with its second concert in New York Saturday afternoon, November 9, and Mr Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr Rabaud's being able to get here in time to prepare the programs for the important out-town concerts of the orchestra, the first week of November, Gatti Casazza courteously granted Mr Monteux leave of absence for one week and has solved an embarrassing problem.

From TIMES
Address: New York City
Date

RABAUD SUCCEEDS MUCK IN BOSTON SYMPHONY

French Composer, a Principal Conductor of Grand Opera in Paris, to Arrive Next Month.

BOSTON, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the Symphony trustees in a cablegram from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

For the last five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and has also done much concert work. His orchestra compositions include the Second Symphony and "La Procession Nocturne," whil among his operas are "La Fille de Roland" and "Marouf," produced at the Metropolitan Opera House last Winter. He is a graduate of the Paris Conservatore, where he studied composition with Massenet, and in 1894 he won the Prix de Rome. He is 52 years old, and was born in Paris.

The engagement of Mr. Rabaud brings to an end negotiations that have been in progress since last Spring, when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

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From PRESS
Address Philadelphia, Pa.
Date

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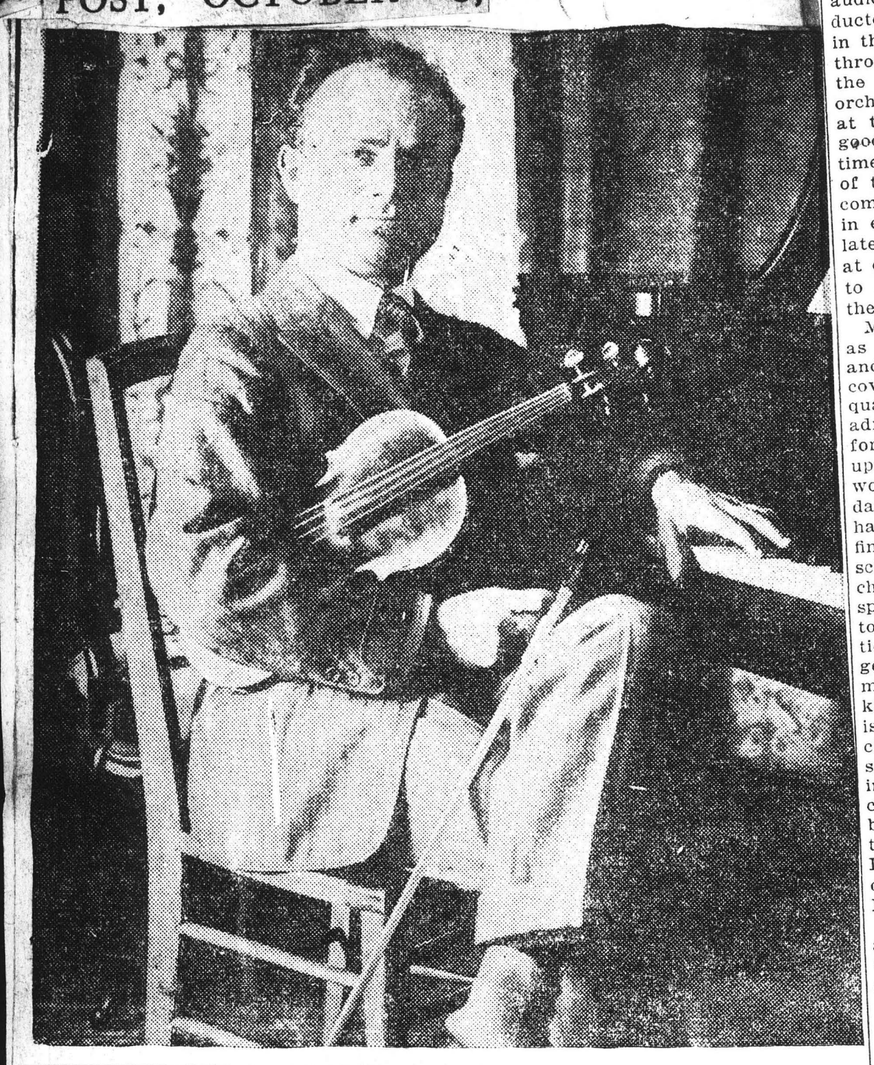
POST, OCTOBER 13,



Mischa Elman, the Russian violinist, returns to Boston for his first concert the leaders of the violinists who visit America yearly. (P.

ADVERTISER AMERICAN, OCTOBER 13,

Symphony Now Due to Open Oct. 25

AGAIN must the opening of the Symphony season be postponed. It is a great disappointment to the patrons of the concerts, but is a necessary feature of the work now going on to subdue the epidemic of influenza. According to present plans, the season will open on Friday afternoon, October 25 and Saturday evening, October 26.

The postponement means another reconstruction of programs. Josef Hofmann was to appear this week as soloist, both in Cambridge on Thursday night and in Boston. His appearance must necessarily be postponed until later.

Under present conditions there remain but two concerts before the orchestra leaves on its first Southern trip. There will be no soloist at the first pair of concerts, October 25-26. At the next pair, on November 1 and 2, the soloist will be Florence Easton, the brilliant soprano of the Metropolitan Opera Company.

Subscribers to the Symphony season will not lose the concerts in October which have been postponed; at least, they will be given in May, and it is possible that one pair may be given during the winter.

The first concert of the Cambridge series, which was to be given next Thursday evening, will be given either one or two weeks later.

SUNDAY CONCERTS AT SYMPHONY HALL.

Two weeks from today, in Symphony Hall, the regular Sunday afternoon series of concerts will commence, with Harold Bauer, pianist, and Jacques Thibaud, French violinist, as soloists.

Jascha Heifetz, whose remarkable flights to fame have been almost unprecedented, will give the second of the Sunday afternoon concerts on November 3.

LAPARRA, COMPOSER AND PIANAIST, COMING

A concert that offers unusual novelty is announced for Saturday afternoon, November 2, in Symphony Hall, when Raoul Laparra, the French composer-pianist, will appear in concert with Mme. Helen Stanley, the American soprano, in past seasons prima donna of the Chicago Opera company. The program will be entitled "A Musical Journey Through Spain," a unique cycle of Mr. Laparra's compositions for voice and piano. Laparra's "La Habanera" was presented by the Boston Opera company several years ago.

ADVERTISER AMERICAN, OCTOBER

LAZARO CONCERT AT SYMPHONY HALL

The Spanish army lost a good soldier ten years ago when Hipolito Lazaro was released in order to pursue his vocal studies in Barcelona. Spain was at war with Morocco when the young singer, then twenty years old, enlisted and went off to do his patriotic duty. Today Lazaro is known in half a dozen different countries as a rarely gifted tenor. The young artist made his first operatic appearance in this country at the Metropolitan Opera last Winter and was heard in Boston with that organization last Spring. His concert work is said to be as brilliant as his operatic.

Lazaro comes to Symphony Hall in the course of a few weeks for his first Boston concert. He will be assisted by Sascha Jacobsen, a young violinist, who is meeting with distinct success on the concert stage.

For his program he has chosen four operatic arias in which he has had his greatest successes. The first aria is from Meyerbeer's "L'Africaine;" the second, Donizetti's "La Favorita," the third from "I Puritani" by the same composer and the fourth the popular Che gelida manina from Puccini's "La Boheme." A Spanish group and a French group of songs will complete his program.

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BOSTON'S NEW CONDUCTOR.

In choosing Henri Rabaud to succeed Dr. Carl Muck as conductor of the Boston Symphony Orchestra, the trustees of that famous organization have not only secured a musician of first rank, but they have done much to wipe out whatever unpleasant associations the public mind may still have attributed to the orchestra since its former conductor's pro-German activities were alleged. For M. Rabaud is a Frenchman and a distinguished one. His assumption of the baton of the orchestra in Boston will settle the matter of loyalty for the most scrupulous of patriots.

M. Rabaud has for five years past been one of the principal conductors of the Grand Opera in Paris, a Government institution, and has also been prominent in concert work. He is known in this country chiefly by his orchestral and operatic compositions, one of which, "Marouf," was sung in New York by the Metropolitan Company last season.

Philadelphia will be among the cities to welcome the new conductor, and there is scarcely any doubt that while he wields the baton the Boston Symphony concerts will renew their old time popularity here. The prospect of a little Gallic seasoning for the rather stolid precision of the famous musicians from [illegible] is a wholly agreeable one [illegible]

CONCERTS ONCE MORE

NEW SCHEDULES FOR SYMPHONY HALL

Programmes from Mr. Monteux, with Dukas's Tone-Poem, "The Peri," and More Excerpts from Ravel's "Daphnis and Chloe" for Novel Pieces — A New Orchestra Worthy the Old—The Course of the Sunday Concerts—The Expected Parisians

IT will be nearly a week after the reopening of the houses of entertainment before the managers and the public of concerts may profit accordingly. Halls may reopen on Sunday next, but not until Friday afternoon, Oct. 25, and Saturday evening, Oct. 26, are any concerts announced. Then the first pair of Symphony Concerts for the present season will take place at Symphony Hall with Mr. Monteux leading the orchestra for the first times in public and the reorganized band proving its mettle for the first times before an audience. Through three weeks the conductor has been daily rehearsing his men in the music he proposes for the concerts; through ten days more he will continue the process. Within long memory, the orchestra has undergone no such regimen at the beginning of a new year and, as good forune, for once, would have it, at a time when there was most need. A fourth of the hundred men in the band are newcomers; there have been material changes in every choir; it was essential to assimilate the players to each other, to put them at ease in new work, to make them supple to it, to school them in the standards of the orchestra.

Mr. Monteux sets these standards as high as did Dr. Muck; he is as diligent, patient and exacting a master. His musicians discovered quickly his sensitive ear for body, quality, euphony of tone; his feeling for adroit gradations of progress and climax, for artful shadings of tone; his insistence upon precision and proportion of interwoven detail. Since Mr. Gericke's distant day, the Symphony Orchestra, old or new, has not been so assiduously practised in finesse, so encouraged to sensibility, so schooled in responsiveness man to man and choir to choir. The outcome already speaks clear in the rich, mellow, lustrous tone of the band in every division, in plasticity of accent, shading, color, in intelligence, resiliency and eloquence with the music in hand, each piece according to its kind. To hear one of these later rehearsals is to perceive that the new Symphony Orchestra is worthy of the old; in some respects, even, excels it. Only Mr. Gericke in the nineties and Dr. Muck in more recent years, have spent the pains and brought forth the results with the band that Mr. Monteux has plied and achieved. If ever a conductor deserved his two pairs of concerts in Boston, his two concerts in New York, it is he.

For the first pair of concerts, on Friday afternoon, Oct. 25, and Saturday evening, Oct. 26, Mr. Monteux has set this programme:

Symphony in D major.....Franck
Overture to Byron's play, "Manfred"..Schumann
Tone-poem, "The Peri".....Dukas
Image for Orchestra, "Iberia".....Debussy

For the second pair of concerts, on Friday afternoon, Nov. 1, and Saturday evening, Nov. 2, the list of pieces stands:

Symphony in A major, No. 7.....Beethoven
Air from the Opera, "Figaro's Wedding"..Mozart
Tone-poem, "Avant que Tu ne t'en Alles." Loeffler
Air from the Cantata, "The Prodigal Son." Debussy
Suite, No. 1, from the Ballet "Daphnis and Chloe".....Ravel
Singer: Miss Easton.

Dukas and Ravel

Of these pieces, it is many years since Mr. Loeffler's tone-poem, suggested by Verlaine's verses, "La Bonne Chanson," has been played in Boston or anywhere else; while, rather strangely, Beethoven's seventh symphony—of the dance rhythms—has gone unheard for three seasons. Two, moreover, of the items on Mr. Monteux's programmes are wholly new to the Symphony Concerts—Dukas's "dance-poem" of "The Peri" and the first suite from Ravel's ballet of "Daphnis and Chloe." "La Péri: Poëme à Danser" was originally written on commission from Mr. Diaghilev for his Russian Ballet; declined by it as too symphonic and untheatrical music; finally danced at the Opéra-Comique by Miss Trouhanova; and then relegated—again because it was too symphonic a piece for the stage—to the concert-hall. There it is none too often heard though, in the belief of many, it is the present summit of Dukas's music. As piece of the theatre "The Peri" tells the mimed tale of a Persian Prince, who, fearing death, sought at the ends of the earth the flower of immortality. There he found it between the fingers of a sleeping Peri and took it from her hand. But, as he looked upon her, desire smote him and, when she danced before him, possessed him. And he gave her again the flower of immortality and submitted to his end.

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The Boston Symphony Orchestra management announces that the conductor of that organization, at least for the present, will be Pierre Monteaux, who was last season the conductor of the French opera at the Metropolitan, and is principally known in this country through his association with the Diaghileq Russian Ballet. The Boston announcement merely says that Monteaux "will conduct the October concerts"; but it is generally supposed that he will remain the season, and in the meantime the orchestra will be able to secure one of the few men that they have had under consideration—possibly Toscanini.

POST, OCTOBER 13,

Mischa Elman, the Russian violinist, returns to Boston for his first concert of this season. He ranks among the leaders of the violinists who visit America yearly. (Photo by Bain.)

From REPUBLICAN
Address Springfield, Mass.
Date

BOSTON SYMPHONY LEADER

Henri Rabaud, French Conductor and Composer, Accepts Engagement

Special Dispatch to The Republican.
BOSTON, Friday, October 4

The trustees of the Boston symphony orchestra announced to-day that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra. A cablegram received from the French ministry of fine arts this morning stated that Mr Rabaud accepted the engagement and would sail as soon as possible for this country. The ministry of fine arts also expressed its appreciation that the Boton symphony orchestra had chosen the distinguished Frenchman as its conductor.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan opera house last season was his opera, "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand opera in Paris under Messager. This post he has filled for seven years. He is a graduate of the Paris conservatory, where he studied composition with Massenet and in 1894 he won the Frix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which will end with its second concert in New York Saturday afternoon, November 9, and Mr Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr Rabaud's being able to get here in time to prepare the programs for the important out-of-town concerts of the orchestra, the first week of November, Gatti Casazza courteously granted Mr Monteux leave of absence for one week and thus solved an embarrassing problem.

From TIMES
Address: New York City
Date 1918

RABAUD SUCCEEDS MUCK IN BOSTON SYMPHONY

French Composer, a Principal Conductor of Grand Opera in Paris, to Arrive Next Month.

BOSTON, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the Symphony trustees in a cablegram from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

For the last five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and has also done much concert work. His orchestra compositions include the Second Symphony and "La Procession Nocturne," whil among his operas are "La Fille de Roland" and "Marouf," produced at the Metropolitan Opera House last Winter. He is a graduate of the Paris Conservatore, where he studied composition with Massenet, and in 1894 he won the Prix de Rome. He is 52 years old, and was born in Paris.

The engagement of Mr. Rabaud brings to an end negotiations that have been in progress since last Spring, when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

Pierre Monteux will conduct the orchestra through the first Southern trip, which ends with its second concert in New York Saturday afternoon, Nov. 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr. Rabaud being able to get here in time to prepare the programs for the out-of-town concerts of the orchestra, the first week of November, Mr. Gatti-Casazza gave Mr. Monteux leave of absence.

ADVERTISER AMERICAN, OCTOBER 13,

Symphony Now Due to Open Oct. 25

AGAIN must the opening of the Symphony season be postponed. It is a great disappointment to the patrons of the concerts, but is a necessary feature of the work now going on to subdue the epidemic of influenza. According to present plans, the season will open on Friday afternoon, October 25 and Saturday evening, October 26.

The postponement means another reconstruction of programs. Josef Hofmann was to appear this week as soloist, both in Cambridge on Thursday night and in Boston. His appearance must necessarily be postponed until later.

Under present conditions there remain but two concerts before the orchestra leaves on its first Southern trip. There will be no soloist at the first pair of concerts, October 25-26. At the next pair, on November 1 and 2, the soloist will be Florence Easton, the brilliant soprano of the Metropolitan Opera Company.

Subscribers to the Symphony season will not lose the concerts in October which have been postponed; at least, they will be given in May, and it is possible that one pair may be given during the winter.

The first concert of the Cambridge series, which was to be given next Thursday evening, will be given either one or two weeks later.

SUNDAY CONCERTS AT SYMPHONY HALL.

Two weeks from today, in Symphony Hall, the regular Sunday afternoon series of concerts will commence, with Harold Bauer, pianist, and Jacques Thibaud, French violinist, as soloists.

Jascha Heifetz, whose remarkable flights to fame have been almost unprecedented, will give the second of the Sunday afternoon concerts on November 3.

LAPARRA, COMPOSER AND PIANAIST, COMING

A concert that offers unusual novelty is announced for Saturday afternoon, November 2, in Symphony Hall, when Raoul Laparra, the French composer-pianist, will appear in concert with Mme. Helen Stanley, the American soprano, in past seasons prima donna of the Chicago Opera company. The program will be entitled "A Musical Journey Through Spain," a unique cycle of Mr. Laparra's compositions for voice and piano. Laparra's "La Habanera" was presented by the Boston Opera company several years ago.

ADVERTISER AMERICAN, OCTOBER

LAZARO CONCERT AT SYMPHONY HALL

The Spanish army lost a good soldier ten years ago when Hipolito Lazaro was released in order to pursue his vocal studies in Barcelona. Spain was at war with Morocco when the young singer, then twenty years old, enlisted and went off to do his patriotic duty. Today Lazaro is known in half a dozen different countries as a rarely gifted tenor. The young artist made his first operatic appearance in this country at the Metropolitan Opera last Winter and was heard in Boston with that organization last Spring. His concert work is said to be as brilliant as his operatic.

Lazaro comes to Symphony Hall in the course of a few weeks for his first Boston concert. He will be assisted by Sascha Jacobsen, a young violinist, who is meeting with distinct success on the concert stage.

For his program he has chosen four operatic arias in which he has had his greatest successes. The first aria is from Meyerbeer's "L'Africaine;" the second, Donizetti's "La Favorita," the third from "I Puritani" by the same composer and the fourth the popular Che gelida manina from Puccini's "La Boheme." A Spanish group and a French group of songs will complete his program.

om PRESS
ldress Philadelphia, Pa.
ate

BOSTON'S NEW CONDUCTOR.

In choosing Henri Rabaud to succeed Dr. Carl Muck as conductor of the Boston Symphony Orchestra, the trustees of that famous organization have not only secured a musician of first rank, but they have done much to wipe out whatever unpleasant associations the public mind may still have attributed to the orchestra since its former conductor's pro-German activities were alleged. For M. Rabaud is a Frenchman and a distinguished one. His assumption of the baton of the orchestra in Boston will settle the matter of loyalty for the most scrupulous of patriots.

M. Rabaud has for five years past been one of the principal conductors of the Grand Opera in Paris, a Government institution, and has also been prominent in concert work. He is known in this country chiefly by his orchestral and operatic compositions, one of which, "Marouf," was sung in New York by the Metropolitan Company last season.

Philadelphia will be among the cities to welcome the new conductor, and there is scarcely any doubt that while he wields the baton the Boston Symphony concerts will renew their old time popularity here. The prospect of a little Gallic seasoning for the rather stolid precision of the famous musicians from [illegible] is a wholly agreeable one.

TRANSCRIPT, OCTOBER 16,

Robert Gould Shaw Duplicates "The Shakspeare Library"

Anderson's second sale will be that of the second portion of "The Shakspeare Library" sent from England, Part I, which was dispersed last season at the same galleries. This will be sold on the afternoons of Oct. 28, 29 and 30. It contains not only some 300 volumes relating to Shakspeare which were omitted from the previous sale, but many special copies of books of the greatest rarity, and different editions of the English Bible used by Shakspeare, from the famous Bishops' folio edition of 1572 down to the Jacobean edition of 1616, quarto, published in the year of the poet's death. From another English source has been added a fine collection of early English laws up to the time of Edward III. and Henry VIII.; a copy of ancient and modern English literature, with such rarities as a Fourth Folio Shakespeare; the proof sheets of Browning's "Jocoseria," with an autograph letter of extraordinary interest; Mrs. Browning's "Prometheus Bound"; a Kilmarnock Burns; Tennyson's "Poems by Two Brothers," an Irving's "Knickerbocker History," believing that greater attention would be paid in future to works on the history of the early West, he acquired the work of many of the early writers, including Henneplin, Joutel, Charlevoix, Lahontan, Lewis and Clarke, Pike, Long, Mackenzie and others.

During the twenty-five years of his collecting he acquired a delightful library, with such rarities as a First Folio of Beaumont and Fletcher; Endymion," first edition, Keats's "Christian Praiers and Henry Bull's "Godly Meditations," printed in London by Henrie Middleton, 1578. This copy, the work of a famous Oxford religious reformer, is of equal rarity with the first edition and is the only recorded copy. Among the autographic material the letters of William and Philip Herbert, earls of Pembroke and Shakspeare's "Tempest," are the most conspicuous items, although the comparable pair of Brethren" are some rare and valuable Elizabeth manuscripts in the sale.

BOOK sales of the season of 1919 are now fairly under way although as a rule the early sales do not contain the nuggets of literature which come out during the season. Particularly is this true of the present season, when the country is in the midst of the Liberty Loan drive which is being conducted with the handicap of being obliged to rely upon personal solicitation. Later in the season, however, there will be no lack of good material for both the buyers and the auctioneers, although there is nothing to indicate that this will be a season of "bargain sales." The Anderson Galleries announce as their first sale that of the Emmet, which will be held on Monday, Tuesday and Wednesday afternoons, Oct. 21, 22 and 23. The Emmet library was the library of the late William Temple Emmet, who began collecting as a boy. Mr. Emmet was well as a collector of a bookover as that

REDUCTION RATIO

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STAR

Baltimore, Md.

OCT 5 - 1918

MUCK'S SUCCESSOR NOTED FRENCHMAN

Henri Rabaud Chosen Director of the Boston Symphony Orchestra.

MINISTRY CABLES ACCEPTANCE

Walter, Press Representative of Orchestra, Makes Announcement.

Muck's successor has been chosen, and he is a Frenchman. In other words, to quote verbatim a telegram dated Boston, October 4, and signed W. E. Walter, press representative Boston Symphony Orchestra:

"The trustees of the Boston Symphony Orchestra anounced today that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra.

"A cablegram received from the French Ministry of Fine Arts this morning stated that Mr. Rabaud accepted the engagement and would sail as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Orchestra had chosen the distinguished Frenchman as its conductor.

"Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House last season was his opera Marouf, his second symphony is a standard work in orchestral repertoire. He has written much for opera and for orchestra.

"At present he is the principal conductor at the grand opera in Paris, under Mossager. This post he has filled for seven years. He is a graduate of the Paris Conservatoire,where te studied composition with Massenet, and in 1894 he won the Prix de Rome.

"Pierre Montaux will conduct the orchestra through the first Southern trip, which ends with its second concert in New York, Saturday afternoon November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr. Rabaud being able to get here in time to prepare the program for the important out-of-town concerts of the orchestra the first week of November, Mr. Gatti Cassazza very courteously accepted Mr. Montaux's leave of absence for one week and thus solved an embarrassing problem."

Muck—Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, decorated by the Kaiser—is "somewhere" in the United States, where, the United States government —and Dr. Muck—know best.

As told by The Star sometime ago, it was announced the orchestra intends giving a series of five concerts in Baltimore this season.

TELEGRAM

New York City.

TRIBUNE

ess New York City

OCT 13 1918

Boston Symphony Orchestra

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in Carnegie Hall, this city, during the coming winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government were taken over by a board of nine trustees, composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of it leading members. Fredric Fradkin, the American violinist, is now concert master. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrere, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concerts in New York, will be under the direction of Pierre Montoux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall. The evening concerts are November 7, December 5, January 9, February 6 and March 20. The afternoon concerts fall on November 9, December 7, January 11, February 8 and March 22.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. In past years the subscription has been filled and closed early in the summer, but this year, owing to uncertainty as to the conductor, the sending of notices has been greatly delayed. Subscribers to last year's concerts are given until October 19 in which to renew their subscriptions and retain the seats they had last year. There is the usual waiting lits of prospective patrons which, curiously enough, despite unfavorable conditions, has grown greatly during the past summer.

REPUBLICAN

Springfield, Mass.

BOSTON SYMPHONY

Pierre Monteux, New Conductor, Began Orchestra Rehearsals Last Tuesday

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston symphony orchestra, addressed the members of the orchestra for the first time in his official capacity last Tuesday. The occasion was the first rehearsal of the season for the orchestra, and Judge Cabot's remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is to conduct the October concerts. In the course of his brief talk, he paid tribute to Maj Henry L. Higginson, whose deep interest in the orchestra contributed in large measure to its pre-eminence throughout the years.

"There is an old saying," Judge Cabot said, "that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Maj Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself It has the benefit of a succession of able conductors; but what could they have done without just such musicians as the members of the great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are; their work in private, at rehearsals, on journeys, in daily intercourse at Symphony hall, has proved them to be true men, with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view—the continued supremacy of this organization, of which all its members, both players and management, and all music-lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes, here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret, but we are indeed fortunate in securing new members of the highest character and tried excellence. For the coming of M Monteux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race wich has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra and M Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

Two weeks will be given by the orchestra to vigorous rehearsing. M Monteux announces the program of the concerts he will give in Boston, as follows:—

October 18 19

Symphony, No 7, in A major ..Beethoven
"Que tu ne t'en alles," symphonic poem .....Loeffler
Concerto for piano and orchestra, No 1, in E flat major .....Liszt
"Daphnis et Cloe," suite, No 1 (first time at these concerts) .....Ravel
Soloist, Josef Hofmann.

October 25-26

Symphony, No 2, in D major ....Brahms
"Istar," variations symphoniques, op. 42 .....d'Indy
Symphony, No 3, in G minor (with organ) .....Saint-Saens

AMERICAN

ress: New York City.

Dr. Muck's Successor to Bar German Music

BUY LIBERTY BONDS

Henry Rabaud About to Leave Paris for America to Become Leader of Boston Symphony Orchestra, Declares He Feels Honored at Offer of Post.

BUY LIBERTY BONDS

PARIS, Saturday.—Declaring that he felt highly honored to be asked to lead such a fine body of musicians as the members of the Boston Symphony Orchestra, Henry Rabaud has announced that he will leave this city shortly for the United States. He will take the place of Dr. Karl Muck, now in an internment camp for enemy aliens in America.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our rôle is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Mr. Rabaud declared he himself had placed Wagner's works under the ban, "despite the admiration I have always professed for the works of the German master, all of which I have conducted at the Paris Opéra. Those," he added, "were put on before the war. My patriotism would have suffered cruelly if we had not been able to dispense with them."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

Mr. Rabaud conducted the Paris Opéra seven years under the Broussan and the Messager managements. He also conducted a series of national matinees at the Sorbonne. His best known work is "Marouf," which is in the répertoire of the Opéra Comique and in that of the Metropolitan Opera Campany in New York.

Boston Symphony Engages Henri Rabaud

BOSTON, Oct. 4.

THE trustees of the Boston Symphony Orchestra announced today that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be the permanent conductor of this well known orchestra. A cablegram received from the French Ministry of Fine Arts this morning stated that Mr. Rabaud accepted the engagement and would sail as soon as possible for this country.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House last season was his opera "Marouf." His Second Symphony is a standard work in orchestra repertoire and he has written many other compositions for opera and for orchestra.

At present he is the principal conductor at the Grand Opera in Paris under Messanger, a post which he has filled for seven years. He is a graduate of the Paris Conservatoire where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which ends with its second concert in New York Saturday afternoon, November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston.

om EVENING SUN

dress: New York City

te OCT 8 - 191

Music

The Boston's New Leader.

Boston is fretted at present with the influenza, but those troubles are as nothing compared to the anxiety that sacred city's inner elect must have felt at the prolonged headlessness of the Symphony Orchestra. Now that Henri Rabaud, the French composer and conductor, has cabled his acceptance of the trustees' proffer of the directorship life will take on its accustomed earnest calm up and down the slopes of Beacon Hill and in and out of the hut embellished Public Gardens. Mr. Rabaud in Paris cannot know the effect of his decision on the intellectual area which, bordered by a few Boston streets, still in the minds of some marks the most western frontier of American culture. And if the Symphony had to face the winter without a permanent head one might as well take down the codfish and dig up the bulbs in next spring's Public Garden.

Nevertheless Mr. Rabaud, despite all the past uncertainties, seems to be coming and will make his first appearance with the orchestra on Nov. 15 and 16, after Mr. Monteux relinquishes his temporary leadership. Mr. Rabaud is well known abroad as a composer and a director, a familiar figure for years at the Opera, at the Opera Comique and at symphony concerts.

Metropolitan operagoers will remember his music from last season's highly colored production of "Marouf," the operatic fantasy picked out of the Arabian Nights and set to a changeful bizarre score modern French music, echoing in addition to its own melodies the strains of half a dozen contemporaries and his recent predecessors. As a composer he has written several symphonies, tone poems, and two other operas in addition to "Marouf"—that last of which is the only one to have had American representation. The other two, "La Fille de Roland" and "Par le Glaive," drawn from the plays of De Bornier and Richepin, have been produced only in Brussels and Paris.

The second of his symphonies has been heard in this country frequently at the hands of the Boston Orchestral Club, the New York Symphony, the Philadelphia Symphony and at the Worcester Festival last autumn. His symphonic poem "La Procession Nocturnes" has been announced for one of the programmes of the Symphony next month. Mr. Rabaud, it seems, is better known at the moment as a composer than as a conductor, for although he has a Parisian reputation it leans more heavily on his scores than on work with the baton. It will be interesting, however, to observe his reaction to the American scene, with its larger freedom and the opportunities that await him as a conductor, and to watch also the potential Gallicizing of the Symphony programmes. If the rythym and color written all over the music of "Marouf" can be transmuted into his directing and selecting arm with an added compactness and coherency Mr. Rabaud's season should promise interest.

REPUBLICAN

ss Springfield, Mass.

Early speculation as to the choice of a permanent conductor for the Boston symphony orchestra is proved to have been amiss, save in the detail that the successor to Dr Muck would in all probability be a Frenchman. Like some of those before him who have been invited to take this important post, he comes from the opera house rather than from a position at the head of a symphony orchestra; and, unlike most of them, he has made a mark as a composer. It is an interesting coincidence that one of his symphonies was performed at the Worcester music festival just a year ago. This, like the opera "Marouf," which New York heard last winter, was found to be a strong and interesting work, reasonably individual without being ultra-modern. M Rabaud, as seen in Paris at the opera and at concerts, is described by the Boston Transcript as "an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye." By every token the trustees of the Boston symphony orchestra have made a very happy selection. By training, talent and musicianly sincerity M Rabaud seems well qualified for the post.

From

Address Springfield Oct 8 1918

Boston Symphony Coming.

Probably no musical organization ever went through such a trying experience or survived such a series of shocks as the Boston Symphony Orchestra during the past 20 months. The fact that it can come to the surface and smile after such protracted storm and scourging speaks well for the quality of its vitality, and commends it to public good-will and confidence. Music-lovers cannot but remember it as a superbly skilled and harmonious orchestra; but the same memory serves also to recall the indescribable necromancy of the baton of Oberhoffer of the Minneapolis Symphony, the intense Stransky in the New York Philharmonic, Paur's in the Pittsburg, and others equally well-equipped, according to continental standards—each of whom gave Springfield ample evidence of eminence in orchestral performance. So the announcement that the newly-purged and rejuvenated "Boston Symphony" is later coming into this vicinity is really good news to many lovers of orchestral music in the Connecticut Calley. The action of the trustees of the orchestra put Pierre Monteaux in charge of the first (October) concerts of the new series. He was long conductor of the French opera section of the Metropolitan activities in New York, and is frankly considered one of the best conductors in America. By the time these concerts have been played, or early in November, M. Henri Rabuad, the celebrated Parisian composer, will have had opportunity to reach here from France, and will assume the baton laid down when Dr. Muck was interned (not a case of "interment," as several papers inadvertently had it!) This disposes of the rumors already published that M. Chavillard, conductor of the Lamoureaux-Colonne concerts would be permanent conductor. That gentleman's "dignified opulence" at his villa near St. Germaine, now in truth, transformed into many-sided war relief work—could not be interfered with, and the result is M. Rabaud's choice. The new conductor is a composer of note as well as orchestra leader, widely known for his operas, "Marouf" and "The Daughter of Roland," as well as for such successful and purely instrumental works as his "Second Symphony." By the way, the orchestra now has the youngest concert-master since Franz Kneisel in the person of the Troy (N. Y.), violinist, Frederic Fradkin, successor to Anton Witek, and an honor pupil of Bendix, Remy and Lafore. He plays on the superb instrument awarded him by the French government for his astonishing proficiency. He made his debut with Mahler of the Philharmonic in New York in January, 1911.

This is the Boston Symphony's 38th season, and its first since the retirement of its "good angel" Col. Higginson. Its season of 24 Friday afternoons and 24 Saturday nights—according to usual procedure, and barring board of health bans, begins in October. The "battery" of its solo-artists includes such names as Fradkin, Malkin, Bonnet, Thibaud, Mabel Garrison, De Gorgoza and eight others equally qualified to give flawless delight.

m EVENING POST

ress: New York City

RABAUD TO BE CONDUCTOR

Accepts Boston Symphony Orchestra Post, for Coming Season.

BOSTON, October 4 (by A.P.).—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received to-day by the trustees in a cable dispatch from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

For the last five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and has also done much concert work. His orchestral comositions include the Second Symphony and "La Procession Nocturne," while among his operas are "Marouf" and "La Fille de Roland."

The engagement of Mr. Rabaud brings to an end negotiations that have been in progress since last spring when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

1 EVENING WORLD

ress: New York City.

RABAUD SUCCEEDS MUCK.

French Composer to Conduct Boston Symphony.

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Dr. Karl Muck, the former conductor of the Boston Symphony Orchestra, was interned last spring.

STAR

Baltimore, Md.

MUCK'S SUCCESSOR NOTED FRENCHMAN

Henri Rabaud Chosen Director of the Boston Symphony Orchestra.

MINISTRY CABLES ACCEPTANCE

Walter, Press Representative of Orchestra, Makes Announcement.

Muck's successor has been chosen, and he is a Frenchman. In other words, to quote verbatim a telegram dated Boston, October 4, and signed W. E. Walter, press representative Boston Symphony Orchestra:

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"At present he is the principal conductor at the grand opera in Paris, under Mossager. This post he has filled for seven years. He is a graduate of the Paris Conservatoire,where te studied composition with Massenet, and in 1894 he won the Prix de Rome.

"Pierre Montaux will conduct the orchestra through the first Southern trip, which ends with its second concert in New York, Saturday afternoon November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr. Rabaud being able to get here in time to prepare the program for the important out-of-town concerts of the orchestra the first week of November, Mr. Gatti Cassazza very courteously accepted Mr. Montaux's leave of absence for one week and thus solved an embarrassing problem."

Muck—Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, decorated by the Kaiser—is "somewhere" in the United States, where, the United States government —and Dr. Muck—know best.

As told by The Star sometime ago, it was announced the orchestra intends giving a series of five concerts in Baltimore this season

TELEGRAM

New York City.

TRIBUNE

New York City

Boston Symphony Orchestra

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in Carnegie Hall, this city, during the coming winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government were taken over by a board of nine trustees, composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of it leading members. Fredric Fradkin, the American violinist, is now concert master. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrere, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concerts in New York, will be under the direction of Pierre Montoux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall. The evening concerts are November 7, December 5, January 9, February 6 and March 20. The afternoon concerts fall on November 9, December 7, January 11, February 8 and March 22.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. In past years the subscription has been filled and closed early in the summer, but this year, owing to uncertainty as to the conductor, the sending of notices has been greatly delayed. Subscribers to last year's concerts are given until October 19 in which to renew their subscriptions and retain the seats they had last year. There is the usual waiting lits of prospective patrons which, curiously enough, despite unfavorable conditions, has grown greatly during the past summer.

REPUBLICAN

Springfield, Mass.

BOSTON SYMPHONY

Pierre Monteux, New Conductor, Began Orchestra Rehearsals Last Tuesday

Judge Frederick P. Cabot, chairman of the board of trustees of the Boston symphony orchestra, addressed the members of the orchestra for the first time in his official capacity last Tuesday. The occasion was the first rehearsal of the season for the orchestra, and Judge Cabot's remarks were especially intended as an introduction to the orchestra of Pierre Monteux, who is to conduct the October concerts. In the course of his brief talk, he paid tribute to Maj Henry L. Higginson, whose deep interest in the orchestra contributed in large measure to its pre-eminence throughout the years.

"There is an old saying," Judge Cabot said, "that it takes nine tailors to make a man. It is a new question whether nine trustees will make one Maj Higginson. These nine, representing a much larger number, are making their attempt to do for the art of music in Boston and America something of what he has done, because they feel sure of the orchestra itself (t has the benefit of a succession of able conductors; but what could they have done without just such musicians as the members of the great orchestra? Those members have always been chosen with the greatest care, as artists and as men. Their work in public has proved to all the world what true artists they are; their work in private, at rehearsals, on journeys, in daily intercourse at Symphony hall, has proved them to be true men, with whom the trustees are looking forward to a long future of friendly collaboration. We all have the same end in view—the continued supremacy of this organization, of which all its members, both players and management, and all music-lovers, both in Boston and throughout the country, have such good reason to be proud.

"The general disturbance of the world has caused many changes, here as everywhere else. For some of the inevitable changes, taking some fellow-players from your side, there must be regret, but we are indeed fortunate in securing new members of the highest character and tried excellence. For the coming of M Monteux to the conductor's stand for the opening concerts there can be nothing but rejoicing. We begin the year under one who brings with him every advantage of experience and authority. He comes as a musician and a gentleman with whom an association of a few weeks will seem altogether too short; he comes also as a representative of a race wich has shown itself equally admirable in art and in heroism.

"Gentlemen of the orchestra and M Monteux, it is a great pleasure to introduce you to each other—and to leave you together."

Two weeks will be given by the orchestra to vigorous rehearsing. M Monteux announces the program of the concerts he will give in Boston, as follows:—

October 18 19

Symphony, No 7, in A major ..Beethoven
"Que tu ne t'en alles," symphonic poem .....Loeffler
Concerto for piano and orchestra, No 1, in E flat major .....Liszt
"Daphnis et Cloe," suite, No 1 (first time at these concerts) .....Ravel
Soloist, Josef Hofmann.

October 25-26

Symphony, No 2, in D major ....Brahms
"Istar," variations symphoniques, op. 42 .....d'Indy
Symphony, No 3, in G minor (with organ) .....Saint-Saens

EVENING SUN

New York City

Music

The Boston's New Leader.

Boston is fretted at present with the influenza, but those troubles are as nothing compared to the anxiety that sacred city's inner elect must have felt at the prolonged headlessness of the Symphony Orchestra. Now that Henri Rabaud, the French composer and conductor, has cabled his acceptance of the trustees' proffer of the directorship life will take on its accustomed earnest calm up and down the slopes of Beacon Hill and in and out of the hut embellished Public Gardens. Mr. Rabaud in Paris cannot know the effect of his decision on the intellectual area which, bordered by a few Boston streets, still in the minds of some marks the most western frontier of American culture. And if the Symphony had to face the winter without a permanent head one might as well take down the codfish and dig up the bulbs in next spring's Public Garden.

Nevertheless Mr. Rabaud, despite all the past uncertainties, seems to be coming and will make his first appearance with the orchestra on Nov. 15 and 16, after Mr. Monteux relinquishes his temporary leadership. Mr. Rabaud is well known abroad as a composer and a director, a familiar figure for years at the Opera, at the Opera Comique and at symphony concerts.

Metropolitan operagoers will remember his music from last season's highly colored production of "Marouf," the operatic fantasy picked out of the Arabian Nights and set to a changeful bizarre score modern French music, echoing in addition to its own melodies the strains of half a dozen contemporaries and his recent predecessors. As a composer he has written several symphonies, tone poems, and two other operas in addition to "Marouf"—that last of which is the only one to have had American representation. The other two, "La Fille de Roland" and "Par le Glaive," drawn from the plays of De Bornier and Richepin, have been produced only in Brussels and Paris.

The second of his symphonies has been heard in this country frequently at the hands of the Boston Orchestral Club, the New York Symphony, the Philadelphia Symphony and at the Worcester Festival last autumn. His symphonic poem "La Procession Nocturnes" has been announced for one of the programmes of the Symphony next month. Mr. Rabaud, it seems, is better known at the moment as a composer than as a conductor, for although he has a Parisian reputation it leans more heavily on his scores than on work with the baton. It will be interesting, however, to observe his reaction to the American scene, with its larger freedom and the opportunities that await him as a conductor, and to watch also the potential Gallicizing of the Symphony programmes. If the rythym and color written all over the music of "Marouf" can be transmuted into his directing and selecting arm with an added compactness and coherency Mr. Rabaud's season should promise interest.

From

Address

Springfield

OCT 8 1918

Boston Symphony Coming.

Probably no musical organization ever went through such a trying experience or survived such a series of shocks as the Boston Symphony Orchestra during the past 20 months. The fact that it can come to the surface and smile after such protracted storm and scourging speaks well for the quality of its vitality, and commends it to public good-will and confidence. Music-lovers cannot but remember it as a superbly skilled and harmonious orchestra; but the same memory serves also to recall the indescribable necromancy of the baton of Oberhoffer of the Minneapolis Symphony, the intense Stransky in the New York Philharmonic, Paur's in the Pittsburg, and others equally well-equipped, according to continental standards—each of whom gave Springfield ample evidence of eminence in orchestral performance. So the announcement that the newly-purged and rejuvenated "Boston Symphony" is later coming into this vicinity is really good news to many lovers of orchestral music in the Connecticut Calley. The action of the trustees of the orchestra put Pierre Monteaux in charge of the first (October) concerts of the new series. He was long conductor of the French opera section of the Metropolitan activities in New York, and is frankly considered one of the best conductors in America. By the time these concerts have been played, or early in November, M. Henri Rabuad, the celebrated Parisian composer, will have had opportunity to reach here from France, and will assume the baton laid down when Dr. Muck was interned (not a case of "interment," as several papers inadvertently had it!) This disposes of the rumors already published that M. Chavillard, conductor of the Lamoureaux-Colonne concerts would be permanent conductor. That gentleman's "dignified opulence" at his villa near St. Germaine, now in truth, transformed into many-sided war relief work—could not be interfered with, and the result is M. Rabaud's choice. The new conductor is a composer of note as well as orchestra leader, widely known for his operas, "Marouf" and "The Daughter of Roland," as well as for such successful and purely instrumental works as his "Second Symphony." By the way, the orchestra now has the youngest concert-master since Franz Kneisel in the person of the Troy (N. Y.), violinist, Frederic Fradkin, successor to Anton Witek, and an honor pupil of Bendix, Remy and Lafore. He plays on the superb instrument awarded him by the French government for his astonishing proficiency. He made his debut with Mahler of the Philharmonic in New York in January, 1911.

This is the Boston Symphony's 38th season, and its first since the retirement of its "good angel" Col. Higginson. Its season of 24 Friday afternoons and 24 Saturday nights—according to usual procedure, and barring board of health bans, begins in October. The "battery" of its solo-artists includes such names as Fradkin, Malkin, Bonnet, Thibaud, Mabel Garrison, De Gorgoza and eight others equally qualified to give flawless delight.

EVENING POST

New York City

RABAUD TO BE CONDUCTOR

Accepts Boston Symphony Orchestra Post, for Coming Season.

BOSTON, October 4 (by A.P.).—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received to-day by the trustees in a cable dispatch from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

For the last five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris, and has also done much concert work. His orchestral comositions include the Second Symphony and "La Procession Nocturne," while among his operas are "Marouf" and "La Fille de Roland."

The engagement of Mr. Rabaud brings to an end negotiations that have been in progress since last spring when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

EVENING WORLD

New York City.

Dr. Muck's Successor to Bar German Music

BUY LIBERTY BONDS

Henry Rabaud About to Leave Paris for America to Become Leader of Boston Symphony Orchestra, Declares He Feels Honored at Offer of Post.

BUY LIBERTY BONDS

PARIS, Saturday.—Declaring that he felt highly honored to be asked to lead such a fine body of musicians as the members of the Boston Symphony Orchestra, Henry Rabaud has announced that he will leave this city shortly for the United States. He will take the place of Dr. Karl Muck, now in an internment camp for enemy aliens in America.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our rôle is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Mr. Rabaud declared he himself had placed Wagner's works under the ban, "despite the admiration I have always professed for the works of the German master, all of which I have conducted at the Paris Opera. Those," he added, "were put on before the war. My patriotism would have suffered cruelly if we had not been able to dispense with them."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

Mr. Rabaud conducted the Paris Opera seven years under the Broussan and the Messager managements. He also conducted a series of national matinees at the Sorbonne. His best known work is "Marouf," which is in the répertoire of the Opéra Comique and in that of the Metropolitan Opera Campany in New York.

AMERICAN

New York City.

Boston Symphony Engages Henri Rabaud

BOSTON, Oct. 4.

THE trustees of the Boston Symphony Orchestra announced today that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be the permanent conductor of this well known orchestra. A cablegram received from the French Ministry of Fine Arts this morning stated that Mr. Rabaud accepted the engagement and would sail as soon as possible for this country.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan Opera House last season was his opera "Marouf." His Second Symphony is a standard work in orchestra repertoire and he has written many other compositions for opera and for orchestra.

At present he is the principal conductor at the Grand Opera in Paris under Messanger, a post which he has filled for seven years. He is a graduate of the Paris Conservatoire where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which ends with its second concert in New York Saturday afternoon, November 9, and Mr. Rabaud will take charge of the orchestra immediately on its return to Boston.

REPUBLICAN

Springfield, Mass.

Early speculation as to the choice of a permanent conductor for the Boston symphony orchestra is proved to have been amiss, save in the detail that the successor to Dr Muck would in all probability be a Frenchman. Like some of those before him who have been invited to take this important post, he comes from the opera house rather than from a position at the head of a symphony orchestra; and, unlike most of them, he has made a mark as a composer. It is an interesting coincidence that one of his symphonies was performed at the Worcester music festival just a year ago. This, like the opera "Marouf," which New York heard last winter, was found to be a strong and interesting work, reasonably individual without being ultra-modern. M Rabaud, as seen in Paris at the opera and at concerts, is described by the Boston Transcript as "an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye." By every token the trustees of the Boston symphony orchestra have made a very happy selection. By training, talent and musicianly sincerity M Rabaud seems well qualified for the post.

RABAUD SUCCEEDS MUCK.

French Composer to Conduct Boston Symphony.

BOSTON, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. The Ministry of Fine Arts in Paris has cabled that Mr. Rabaud will sail immediately. For five years Mr. Rabaud has been one of the principal conductors of the Grand Opera in Paris. Among his operas are "Marouf" and "La Fille de Roland."

Dr. Karl Muck, the former conductor of the Boston Symphony Orchestra, was interned last spring.

m STANDARD UNION

ress: Brooklyn, N. Y.

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After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plan for the series of Philharmonic concerts to be given in the Academy of Music, Brooklyn, during the coming winter under the auspices of Brooklyn Institute of Arts and Sciences. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston who, in turn represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin sections. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the grand opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Brooklyn, will be under the direction of Pierre Monteux of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company. The orchestra will give its usual series of five Friday evening concerts in the Academy of Music on Nov. 8, Dec. 6, Jan. 10, Feb. 7 and March 21. The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, Manhattan; Joseph Hofman, the distinguished pianist; Frederic Fradkin, the American violinist, who is now concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

m HERALD

dress: New York City

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PROUD TO CONDUCT BOSTON MUSICIANS, SAYS MR. RABAUD

French Conductor in Paris Outlines His Programme and Tells of His Ideals.

Herald Bureau,
No. 49 Avenue de l'Opera,
Paris, Friday.

[Special Cable to the Herald.]

Henry Rabaud, who will take the place of Karl Muck as conductor of the Boston Symphony Orchestra, when interviewed by a reporter for the HERALD, said he expected to start soon for the United States; that he felt highly honored at being asked to lead such a fine body of musicians; that his programme would be to give the music which he considered the most beautiful—namely, the great classics—and also works of the modern masters.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our rôle is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Mr. Rabaud declared he himself had placed Wagner's works under the ban, "despite the admiration I have always professed for the works of the German master, all of which I have conducted at the Paris Opéra. Those," he added, "were put on before the war. My patriotism would have suffered cruelly if we had not been able to dispense with them."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

Mr. Rabaud conducted the Paris Opéra seven years under the Broussan and the Messager managements. He also conducted a series of national matinees at the Sorbonne. His best known work is "Marouf," which is in the répertoire of the Opéra Comique and in that of the Metropolitan Opera Campany in New York.

BUY LIBERTY BONDS

om MORNING TELEGRAPH

ddress: New York City

OCT 6 - 1918

ate

Why Monteux Sticks to Gatti.

The fine devotional spirit which exists between the great French and Italian musical leaders now directing the widening destinies of that art in America, is well illustrated in the unselfish and wholly generous attitude of such men as Gatti-Casazzi Monteux and Barerre not only with reference to their own connections with music in America, but also in regard to the new relations sought for with such distinguished foreigners as Toscanini, Chevillard and others with whom some of our greatest musical organizations are now negotiating.

A sidelight upon this fine personal and professional spirit of co-operating is found in the Musings of Mephisto, which, in the current issue of Musical America, says: "Last Summer the distinguished French musician, George Barrere, who has with his "Ensemble" given music lovers so much pleasure, wrote to me about a criticism which appeared in your paper with regard to Pierre Monteux, the French conductor, who at that time was conducting the Civic Orchestra concerts at the St. Nicholas Rink. Barrere felt that Monsieur Monteux had not been given credit for the work he was accomplishing and defended him ardently. Shortly after, you know, Monteux was chosen—in fact he had already been chosen—for the French repertoire at the Metropolitan, where he has emphatically made good and won thousands of friends among our music lovers.

"But Barrere's championship of his French friend, which was wholly altruistic, by the bye, did not cease, and one of the results of his continuous efforts is that Monteux has been selected as conductor for some of the concerts at the opening of the season of the Boston Symphony Orchestra. It is said that the permanent conductor will be Camille Chevillard, who is to come from Paris.

"The story goes that Monteux had the opportunity to be the permanent conductor for the Boston Symphony at about three times the salary he is receiving at the Metropolitan. Otto H. Kahn, the chairman of the board of directors, was willing, though regretfully, to let him go, for in such matters Kahn is grand seigneur, as Gatti declared him to be long ago. But Gatti raised a howl, they say, about the thing. 'For,' said he, very properly, 'here I am without the opportunity of giving any German opera, and if I am to be left without a competent conductor for French opera, where will my season be?' Then it was that Monteux stepped in and with characteristic French enthusiasm and generosity, stated that he would relinquish the opportunity of making much more money during the season and would remain loyal to his impresario, Gatti."

From TIMES

Address: New York City

Date

SOME of the best-laid plans of the opening season for American orchestras, and for those of other countries about to visit this side of the Atlantic, have been subject to correction within the last week by war at sea and grip ashore. Worcester's music festival, once postponed, was finally canceled outright owing to the influenza quarantine, and after sixty years the Directors faced a loss of all they had spent in preparing for the first time an all-American series. Some patriotic subscribers refused their money back, preferring to share the deficit for a good cause.

Whether the Boston Symphony would be able to open its home season was still in doubt up to Friday, the day of the first "public rehearsal." Pierre Monteux, who will conduct the first visit to New York three weeks from now, had had a fortnight of daily practice with the premier band on his French program, printed in this column last Sunday. For his next two pairs of concerts he announced that his symphonies would be, respectively, Beethoven's Seventh and Brahms's No. 2. With Beethoven's work he planned to give C. M. Loeffler's "Que Tu Ne T'en Ailes," Liszt's E flat concerto, with Hofmann, and Ravel's "Daphnis and Chloe." The later Brahms was to be grouped with d'Indy's "Istar" and Saint-Saëns's G minor symphony, with organ.

From EVENING GLOBE

Address: New York City

Date

HENRI RABAUD.

As permanent conductor of the Boston Symphony Orchestra for the coming season Henri Rabaud, the distinguished French composer, has been at last chosen. A man in the prime of middle life, M. Rabaud is one of the chief contemporary French composers. New York knows him well through his interesting score of "Marouf," presented at the Metropolitan Opera House last season, and has also heard with approval one of his symphonies. A composer of thorough academic training, M. Rabaud has not been content to linger in the musical past, but, as his "Marouf" shows unmistakably, is an alert and able student of modern musical ideas and methods. His substantial qualities as a conductor Paris has recognized through his work at the national opera houses.

With Pierre Monteux, on leave from the Metropolitan Opera House, as conductor for the first month and with M. Rabaud for the remainder of the season, the Boston Symphony Orchestra will have a year of wholesome and uninterrupted Gallic influence. Music lovers in New York look forward to the visits of the orchestra with relishing anticipation of some rare musical banquets [illegible] d'Indy, Chabrier, Debussy, Ravel, and

From EVENING SUN

Address: New York City

Date OCT 5 1918

TO LEAD BOSTON SYMPHONY.

Henri Rabaud, of Paris Grand Opera, Accepts Offer.

BOSTON, Oct. 5.—Henri Rabaud, for the last five years one of the principal conductors of the Grand Opera in Paris, will conduct the Boston Symphony Orchestra for the season of 1918-19. M. Rabaud cabled his acceptance yesterday and is expected to arrive early in November. He will take charge of the musical organization immediately upon its return from its first Southern trip under the direction of Pierre Monteux.

Mr. Rabaud has done much concert work and his orchestra compositions have won wide favor. He is a graduate of the Paris Conservatoire, where he studied composition with Massenet. He won the Prix de Rome in 1894. M. Rabaud is 52 years old. He was born in Paris. Among his orchestra compositions are the "Second Symphony" and "La Procession Nocturne." Among his operas are "La Fille de Roland" and "Marouf." "Marouf" was produced at the Metropolitan Opera House last winter.

The engagement of M. Rabaud ends a long series of negotiations which have been in progress since the interment of Dr. Karl Muck, the former conductor.

From EVENING POST

Address: New York City

Date

Boston Symphony Orchestra

MANY changes have been made in the personnel of the Boston Symphony Orchestra, but those who have heard it in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. A number of changes have been made in the wood-wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opéra in Paris. Mr. Rabaud will be late in arriving; therefore the early concerts of the orchestra, including the first concerts in New York, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company.

From REPUBLICAN

Address Springfield, Mass.

Date

The Fitchburg Sentinel notes that a "weeding out" in the ranks of the Boston symphony orchestra will affect "those who were added to the orchestra under the leadership of Dr Karl Muck, and who shared his views as to the superiority of Germany over America." The personnel of the orchestra was largely German or Austrian long before Dr Muck became conductor, but it has contained notable exceptions, like M Longy and the other wood-wind players. Before the United States entered the war, the utmost harmony is said to have prevailed among musicians of warring nationalities. The orchestra was always scrupulously maintained by Maj Higginson as a musical organization, into which national considerations did not enter. Ten and more years ago some demanded a larger representation of French music, not, indeed, on national grounds, but because they saw beauty in the work of Cesar Franck and other "moderns." The musical classics, being largely German, predominated in the orchestra's programs, but new French, Russian and Danish, as well as German, works were frequently tried out."

TELEGRAM

ess: New York City.

BUY LIBERTY BONDS

HENRI RABAUD WILL CONDUCT ORCHESTRA

BUY LIBERTY BONDS

BOSTON, Friday.—Henri Rabaud, the French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-1919. This word was received to-day by the symphony trustees in a cablegram from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

PUBLIC LEDGER

ess Philadelphia, Pa.

OCT 5 - 1918

HENRI RABAUD, OF PARIS, TO CONDUCT SYMPHONY

Released by French Ministry to Lead Boston Orchestra in 1918-19

Boston, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said that M. Rabaud would reach Boston early in November.

For the last five years M. Rabaud has been one of the principal conductors of the Grand Opera in Paris and has done much concert work. His engagement brings to an end negotiations in progress since last spring since the internment of Dr. Karl Muck, the former conductor.

TRIBUNE

ess: New York City

Henri Rabaud Chosen

BOSTON, Mass., Oct. 4.—The trustees of the Boston Symphony Orchestra announced to-day that Henri Rabaud, French conductor and composer, had been engaged as permanent conductor. A cablegram received from the French Ministry of Fine Arts this morning states that Mr. Rabaud accepted the engagement, and would sail as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Orchestra had chosen the distinguished Frenchman.

Rabaud at present is the principal conductor at the Grand Opera in Paris. This post he has filled for seven years.

PRESS

ess Philadelphia, Pa.

FRENCH COMPOSER SUCCEEDS DR. MUCK IN ORCHESTRA

Henri Raband New Conductor of Boston Symphony Replacing German Interned as Enemy.

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From EAGLE

Address: Brooklyn, N. Y.

Date

RABAUD, SYMPHONY LEADER

Boston, October 4—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-19. This word was received today by the Symphony trustees in a cablegram from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immedately, so as to be here early in November.

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From EVENING MAIL

Address: New York City

Date 4 1918

French Composer to Succeed Dr. Karl Muck

Boston, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. M. Rabaud will sail from France immediately. He succeeds Dr. Karl Muck, interned.

m STANDARD UNION

ress: Brooklyn, N. Y.

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After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plan for the series of Philharmonic concerts to be given in the Academy of Music, Brooklyn, during the coming winter under the auspices of Brooklyn Institute of Arts and Sciences. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston who, in turn represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin sections. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the grand opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Brooklyn, will be under the direction of Pierre Monteux of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company. The orchestra will give its usual series of five Friday evening concerts in the Academy of Music on Nov. 8, Dec. 6, Jan. 10, Feb. 7 and March 21. The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, Manhattan; Joseph Hofman, the distinguished pianist; Frederic Fradkin, the American violinist, who is now concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

m HERALD

dress: New York City

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PROUD TO CONDUCT BOSTON MUSICIANS, SAYS MR. RABAUD

French Conductor in Paris Outlines His Programme and Tells of His Ideals.

Herald Bureau,
No. 49 Avenue de l'Opera,
Paris, Friday.

[Special Cable to the Herald.]

Henry Rabaud, who will take the place of Karl Muck as conductor of the Boston Symphony Orchestra, when interviewed by a reporter for the HERALD, said he expected to start soon for the United States; that he felt highly honored at being asked to lead such a fine body of musicians; that his programme would be to give the music which he considered the most beautiful—namely, the great classics—and also works of the modern masters.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our rôle is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Mr. Rabaud declared he himself had placed Wagner's works under the ban, "despite the admiration I have always professed for the works of the German master, all of which I have conducted at the Paris Opéra. Those," he added, "were put on before the war. My patriotism would have suffered cruelly if we had not been able to dispense with them."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

Mr. Rabaud conducted the Paris Opéra seven years under the Broussan and the Messager managements. He also conducted a series of national matinees at the Sorbonne. His best known work is "Marouf," which is in the répertoire of the Opéra Comique and in that of the Metropolitan Opera Campany in New York.

BUY LIBERTY BONDS

om MORNING TELEGRAPH

ddress: New York City

ate

Why Monteux Sticks to Gatti.

The fine devotional spirit which exists between the great French and Italian musical leaders now directing the widening destinies of that art in America, is well illustrated in the unselfish and wholly generous attitude of such men as Gatti-Casazzi Monteux and Barerre not only with reference to their own connections with music in America, but also in regard to the new relations sought for with such distinguished foreigners as Toscanini, Chevillard and others with whom some of our greatest musical organizations are now negotiating.

A sidelight upon this fine personal and professional spirit of co-operating is found in the Musings of Mephisto, which, in the current issue of Musical America, says: "Last Summer the distinguished French musician, George Barrere, who has with his "Ensemble" given music lovers so much pleasure, wrote to me about a criticism which appeared in your paper with regard to Pierre Monteux, the French conductor, who at that time was conducting the Civic Orchestra concerts at the St. Nicholas Rink. Barrere felt that Monsieur Monteux had not been given credit for the work he was accomplishing and defended him ardently. Shortly after, you know, Monteux was chosen—in fact he had already been chosen—for the French repertoire at the Metropolitan, where he has emphatically made good and won thousands of friends among our music lovers.

"But Barrere's championship of his French friend, which was wholly altruistic, by the bye, did not cease, and one of the results of his continuous efforts is that Monteux has been selected as conductor for some of the concerts at the opening of the season of the Boston Symphony Orchestra. It is said that the permanent conductor will be Camille Chevillard, who is to come from Paris.

"The story goes that Monteux had the opportunity to be the permanent conductor for the Boston Symphony at about three times the salary he is receiving at the Metropolitan. Otto H. Kahn, the chairman of the board of directors, was willing, though regretfully, to let him go, for in such matters Kahn is grand seigneur, as Gatti declared him to be long ago. But Gatti raised a howl, they say, about the thing. 'For,' said he, very properly, 'here I am without the opportunity of giving any German opera, and if I am to be left without a competent conductor for French opera, where will my season be?' Then it was that Monteux stepped in and with characteristic French enthusiasm and generosity, stated that he would relinquish the opportunity of making much more money during the season and would remain loyal to his impresario, Gatti."

From TIMES

Address: New York City

Date

SOME of the best-laid plans of the opening season for American orchestras, and for those of other countries about to visit this side of the Atlantic, have been subject to correction within the last week by war at sea and grip ashore. Worcester's music festival, once postponed, was finally canceled outright owing to the influenza quarantine, and after sixty years the Directors faced a loss of all they had spent in preparing for the first time an all-American series. Some patriotic subscribers refused their money back, preferring to share the deficit for a good cause.

Whether the Boston Symphony would be able to open its home season was still in doubt up to Friday, the day of the first "public rehearsal." Pierre Monteux, who will conduct the first visit to New York three weeks from now, had had a fortnight of daily practice with the premier band on his French program, printed in this column last Sunday. For his next two pairs of concerts he announced that his symphonies would be, respectively, Beethoven's Seventh and Brahms's No. 2. With Beethoven's work he planned to give C. M. Loeffler's "Que Tu Ne T'en Alles," Liszt's E flat concerto, with Hofmann, and Ravel's "Daphnis and Chloe." The later Brahms was to be grouped with d'Indy's "Istar" and Saint-Saëns's G minor symphony, with organ.

From EVENING GLOBE

Address: New York City

Date

HENRI RABAUD.

As permanent conductor of the Boston Symphony Orchestra for the coming season Henri Rabaud, the distinguished French composer, has been at last chosen. A man in the prime of middle life, M. Rabaud is one of the chief contemporary French composers. New York knows him well through his interesting score of "Marouf," presented at the Metropolitan Opera House last season, and has also heard with approval one of his symphonies. A composer of thorough academic training, M. Rabaud has not been content to linger in the musical past, but, as his "Marouf" shows unmistakably, is an alert and able student of modern musical ideas and methods. His substantial qualities as a conductor Paris has recognized through his work at the national opera houses.

With Pierre Monteux, on leave from the Metropolitan Opera House, as conductor for the first month and with M. Rabaud for the remainder of the season, the Boston Symphony Orchestra will have a year of wholesome and uninterrupted Gallic influence. Music lovers in New York look forward to the visits of the orchestra with relishing anticipation of some rare musical banquets [illegible] Franck, d'Indy, Chabrier, Debussy, Ravel, and

From EVENING SUN

Address: New York City

Date

TO LEAD BOSTON SYMPHONY.

Henri Rabaud, of Paris Grand Opera, Accepts Offer.

BOSTON, Oct. 5.—Henri Rabaud, for the last five years one of the principal conductors of the Grand Opera in Paris, will conduct the Boston Symphony Orchestra for the season of 1918-19. M. Rabaud cabled his acceptance yesterday and is expected to arrive early in November. He will take charge of the musical organization immediately upon its return from its first Southern trip under the direction of Pierre Monteux.

Mr. Rabaud has done much concert work and his orchestra compositions have won wide favor. He is a graduate of the Paris Conservatoire, where he studied composition with Massenet. He won the Prix de Rome in 1894. M. Rabaud is 52 years old. He was born in Paris. Among his orchestra compositions are the "Second Symphony" and "La Procession Nocturne." Among his operas are "La Fille de Roland" and "Marouf." "Marouf" was produced at the Metropolitan Opera House last winter.

The engagement of M. Rabaud ends a long series of negotiations which have been in progress since the interment of Dr. Karl Muck, the former conductor.

From EVENING POST

Address: New York City

Date

Boston Symphony Orchestra

MANY changes have been made in the personnel of the Boston Symphony Orchestra, but those who have heard it in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. A number of changes have been made in the wood-wind sections, but the brass remains substantially the same as in the past. As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opéra in Paris. Mr. Rabaud will be late in arriving; therefore the early concerts of the orchestra, including the first concerts in New York, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company.

From REPUBLICAN

Address Springfield, Mass.

Date

The Fitchburg Sentinel notes that a "weeding out" in the ranks of the Boston symphony orchestra will affect "those who were added to the orchestra under the leadership of Dr Karl Muck, and who shared his views as to the superiority of Germany over America." The personnel of the orchestra was largely German or Austrian long before Dr Muck became conductor, but it has contained notable exceptions, like M Longy and the other wood-wind players. Before the United States entered the war, the utmost harmony is said to have prevailed among musicians of warring nationalities. The orchestra was always scrupulously maintained by Maj Higginson as a musical organization, into which national considerations did not enter. Ten and more years ago some demanded a larger representation of French music, not, indeed, on national grounds, but because they saw beauty in the work of Cesar Franck and other "moderns." The musical classics, being largely German, predominated in the orchestra's programs, but new French, Russian and Danish, as well as German, works were frequently "tried out."

TELEGRAM

ess: New York City.

BUY LIBERTY BONDS

HENRI RABAUD WILL CONDUCT ORCHESTRA

BUY LIBERTY BONDS

BOSTON, Friday.—Henri Rabaud, the French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season of 1918-1919. This word was received to-day by the symphony trustees in a cablegram from the Ministry of Fine Arts in Paris, which said also that Mr. Rabaud would sail immediately so as to be here early in November.

PUBLIC LEDGER

ess Philadelphia, Pa.

HENRI RABAUD, OF PARIS, TO CONDUCT SYMPHONY

Released by French Ministry to Lead Boston Orchestra in 1918-19

Boston, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said that M. Rabaud would reach Boston early in November.

For the last five years M. Rabaud has been one of the principal conductors of the Grand Opera in Paris and has done much concert work. His engagement brings to an end negotiations in progress since last spring since the internment of Dr. Karl Muck, the former conductor.

TRIBUNE

ess: New York City

Henri Rabaud Chosen

BOSTON, Mass., Oct. 4.—The trustees of the Boston Symphony Orchestra announced to-day that Henri Rabaud, French conductor and composer, had been engaged as permanent conductor. A cablegram received from the French Ministry of Fine Arts this morning states that Mr. Rabaud accepted the engagement, and would sail as soon as possible for this country. The Ministry of Fine Arts also expressed its appreciation that the Boston Symphony Orchestra had chosen the distinguished Frenchman.

Rabaud at present is the principal conductor at the Grand Opera in Paris. This post he has filled for seven years.

PRESS

ess Philadelphia, Pa.

FRENCH COMPOSER SUCCEEDS DR. MUCK IN ORCHESTRA

Henri Raband New Conductor of Boston Symphony Replacing German Interned as Enemy.

Boston, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. This word was received today by the symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said also that Mr. Raboud would reach Boston early in November.

For the last five years M. Raboud has been one of the principal conductors of the Grand Opera in Paris and also has done much concert work. His engagement brings to an end negotiations in progress since last Spring when the interment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

From EAGLE

Address: Brooklyn, N. Y.

Date

RABAUD, SYMPHONY LEADER

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From EVENING MAIL

Address: New York City

Date

French Composer to Succeed Dr. Karl Muck

Boston, Oct. 4.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony Orchestra for the season 1918-19. M. Rabaud will sail from France immediately. He succeeds Dr. Karl Muck, interned.

The Bibliography

RECORD, OCTOBER 18

MONTEUX WORKS WONDERS WITH NEW SYMPHONY

New Orchestra Will Amaze Music Lovers at First Concert Oct. 25

By J. V. CLARK

A week from this afternoon a new conductor will walk onto the stage at Symphony Hall and will face a partically new orchestra. The day will b an epoch-making one in the histo of Boston music. The premier orch tra of America ended its season l spring with a finale worthy of Elizabeth melodrama. Out of the situation has developed a beauti orchestra, one that in finesses, its del of tone, its lovely euphony equals a orchestra heard in Boston since days when the great taskmaster, W helm Gericke, drilled our musicians.

It is not permissible for a revie to review the playing of an orches before it gives its first public perfor ances—even if he has tiptoed into back of the hall to spend an h hearing a master hand prepare a l vel work . It is not permissible e to hint that the orchestra in quality tone, in continuity of tone and in b ance of tone will surprise its audit Therefore please consider these thi unsaid.

When you attend the opening c cert you will notice many changes the grouping of the various choirs the orchestra. The harps, once at t front of the sage, are now half w back behind the first violins. T woods winds are arranged in straig lines, not grouped. Dr. Muck us to put the clarinets in one little group. the oboll in another, the flutes and piccolos in another and so on. Pierre Monteux, the new conductor of the first concerts, put them in straight lines. Changes in the brasses and percussion instruments are minor and the cellos and bass viols keep their old position.

"I think you will like thetone produced by this new arrangement," said Mr. Monteax discussing the tone quality of the orchestra after rehearsal. "The harps, I think, should not be arranged in the old manner as if for harp concertos. Their tone is over emphasized and they distract attention. The new arrangement of the wood winds will give a commingling of tone that, I think, is very effective. Please notice, too, that I have pulled the orchestra together. The men sit nearer together than under the old regime. I don't want the orchestra to feel that I am in one hemisphere, they in another. Did you not think the arrangement effective?"

When I told Mr. Monteux that I considered the tone both in quality and balance superlatively fine that his accomplishment in a comparatively short time was indeed wonderful he was obviously gratified.

"We have worked hard, the symphony men and I, and I think I can say that your concertgoers will find that the men, whom I have been given to work with, make a superb orchestra. The newcomers, I think, in every case, are far better than their predecessors." Then Mr. Monteux discussed the peculiar abilities of this player and that who substituted for some old player, pointing out in each case the man's superiority, as he had discovered it.

"It took some time for us to understand each other," continued the conductor, "You know we Frenchmen have our own style of conducting. We have an exactness that is —er, er— exact. They had to know me, I had to know them. I think we are succeeding."

This last was said with the utmost modesty. The men got to know Mr. Monteux very quickly. A man working at any trade knows the master of his trade instinctively. Watching Mr. Monteux 10 minutes anyone who has ever played in an orchestra becomes perfectly confident he kuows just what he wants and how he wants to get it. Nothing escapes him. A woodwind instrument skipped a note. Mr. Monteau "didn't hear it". A phrase was not given with just the right color, just the right curve. It was repeated after instruction and repeated correctly. There are no signals recalled.

"This," you may say, is the man's job. He is doing only what he should do. "Yes, it is his job, every conductor's job yet great conductors are rare birds and there is not one in 500 who can work as quickly and successfully with an orchestra as Mr. Monteux. Everything is by comparison. I have seen conductors, reputed as great conductors, make more effort over the rehearsing of some chestnut like "Trovatore" than Mr. Monteux made over conducting a Ravel work, that is new in his harmony, that demands almost a new comprehension from the players.

Mr. Monteux has a great orchestra with which to work. His programs are interesting. For his first he has chosen two old favorites, the Symphony in D minor by Franck and Schumann's "Manfred" overture. The Schuamann work shows he has no narrow prejudices which makes him overlook the music of Germany of the classical and romantic periods. For modern French works he has chosen Debussy's "Iberia" and Dukas' "La Peri". He explained very naively that he did not want us Bostonians to know Dukas only through the "Sorcerer Apprentice". He hoped later to play a Rabaud work but the curtailment of performances prevented this. "Mr. Rabaud, "he said," will probably play this for you. I hope so. You are going to like Mr. Rabaud, your permanent conductor. He is a very fine man, very 'precis', very much a gentleman. You will find him most interesting as a conductor and delightful to know.

"How refreshing to talk music for an hour with a man, whose work had just revealed him a master, and who almost excluded the personal pronoun from the conversation and who spoke in glowing and unaffected terms of his successor."

'STON SYMPHONY CONDUCTOR FOR FIRST CONCERTS

PIERRE MONTEUX

Paris point- ductor 'a are They

show that in art as in so many other matters there is a growing feeling of harmony and accord among the Allies of the Entente. It is eminently desirable that those who have fought and striven together for the greatest political and moral ideals and principles should learn to know and to value aright the artistic ideals and achievments of one another. The idea of the intellectual supremacy of Germany had been insidiously forced upon the world over a long period of years, and in no field was this more notable than in that of music. The result was that the music of other nations as well as of our own composers was largely scorned and neglected, and programmes were mainly made up of the works of Teuton composers, rendered by Teuton artists.

Without wishing unduly to depreciate the value of Germany's gifts to the world of music, we can, for some time at any rate, dispense with those gifts. He would be stupid and narrow indeed and wholly lacking in musical appreciation who attempted to belittle the noble compositions of Bach, Beethoven, Mozart and some of their successors. And those musical conductors who still include in their programmes a few of the German classics can do so without offence. But it was high time that the pronouncedly Teutonic elements were omitted from our operatic and concert stages, even at the sacrifice of Wagner, who typifies so many objectionable German ideals, while as for Richard Strauss the less that is heard now and in the future of the excessively polyphonic and often vilely discordant strains of that arrogant Prussian the better. Long ago he eliminated the elements of beauty and humanity from his music and merely typified in his strains Teuton materialistic philosophy, harshness and sheer brutality.

We can also dispense with the sentimental lieder of Germany, because we have learned to know that German sentimentalism is of the sort which weeps over a dead canary while it plans holocaust and massacres before which the horrors of a Nero pale. It is no narrowness, then, which has eliminated German music and German artists from our programmes. Experience has taught us with regard to the latter that they have too often used their art and the influence it has given them as a means of propaganda and conspiracy against the country which has sheltered them and filled their purses. We can derive the utmost pleasure and profit by turning to the music and the musicians of our Allies and also, be it not forgotten, by giving every possible encouragement to native composers and musicians, whose neglect in the past has been largely due to the scorn with which they were greeted and treated by musicians and critics of Teutonic origin and sympathies.

BUY LIBERTY BONDS

BOSTON SYMPHONY ORCHESTRA WILL BE HERE NOV. 19

First of Series of Five Concerts to be Given in Infantry Hall

Following what may be considered a radical re-organization which has taken place since last spring, the Boston Symphony Orchestra is announcing a series of five concerts in Providence which will be given in Infantry Hall on Tuesday evenings of November 19, December 17, January 21, March 11 and April 8.

Notices will shortly be sent to all those who subscribed for last year's concerts, giving them the opportunity to retain the seats they had engaged for last year. This privilege will be theirs up to Saturday, October 26th. On Monday, November 4th, all unclaimed seats will be put on sale for the season at Seddon's News Stand, Butler Exchange building.

It is good news to the musical blic of Providence that Boston's eat orchestra is returning to reme its Providence concerts. The chestra first came to Providence in e second year of its existence and ver missed a season here until t year, when it gave but one con- t—the first of the series.

In a sense, the orchestra this year beginning a new epoch in its hisy, although essentially it remains at it has been for a generation— e greatest artistic possession of s country. Since last spring, ry L. Higginson, its founder and intainer, has retired definitely d his place has been taken by a rd of trustees composed of nine ding men of Boston who have aldy given evidence of their keen desire to maintain the orchestra at its former standards. Charles A. Ellis, from its beginning the manager of the orchestra, has also retired, and his place has been taken by W. H. Brennan, who for the past nine years has been business manager of the orchestra.

Great changes have been made in the makeup of the orchestra. For the first time in its history it will have a Frenchman as a conductor. Henri Rabaud, who has been selected for the post, is expected to arrive in Boston the end of this month, and he will conduct the first concert here in Providence. Mr. Rabaud is not only one of the great conductors of France, but he is one of France's most distinguished composers, and the orchestra and its friends must deem themselves most fortunate in having found such a solution for the difficult problem of a conductor.

As to the personnel of the orchestra, the changes affect fully 25 per cent. Most of these changes are due to the fact that all subjects of the German Empire have been dropped from its rolls. The draft also has taken several of the young men. These vacancies have been filled in a most satisfactory manner. The orchestra has now been rehearsing in Boston under Pierre Monteux, who will be its conductor until the arrival of Mr. Rabaud, and the general feeling of those who have heard it is that it is even a finer orchestra than it has been in the past.

The soloists who will appear at the different concerts make an interesting list. They comprise two singers, two pianists and a violinist. The singers are Merle Alcock and Arthur Hackett. Merle Alcock is a most remarkable American contralto, while Arthur Hackett is easily the foremost concert tenor of to-day. The pianists are Harold Bauer and Rosita Renard. Harold Bauer is a favorite of many years' standing here in Providence, while Miss Renard, a newcomer, brings with her a reputation of being an artist of very unusual gifts. She is a Chilean by nationality. The violinist will be Frederic Fradkin, the American violin virtuoso, who is the new concertmaster of the orchestra.

PRESS

ess Philadelphia, Pa.

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music, this city, during the coming Winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last Spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees, composed of prominent men in Boston who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Fredric Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music, on November 4, December 2, January 6, February 5 and March 17.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. Subscribers to last year's concerts are given until October 15 in which to renew their subscriptions and retain the seats they had last year. The sale of seats to the general public will open Monday morning, October 21, 1119 Chestnut Street. The soloists announced for the season are: Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

EVENING TELEGRAM

ess Philadelphia, Pa.

OCT 8 1918

A FRENCH MUSICAL STIMULANT

WITHOUT reopening the vexed question of the wartime status of German music, the Boston Symphony's compliment to France in selecting Henri Rabaud as successor to Dr. Karl Muck may be safely applauded as a step indicative of both patriotic wisdom and artistic discernment.

In contemporary musical thought the position of France is conspicuously high. There have been commentators who have called the innovations of D'Indy, Debussy, Charpentier, Dukas and Leroux startling. Nonetheless, their influence on symphonic and operatic production in all countries has been profound. Puccini and more particularly Montemezzi have responded to it in Italy, Granados in Spain, Scriabin in Russia and even some of the "advanced" composers in Germany.

With traditional conservatism, however, the Boston Symphony will introduce personally to America perhaps the least rigidly revolutionary figure of a highly interesting coterie of musicians. Rabaud is primarily an eclectic. His symphonies, of which the spirited, colorful and frankly tuneful No. 2 is familiar to Philadelphia Orchestra patrons, stems from Brahms and Tschaikowsky, seasoned with Liszt and Cesar Franck, with the inevitable soupcon of Debussy. They are respectful of the classical form.

On the other hand, his most successful opera, "Marouf, the Cobbler of Cairo," has the unmistakable flavor of modernity. It shies at set arias and undergoes its richest musical expansion in passages of descriptive accompaniment. The work was, on the whole, favorably received in New York last winter. The libretto is derived from one of the most delicious of the Arabian Nights tales.

It is as a conductor, however, that M. Rabaud has won signal honors, unshadowed by such arguments as his variability of style has provoked. Of recent years he has directed the orchestra at the Academie de Musique, familiarly known as the Paris Opera House, where his talents raised the whole organization to a new and somewhat rare point of excellence. Before Rabaud, the orchestra at the national institution was rather generously rated adequate. Under him it became the outstanding artistic feature of the performances.

He is a Parisian by musical education and activities, as well as by birth, having been born in the French capital in 1873. In addition to the works already mentioned, he has composed two other operas, "La Fille de Roland" and "Par le Glaive"; a symphonic poem, "Le Procession Nocturne," one other symphony and an oratorio job. His presence at the conductor's desk of the Boston Symphony will unquestionably act as a stimulant to American musical development. Acquaintance with a wider range of French music, will

n REPUBLICAN

dress Springfield, Ma

ate

BOSTON SYMPHONY LEADER

Henri Rabaud, French Conductor and Composer, Accepts Engagement

Special Dispatch to The Republican

BOSTON, Friday, October 4

The trustees of the Boston symphony orchestra announced to-day that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra. A cablegram received from the French ministry of fine arts this morning stated that Mr Rabaud accepted the engagement and would sail as soon as possible for this country. The ministry of fine arts also expressed its appreciation that the Boton symphony orchestra had chosen the distinguished Frenchman as its conductor.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan opera house last season was his opera, "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand opera in Paris under Messager. This post he has filled for seven years. He is a graduate of the Paris conservatory, where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which will end with its second concert in New York Saturday afternoon, November 9, and Mr Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr Rabaud's being able to get here in time to prepare the programs for the important out-of-town concerts of the orchestra, the first week of November, Gatti Casazza courteously granted Mr Monteux leave of absence for one week and thus solved an embarrassing problem.

TELEGRAM

: New York City.

Dr. Muck's Successor to Bar German Music.—Headline. The hands of Mr. Rebaud should be upheld in this laudable resolve, but many will fear the worst in a community that is either scared or apathetic as regards suppression of the German press, the German language, German in the schools, German spies and German politicians of the Frederick Wusterbarth type.

tom EAGLE

ddress: Brooklyn, N. Y.

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BOSTON SYMPHONY PLANS

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The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, New York; Josef Hofmann, the distinguished pianist; Frederic Fradkin, the American violinist, who is now concert master of the orchestra, and Arthur Rubinstein, Russian pianist.

RECORD, OCTOBER 19

MONTEUX WORKS WONDERS WITH NEW SYMPHONY

New Orchestra Will Amaze Music Lovers at First Concert Oct. 25

By J. V. CLARK

A week from this afternoon a new conductor will walk onto the stage at Symphony Hall and will face a partically new orchestra. The day will be an epoch-making one in the history of Boston music. The premier orchestra of America ended its season last spring with a finale worthy of an Elizabeth melodrama. Out of the old situation has developed a beautiful orchestra, one that in finesses, its delicy of tone, its lovely euphony equals any orchestra heard in Boston since the days when the great taskmaster, Wilhelm Gericke, drilled our musicians.

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"I think you will like thetone produced by this new arrangement," said Mr. Monteax discussing the tone quality of the orchestra after rehearsal. "The harps, I think, should not be arranged in the old manner as if for harp concertos. Their tone is over emphasized and they distract attention. The new arrangement of the wood winds will give a commingling of tone that, I think, is very effective. Please notice, too, that I have pulled the orchestra together. The men sit nearer together than under the old regime. I don't want the orchestra to feel that I am in one hemisphere, they in another. Did you not think the arrangement effective?"

When I told Mr. Monteux that I considered the tone both in quality and balance superlatively fine that his accomplishment in a comparatively short time was indeed wonderful he was obviously gratified.

"We have worked hard, the symphony men and I, and I think I can say that your concertgoers will find that the men, whom I have been given to work with, make a superb orchestra. The newcomers, I think, in every case, are far better than their predecessors." Then Mr. Monteux discussed the peculiar abilities of this player and that who substituted for some old player, pointing out in each case the man's superiority, as he had discovered it.

"It took some time for us to understand each other," continued the conductor, "You know we Frenchmen have our own style of conducting. We have an exactness that is —er, er— exact. They had to know me, I had to know them. I think we are succeeding."

This last was said with the utmost modesty. The men got to know Mr. Monteux very quickly. A man working at any trade knows the master of his trade instinctively. Watching Mr. Monteux 10 minutes anyone who has ever played in an orchestra becomes perfectly confident he kuows just what he wants and how he wants to get it. Nothing escapes him. A woodwind instrument skipped a note. Mr. Monteau "didn't hear it". A phrase was not given with just the right color, just the right curve. It was repeated after instruction and repeated correctly. There are no signals recalled.

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HERALD

New York City

BUY LIBERTY BONDS

Music and the War.

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Without wishing unduly to depreciate the value of Germany's gifts to the world of music, we can, for some time at any rate, dispense with those gifts. He would be stupid and narrow indeed and wholly lacking in musical appreciation who attempted to belittle the noble compositions of Bach, Beethoven, Mozart and some of their successors. And those musical conductors who still include in their programmes a few of the German classics can do so without offence. But it was high time that the pronouncedly Teutonic elements were omitted from our operatic and concert stages, even at the sacrifice of Wagner, who typifies so many objectionable German ideals, while as for Richard Strauss the less that is heard now and in the future of the excessively polyphonic and often vilely discordant strains of that arrogant Prussian the better. Long ago he eliminated the elements of beauty and humanity from his music and merely typified in his strains Teuton materialistic philosophy, harshness and sheer brutality.

We can also dispense with the sentimental lieder of Germany, because we have learned to know that German sentimentalism is of the sort which weeps over a dead canary while it plans holocaust and massacres before which the horrors of a Nero pale. It is no narrowness, then, which has eliminated German music and German artists from our programmes. Experience has taught us with regard to the latter that they have too often used their art and the influence it has given them as a means of propaganda and conspiracy against the country which has sheltered them and filled their purses. We can derive the utmost pleasure and profit by turning to the music and the musicians of our Allies and also, be it not forgotten, by giving every possible encouragement to native composers and musicians, whose neglect in the past has been largely due to the scorn with which they were greeted and treated by musicians and critics of Teutonic origin and sympathies.

BUY LIBERTY BONDS

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Great changes have been made in the makeup of the orchestra. For the first time in its history it will have a Frenchman as a conductor. Henri Rabaud, who has been selected for the post, is expected to arrive in Boston the end of this month, and he will conduct the first concert here in Providence. Mr. Rabaud is not only one of the great conductors of France, but he is one of France's most distinguished composers, and the orchestra and its friends must deem themselves most fortunate in having found such a solution for the difficult problem of a conductor.

As to the personnel of the orchestra, the changes affect fully 25 per cent. Most of these changes are due to the fact that all subjects of the German Empire have been dropped from its rolls. The draft also has taken several of the young men. These vacancies have been filled in a most satisfactory manner. The orchestra has now been rehearsing in Boston under Pierre Monteux, who will be its conductor until the arrival of Mr. Rabaud, and the general feeling of those who have heard it is that it is even a finer orchestra than it has been in the past.

The soloists who will appear at the different concerts make an interesting list. They comprise two singers, two pianists and a violinist. The singers are Merle Alcock and Arthur Hackett. Merle Alcock is a most remarkable American contralto, while Arthur Hackett is easily the foremost concert tenor of to-day. The pianists are Harold Bauer and Rosita Renard. Harold Bauer is a favorite of many years' standing here in Providence, while Miss Renard, a newcomer, brings with her a reputation of being an artist of very unusual gifts. She is a Chilean by nationality. The violinist will be Fredric Fradkin, the American violin virtuoso, who is the new concertmaster of the orchestra.

PRESS

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The orchestra will give its usual series of five evening concerts in the Academy of Music, on November 4, December 2, January 6, February 5 and March 17.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. Subscribers to last year's concerts are given until October 15 in which to renew their subscriptions and retain the seats they had last year. The sale of seats to the general public will open Monday morning, October 21, 1119 Chestnut Street. The soloists announced for the season are: Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

EVENING TELEGRAM

ess Philadelphia, Pa.

OCT 8 1918

A FRENCH MUSICAL STIMULANT

WITHOUT reopening the vexed question of the wartime status of German music, the Boston Symphony's compliment to France in selecting Henri Rabaud as successor to Dr. Karl Muck may be safely applauded as a step indicative of both patriotic wisdom and artistic discernment.

In contemporary musical thought the position of France is conspicuously high. There have been commentators who have called the innovations of D'Indy, Debussy, Charpentier, Dukas and Leroux startling. Nonetheless, their influence on symphonic and operatic production in all countries has been profound. Puccini and more particularly Montemezzi have responded to it in Italy, Granados in Spain, Scriabin in Russia and even some of the "advanced" composers in Germany.

With traditional conservatism, however, the Boston Symphony will introduce personally to America perhaps the least rigidly revolutionary figure of a highly interesting coterie of musicians. Rabaud is primarily an eclectic. His symphonies, of which the spirited, colorful and frankly tuneful No. 2 is familiar to Philadelphia Orchestra patrons, stems from Brahms and Tschaikowsky, seasoned with Liszt and Cesar Franck, with the inevitable soupcon of Debussy. They are respectful of the classical form.

On the other hand, his most successful opera, "Marouf, the Cobbler of Cairo," has the unmistakable flavor of modernity. It shies at set arias and undergoes its richest musical expansion in passages of descriptive accompaniment. The work was, on the whole, favorably received in New York last winter. The libretto is derived from one of the most delicious of the Arabian Nights tales.

It is as a conductor, however, that M. Rabaud has won signal honors, unshadowed by such arguments as his variability of style has provoked. Of recent years he has directed the orchestra at the Academie de Musique, familiarly known as the Paris Opera House, where his talents raised the whole organization to a new and somewhat rare point of excellence. Before Rabaud, the orchestra at the national institution was rather generously rated adequate. Under him it became the outstanding artistic feature of the performances.

He is a Parisian by musical education and activities, as well as by birth, having been born in the French capital in 1873. In addition to the works already mentioned, he has composed two other operas, "La Fille de Roland" and "Par le Glaive"; a symphonic poem, "Le Procession Nocturne," one other symphony and an oratorio job. His presence at the conductor's desk of the Boston Symphony will unquestionably act as a stimulant to American musical development. Acquaintance with a wider range of French music, will

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dress Springfield, Ma

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BOSTON SYMPHONY LEADER

Henri Rabaud, French Conductor and Composer, Accepts Engagement

Special Dispatch to The Republican

BOSTON, Friday, October 4

The trustees of the Boston symphony orchestra announced to-day that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra. A cablegram received from the French ministry of fine arts this morning stated that Mr Rabaud accepted the engagement and would sail as soon as possible for this country. The ministry of fine arts also expressed its appreciation that the Boton symphony orchestra had chosen the distinguished Frenchman as its conductor.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan opera house last season was his opera, "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand opera in Paris under Messager. This post he has filled for seven years. He is a graduate of the Paris conservatory, where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which will end with its second concert in New York Saturday afternoon, November 9, and Mr Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr Rabaud's being able to get here in time to prepare the programs for the important out-of-town concerts of the orchestra, the first week of November, Gatti Casazza courteously granted Mr Monteux leave of absence for one week and thus solved an embarrassing problem.

TELEGRAM

: New York City.

Dr. Muck's Successor to Bar German Music.—Headline. The hands of Mr. Rebaud should be upheld in this laudable resolve, but many will fear the worst in a community that is either scared or apathetic as regards suppression of the German press, the German language, German in the schools, German spies and German politicians of the Frederick Wusterbarth type.

rom EAGLE

ddress: Brooklyn, N. Y.

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HERALD

New York City

BUY LIBERTY BONDS

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As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music, on November 4, December 2, January 6, February 5 and March 17.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. Subscribers to last year's concerts are given until October 15 in which to renew their subscriptions and retain the seats they had last year. The sale of seats to the general public will open Monday morning, October 21, 1119 Chestnut Street. The soloists announced for the season are: Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

EVENING TELEGRAM

ess Philadelphia, Pa.

OCT 8 1918

A FRENCH MUSICAL STIMULANT

WITHOUT reopening the vexed question of the wartime status of German music, the Boston Symphony's compliment to France in selecting Henri Rabaud as successor to Dr. Karl Muck may be safely applauded as a step indicative of both patriotic wisdom and artistic discernment.

In contemporary musical thought the position of France is conspicuously high. There have been commentators who have called the innovations of D'Indy, Debussy, Charpentier, Dukas and Leroux startling. Nonetheless, their influence on symphonic and operatic production in all countries has been profound. Puccini and more particularly Montemezzi have responded to it in Italy, Granados in Spain, Scriabin in Russia and even some of the "advanced" composers in Germany.

With traditional conservatism, however, the Boston Symphony will introduce personally to America perhaps the least rigidly revolutionary figure of a highly interesting coterie of musicians. Rabaud is primarily an eclectic. His symphonies, of which the spirited, colorful and frankly tuneful No. 2 is familiar to Philadelphia Orchestra patrons, stems from Brahms and Tschaikowsky, seasoned with Liszt and Cesar Franck, with the inevitable soupcon of Debussy. They are respectful of the classical form.

On the other hand, his most successful opera, "Marouf, the Cobbler of Cairo," has the unmistakable flavor of modernity. It shies at set arias and undergoes its richest musical expansion in passages of descriptive accompaniment. The work was, on the whole, favorably received in New York last winter. The libretto is derived from one of the most delicious of the Arabian Nights tales.

It is as a conductor, however, that M. Rabaud has won signal honors, unshadowed by such arguments as his variability of style has provoked. Of recent years he has directed the orchestra at the Academie de Musique, familiarly known as the Paris Opera House, where his talents raised the whole organization to a new and somewhat rare point of excellence. Before Rabaud, the orchestra at the national institution was rather generously rated adequate. Under him it became the outstanding artistic feature of the performances.

He is a Parisian by musical education and activities, as well as by birth, having been born in the French capital in 1873. In addition to the works already mentioned, he has composed two other operas, "La Fille de Roland" and "Par le Glaive"; a symphonic poem, "Le Procession Nocturne," one other symphony and an oratorio job. His presence at the conductor's desk of the Boston Symphony will unquestionably act as a stimulant to American musical development. Acquaintance with a wider range of French music will

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n REPUBLICAN

dress Springfield, Ma

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BOSTON SYMPHONY LEADER

Henri Rabaud, French Conductor and Composer, Accepts Engagement

Special Dispatch to The Republican

BOSTON, Friday, October 4

The trustees of the Boston symphony orchestra announced to-day that Henri Rabaud, one of the most eminent of French conductors and composers, had been engaged to be permanent conductor of the symphony orchestra. A cablegram received from the French ministry of fine arts this morning stated that Mr Rabaud accepted the engagement and would sail as soon as possible for this country. The ministry of fine arts also expressed its appreciation that the Boton symphony orchestra had chosen the distinguished Frenchman as its conductor.

Rabaud is best known in this country as a composer. One of the principal novelties at the Metropolitan opera house last season was his opera, "Marouf." His "Second Symphony" is a standard work in orchestral repertoire. He has written much for opera and for orchestra. At present he is the principal conductor at the Grand opera in Paris under Messager. This post he has filled for seven years. He is a graduate of the Paris conservatory, where he studied composition with Massenet and in 1894 he won the Prix de Rome.

Pierre Monteux will conduct the orchestra through the first southern trip, which will end with its second concert in New York Saturday afternoon, November 9, and Mr Rabaud will take charge of the orchestra immediately on its return to Boston. Owing to doubt of Mr Rabaud's being able to get here in time to prepare the programs for the important out-of-town concerts of the orchestra, the first week of November, Gatti Casazza courteously granted Mr Monteux leave of absence for one week and thus solved an embarrassing problem.

TELEGRAM

: New York City.

Dr. Muck's Successor to Bar German Music.—Headline. The hands of Mr. Rebaud should be upheld in this laudable resolve, but many will fear the worst in a community that is either scared or apathetic as regards suppression of the German press, the German language, German in the schools, German spies and German politicians of the Frederick Wusterbarth type.

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om EAGLE

ddress: Brooklyn, N. Y.

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BOSTON SYMPHONY PLANS

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of Philharmonic concerts to be given in the Academy of Music, Brooklyn, during the coming winter under the auspices of the Brooklyn Institute of Arts and Sciences. As is generally known, Henry L. Higginson, who founded the Orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston who, in turn represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concert master. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Brooklyn, will be under the direction of Pierre Monteux of the Metropolitan Opera Company whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five Friday evening concerts in the Academy of Music on November 8, December 6, January 10, February 7 and March 21.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, New York; Josef Hofmann, the distinguished pianist; Frederic Fradkin, the American violinist, who is now concert master of the orchestra, and Arthur Rubinstein, Russian pianist.

rom MORNING TELEGRAPH
ddress: New York City
ate OCT 13 1918

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The orchestra will give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall. The evening concerts are November 7, December 5, January 9, February 6, and March 20.

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dress Washington, D. C.
OCT 13 1918
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m STAR
ress: New York City
OCT 1 6 1918

FRENCH DIRECTOR COMES

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In the meantime Pierre Monteux, of the Metropolitan, has been given leave of absence by Gatti-Casazza to conduct the orchestra on its Southern tour.

n REPUBLICAN
ress Springfield, Mass.
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Early speculation as to the choice of a permanent conductor for the Boston symphony orchestra is proved to have been amiss, save in the detail that the successor to Dr Muck would in all probability be a Frenchman. Like some of those before him who have been invited to take this important post, he comes from the opera house rather than from a position at the head of a symphony orchestra; and, unlike most of them, he has made a mark as a composer. It is an interesting coincidence that one of his symphonies was performed at the Worcester music festival just a year ago. This, like the opera "Marouf," which New York heard last winter, was found to be a strong and interesting work, reasonably individual without being ultra-modern. M Rabaud, as seen in Paris at the opera and at concerts, is described by the Boston Transcript as "an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye." By every token the trustees of the Boston symphony orchestra have made a very happy selection. By training, talent and musicianly sincerity M Rabaud seems well qualified for the post.

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dress: New York City.
te OCT 8 1918

Frederick Stock has resigned as conductor of the Chicago Orchestra pending his full admission to American citizenship. Meanwhile, Eric Lamater, a music critic as well as a musician, will lead the band. The vacancy in the leadership of the Boston Symphony Orchestra caused by the internment as an enemy alien of Dr. Karl Muck has been filled by the appointment of Henri Rabaud, a French conductor, who is not a stranger here. Until he can arrive from France, Mr. Monteaux, Mr. Gatti's French conductor, will fill Mr. Rabaud's place. Some of us are wondering why Boston did not seize the opportunity to put an American in charge of its orchestra. Interesting is the announcement of the engagement by Cleofonte Campanini, director of the Chicago Opera Company, of Giorgio Polacco, of recent and gracious memory as conductor at the Metropolitan. Incidentally it may be m...

Mr. De Lamater has written the music for "The Betrothal," Maeterlinck's sequel to "The Blue Bird."

n BILLBOARD
ress: Cincinnati, Oh

RABAUD REPLACES MUCK

Boston, Oct. 5.—Henri Rabaud, French composer and musician, has accepted the conductorship of the Boston Symphony orchestra for the season of 1918-'19. This word was received today by the Symphony trustees in a cable message from the Ministry of Fine Arts in Paris, which said also that M. Rabaud would reach Boston early in November. For the last five years M. Rabaud has been one of the principal conductors of the Grand Opera in Paris and also has done much concert work. His engagement brings to an end negotiations in progress since last spring, when the internment of Dr. Karl Muck, the former conductor, made necessary the selection of a successor.

rom EVENING TELEGRAM
ddress Philadelphia, Pa.
ate OCT 12 1918

With many changes in the personnel and appearing with the newly appointed conductor, Henri Rabaud, the Boston Symphony Orchestra will give its usual series of five evening concerts here at the Academy of Music on November 4, December 2, January 6, February 5 and March 17. M. Rabaud, the new conductor, has been, during the past seven years, principal conductor of the Grand Opera in Paris. Since he will arrive in America late, the first concert in Philadelphia will be under the direction of Pierre Monteux, of the Metropolitan Opera Company. Frederic Fradkin, the American violinist, will be the new concertmaster. The first 'cellist will be Joseph Milkin. The viola and second violin sections will be headed by M. Barrier and Edward Tax, respectively. In addition, several members of the French Military Band, now in America, will be added to the orchestra. Soloists at the concert here will be Florence Easton, soprano, of the Metropolitan forces; Madame Melba; Fredric Fradkin, the orchestra's concertmaster, and Arthur Rubenstein, the Russian pianist.

ss New York City
OCT 9 1918

THE NEW CONDUCTOR OF THE BOSTON SYMPHONY ORCHESTRA

Ever since Karl Muck's resignation the Boston Symphony Orchestra has been without a conductor. Unable to find a permanent conductor, it has engaged a temporary one in the person of Pierre Monteux. The change of name indicates that the Boston Orchestra is no longer to perpetuate the notion that only a Teuton can conduct symphony concerts—indeed, the names of Toscanini, Lamoureux, and Chevillard have already sufficiently proved the contrary.

While welcoming to his repertory classical German music, M. Monteux bans German music by living authors, also the music of Wagner, and for these reasons, as explained in an interview just published in the Boston "Herald:"

> I will do anything to help win the struggle, and if any one can convince me that the end will be brought nearer by giving up the classics of German music—Beethoven, Mozart, Haydn, Schumann, Schubert, Brahms—I am willing to give them up. So far, however, I cannot see how the silencing of the music of these masters can do the least to help win the war, and it is my purpose (as it is the purpose, I am sure, of all French conductors) to give the great classics due place on concert programmes. Personally, I will not play Wagner, nor will I play the works of any living German or Austrian composer. . . . I will not play Wagner because of his attitude toward France in the war of '70-71. Moreover, looked at from another point of view, much of the best music that Wagner wrote—"The Ring" and "Die Meistersinger"—is in glorification of German ideals as found in the *Kultur* of to-day.

M. Monteux holds, reports the "Herald," that the music of the best German and Austrian composers of the past has become the property of the whole world and that this music is an integral and necessary part of the repertory of musicians. In reviewing the names of such composers, that of Beethoven probably springs quickest to the lips, and of him M. Monteux has to say that, at heart republican, Beethoven, if still living, would doubtless be against the war.

The French conductor then proceeded to pay his respects to Richard Strauss:

> I particularly specifically object to the performance of any music of Richard Strauss during the war.
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> I believe I was the first one in this country to refuse to play the music of Strauss. That was two years ago, when I came to this country as conductor for the Ballet Russe. Arriving in New York, they told me that my first work was to superintend and direct the first performance in this country of the ballet founded on "Till Eulenspiegel," whereupon I informed the management that I would take the next ship back to France.
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> It was my fortune in May, 1914, to prepare for Strauss the production in Paris of his ballet "Joseph." This was a little more than two months before the beginning of the war. Strauss's attitude toward France, French art, French music, and French musicians was even then unbearable. He was arrogant and insulting, and, even without war, I was almost persuaded to give up playing his music; but, in view of what followed, Strauss became impossible for me.

A contract with the Metropolitan Opera Company makes it impossible for M. Monteux to remain with the Boston Symphony throughout the entire coming season. This short conductorship, however, will doubtless awaken much interest and add to the high reputation of the Boston Symphony Concerts.

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THE selection of M. Monteux, conductor of French opera at the Metropolitan Opera House, as conductor of the Boston Symphony Orchestra for the month of October only, brings out anew the plight of that splendid body. As many as twenty-five members are said to have been dropped, a concert master was picked only the other day, and now the orchestra must enter upon its first season without Major Higginson at the helm and with but a temporary conductor; all this, too, with supersensitive patriots watching every move to see if the Americanization process is complete. Naturally, the orchestra is bound to suffer, however capable the new material. No temporary conductor, not even one with as excellent a reputation as M. Monteux, can, moreover, do much for the regeneration of the orchestra's *morale* in a month. Perhaps by the first of November the permanent leader will be found or M. Monteux will be appointed for the season. But for the first time in years this great organization will find itself in danger of being eclipsed by competitors. There is real tragedy in this situation, for few groups of orchestral artists have been so harmonious or have played together under such favorable circumstances for so many years with so few changes. No other American orchestra has quite come up to their standard because of their continuity of service, which in turn has been due to the security afforded by Major Higginson's private means and to the pension fund long established.

GLOBE OCTOBER 21

SERVICE AND LOAN FLAGS FOR SYMPHONY PLAYERS

A service flag for members of the Symphony Orchestra who are fighting for the Allies and a 100 percent honor flag for subscriptions to the Fourth Liberty Loan will be the principal ornaments of Symphony Hall next Friday afternoon at the season's first concert. The Symphony Orchestra and employes of the hall bought $15,150 worth of bonds, or an average of more than $100 for each individual.

The service flag contains 11 stars, which represent nine members of the orchestra and two members of the business staff. Three stars belong to France. In the orchestra this season there are seven veterans of the French service, not including Mr Monteux, who has had 25 months active service.

rom EVENING SUN
ddress: New York City
OCT 12 1918

Final Plans of Boston Symphony.

The Boston Symphony, after the long delay attendant upon its choice of a director, has now announced its plans for the coming season of concerts. As is already known the permanent conductor will be Henri Rabaud, the French composer and conductor who for the past seven years has been principal conductor for the Grand Opera in Paris. Since Mr. Rabaud will be late in arriving the early concerts of the orchestra, including the first concerts in New York, will be under the direction of Pierre Monteux of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concert master. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past.

The orchestra will give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall. The evening concerts are November 7, December 5, January 9, February 6 and March 20. The afternoon concerts fall on November 9, December 7, January 11, February 8 and March 22.

RECORD, OCTOBER 19.

GALLI-CURCI TO APPEAR HERE ONE WEEK FROM TODAY

Mudgett Signs Soprano for Recital—Notes of Music World

By J. V. CLARK

The raising of the influenza ban has started activities anew in the musical world. The Handel and Haydn, through its president, Courtney Guild, announces that the first rehearsal will be called tomorrow at 6 p. m. at Huntington Hall. "The Messia," "The Creation" and Verdi's "Requiem" wil be put in rehearsal.

The first important event of the musical season will be the opening of the Symphony series Friday afternoon. The reconstructed orchestra, Pierre Monteux temporary conductor, will play this program: Franck's Symphony in D minor, Schumann's "Manfred" overture, Dukas' ballet music "La Peri" and Debussy's "Iberia" Franck's Symphony, sceptically received by Boston when first offered by Mr. Gericke, has become a universal favorite. Dukas, known here almost as a man of one work, will get a first Boston hearing of "La Peri."

Mme. Galli-Curci will sing at Symphony Hall a week from today at a special afternoon recital. This was decided on only this morning. The Chicago Opera Co. has abandoned its preliminary western tour, and Mr. Mudgett quickly signed Mme. Galli-Curci for Boston. Her program will be announced in these columns later.

The first of the Sunday afternoon concerts will start at Symphony Hall a week from tomorrow. The artists will be Harold Bauer, pianist, and Jacques Thibaud, violinist. They will play two sonatas, Grieg in C minor, op. 45, and Franck in A major. Each artist will contribute shorter pieces. Jascha Heifetz will give a recital at Symphony Hall Sunday, Nov. 3. On Saturday afternoon, Nov. 2, Mme. Helen Stanley, soprano, and Raoul Laparra, composer-pianist, will offer a joint recital at Symphony Hall. This recital is called "A Musical Journey Through Spain." Mr. Laparra is best known here as the composer of the opera "La Habanera," in which Maria Gay appeared with the Boston Opera Co. His "Musical Journey Through Spain" is described as a collection of minature tableaux, showing the wealth of variety which Spain offers musically.

Barrier, War Veteran, Symphony Soloist

Claude Barrier, war veteran and solo viola of the Symphony Orchestra, arrived in Boston yesterday from France.

A veteran of the war, he has been severely wounded and walks with a perceptible limp, having to use a cane. He went out at the first call in August, 1914, and was continually in the front line in the Champagne until September, 1915, when he was wounded in the thigh. Following his wound he spent 22 months in the hospital and then was discharged unfit for further military duty.

rom MORNING TELEGRAPH
ddress: New York City
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Boston Symphony Orchestra.

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra announces its plans for the series of concerts to be given in Carnegie Hall during the coming Winter. As is generally known, Henry L. Higginson, who founded the orchestra, and through all its life maintained it, retired last Spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees, composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concert master. The cello section is headed by Joseph Malkin. The violin section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past.

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rom EVENING TELEGRAM
ddress Philadelphia, Pa.
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ss New York City

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Ever since Karl Muck's resignation the Boston Symphony Orchestra has been without a conductor. Unable to find a permanent conductor, it has engaged a temporary one in the person of Pierre Monteux. The change of name indicates that the Boston Orchestra is no longer to perpetuate the notion that only a Teuton can conduct symphony concerts—indeed, the names of Toscanini, Lamoureux, and Chevillard have already sufficiently proved the contrary.

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GLOBE OCTOBER 21

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rom EVENING SUN
ddress: New York City

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RECORD, OCTOBER 19

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Mudgett Signs Soprano for Recital—Notes of Music World

By J. V. CLARK

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Barrier, War Veteran, Symphony Soloist

Claude Barrier, war veteran and solo viola of the Symphony Orchestra, arrived in Boston yesterday from France.

A veteran of the war, he has been severely wounded and walks with a perceptible limp, having to use a cane. He went out at the first call in August, 1914, and was continually in the front line in the Champagne until September, 1915, when he was wounded in the thigh. Following his wound he spent 22 months in the hospital and then was discharged unfit for further military duty.

rom MORNING TELEGRAPH

ddress: New York City

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Boston Symphony Orchestra.

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra announces its plans for the series of concerts to be given in Carnegie Hall during the coming Winter. As is generally known, Henry L. Higginson, who founded the orchestra, and through all its life maintained it, retired last Spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees, composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions. Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it it stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concert master. The cello section is headed by Joseph Malkin. The violin section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past.

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The orchestra will give five afternoon concerts in the New National Theater, on November 5, December 3, January 7, February 3 and March 18.

Subscribers to last year's concerts are given until October 15 in which to renew subscriptons and retain the seats held last year. The sale of seats to the general public will open Monday, October 21, at Droop's music store, 13th and G streets.

The soloists for the season are Florence Easton, soprano of the Mettropolitan Opera Company; Mme. Melba, Fredric Fradkin and Arthur Rubinstein, the great Russian pianist.

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FRENCH DIRECTOR COMES

Henri Rabaud has accepted the conductorship of the Boston Symphony Orchestra for this season. M. Rabaud is a French composer and musician of note. "Marouf," produced at the Metropolitan Opera House last Winter, was composed by him. He will sail from France immediately so as to be here early in November, when he will take charge of the orchestra.

In the meantime Pierre Monteux, of the Metropolitan, has been given leave of absence by Gatti-Casazza to conduct the orchestra on its Southern tour.

n REPUBLICAN

ress Springfield, Mass.

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Early speculation as to the choice of a permanent conductor for the Boston symphony orchestra is proved to have been amiss, save in the detail that the successor to Dr Muck would in all probability be a Frenchman. Like some of those before him who have been invited to take this important post, he comes from the opera house rather than from a position at the head of a symphony orchestra; and, unlike most of them, he has made a mark as a composer. It is an interesting coincidence that one of his symphonies was performed at the Worcester music festival just a year ago. This, like the opera "Marouf," which New York heard last winter, was found to be a strong and interesting work, reasonably individual without being ultra-modern. M Rabaud, as seen in Paris at the opera and at concerts, is described by the Boston Transcript as "an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye." By every token the trustees of the Boston symphony orchestra have made a very happy selection. By training, talent and musicianly sincerity M Rabaud seems well qualified for the post.

m EVENING WORLD

dress: New York City.

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Frederick Stock has resigned as conductor of the Chicago Orchestra pending his full admission to American citizenship. Meanwhile, Eric Lamater, a music critic as well as a musician, will lead the band. The vacancy in the leadership of the Boston Symphony Orchestra caused by the internment as an enemy alien of Dr. Karl Muck has been filled by the appointment of Henri Rabaud, a French conductor, who is not a stranger here. Until he can arrive from France, Mr. Monteaux, Mr. Gatti's French conductor, will fill Mr. Rabaud's place. Some of us are wondering why Boston did not seize the opportunity to put an American in charge of its orchestra. Interesting is the announcement of the engagement by Cleofonte Campanini, director of the Chicago Opera Company, of Giorgio Polacco, of recent and gracious memory as conductor at the Metropolitan. Incidentally it may be m

Mr. De Lamater has written the music for "The Betrothal," Maeterlinck's sequel to "The Blue Bird."

n BILLBOARD

ress: Cincinnati, Oh

RABAUD REPLACES MUCK

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rom EVENING SUN

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REDUCTION RATIO

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PRECISION℠ RESOLUTION TARGETS

Century A&P

1303 Geneva Avenue
St. Paul, MN 55119

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POST, OCTOBER 20

Thibaud and Bauer to Open Concert Season

Owing to conditions which no manager could forestall, the musical season commences nearly a month later than would ordinarily have been the case. This has been in many respects profitable for the Boston Symphony Orchestra, and musical reviewers have been enabled to go chestnutting. What is not less cause for congratulation is that the programmes which open the belated season are not too many and very interesting in quality. Next Sunday afternoon the first of the concerts managed by L. H. Mudgett and given in Symphony Hall will be given by Harold Bauer and Jacques Thibaud. There is a long association, a warm personal friendship and an artistic union extending over some 25 years. Both men are among the most brilliant soloists and also—for a rarity—ensemble players in the world. They unite the broad understanding of musicians of the most cosmopolitan interests and tastes with the individually creative qualities of born artists. To hear them play the Cesar Franck sonata for violin and piano is in itself worth a long journey, and an experience which should not be missed by any lover of student of music. In addition to their ensemble pieces, Messrs. Bauer and Thibaud will play groups of solos for their respective instruments, and where the two men cooperate as one when they play together they are like no other players when they are heard alone with their own chosen instruments. "Chosen," in respect to Mr. Bauer, is a particularly apt term, for he was formerly a violinist, and many years ago a concert was given in London when one Fritz Kreisler as pianist accompanied one Harold Bauer, who then played the violin. And the public was not thrilled or surprised by this, for neither of the two men had a big reputation at the time. In addition to the Cesar Franck sonata and their solos, Mr. Bauer and Mr. Thibaud will play next Sunday afternoon in Symphony Hall the violin and piano sonata in C minor of Edvard Grieg, a fascinating poem of the northland.

Later in the season, but not very far off now, on the 2d of November, Saturday afternoon, in Symphony Hall, Raoul Laparra, assisted by Helen Stanley, soprano, will give a programme of compositions of his own, entitled "A Musical Journey Through Spain." Singing Mr. Laparra's songs, Miss Stanley will wear several costumes of the Spanish country. Laparra, of Spanish descent, has lived, in his own words, "just across the street from Spain," and has taken representative popular airs of Spain, harmonized these airs in his own way, and made them parts of his compositions.

Laparra has been one of the most interesting figures among the young French composers. Contrary to the belief of certain European musicians of provincial dispositions, who were wont to declare—if one can imagine it—that there was "no music in Spain," Laparra, with ideas of his own, travelled over the country, of which he has always been enamored, and set out, with his own pen, to make the true Spanish musical spirit intelligible to the world. The remarkable effect of his comparatively early opera, "La Habanera," produced here at the Boston Opera House, following the premiere at the Opera Comique, Paris, said more than we could say here of his methods and his spirit. The virility and hyper-romantic quality of this work, its directness and nearness to the soil, showed a young composer, full of conviction and talent, going his own way, and careless of praise or ridicule in so doing. A companion opera to "La Habanera" was "The Jota," similar in character, though not in plot, to "La Habanera." It will be observed that both of these titles are the names of Spanish dances.

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HERALD OCT. 20

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Dukas's work is new to Boston. "La Peri" is a ballet-pantomime, employing two mimes. It was written for production at the opera in Paris by the Ballet Russe in 1911. It is dedicated to the Russian dancer, Mlle. Trouhanowa, and Dukas intended to have it danced by her in collaboration with Nijinsky. Trouhanowa was not a member of M. Diagheleff's company. The work was put into rehearsal at the opera under Mr. Monteux; the scenery was built, but it was not produced there because Diagheleff refused to allow Nijinsky to dance with Trouhanowa. As a result, a production of the ballet-pantomime was made at the Chatelet by Trouhanowa and another Russian dancer, and Dukas conducted. It is based on the oriental story of Iskender, who goes to the ends of the world to find the flower of immortality. He finds it in the hands of a peri at the court of Ormuzd. In the course of the pantomime he finds that the flower is not for him and that his end is near. The entire score of the pantomime is a work of exceeding brilliance.

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Schumann.....Overture to "Manfred"
Dukas......"La Peri"
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POST, OCTOBER 20,

Monteux Plans Sparkling Programmes for Symphony During Coming Season

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The first, second and fourth numbers are familiar and long-time favorites of Symphony audiences. Cesar Franck's Symphony, received sceptically when first produced here by Mr. Gericke, has become one of the most popular works in the repertoire of the orchestra.

Schumann's "Manfred" overture is the week's contribution of the older classics, while the fascinating color scheme of Debussy's Spanish pictures has been given frequently in recent years. The Dukas work is new to Boston, if, indeed, it is not new to America. "La Peri" is a ballet-pantomime, employing two mimes, and was written for production at the opera in Paris by the Ballet Russe in 1911. It is dedicated to the Russian dancer Mdle. Trouhanowa, and Dukas intended to have it danced by her in collaboration with Nijinsky. Trouhanowa was not a member of M. Diagheleff's company. The work was put into rehearsal at the Opera under Mr. Monteux; the scenery was built, but it was not produced there because Diagheleff refused to allow Nijinsky to dance with Trouhanowa. As a result, a production of the ballet-pantomime was made at the Chatelet by Trouhanowa and another Russian dancer, and Dukas conducted. It is based on the Oriental story of Iskender, who goes to the ends of the world to find the flower of immortality. He finds it in the hands of a peri at the court of Ormuzd. In the course of the pantomime he finds that the flower is not for him and that his end is near. The entire score of the pantomime as written for the theatre is played by Mr. Monteux.

One thing is certain, aside from the satisfaction which those who are part of the rehearsals of the Symphony Orchestra seem to feel with the methods of Mr. Monteux: he is a maker of programmes a hundred times more interesting than the moribund affairs that his predecessor used to resurrect from time to time from the Symphony chests of scores. Furthermore, though a lover of the classics—being even, for a great exception with a modern French musician, a proponent of Johannes Brahms—Mr. Monteux will give us for his regrettably brief season in Boston programmes which reflect the musical spirit of today.

It has been a habit, and especially a habit of the past German musical regime in this city and country, to decry this modern spirit and these remarkable tonal discoveries by which Frenchmen and not Germans have been opening news paths and disclosing new wonders of color and sonority and beauty to the world. Now, we hold no particular brief for modern French music as opposed to all other music of today. We are not by dispositions nationalists or chauvinists in our musical enthusiasms. We fully recognize the fact that since the beginning of the world much more poor music than good music has been composed, and that this is as true of the modern French school as of many others.

But of this modern French school another thing is true. While others—more particularly Germany in her music—were looking backward and feebly repeating the formulas which past masters struck out for themselves and made great for their time and enduring because of the creative spirit behind them, France, refusing to rest on stale tradition, has been the alert, eager, precise and creative pioneer of a new period in civilization. We do not know today how great Messrs. Debussy and D'Indy and a number of their colleagues will appear in a century hence—although all evidence at hand establishes their claim to enduring greatness more and more strongly as each year passes, but we do know, beyond a doubt or peradventure, that they are the men who speak a musical language of today, a language indicative of more culture, more spirit, less flesh, less sodden convention, than the music, probably, of any other school. The French Messiah of music may not have arrived as yet. It may require the world cataclysm to produce him. But the musical soil is already rich and fertile for his coming, and from this soil are springing beautiful flowers of a myriad colors, and a perfume that is the perfume of nothing less than the immortal and transcendent spirit of France.

It is time that this music received at once a more generous and a more sympathetic presentation than it has had at the Symphony concerts in the past. Suppose, for a change, that over-attention were given to music by modern Frenchmen and progressive composers of other countries—including America—whenever a progressive composer from this country can really be found—and the German classics ignored for a period, not because of the war, but simply because we in America wished to cultivate a different point of view and look at the art of music from a newer standpoint than we have been looking at it in late years? It would not hurt us.

Nor will it hurt us to listen at the Symphony concert to a conductor of a school other than German. By all accounts the Boston Symphony, under Mr. Monteux's assiduous rehearsing, is developing again much of the purity of tone and of pitch, the clearness and warmth of color which were its characteristics in the greatest days of its past. The French have an inalienable instinct for that which is clear and beautiful. Today they join the great invention, originality, curiosity in discovery in their art, a profound seriousness, and, incidentally, a mastery of the much-discussed matter of "form" which places a majority of German composers in the light of laborious plodders by their side. It is time this were realized. Even a cursory examination of modern French scores would demonstrate the fairness and accuracy of such a statement. As technicians these men are well nigh incomparable today. As creative artists they are in the vanguard of musical progress, and they have in their eyes a vision of a new beauty that is at once new and very old—that beauty which is the heritage of a long and noble culture, reborn again in the new and youthful spirit of today.

The second of the Sunday afternoon concerts, according to Mr. Mudgett's revised programme, will be given by Jascha Heifetz on the afternoon of Nov. 3. He will play a sonata of Tartini, a Paganini concerto and short pieces by Beethoven, Schumann, Moszkowski, Wieniawski, Glinka.

The public will learn with pleasure that the Handel and Haydn Society, Emil Mollenhauer, conductor, will give its concerts this season on Sunday afternoons instead of evenings. As usual, the first concert of the season, Dec. 22, will offer Handel's "Messiah"; the "mid-winter" concert, Verdi's "Requiem"; the Easter concert, Haydn's "Creation."

HERALD OCTOBER 21.

SYMPHONY TO FLY TWO HONOR FLAGS

One for Members in War Service, the Other Loan Purchases

Members of the Boston Symphony Orchestra have a record of 100 per cent. in the fighting fourth Liberty loan. Besides this, 11 members of the organization are in the service of the allied governments in the present war. To commemorate these facts, two flags will be unfurled at the first concert to be held on Friday afternoon in Symphony Hall. One of the flags will be the one issued by the Liberty loan committee to the members for going over the top in regard to the Liberty loan. The total subscriptions amounted to $15,150.

The service flag will contain 11 stars, representing nine members of the orchestra and two members of the business staff who have so far entered the fighting service of the United States or the allies. Three stars belong to France. Modeste Alloo, a Belgian subject, first trombone of the orchestra, has for the past year been director and trainer of bands at Camp Devens. Much of the work done in regard to the fourth Liberty loan was by Joseph Mann, the librarian. It is fairly safe to state that no large orchestra in the country can show a like record.

A Boston group that has reported a substantial total is that comprising the members of the Symphony Orchestra and the employes of Symphony Hall, who have raised a total of $15,150, an average of more than $100 for each individual.

TRAVELER, OCTOBER 19.

SYMPHONY SEASON TO OPEN FRIDAY

After two postponements, due to the influenza, the Symphony season will open next Friday afternoon and Saturday evening, Oct. 25 and 26, respectively. Boston is not the only city that has suffered in this respect, for the Philadelphia Orchestra is late in beginning, and likewise the Chicago Orchestra. Ordinarily this concert would be the third of the series, and William H. Brennan, the manager, announces that for this concert the tickets for the third concert, Oct. 25-26, should be used. Concerts one and two will be given later.

The postponement, although embarrassing, has not been without its benefit. Mr. Monteux has had rehearsals every weekday, with the result that before the orchestra makes its first public appearance it will have had four weeks of solid rehearsing.

The program that Mr. Monteux will play is somewhat different from the one planned originally for the beginning of the season. It comprises Cesar Franck's Symphony in D-minor, Schumann's Overture to "Manfred," the music of the ballet-pantomine "Le Peri" by Paul Dukas, and the "Iberia" of Debussy.

AMERICAN- OCTOBER 19,

ORCHESTRA BEGINS AT LAST

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The program that Mr. Monteux will play is somewhat different from the one planned originally for the beginning of the season. It comprises Cesar Franck's Symphony in D-Minor, Schumann's Overture to "Manfred," the music of the ballet-pantomime "La Peri," by Paul Dukas, and the "Iberia" of Debussy.

The postponement, although embarrassing, has not been without its benefits. Mr. Monteux has had rehearsals every weekday, with the result that before the orchestra makes its first public appearance, it will have had four weeks of solid rehearsing.

ADVERTISER

GLOBE—OCTOBER 20

Belated Symphony Season Opens

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The postponement, although embarrassing, has not been without its benefit. Mr Monteux has had rehearsals every weekday, with the result that before the orchestra makes its first public appearance it will have had four weeks of solid rehearsing. As 25 per cent of the orchestra is new, this period of rehearsal has been invaluable, and the results will be left to speak for themselves when the public hears the orchestra the end of the coming week.

The program Mr Monteux will play differs somewhat from the one planned originally for the beginning of the season. It comprises Cesar Franck's Symphony in D minor, Schumann's Overture to "Manfred," the music of the ballet pantomime, "La Peri," by Paul Dukas, and the "Iberia" of Debussy.

The first, second and fourth numbers are familiar and long-time favorites of Symphony audiences. Cesar Franck's Symphony, received sceptically when first produced here by Mr Gericke, has become one of the most popular works in the repertoire of the orchestra. Schumann's "Manfred" overture is the week's contribution of the older classics, while the fascinating color scheme of Debussy's Spanish pictures has been given frequently in recent years.

The Dukas work is new to Boston, if indeed not to America. "La Peri," a ballet-pantomime, employing two mimes, was written for production at the Opera in Paris by the Ballet Russe in 1911. Dedicated to the Russian dancer, Mlle Trouhanowa, Dukas intended to have it danced by her in collaboration with Nijinsky, although Trouhanowa was not a member of M Diagheleff's company. The work was put into rehearsal at the Opera under Mr Monteux; the scenery was built, but Diagheleff refused to allow Nijinsky to dance with Trouhanowa, and a production was made at the Chatelet by Trouhanowa and another Russian dancer. Dukas

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Four Works on Symphony Program

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The program that Mr. Monteaux will play is somewhat different from the one planned originally for the beginning of the season. It comprises Cesar Franck's symphony in D-minor, Schumann's overture to "Manfred," the music of the ballet-pantomime "La Pedi," by Paul Dukas, and the "Iberia" of Debussy.

GALLI-CURCI TO SING HERE SATURDAY

Amelita Galli-Curci, the famous singer, finds she now can come to Boston to give the concert she was obliged to cancel a few weeks ago, owing to the ruling of the Health Commission. She will come to Symphony Hall next Saturday afternoon, Oct. 26. The program Mme. Galli-Curci will sing next Saturday is the same that was scheduled for September 29.

BAUER AND THIBAUD OPEN SUNDAY CONCERTS

The Sunday afternoon concerts at from today, with Harold Bauer, pianist, and Jacques Thibaud, violinist, in joint recital. Two sonatas for piano and violin, and two groups of shorter pieces, one for piano and the other violin, will comprise the program. The opening sonata is by Grieg, in C minor. Then Mr. Thibaud will play Ysaye's "Chant d'Hiver," and Wieniawski's polonaise in A major. Mr. Bauer is allotted the third group of two piano numbers. Schumann's "Papillons," and Chopin's scherzo in B flat minor. The program closes with a sonata by Cesar Franck in A major.

Jascha Heifetz will give a violin recital in Symphony Hall two weeks from today (November 3), the second of the Sunday afternoon concerts. He will offer a program varied in character, which opens with a sonata by Tartini. A concerto by Paganini, a group of short pieces by Beethoven, Schumann and Moszkowski, and another group by Wieniawski and Glinka, complete the program that Heifetz will offer.

LAPARRA COMING

Raoul Laparra, the French composer, who comes to Symphony Hall Saturday afternoon, Nov. 2, in concert with Mme. Helen Stanley, soprano, when they will give Mr. Laparra's "Musical Journey Thru Spain," Although he has lived in France all his life he spent much time in Spain. "A Musical Journey Thru Spain" is a series of musical pictures of Spanish life, which had its premiere in New York, with Mme. Stanley as interpreting artist and the composer himself playing the piano parts.

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HERALD, OCTOBER 20

SYMPHONY VIOLA SOLOIST ARRIVES

Claude Barrier Is Veteran of War, Retired on Account of Wounds

Claude Barrier, the new solo viola of the Symphony Orchestra, arrived in Boston yesterday morning direct from France, having landed in New York on Thursday.

Mr. Barrier is 30 years old. He took the first prize in the Conservatoire in 1909, a pupil of Lafarge. While he was still in the Conservatoire he played with the Lamoureux Orchestra for three seasons. He was solo viola with the Lamoureux Orchestra at Scheveningen. He has had much experience in concert work both orchestral and quartet.

Mr. Barrier, like so many of the other Frenchmen who have become members of the orchestra, is a veteran of the war. He has been severely wounded and walks with a perceptible limp, having to use a cane. He went out at the first call in August, 1914, and was continually in the front line in the Champagne until September, 1915, when he was wounded in the thigh. Following his wound he spent 22 months in the hospital and then was discharged unfit for further military duty.

Mr. Barrier said that a great change had come over Paris since the Germans were turned back at the Marne last summer. The normal life had been resumed; the theatres were all open and doing well; the music season promised to be very active. The French people, he said, were very cheerful, and the morale had never been higher. Mr. Barrier remarked that when he came into New York Thursday, his first and deepest impression was gained through the sight of a great transport crowded with

POST, OCTOBER 20

Thibaud and Bauer to Open Concert Season

Owing to conditions which no manager could forestall, the musical season commences nearly a month later than would ordinarily have been the case. This has been in many respects profitable for the Boston Symphony Orchestra, and musical reviewers have been enabled to go chestnutting. What is not less cause for congratulation is that the programmes which open the belated season are not too many and very interesting in quality. Next Sunday afternoon the first of the concerts managed by L. H. Mudgett and given in Symphony Hall will be given by Harold Bauer and Jacques Thibaud. There is a long association, a warm personal friendship and an artistic union extending over some 25 years. Both men are among the most brilliant soloists and also—for a rarity—ensemble players in the world. They unite the broad understanding of musicians of the most cosmopolitan interests and tastes with the individually creative qualities of born artists. To hear them play the Cesar Franck sonata for violin and piano is in itself worth a long journey, and an experience which should not be missed by any lover of student of music. In addition to their ensemble pieces, Messrs. Bauer and Thibaud will play groups of solos for their respective instruments, and where the two men cooperate as one when they play together they are like no other players when they are heard alone with their own chosen instruments. "Chosen," in respect to Mr. Bauer, is a particularly apt term, for he was formerly a violinist, and many years ago a concert was given in London when one Fritz Kreisler as pianist accompanied one Harold Bauer, who then played the violin. And the public was not thrilled or surprised by this, for neither of the two men had a big reputation at the time. In addition to the Cesar Franck sonata and their solos, Mr. Bauer and Mr. Thibaud will play next Sunday afternoon in Symphony Hall the violin and piano sonata in C minor of Edvard Grieg, a fascinating poem of the northland.

Later in the season, but not very far off now, on the 2d of November, Saturday afternoon, in Symphony Hall, Raoul Laparra, assisted by Helen Stanley, soprano, will give a programme of compositions of his own, entitled "A Musical Journey Through Spain." Singing Mr. Laparra's songs, Miss Stanley will wear several costumes of the Spanish country. Laparra, of Spanish descent, has lived, in his own words, "just across the street from Spain," and has taken representative popular airs of Spain, harmonized these airs in his own way, and made them parts of his compositions.

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One thing is certain, aside from the satisfaction which those who are part of the rehearsals of the Symphony Orchestra seem to feel with the methods of Mr. Monteux: he is a maker of programmes a hundred times more interesting than the moribund affairs that his predecessor used to resurrect from time to time from the Symphony chests of scores. Furthermore, though a lover of the classics—being even, for a great exception with a modern French musician, a proponent of Johannes Brahms—Mr. Monteux will give us for his regrettably brief season in Boston programmes which reflect the musical spirit of today.

It has been a habit, and especially a habit of the past German musical regime in this city and country, to decry this modern spirit and these remarkable tonal discoveries by which Frenchmen and not Germans have been opening news paths and disclosing new wonders of color and sonority and beauty to the world. Now, we hold no particular brief for modern French music as opposed to all other music of today. We are not by dispositions nationalists or chauvinists in our musical enthusiasms. We fully recognize the fact that since the beginning of the world much more poor music than good music has been composed, and that this is as true of the modern French school as of many others.

But of this modern French school another thing is true. While others—more particularly Germany in her music—were looking backward and feebly repeating the formulas which past masters struck out for themselves and made great for their time and enduring because of the creative spirit behind them, France, refusing to rest on stale tradition, has been the alert, eager, precise and creative pioneer of a new period in civilization. We do not know today how great Messrs. Debussy and D'Indy and a number of their colleagues will appear in a century hence—although all evidence at hand establishes their claim to enduring greatness more and more strongly as each year passes, but we do know, beyond a doubt or peradventure, that they are the men who speak a musical language of today, a language indicative of more culture, more spirit, less flesh, less sodden convention, than the music, probably, of any other school. The French Messiah of music may not have arrived as yet. It may require the world cataclysm to produce him. But the musical soil is already rich and fertile for his coming, and from this soil are springing beautiful flowers of a myriad colors, and a perfume that is the perfume of nothing less than the immortal and transcendent spirit of France.

It is time that this music received at once a more generous and a more sympathetic presentation than it has had at the Symphony concerts in the past. Suppose, for a change, that over-attention were given to music by modern Frenchmen and progressive composers of other countries—including America—whenever a progressive composer from this country can really be found—and the German classics ignored for a period, not because of the war, but simply because we in America wished to cultivate a different point of view and look at the art of music from a newer standpoint than we have been looking at it in late years? It would not hurt us.

Nor will it hurt us to listen at the Symphony concert to a conductor of a school other than German. By all accounts the Boston Symphony, under Mr. Monteux's assiduous rehearsing, is developing again much of the purity of tone and of pitch, the clearness and warmth of color which were its characteristics in the greatest days of its past. The French have an inalienable instinct for that which is clear and beautiful. Today they join the great invention, originality, curiosity in discovery in their art, a profound seriousness, and, incidentally, a mastery of the much-discussed matter of "form" which places a majority of German composers in the light of laborious plodders by their side. It is time this were realized. Even a cursory examination of modern French scores would demonstrate the fairness and accuracy of such a statement. As technicians these men are well nigh incomparable today. As creative artists they are in the vanguard of musical progress, and they have in their eyes a vision of a new beauty that is at once new and very old—that beauty which is the heritage of a long and noble culture, reborn again in the new and youthful spirit of today.

The second of the Sunday afternoon concerts, according to Mr. Mudgett's revised programme, will be given by Jascha Heifetz on the afternoon of Nov. 3. He will play a sonata of Tartini, a Paganini concerto and short pieces by Beethoven, Schumann, Moszkowski, Wieniawski, Glinka.

The public will learn with pleasure that the Handel and Haydn Society, Emil Mollenhauer, conductor, will give its concerts this season on Sunday afternoons instead of evenings. As usual, the first concert of the season, Dec. 22, will offer Handel's "Messiah"; the "mid-winter" concert, Verdi's "Requiem"; the Easter concert, Haydn's "Creation."

AMERICAN- OCTOBER 19,

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ADVERTISER

GLOBE—OCTOBER 20

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AMERICAN. OCTOBER 20

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Jascha Heifetz will give a violin recital in Symphony Hall two weeks from today (November 3), the second of the Sunday afternoon concerts. He will offer a program varied in character, which opens with a sonata by Tartini. A concerto by Paganini, a group of short pieces by Beethoven, Schumann and Moszkowski, and another group by Wieniawski and Glinka, complete the program that Heifetz will offer.

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HERALD, OCTOBER 20

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Claude Barrier Is Veteran of War, Retired on Account of Wounds

Claude Barrier, the new solo viola of the Symphony Orchestra, arrived in Boston yesterday morning direct from France, having landed in New York on Thursday.

Mr. Barrier is 30 years old. He took the first prize in the Conservatoire in 1909, a pupil of Lafarge. While he was still in the Conservatoire he played with the Lamoureux Orchestra for three seasons. He was solo viola with the Lamoureux Orchestra at Scheveningen. He has had much experience in concert work both orchestral and quartet.

Mr. Barrier, like so many of the other Frenchmen who have become members of the orchestra, is a veteran of the war. He has been severely wounded and walks with a perceptible limp, having to use a cane. He went out at the first call in August, 1914, and was continually in the front line in the Champagne until September, 1915, when he was wounded in the thigh. Following his wound he spent 22 months in the hospital and then was discharged unfit for further military duty.

Mr. Barrier said that a great change had come over Paris since the Germans were turned back at the Marne last summer. The normal life had been resumed; the theatres were all open and doing well; the music season promised to be very active. The French people, he said, were very cheerful, and the morale had never been higher. Mr. Barrier remarked that when he came into New York Thursday, his first and deepest impression was gained through the sight of a great transport crowded with

HERALD OCTOBER 21.

SYMPHONY TO FLY TWO HONOR FLAGS

One for Members in War Service, the Other Loan Purchases

Members of the Boston Symphony Orchestra have a record of 100 per cent. in the fighting fourth Liberty loan. Besides this, 11 members of the organization are in the service of the allied governments in the present war. To commemorate these facts, two flags will be unfurled at the first concert to be held on Friday afternoon in Symphony Hall. One of the flags will be the one issued by the Liberty loan committee to the members for going over the top in regard to the Liberty loan. The total subscriptions amounted to $15,150.

The service flag will contain 11 stars, representing nine members of the orchestra and two members of the business staff who have so far entered the fighting service of the United States or the allies. Three stars belong to France. Modeste Alloo, a Belgian subject, first trombone of the orchestra, has for the past year been director and trainer of bands at Camp Devens. Much of the work done in regard to the fourth Liberty loan was by Joseph Mann, the librarian. It is fairly safe to state that no large orchestra in the country can show a like record.

A Boston group that has reported a substantial total is that comprising the members of the Symphony Orchestra and the employes of Symphony Hall, who have raised a total of $15,150, an average of more than $100 for each individual.

TRAVELER. OCTOBER 19.

SYMPHONY SEASON TO OPEN FRIDAY

After two postponements, due to the influenza, the Symphony season will open next Friday afternoon and Saturday evening, Oct. 25 and 26, respectively. Boston is not the only city that has suffered in this respect, for the Philadelphia Orchestra is late in beginning, and likewise the Chicago Orchestra. Ordinarily this concert would be the third of the series, and William H. Brennan, the manager, announces that for this concert the tickets for the third concert, Oct. 25-26, should be used. Concerts one and two will be given later.

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POST, OCTOBER 20

Thibaud and Bauer to Open Concert Season

Owing to conditions which no manager could forestall, the musical season commences nearly a month later than would ordinarily have been the case. This has been in many respects profitable for the Boston Symphony Orchestra, and musical reviewers have been enabled to go chestnutting. What is not less cause for congratulation is that the programmes which open the belated season are not too many and very interesting in quality. Next Sunday afternoon the first of the concerts managed by L. H. Mudgett and given in Symphony Hall will be given by Harold Bauer and Jacques Thibaud. There is a long association, a warm personal friendship and an artistic union extending over some 25 years. Both men are among the most brilliant soloists and also—for a rarity—ensemble players in the world. They unite the broad understanding of musicians of the most cosmopolitan interests and tastes with the individually creative qualities of born artists. To hear them play the Cesar Franck sonata for violin and piano is in itself worth a long journey, and an experience which should not be missed by any lover of student of music. In addition to their ensemble pieces, Messrs. Bauer and Thibaud will play groups of solos for their respective instruments, and where the two men cooperate as one when they play together they are like no other players when they are heard alone with their own chosen instruments. "Chosen," in respect to Mr. Bauer, is a particularly apt term, for he was formerly a violinist, and many years ago a concert was given in London when one Fritz Kreisler as pianist accompanied one Harold Bauer, who then played the violin. And the public was not thrilled or surprised by this, for neither of the two men had a big reputation at the time. In addition to the Cesar Franck sonata and their solos, Mr. Bauer and Mr. Thibaud will play next Sunday afternoon in Symphony Hall the violin and piano sonata in C minor of Edvard Grieg, a fascinating poem of the northland.

Later in the season, but not very far off now, on the 2d of November, Saturday afternoon, in Symphony Hall, Raoul Laparra, assisted by Helen Stanley, soprano, will give a programme of compositions of his own, entitled "A Musical Journey Through Spain." Singing Mr. Laparra's songs, Miss Stanley will wear several costumes of the Spanish country. Laparra, of Spanish descent, has lived, in his own words, "just across the street from Spain," and has taken representative popular airs of Spain, harmonized these airs in his own way, and made them parts of his compositions.

Laparra has been one of the most interesting figures among the young French composers. Contrary to the belief of certain European musicians of provincial dispositions, who were wont to declare—if one can imagine it—that there was "no music in Spain," Laparra, with ideas of his own, travelled over the country, of which he has always been enamored, and set out, with his own pen, to make the true Spanish musical spirit intelligible to the world. The remarkable effect of his comparatively early opera, "La Habanera," produced here at the Boston Opera House, following the première at the Opera Comique, Paris, said more than we could say here of his methods and his spirit. The virility and hyper-romantic quality of this work, its directness and nearness to the soil, showed a young composer, full of conviction and talent, going his own way, and careless of praise or ridicule in so doing. A companion opera to "La Habanera" was "The Jota," similar in character, though not in plot, to "La Habanera." It will be observed that both of these titles are the names of Spanish dances.

It is said that Laparra planned a cycle of music dramas on the basis of the representative dances of Spain—and in Spain all popular music is dance music, and the dance the spontaneous and individual production of the life of the district from which it comes. In Symphony Hall, then, Mr. Laparra will give a musical narration of experiences in Spain; of age-old folksongs as they have impressed his musical fancy; the cradle song of a mother, songs of miller and muleteer; songs of festival and of sorrow. As a composer Laparra has shown himself much of a realist. His recital should be interesting in more ways than one, and in none more so than the probability of its appearing as a more nearly exact picture of Spain than, for instance, that incomparably brilliant and dramatic fancy of Bizet's "Carmen."

HERALD OCT. 20

SYMPHONY CO

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m.....Overture

ARRA'S CO

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SUNDAY CO

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CONCERT NOTES

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Nov. 12th, evening, Roland Hayes, the Boston Negro tenor.

Sunday afternoon, Nov. 19th, Emilio de Gogorza, baritone, and Rosita Renard, pianist.

Sunday afternoon, Nov. 24th, Josef Hofmann, pianist.

AMERICAN-OCTOBER 19, GLOBE—OCTOBER 20

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POST, OCTOBER 20,

Monteux Plans Sparkling Programmes for Symphony During Coming Season

BY OLIN DOWNES

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The first, second and fourth numbers are familiar and long-time favorites of Symphony audiences. Cesar Franck's Symphony, received sceptically when first produced here by Mr. Gericke, has become one of the most popular works in the repertoire of the orchestra.

Schumann's "Manfred" overture is the week's contribution of the older classics, while the fascinating color scheme of Debussy's Spanish pictures has been given frequently in recent years. The Dukas work is new to Boston, if, indeed, it is not new to America. "La Peri" is a ballet-pantomime, employing two mimes, and was written for production at the opera in Paris by the Ballet Russe in 1911. It is dedicated to the Russian dancer Mdle. Trouhanowa, and Dukas intended to have it danced by her in collaboration with Nijinsky. Trouhanowa was not a member of M. Diagheleff's company. The work was put into rehearsal at the Opera under Mr. Monteux; the scenery was built, but it was not produced there because Diagheleff refused to allow Nijinsky to dance with Trouhanowa. As a result, a production of the ballet-pantomime was made at the Chatelet by Trouhanowa and another Russian dancer, and Dukas conducted. It is based on the Oriental story of Iskender, who goes to the ends of the world to find the flower of immortality. He finds it in the hands of a peri at the court of Ormuzd. In the course of the pantomime he finds that the flower is not for him and that his end is near. The entire score of the pantomime as written for the theatre is played by Mr. Monteux.

One thing is certain, aside from the satisfaction which those who are part of the rehearsals of the Symphony Orchestra seem to feel with the methods of Mr. Monteux: he is a maker of programmes a hundred times more interesting than the moribund affairs that his predecessor used to resurrect from time to time from the Symphony chests of scores. Furthermore, though a lover of the classics—being even, for a great exception with a modern French musician, a proponent of Johannes Brahms—Mr. Monteux will give us for his regrettably brief season in Boston programmes which reflect the musical spirit of today.

It has been a habit, and especially a habit of the past German musical regime in this city and country, to decry this modern spirit and these remarkable tonal discoveries by which Frenchmen and not Germans have been opening news paths and disclosing new wonders of color and sonority and beauty to the world. Now, we hold no particular brief for modern French music as opposed to all other music of today. We are not by dispositions nationalists or chauvinists in our musical enthusiasms. We fully recognize the fact that since the beginning of the world much more poor music than good music has been composed, and that this is as true of the modern French school as of many others.

But of this modern French school another thing is true. While others—more particularly Germany in her music—were looking backward and feebly repeating the formulas which past masters struck out for themselves and made great for their time and enduring because of the creative spirit behind them, France, refusing to rest on stale tradition, has been the alert, eager, precise and creative pioneer of a new period in civilization. We do not know today how great Messrs. Debussy and D'Indy and a number of their colleagues will appear in a century hence—although all evidence at hand establishes their claim to enduring greatness more and more strongly as each year passes, but we do know, beyond a doubt or peradventure, that they are the men who speak a musical language of today, a language indicative of more culture, more spirit, less flesh, less sodden convention, than the music, probably, of any other school. The French Messiah of music may not have arrived as yet. It may require the world cataclysm to produce him. But the musical soil is already rich and fertile for his coming, and from this soil are springing beautiful flowers of a myriad colors, and a perfume that is the perfume of nothing less than the immortal and transcendent spirit of France.

It is time that this music received at once a more generous and a more sympathetic presentation than it has had at the Symphony concerts in the past. Suppose, for a change, that over-attention were given to music by modern Frenchmen and progressive composers of other countries—including America—whenever a progressive composer from this country can really be found—and the German classics ignored for a period, not because of the war, but simply because we in America wished to cultivate a different point of view and look at the art of music from a newer standpoint than we have been looking at it in late years? It would not hurt us.

Nor will it hurt us to listen at the Symphony concert to a conductor of a school other than German. By all accounts the Boston Symphony, under Mr. Monteux's assiduous rehearsing, is developing again much of the purity of tone and of pitch, the clearness and warmth of color which were its characteristics in the greatest days of its past. The French have an inalienable instinct for that which is clear and beautiful. Today they join the great invention, originality, curiosity in discovery in their art, a profound seriousness, and, incidentally, a mastery of the much-discussed matter of "form" which places a majority of German composers in the light of laborious plodders by their side. It is time this were realized. Even a cursory examination of modern French scores would demonstrate the fairness and accuracy of such a statement. As technicians these men are well nigh incomparable today. As creative artists they are in the vanguard of musical progress, and they have in their eyes a vision of a new beauty that is at once new and very old—that beauty which is the heritage of a long and noble culture, reborn again in the new and youthful spirit of today.

The second of the Sunday afternoon concerts, according to Mr. Mudgett's revised programme, will be given by Jascha Heifetz on the afternoon of Nov. 3. He will play a sonata of Tartini, a Paganini concerto and short pieces by Beethoven, Schumann, Moszkowski, Wieniawski, Glinka.

The public will learn with pleasure that the Handel and Haydn Society, Emil Mollenhauer, conductor, will give its concerts this season on Sunday afternoons instead of evenings. As usual, the first concert of the season, Dec. 22, will offer Handel's "Messiah"; the "mid-winter" concert, Verdi's "Requiem"; the Easter concert, Haydn's "Creation."

HERALD OCTOBER 21.

SYMPHONY TO FLY TWO HONOR FLAGS

One for Members in War Service, the Other Loan Purchases

Members of the Boston Symphony Orchestra have a record of 100 per cent. in the fighting fourth Liberty loan. Besides this, 11 members of the organization are in the service of the allied governments in the present war. To commemorate these facts, two flags will be unfurled at the first concert to be held on Friday afternoon in Symphony Hall. One of the flags will be the one issued by the Liberty Loan committee to the members for going over the top in regard to the Liberty loan. The total subscriptions amounted to $15,150.

The service flag will contain 11 stars, representing nine members of the orchestra and two members of the business staff who have so far entered the fighting service of the United States or the allies. Three stars belong to France. Modeste Alloo, a Belgian subject, first trombone of the orchestra, has for the past year been director and trainer of bands at Camp Devens. Much of the work done in regard to the fourth Liberty loan was by Joseph Mann, the librarian. It is fairly safe to state that no large orchestra in the country can show a like record.

A Boston group that has reported a substantial total is that comprising the members of the Symphony Orchestra and the employes of Symphony Hall, who have raised a total of $15,150, an average of more than $100 for each individual.

TRAVELER, OCTOBER 19.

SYMPHONY SEASON TO OPEN FRIDAY

After two postponements, due to the influenza, the Symphony season will open next Friday afternoon and Saturday evening, Oct. 25 and 26, respectively. Boston is not the only city that has suffered in this respect, for the Philadelphia Orchestra is late in beginning, and likewise the Chicago Orchestra. Ordinarily this concert would be the third of the series, and William H. Brennan, the manager, announces that for this concert the tickets for the third concert, Oct. 25-26, should be used. Concerts one and two will be given later.

The postponement, although embarrassing, has not been without its benefit. Mr. Monteux has had rehearsals every weekday, with the result that before the orchestra makes its first public appearance it will have had four weeks of solid rehearsing.

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HERALD Oct 20

SOME BOSTON SYMPHONY ARTISTS

Left to Right, Arthur Rubinstein, Piano Soloist; Jacques Thibaud, French Violinist, to Appear in Joint Recital at Symphony Hall Sunday Afternoon, Oct. with Harold Bauer, Pianist.

n EAGLE
ress: Brooklyn, N. Y.

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The coming of the orchestra of the Paris Conservatory, which gave its first concert outside of France at the Metropolitan Opera House last night, is a historic incident. It marks the first stage of the French influence which is bound to color both our art and our life for a generation to come, and whose effect will be most quickly and probably most widely felt in the domain of music.

Followed, as it will be in a few months, by the advent of Henry Rabaud as conductor of the Boston Symphony Orchestra, the visit of these musicians will familiarize our ears with the French style of musical performance and with the French ideals of musical creative and interpretative art. These represent a considerable departure from the style to which we have been accustomed and at first will seem strange to the bulk of our audiences. We shall learn as we listen, however, and accustom ourselves to the greater attention which these musicians give to delicacy and distinction of finish and to the emphasis which M. Messager puts upon the intellectual side of music. At first many Americans will, perhaps, miss the incisiveness of rhythm and the emotional appeal to which they have been accustomed, but they will learn to appreciate the elegance, the beauty of tone and the mental force which mark the French playing, just as they have learned to admire those same qualities in the Boston Symphony Orchestra.

Indeed, judging by the playing last night and from a brief interview with M. Rabaud which has been cabled to this country, that conductor should find the Boston band, or what is left of it after its contingent of alien enemies has been weeded out, an instrument almost ready-made to his hand. M. Rabaud put his emphasis on the classics as the best means to develop artistic musical education, so that no doubt his programs will retain the masterpieces of that older idealistic Germany before Prussian savagery had obtained dominion and smothered its voices with the cacophonies of Strauss. We shall hear no doubt the symphonies of Beethoven, Schumann and Mozart, along with the French classics and the works of modern French composers. With these M. Rabaud will seek to satisfy the American appetite for novelty of which he says that he is well aware.

If one were to attempt to forecast the effect of the French domination of our musical life, which may be expected for the next dozen years, upon our national musical style, which is still in its formative stages and highly plastic, the guess would be of progress in the direction of greater refinement of expression and clearness of thinking. Vigor we have in plenty, a gift for melody and a highly developed instinct for rhythm. These qualities mark much of our music, which is born today only to be forgotten tomorrow. If they shall come to be applied to a foundation of French strength and developed with French elegance as the result of the French invasion, we may see a future for American music quite different from the direction in which it has tended for a generation.

However, speculation for the future is idle, even though attractive. What we have at present is a superb French orchestra through which we can express the profound admiration we have for French character, French endurance and French achievement. Hats off to Messager and the distinguished musicians who accompany him.

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Director Monteux and Seven Members of Orchestra Have Taken Part in War—Organization Has Eleven-Star Service Flag

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Modeste Alloo, a Belgian subject, first trombone, for the past year has been director and trainer of bands at Camp Devens. André Gietzen, another Belgian subject, joined the American Army as interpreter last winter. Leslie J. Rogers, librarian of the orchestra, Charles Pinfield, Joseph Lewirtz and Samuel Rosen, violinists, entered the Army last summer in the draft. Leon Roby of the business staff has been in France as a sergeant in the Quartermaster's Corps since August, 1917, and Miss Florence Hayford, also of the business staff, sailed early this month for Red Cross service overseas.

There are also in the orchestra seven veterans of the French service, not including Mr. Monteux, who is conducting the early concerts and who had twenty-five months' active service at the beginning of the war. These veterans, not represented by stars on the service flag, are Ferdinand Zillois, violin; Claude Barrier, first viola, who was fourteen months in active service, which was followed by twenty-two months in the hospital; Georges Miquelle, cellist; Georges Mager, viola; Louis Speyer, oboe

HERALD OCTOBER 24

BOSTON HAS A FRENCH CONDUCTOR

(From the Nation.)

When Maj. Higginson founded the Boston Symphony Orchestra in 1881 he decided to spare no expense in making it as good as possible. Most of the violinists were secured in Vienna, while for his players of wood-wind instruments he went to France, which had long been famed for its flutists, clarinetists, oboeists and bassoonists. The successive conductors—Henschel, Gericke, Nikisch, Paur, Fiedler and Muck—came from Germany and Austria-Hungary. In view of the fact that these two countries have produced more first-class orchestral compositions than all other lands put together, it cannot, perhaps, be said that German music was unduly favored on the program of this organization. Most of the conductors named were fairly in sympathy with the spirit of French music, too. Nevertheless, one could not but wonder what the result would be if, in place of a Teuton or a Magyar, the Boston orchestra had, in addition to its wood-winds, a chef d'orchestre from Paris.

This curiosity is to be gratified during the present season. Two Frenchmen have been engaged, Pierre Monteux for October and Henri Rabaud for the remaining concerts, not only in Boston, but for those given on tour in New York, Philadelphia, Baltimore and Washington, which last-named city is now again open to this organization. The orchestra has been unionized, and of the new members as many as possible were recruited in France. Judges who have attended rehearsals think the ensemble will soon be as good as ever.

Except in Boston, Pierre Monteux will not be heard at the head of the Boston orchestra. His duties as conductor of the French operas at the Metropolitan Opera House prevent his acceptance of the post in Boston for more than a month. Nor is the conductorship of M. Rabaud to last longer than a year, for it is reported from Boston that Arturo Toscanini is to succeed him next year. He had promised to conduct "Nero," the posthumous opera of the late Arrigo Boito, in Rome, which prevents him from coming to Boston now. In Italy this temperamental wielder of the baton is esteemed equally in concert hall and opera house. On this side of the Atlantic he still has to win his spurs as a purely orchestral conductor.

It by no means follows that because Boston's two new conductors are patriotic Frenchmen they will eschew all German music. M. Monteux has announced that he will have none of Richard Struss or even of Richard Wagner, because of his foolish farce on the subject of the capitulation of Paris in 1871. But the older masters are not to be boycotted. M. Rabaud's intentions are not yet made known at this writing, but it is a safe surmise that he will not punish such innocent masters as Bach, Mozart, and Beethoven for the crimes of the present day. At the same time one cannot but hope that he will give certain overworked Teutonic symphonies and overtures a well-earned rest, substituting for them neglected masterworks of France and other countries. There are plenty of these, and it will be a delight to hear those that come from Paris interpreted in the true Gallic fashion. It is one of the paradoxes of music that only a Frenchman can quite reproduce the exact spirit and esprit of French music, whereas the best interpreters of German orchestral and operatic music have usually been Hungarians.

Between Bizet, Gounod, Berlioz, Debussy, Dukas, and Ravel there is a wide divergence of styles which will test the versatility of M. Rabaud. While he is best known as an operatic composer, he is far from being without experience as a conductor. It is almost superfluous to say that he is a product of the Paris Conservatoire, and, like nearly all prominent French composers, a winner of the Prix de Rome. Among his teachers was Massenet, from whom he acquired the knack of scoring an opera fluently. Of his three best-known operas, "La fille de Roland" (1904), "Le premier Glaive" (1908), and "Marouf" (1914), only the last is known in this country. It was produced at the Metropolitan with considerable success. For several years he has served as one of the conductors of the Paris Grand Opera. In appearance as well as in his music he is thoroughly French, and in the present temper of the public is sure of a cordial welcome.

HENRY T. FINCK.

TRANSCRIPT OCTOBER 21

MUSIC AND MUSICIANS

Dukas's "Peri," First "Novelty" of the Year at the Symphony Concerts—The Legend and the Piece—Mme. Galli-Curci's Return—Items and Opinions

DUKAS'S tone-poem, "The Peri," to be heard for the first times in Boston at the Symphony Concerts of Friday and Saturday next, was written in the days in which Mr. Diaghilev's Russian Ballet was at the height of vogue in Paris. The manager was eager (as he said) that French composers should contribute to the repertory of his company; while they were nothing loth to experiment with the new and fashionable mimodrama. Debussy undertook one piece, ultimately seen and heard as "Jeux"; Ravel prepared another, the now celebrated "Daphnis and Chloe"; Reynaldo Hahn made a third, produced as 'The Blue God"; Dukas set his hand to a fourth, "The Peri." When, however, he delivered the manuscript to Mr. Diaghilev, it appeared that there were but two parts in the "dance-poem"—one for a man, one for a woman. The composer insisted that Miss Trouhanova, a Russian dancer but not of Mr. Diaghilev's forces, should have the woman's part, while Mr. Nijinsky was to mime the man. The manager declined to accept Miss Trouhanova and he decried "The Peri" as a music too symphonic for the theatre. Dukas was unyielding and recalled the score. Subsequently, in the spring and the summer of 1912, Miss Trouhanova produced "The Peri" in a "Dance-Concert" at the Chatelet whence it passed, for a few performances, to the Opéra-Comique. Again, the powers that were, on both sides of the footlights, judged the piece too symphonic for the stage. Seldom since has it been heard anywhere and then as a tone-poem of the concert-room. Mr. Monteux was to have conducted in "The Peri" in Paris for the Russian Ballet. Now, by curious turn of the wheel of chance, he will lead in it at Boston with the Symphony Orchestra.

In Persian folk-lore, a Peri is a fairy of a beauty that troubles and possesses the hearts of men when, in the secret places of the world, they look upon her. To such folk-tales Dukas went for the background of his "dance-poem," finally evolving a fable in which it comes to pass that Iskender, the king, foresaw approaching death. His star—the Magic said—was paling in the heavens. If he would live, he must go forth and seek the Flower of Immortality. For twelve years he sought the Flower in vain, until he came at last to the ends of the earth, to that place where the world and the sea and the clouds are one. And there on the steps which lead to Ormuzd, a Peri lay sleeping in her robe of precious stones. A star twinkled above her head; on her breast lay her lute, and the Flower shone in her hand. Now the Flower was a lotus, like an emerald, glimmering and pulsing as the sea in the morning light. And Iskender bent noiselessly over the sleeper and without waking her stole the flower, which became suddenly in his hands like the sky at noon over the forests of Ghilan. But presently the Peri, opening her eyes, struck the palms of her hands together and cried out, for she could not then rise towards the lights of Ormuzd. And Iskender, looking upon her, beheld her face, which surpassed in beauty the face of his beloved Gurdaferrid.

As the king gazed the Peri knew his thoughts; for in his right hand the lotus became crimson as the face of desire. And Iskender was divided between the thirst for immortality and the ravishment of his eyes. For him the Peri danced the dance of the Peris, coming ever nearer and nearer until she touched the face of Iskender, and at last he gave her the Flower without regret. Then the lotus seemed to be of snow and gold like the summit of Elbourz at sunset, and the body of the Peri seemed to melt in the light of the calyx, till nothing was visible but a hand holding upwards the flower of flame. Iskender watched it vanish, perceiving that his end was near. And he felt the shadows come around him.

So runs the mimed action for the stage that is now as "programme" to Dukas's tone-poem. Read in the score, the music seems to evoke the melancholy longing, the introspective languors, the remoteness and eeriness of the fantasmal tale. It weaves atmosphere; shadows forth the two personages; summons the illusion of the wistful encounter of prince and Peri; fades and dies in the pity and pang of the fatalistic end. Nowhere does it court effects of the theatre; nowhere does it fall into the routine of an oriental music. The Dukas, who is practised master of unified symphonic form, binding strand to strand in the expanding web of the tone-poem, speaks from the music. Transparent, luminous as it is, it is rich in the suggestion and ornament that play of harmonies and timbres may lend. And almost everywhere it glows with an ardor and a depth of imagination beyond his other symphonic pieces, comparable, rather, with the like qualities in his music-drama, "Ariana and Bluebeard" when it mounts highest and richest. In this glow his melodic invention basks; under it, his fancy warms into new graces; so heated, he kindles illudes, touches his hearers.

Here in Boston

When the public of the Symphony Concerts looks upon the orchestra next Friday afternoon and Saturday evening for the first times, it will see that Mr. Monteux has made appreciable changes in the arrangement of the players upon the stage. The whole band sits more closely together than it used to do, while the front ranks of the two choirs of violins more nearly enclose the conductor; the two harps have receded from the edge of the platform to the left wing, as it were, of the orchestra; the wood-wind choir, in the centre, no longer runs in horizontal but in vertical lines—oboe behind oboe instead of beside it—and flute behind flute. Every conductor has his theory and practice in such matters.

HERALD Oct 20

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This curiosity is to be gratified during the present season. Two Frenchmen have been engaged, Pierre Monteux for October and Henri Rabaud for the remaining concerts, not only in Boston, but for those given on tour in New York, Philadelphia, Baltimore and Washington, which last-named city is now again open to this organization. The orchestra has been unionized, and of the new members as many as possible were recruited in France. Judges who have attended rehearsals think the ensemble will soon be as good as ever.

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Between Bizet, Gounod, Berlioz, Debussy, Dukas, and Ravel there is a wide divergence of styles which will test the versatility of M. Rabaud. While he is best known as an operatic composer, he is far from being without experience as a conductor. It is almost superfluous to say that he is a product of the Paris Conservatoire, and, like nearly all prominent French composers, a winner of the Prix de Rome. Among his teachers was Massenet, from whom he acquired the knack of scoring an opera fluently. Of his three best-known operas, "La fille de Roland" (1904), "Le premier Glaive" (1908), and "Marouf" (1914), only the last is known in this country. It was produced at the Metropolitan with considerable success. For several years he has served as one of the conductors of the Paris Grand Opera. In appearance as well as in his music he is thoroughly French, and in the present temper of the public is sure of a cordial welcome.

HENRY T. FINCK.

TRANSCRIPT OCTOBER 21

MUSIC AND MUSICIANS

Dukas's "Peri," First "Novelty" of the Year at the Symphony Concerts—The Legend and the Piece—Mme. Galli-Curci's Return—Items and Opinions

DUKAS'S tone-poem, "The Peri," to be heard for the first times in Boston at the Symphony Concerts of Friday and Saturday next, was written in the days in which Mr. Diaghilev's Russian Ballet was at the height of vogue in Paris. The manager was eager (as he said) that French composers should contribute to the repertory of his company; while they were nothing loth to experiment with the new and fashionable mimodrama. Debussy undertook one piece, ultimately seen and heard as "Jeux"; Ravel prepared another, the now celebrated "Daphnis and Chloe"; Reynaldo Hahn made a third, produced as 'The Blue God"; Dukas set his hand to a fourth, "The Peri." When, however, he delivered the manuscript to Mr. Diaghilev, it appeared that there were but two parts in the "dance-poem"—one for a man, one for a woman. The composer insisted that Miss Trouhanova, a Russian dancer but not of Mr. Diaghilev's forces, should have the woman's part, while Mr. Nijinsky was to mime the man. The manager declined to accept Miss Trouhanova and he decried "The Peri" as a music too symphonic for the theatre. Dukas was unyielding and recalled the score. Subsequently, in the spring and the summer of 1912, Miss Trouhanova produced "The Peri" in a "Dance-Concert" at the Chatelet whence it passed, for a few performances, to the Opéra-Comique. Again, the powers that were, on both sides of the footlights, judged the piece too symphonic for the stage. Seldom since has it been heard anywhere and then as a tone-poem of the concert-room. Mr. Monteux was to have conducted in "The Peri" in Paris for the Russian Ballet. Now, by curious turn of the wheel of chance, he will lead in it at Boston with the Symphony Orchestra.

In Persian folk-lore, a Peri is a fairy of a beauty that troubles and possesses the hearts of men when, in the secret places of the world, they look upon her. To such folk-tales Dukas went for the background of his "dance-poem," finally evolving a fable in which it comes to pass that Iskender, the king, foresaw approaching death. His star—the Magic said—was paling in the heavens. If he would live, he must go forth and seek the Flower of Immortality. For twelve years he sought the Flower in vain, until he came at last to the ends of the earth, to that place where the world and the sea and the clouds are one. And there on the steps which lead to Ormuzd, a Peri lay sleeping in her robe of precious stones. A star twinkled above her head; on her breast lay her lute, and the Flower shone in her hand. Now the Flower was a lotus, like an emerald, glimmering and pulsing as the sea in the morning light. And Iskender bent noiselessly over the sleeper and without waking her stole the flower, which became suddenly in his hands like the sky at noon over the forests of Ghilan. But presently the Peri, opening her eyes, struck the palms of her hands together and cried out, for she could not then rise towards the lights of Ormuzd. And Iskender, looking upon her, beheld her face, which surpassed in beauty the face of his beloved Gurdaferrid.

As the king gazed the Peri knew his thoughts; for in his right hand the lotus became crimson as the face of desire. And Iskender was divided between the thirst for immortality and the ravishment of his eyes. For him the Peri danced the dance of the Peris, coming ever nearer and nearer until she touched the face of Iskender, and at last he gave her the Flower without regret. Then the lotus seemed to be of snow and gold like the summit of Elbourz at sunset, and the body of the Peri seemed to melt in the light of the calyx, till nothing was visible but a hand holding upwards the flower of flame. Iskender watched it vanish, perceiving that his end was near. And he felt the shadows come around him.

So runs the mimed action for the stage that is now as "programme" to Dukas's tone-poem. Read in the score, the music seems to evoke the melancholy longings, the introspective languors, the remoteness and eeriness of the fantasmal tale. It weaves atmosphere; shadows forth the two personages; summons the illusion of the wistful encounter of prince and Peri; fades and dies in the pity and pang of the fatalistic end. Nowhere does it court effects of the theatre; nowhere does it fall into the routine of an oriental music. The Dukas, who is practised master of unified symphonic form, binding strand to strand in the expanding web of the tone-poem, speaks from the music. Transparent, luminous as it is, it is rich in the suggestion and ornament that play of harmonies and timbres may lend. And almost everywhere it glows with an ardor and a depth of imagination beyond his other symphonic pieces, comparable, rather, with the like qualities in his music-drama, "Ariana and Bluebeard" when it mounts highest and richest. In this glow his melodic invention basks; under it, his fancy warms into new graces; so heated, he kindles illudes, touches his hearers.

Here in Boston

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HERALD Oct 20

SOME BOSTON SYMPHONY ARTISTS

Left to Right, Arthur Rubinstein, Piano Soloist; Jacques Thibaud, French Violinist, to Appear in Joint Recital at Symphony Hall Sunday Afternoon, Oct. with Harold Bauer, Pianist.

n EAGLE

ress: Brooklyn, N. Y.

FRENCH MUSIC HERE.

The coming of the orchestra of the Paris Conservatory, which gave its first concert outside of France at the Metropolitan Opera House last night, is a historic incident. It marks the first stage of the French influence which is bound to color both our art and our life for a generation to come, and whose effect will be most quickly and probably most widely felt in the domain of music.

Followed, as it will be in a few months, by the advent of Henry Rabaud as conductor of the Boston Symphony Orchestra, the visit of these musicians will familiarize our ears with the French style of musical performance and with the French ideals of musical creative and interpretative art. These represent a considerable departure from the style to which we have been accustomed and at first will seem strange to the bulk of our audiences. We shall learn as we listen, however, and accustom ourselves to the greater attention which these musicians give to delicacy and distinction of finish and to the emphasis which M. Messager puts upon the intellectual side of music. At first many Americans will, perhaps, miss the incisiveness of rhythm and the emotional appeal to which they have been accustomed, but they will learn to appreciate the elegance, the beauty of tone and the mental force which mark the French playing, just as they have learned to admire those same qualities in the Boston Symphony Orchestra.

Indeed, judging by the playing last night and from a brief interview with M. Rabaud which has been cabled to this country, that conductor should find the Boston band, or what is left of it after its contingent of alien enemies has been weeded out, an instrument almost ready-made to his hand. M. Rabaud put his emphasis on the classics as the best means to develop artistic musical education, so that no doubt his programs will retain the masterpieces of that older idealistic [illegible] many before Prussian savagery [illegible] obtained dominion and smothered [illegible] the cacophonies of [illegible] ear no doubt the [illegible] Schumann [illegible] French [illegible]

TRAVELER, OCTOBER 21,

SYMPHONY TO FLY TWO HONOR FLAGS

Members of the Boston Symphony Orchestra have a record of 100 per cent. in the fighting fourth Liberty loan. Besides this, 11 members of the organization are in the service of the allied governments in the present war. To commemorate these facts, two flags will be unfurled at the first concert to be held on Friday afternoon in Symphony Hall. One of the flags will be the one issued by the Liberty loan committee to the members for going over the top in regard to the Liberty loan. The total subscriptions amounted to $15,150.

The service flag will contain 11 stars, representing nine members of the orchestra and two members of the business staff who have so far entered the fighting service of the United States or the allies. Three stars belong to France. Modeste Alloo, a Belgian subject, first trombone of the orchestra, has for the past year been director and trainer of bands at Camp Devens. Much of the work done in regard to the fourth Liberty loan was by Joseph Mann, the librarian. It is fairly safe to state that no large orchestra in the country can show a like record.

TRANSCRIPT, OCTOBER 21,

SOLDIERS IN THE SYMPHONY

Director Monteux and Seven Members of Orchestra Have Taken Part in War—Organization Has Eleven-Star Service Flag

When the patrons of the Symphony Orchestra go into Symphony Hall Friday afternoon for the first concert, they will see two flags—one, the 100 per cent pennant issued by the Liberty loan committee, and the other the service flag of the orchestra. The Symphony Orchestra and the employees of Symphony Hall went over the top in the Liberty loan Friday. Every member of the orchestra and every employee in Symphony Hall bought bonds. The total for the organization was $15,150, which averaged something more than $100 for each individual.

The service flag contains eleven stars, which represent nine members of the orchestra and two members of the business staff who have so far entered the service of the United States or the Allies. Georges Grisez, first clarinet of the orchestra until 1914, has been in service as a brancardier since the beginning of the war and has been practically all of the time in the East. He went through the campaign of Gallipoli, and when the Allied armies established themselves at Salonica he accompanied them and has been there since. Pierre Fossé, third oboe in the season of 1913-14, went into the French army in August, 1914, served with the Forty-Second Regiment of Territorials for several months, and since then has been French interpreter with the British forces. Paul Mimart, second clarinet for many years, left Boston last July and is now with his regiment on the front in France.

Modeste Alloo, a Belgian subject, first trombone, for the past year has been director and trainer of bands at Camp Devens. André Gietzen, another Belgian subject, joined the American Army as interpreter last winter. Leslie J. Rogers, librarian of the orchestra, Charles Pinfield, Joseph Gewirtz and Samuel Rosen, violinists, entered the Army last summer in the draft. Leon Roby of the business staff has been in France as a sergeant in the Quartermaster's Corps since August, 1917, and Miss Florence Hayford, also of the business staff, sailed early this month for Red Cross service overseas.

There are also in the orchestra seven veterans of the French service, not including Mr. Monteux, who is conducting the early concerts and who had twenty-five months' active service at the beginning of the war. These veterans, not represented by stars on the service flag, are Ferdinand Thillois, violin; Claude Barrier, first viola who was fourteen months in active service which was followed by twenty-two months in the hospital; Georges Miquelle, 'cellist Georges Mager, viola; Louis Speyer, oboe

HERALD OCTOBER 24

BOSTON HAS A FRENCH CONDUCTOR

(From the Nation.)

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REDUCTION RATIO

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2.5 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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150 mm

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PRECISION[SM] RESOLUTION TARGETS

Century

1303 Geneva Avenue
St. Paul, MN 55119

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PUBLIC LEDGER
ess Philadelphia, Pa.

MUSIC AND MUSICIANS

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music, this city, during the coming winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Fredric Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving; therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music on November 4, December 2, January 6, February 5 and March 17.

The sale of seats to the general public will open Monday morning, October 21, at the Heppe piano rooms, 1119 Chestnut street.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

NEWS
ess: Baltimore, Md.

RABAUD PROUD OF HONOR

French Conductor Outlines His Program For Boston Orchestra.

(Special Paris Cable Dispatch to the New York Herald.)

Henry Rabaud, who will take the place of Karl Muck as conductor of the Boston Symphony Orchestra, said he expected to start soon for the United States; that he felt highly honored at being asked to lead such a fine body of musicians; that his program would be to give the music which he considered the most beautiful—namely, the great classics—and also works of the modern masters.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our role is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

EVENING SUN
Baltimore, Md.

The Three Arts

AND now comes further news of the Boston Symphony Orchestra, the subscription books for the Baltimore concert at which will be opened next Monday. These entertainments will be given in the Lyric as usual, and on the Wednesday evenings hitherto announced, November 6, December 4, January 8 and March 19, and on one Tuesday evening, February 11.

Since last spring this splendid and justly famous orchestra has been entirely reorganized and is being presented under what is now popularly spoken of as a "100 per cent." American management. For the first time in its history the orchestra comes here with an American concert master—in these days the familiar and almost tender word *concertmeister* is naturally taboo—a young violinist named Frederic Fradkin. Also, it is to be noted that for the first time in its history the orchestra will be under the direction of French conductors.

At the first concert, in November, the baton will be held by Pierre Monteux, who is the French conductor of the Metropolitan Opera House and who will be the "guest" conductor until Henri Rabaud, who will permanently direct the orchestra and who is now in France in a few days, arrives in this country.

It will be of special interest to hear this Monteux, and for this reason I happened a day or so ago to meet a Baltimorean who is deeply versed in musical matters and who, in talking to converse, my interlocutor told me that, had I heard Monteux conduct a lustily assembled orchestra in New York, I would have been perfectly amazed at the completeness of his authority and the significance of his work, as well as illuminated by the beauty and inspiration of his reading of a Beethoven symphony. Such news of a conductor who has made a particular "mark" in classic work rather fires one with eagerness to "assist" at his Baltimore debut.

In the ranks of the Boston Orchestra since it was last heard here there have been changes affecting 25 per cent. of the membership. The Hun has been entirely eliminated, the vacancies caused by war conditions and the draft having been filled, for the most part, by young and enthusiastic musicians, many of whom are Italian-Americans, though several artists who are now included in the brass and wood-wind choirs have been corralled from the celebrated French military band that played here earlier in the season. Rehearsals have been progressing in Boston for the past month in spite of the "flu," and it is said that the tonal quality of the orchestra has never before been more beautiful, and that the discipline of the band and its technical perfection have never attained a higher notch.

For the forthcoming season four important soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Mme. Melba, Fredric Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman who is spoken of as one of the most interesting of the younger generation of lyric sopranos. She will be heard here at the November concert. Melba, returning from Australia for a short concert tour, will sing at a later date. Fradkin, the orchestra's concert master, is a native of Troy, N. Y. Early in his career he went to Paris, where he studied at the Conservatoire, winning a "first prize," which means much in a musical career. Later he returned to this country as concert master of the orchestra organized to tour the States with the Ballet Russe. Fradkin is said to play with the peculiar *elegance* that is so marked a characteristic of the better French violinists.

Mr. Rubinstein is the season's pianist. During 1905-06, when he was only 19, he toured this country and made a most interesting impression. Since then he has spent most of his time abroad, although for the past year he has been in South America. As he is regarded as one of the pianistic "giants," his coming appearance with the Boston Orchestra will doubtless be one of the notable musical events of the winter.

J. O. L.

TELEGRAPH OCTO

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Henri Rabaud, Chosen to Succeed Dr. Muck, Reaches American Port on French Liner.

TO CONDUCT FAMOUS ORCHESTRA

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Henri Rabaud is the chef d'orchestra of the National Opera House in Paris and is virtually here on a leave of absence from that institution. He is 43 years old. He said last night that until he sees the members of the committee in Boston, he will not know the program for the season, but it is probable that the orchestra will offer some novelties during the Winter.

M. Rabaud won the Grand Prix de Rome in 1890, and is the composer of the opera, "Maroni," which had its premiere in New York at the Metropolitan Opera House last year. He is also the composer of a number of symphonic poems, to use his own words.

RECORD Oct 26

OVATION FOR SYMPHONY AT FIRST CONCERT

Monteux in Brilliant Performance—Some Innovations

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. First concert of the 38th season, yesterday afternoon, Pierre Monteux, temporary conductor, conducting. Symphony Hall. The program:—

Franck, Symphony in D Minor.
Schumann, Overture to "Manfred."
Dukas, "Le Peri."
Debussy, "Iberia."

The audience wished to show in every way possible its joy at the resumption of these concerts, its appreciation of the efforts at the reorganization of the orchestra and, after hearing some brilliant playing by the orchestra, of the excellent work of the orchestra under Mr. Monteux.

Strangely enough, however, the first applause of the afternoon did not come for Mr. Monteux or any other of the Frenchmen who have replaced Germans dismissed from the band, but for the returning Alwin Schroeder, long a distinished and honorable citizen of this city. Mr. Schroeder bowed and acknowledged the hearty applause. The first applause should not have been for the veteran 'cellist. It should have been for the management, which modified the lighting. The harsh lighting of the hall was toned. Eye strain, which has previously followed many concerts, was thus prevented.

Mr. Monteux's appearance was the signal for prolonged applause, which he shared with the orchestra. After the playing of "The Star Spangled Banner," which Mr. Monteux, like Mr. Messager, plays at a slow, highly dignified tempo, there was again much applause. Then the concert proceeded to the ever-increasing enjoyment of a house which occupied nearly the entire auditorium.

Mr. Monteux did well with the Franck symphony, a symphony which constantly grows in favor with many musicians. He and his musicians were heartily applauded. Then came the Schumann work, which Mr. Monteux, a Frenchman of Frenchmen, may have put on the program to show he was not bigoted in his attitude toward German music. The old overture came heavily from his hand. With the Dukas and the Debussy works, the conductor was again on firm ground. Both of the works were superbly played with the delicacy, the finesse and the brilliancy that the best French orchestra give this modern music.

Mr. Monteux has already made known to Record readers his interest in the Dukas poem and his desire to play it here so that Dukas should not be known solely as the composer of "The Sorcerer Apprentice." The first performance of "Le Peri" revealed it as a typical piece of ballet music, written by a composer who always thought of the narrative to be pantomimed by the dancers and of the gyrations of the premiere danseuse. Hearing "Le Peri," one could see the opera house in the mind's eye and see the ballet danced and pantomimed. The music is a beautiful work with interesting thematic material and a wide variety of color. The drums, the tambourine, cymbals, triangle, xylaphone and celesta are all effectively used. They are not dragged in to make a riot of sound. They belong in the work. An extremely clean cut, very French interpretation was given the work, although, perhaps, there was not displayed in the Dukas poem the vertuosity that characterized the playing of the Debussy images, which he calls "Iberia." Some who love the Debussy of "Pelleas" and of the songs also love "Iberia." We are not of their number. Brilliant it is, but, hearing it once, who yearns for a repetition? Someone has said of "Iberia," "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those on the impressionistic painters." The work is all tonal color and sharply defined rythms. There are little blocks of color, little blocks of brilliant tempos. We could carry the comparison to modern painting by saying that in "Iberia" Debussy employs pointism.

This work demands an extraordinarily brilliant interpretation. For the present there is no need of comparing the orchestra as a whole with the orchestra of other years. Fairness to performers, as well as to reviewers, demands that further hearings be given. Suffice to say, that Mr. Monteux has moulded a very brilliant band, especially well suited to the playing of modern French music.

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Mr. Monteux may well be proud of his achievements with a reorganized orchestra. He has drilled his orchestra till he has balance and final tonal quality; but, as one said already, more of the present status of the orchestra later.

For the concerts of Nov. 1 and 2 Mr. Monteux has selected this program; Beethoven, Symphony No. 7, A minor; Ravel, poem, "Une Bonne Chanson"; Ravel "Daphnis et Chloe," suite No. 1. Mme. Florence Easton will sing songs by Mozart and Debussy.

HOTEL BELLEVUE

m RECORD
dress Philadelphia, Pa.
te OCT 18

BOSTON SYMPHONY

Season In This City Will Offer Customary Five Concerts.

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music this winter. Henry L. Higginson, who founded the Orchestra and through all its life maintained it, retired last spring from active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston who, in turn, represented a large number of other men.

Many changes have been made in the personnel. The presence in America of the famous French Military Band enabled the Orchestra to secure several of its leading members. Fredric Fradkin, American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced the permanent conductor will be Henri Rabaud, French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Rabaud will be late in arriving, therefore the early concerts of the Orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company.

The Orchestra will give its usual series of five evening concerts in the Academy of Music on November 4, December 2, January 6, February 5 and March 17.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company; Madame Melba, Fredric Fradkin and Arthur Rubinstein, Russian pianist.

RECORD
Philadelphia, Pa.
OCT 9 1918

SIX TIMES WITH BOSTON

Florence Easton.

The soprano, the much-admired soprano of the Metropolitan Company, is to sing six times with the Boston Symphony.

SUN, OCTOBER 28

Henri Rabaud, who will replace Dr. Muck (interned as an enemy alien) as leader of the Boston Symphony Orchestra, admitted that he had some "novelties" that he suspected American music lovers might like. He is director of the National Opera in Paris and a composer, his best known work being the opera "Maroni." He is totally unlike the usual German conductor. He is gentle mannered, soft voiced and aesthetic looking. He is tall, slim, olive skinned, wears an iron gray beard and has large, expressive dark eyes. He said he could not tell what his plans might be until he had talked with the Boston committee that has charge of the orchestra.

HERALD OCTOBER 28.

NEW SYMPHONY DIRECTOR ARRIVES

Henri Rabaud Has Several Novelties

[Special Dispatch to Herald and Journal.]

AN ATLANTIC PORT, Oct. 27—Among the passengers arriving today from France on a French steamship was Henri Rabaud, the new director of the Boston Symphony orchestra, who has come over to replace Dr. Karl Muck. M. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Maroni," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, mustache and whiskers, and wears a frock coat, with a small clerical type of wide brimmed soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America. He said he believed he had several novelties, but did not know whether they had been played in the United States.

On this and other matters he preferred to wait until he consulted with the nine trustees who have taken charge of the Boston Symphony Orchestra since Maj. Higginson retired after the dismissal of Dr. Muck.

On the same steamship were two artists for the Metropolitan Opera House, Robert Couzinou, the new French baritone, and Mme. Raymonde Delanois, a young contralto who has sung here for the last four seasons.

GLOBE—OCTOBER 27

Mr Monteux to Conduct Last Concerts This Week

It will be with mingled regret and gratitude that many will hear Mr Monteux conduct the last two symphony concerts this week of his short sojourn here. This admirable musician and conductor and courteous gentleman has performed a great service for the orchestra and for all who regard it with a personal affection and pride. The first concerts revealed the surprising degree, not only to which he had secured amalgamation in new and more or less disintegrated forces, but had drawn from them a spontaneity, air ardor, and, an enriched frolerie of colors which added new elements to the expression of the orchestra.

This week Mr Monteux will show his hand with a classic in a Beethoven symphony. There will be a concession of Mr Loeffler's "Une Bonne Chanson," first played in Mr Gericke's time, but since largely revised and rewritten. Following the second suite of "Daphnis and Chloe," by Ravel, played last year, Mr Monteux will bring to its first hearing in Boston the first suite. It employs a small mixed chorus. These 32 voices from the Boston Symphony chorus have been prepared by Stephen Townsend.

As soloist, Mme Florence Easton will make her first appearance at these concerts. This excellent soprano will be remembered as the Gilda of Mr Savage's English Opera company at the Tremont Theatre 14 years ago, and last season for the good impression of a beautiful voice she gave in the "L'Oracolo" of the Metropolitan company, of which she is a member. Successes in Berlin, London and Chicago had preceded.

The program will be as follows: Symphony No. 7 in A major, Beethoven; air, "Dore Sono" from Figaro's Marriage," Mozart; poeme, "Une Bonne Chanson," Loeffler, recit and air of Lia from "L'Enfant Prodigue," Debussy; "Daphnis and Chloe," suite No. 1, Ravel.

Cambridge Symphony Concert

The first Symphony concert in Cambridge will be given in Sanders Theatre, Harvard University, next Thursday evening at 8 o'clock. The soloist will be that master pianist Josef Hofmann, who will play Chopin's Concerto for piano and orchestra in E minor. The orchestral numbers will be Beethoven's 7th Symphony and Debussy's "Iberia." Mr Monteux will conduct.

n TRIBUNE
ress New York City
0 1918

Boston Symphony Orchestra

Henri Rabaud, the distinguished French musician, who is to be the conductor of the Boston Symphony Orchestra, is on his way from France and is expected to arrive this week. He will go at once to Boston, but his activities with the orchestra will not begin until November 11, when he will

old his first rehearsal. Owing to the uncertainty of his arrival, arrangements were made with Mr. Gatti-Casazza whereby Pierre Monteux could stay with the orchestra through its first Southern trip, and he will therefore conduct the first pair of concerts in Carnegie Hall, on November 7 and 9. The opening of its season in Boston has been postponed for two weeks on account of the prevailing influenza, but Mr. Monteux has held rehearsals daily, with excellent results.

ess: New York City
Aug 10 1918

Raband and Messager—A Meeting.

The Boston Symphony Orchestra has postponed for two weeks now, until next Friday, the opening of its home season. This was due to the prevailing influenza, which it is hoped will have abated before the men come here on tour.

"There is the usual waiting list of prospective patrons—a list which, curiously enough, despite unfavorable conditions, has grown greatly during the last Summer," concludes the first official statement of the Boston Symphony plans in New York. Subscribers to last year's concerts have had an option until yesterday to retain their seats at Carnegie Hall. The prospectus recites again those events which led up to the retirement of Boston's former leader and the turning over of the orchestra's affairs by its founder to a board of nine trustees, composed of citizens of Boston.

One of the coincidences of interest here is the fact that Henri Rabaud, who recently sailed from France to take the command now held by Pierre Monteux, through the courtesy of the Metropolitan, will follow overseas André Messager, with whom he was associated at the Paris Opera. M. Rabaud will make his first New York appearance at a second pair of concerts in December.

PUBLIC LEDGER
ess Philadelphia, Pa.

MUSIC AND MUSICIANS

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music, this city, during the coming winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Fredric Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving; therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music on November 4, December 2, January 6, February 5 and March 17.

The sale of seats to the general public will open Monday morning, October 21, at the Heppe piano rooms, 1119 Chestnut street.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

NEWS
ess: Baltimore, Md.

RABAUD PROUD OF HONOR

French Conductor Outlines His Program For Boston Orchestra.

(Special Paris Cable Dispatch to the New York Herald.)

Henry Rabaud, who will take the place of Karl Muck as conductor of the Boston Symphony Orchestra, said he expected to start soon for the United States; that he felt it a great honored at being asked to lead such a fine body of musicians; that his program would be to give the music which he considered the most beautiful—namely, the great classics—and also works of the modern masters.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our role is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

EVENING SUN
Baltimore, Md.

The Three Arts

AND now comes further news of the Boston Symphony Orchestra, the subscription books for the Baltimore concert of which will be opened next Monday. These entertainments will be given in this city, round and on the Wednesday evenings, tickets announced, November 6, December 4, January 8 and March 19, and on one Tuesday evening, February 1.

Since last spring this splendid and justly famous orchestra has been entirely reorganized and is being presented under what is now popularly spoken of as a "100 per cent." American management. For the first time in its history the orchestra comes here with an American concert master; in these days the familiar and almost technical word *concertmaster* is unfamiliar; when a young violinist named Frederic Fradkin! Also, it is to be noted that for the first time in its history the orchestra will be under the direction of French conductors.

At the first concert, in November, the baton will be held by Pierre Monteux, who is the French conductor of the Metropolitan Opera House and who will be the "guest" conductor until Henri Rabaud, who will permanently direct the orchestra and who is sailing from France in a few days, arrives in this country.

It will be of special interest to hear this Monteux concert, and for this reason a hasty journey was made by a Baltimorean who is deeply versed in musical happenings and, stopping to converse, as he passed, with the man, had I heard Monteux conduct a hastily assembled civic orchestra in New York. I would have been profoundly amazed at the comprehensive of his authority and the significance of his work, as well as illuminated by the beauty and inspiration of his reading of a Beethoven symphony. Such news of a conductor who has made a particular impression by one such work rather lures one with eagerness to "assist" at his Baltimore debut.

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TIMES
s: New York City

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RECORD
dress Philadelphia, Pa.
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BOSTON SYMPHONY

Season In This City Will Offer Customary Five Concerts.

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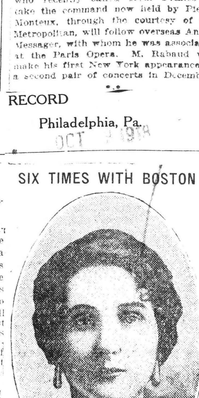
RECORD
Philadelphia, Pa.
OCT 1918

SIX TIMES WITH BOSTON



Florence Easton.

The soprano, the much admired soprano of the Metropolitan Company, is to sing six times with the Boston Symphony.

GLOBE OCTOBER 27

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It will be with mingled regret and gratitude that many will hear Mr Monteux conduct the last two Symphony concerts this week of his short sojourn here. This admirable musician and conductor and courteous gentleman has rendered a great service for the orchestra and for all who regard it with a personal affection and pride. The first concert was of the surprising degree, not only to which he had secured amalgamation but to which he had so or less disintegrated forces, but had drawn from them a spontaneity, air ardor, and, an enriched frolette of colors which added new elements to the expression of the orchestra.

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The program will be as follows: Symphony No. 7 in A major, Beethoven; air, "Dove Sono" from Figaro's Marriage," Mozart; poeme, "Une Bonne Chanson," Loeffler, rest and air of Lia from "L'Enfant Prodigue," Debussy; "Daphnis and Chloe," Suite No. 1, Ravel.

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TRIBUNE
ress New York City 1918

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HOTEL

REDUCTION RATIO

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PUBLIC LEDGER
ess Philadelphia, Pa.
OCT 13 1918

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NEWS
ess: Baltimore, Md.
OCT 14 1918

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French Conductor Outlines His Program For Boston Orchestra.

(Special Paris Cable Dispatch in the New York Herald.)

Henry Rabaud, who will take the place of Karl Muck as conductor of the Boston Symphony Orchestra, said he expected to start soon for the United States; that he felt highly honored at being asked to lead such a fine body of musicians; that his program would be to give the music which he considered the most beautiful—namely, the great classics—and also works of the modern masters.

"I know Americans love novelty," he said, "but while satisfying this legitimate taste it must not be forgotten that our role is to develop artistic musical education. The best means of doing this is by the execution of the classics."

Of his work in Boston he said his primary aim would be to obtain perfection of execution.

TIMES
s: New York City
OCT 20 1918

Rabaud and Messager—A Meeting.

The Boston Symphony Orchestra has postponed for two weeks now, until next Friday, the opening of its home season. This was due to the prevailing influenza, which it is hoped will have abated before the men come here on tour.

"There is the usual waiting list of prospective patrons—a list which, curiously enough, despite unfavorable conditions, has grown greatly during the last Summer," concludes the first official statement of the Boston Symphony plans in New York. Subscribers to last year's concerts have had an option until yesterday to retain their seats at Carnegie Hall. The prospectus recites again those events which led up to the retirement of Boston's former leader and the turning over of the orchestra's affairs by its founder to a board of nine trustees, composed of citizens of Boston.

One of the coincidences of interest here is the fact that Henri Rabaud, who recently sailed from France to take the command now held by Pierre Monteux, through the courtesy of the Metropolitan, will follow overseas André Messager, with whom he was associated at the Paris Opera. M. Rabaud will make his first New York appearance at a second pair of concerts in December.

EVENING SUN
Baltimore, Md.
OCT 10 1918

The Three Arts

AND now comes further news of the Boston Symphony Orchestra, the subscription books for the Baltimore concert of which will be opened next Monday. These entertainments will be given in the Lyric as usual, and on the Wednesday evenings hitherto announced, November 6, December 4, January 8 and March 19, and on one Tuesday evening, February 4.

Since last spring this splendid and justly famous orchestra has been entirely reorganized and is being presented under what is now popularly spoken of as a "100 per cent." American management. For the first time in its history the orchestra comes here with an American concert master—in these days the familiar and almost technical word *concertmeister* is naturally taboo—a young violinist named Frederic Fradkin. Also, it is to be noted that for the first time in its history the orchestra will be under the direction of French conductors.

At the first concert, in November, the baton will be held by Pierre Monteux, who is the French conductor of the Metropolitan Opera House and who will be the "guest" conductor until Henri Rabaud, who will permanently direct the orchestra and who is sailing from France in a few days, arrives in this country.

It will be of special interest to hear this Monteux concert, and for this reason I happened a day or so ago to meet a Baltimorean who is deeply versed in musical happenings and, stopping to converse, my interlocutor told me that, had I heard Monteux conduct a hastily assembled civic orchestra in New York, I would have been perfectly amazed at the completeness of his authority and the significance of his work, as well as illuminated by the beauty and inspiration of his reading of a Beethoven symphony. Such news of a conductor who has made a particular "mark" in operatic work rather fires one with eagerness to "assist" at his Baltimore debut.

In the ranks of the Boston Orchestra since it was last heard here there have been changes affecting 25 per cent. of the membership. The Hun has been entirely eliminated, the vacancies caused by war conditions and the draft having been filled, for the most part, by young and enthusiastic musicians, many of whom are Italian-Americans, though several artists who are now included in the brass and wood-wind choirs have been corralled from the celebrated French military band that played here earlier in the season. Rehearsals have been progressing in Boston for the past month in spite of the "flu," and it is said that the tonal quality of the orchestra has never before been more beautiful, and that the discipline of the band and its technical perfection have never attained a higher notch.

For the forthcoming season four important soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Mme. Melba, Fredric Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman who is spoken of as one of the most interesting of the younger generation of lyric soprani. She will be heard here at the November concert. Melba, returning from Australia for a short concert tour, will sing at a later date. Fradkin, the orchestra's concert master, is a native of Troy, N. Y. Early in his career he went to Paris, where he studied at the Conservatoire, winning a "first prize," which means much in a musical career. Later he returned to this country as concert master of the orchestra organized to tour the States with the Ballet Russe. Fradkin is said to play with the peculiar *elegance* that is so marked a characteristic of the better French violinists.

Mr. Rubinstein is the season's pianist. During 1905-06, when he was only 19, he toured this country and made a most interesting impression. Since then he has spent most of his time abroad, although for the past year he has been in South America. As he is regarded as one of the pianistic "giants," his coming appearance with the Boston Orchestra will doubtless be one of the notable musical events of the winter. J. O. L.

TELEGRAPH OCTO 23

BOSTON SYMPHONY LEADER ARRIVES

Henri Rabaud, Chosen to Succeed Dr. Muck, Reaches American Port on French Liner.

TO CONDUCT FAMOUS ORCHESTRA

Among the 197 passengers who arrived on a French liner at an American port yesterday was Henri Rabaud, the French conductor selected to head the Boston Symphony Orchestra by the committee, after Dr. Karl Muck, the German head, had been removed and later interned as an enemy alien.

Henri Rabaud is the chef d'orchestra of the National Opera House in Paris and is virtually here on a leave of absence from that institution. He is 45 years old. He said last night that until he sees the members of the committee in Boston, he will not know the program for the season, but it is probable that the orchestra will offer some novelties during the Winter.

M. Rabaud won the Grand Prix de Rome in 1890, and is the composer of the opera, "Marouf," which had its premiere in New York at the Metropolitan Opera House last year. He is also the composer of a number of symphonic poems, to use his own words.

[illegible] a new French bar[illegible]

RECORD Oct. 26

OVATION FOR SYMPHONY AT FIRST CONCERT

Monteux in Brilliant Performance—Some Innovations

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. First concert of the 38th season, yesterday afternoon, Pierre Monteux, temporary conductor, conducting. Symphony Hall. The program:—

Franck, Symphony in D Minor.
Schumann, Overture to "Manfred."
Dukas, "Le Peri."
Debussy, "Iberia."

The audience wished to show in every way possible its joy at the resumption of these concerts, its appreciation of the efforts at the reorganization of the orchestra and, after hearing some brilliant playing by the orchestra, of the excellent work of the orchestra under Mr. Monteux.

Strangely enough, however, the first applause of the afternoon did not come for Mr. Monteux or any other of the Frenchmen who have replaced Germans dismissed from the band, but for the returning Alwin Schroeder, long a distinguished and honorable citizen of this city. Mr. Schroeder bowed and acknowledged the hearty applause. The first applause should not have been for the veteran 'cellist. It should have been for the management, which modified the lighting. The harsh lighting of the hall was toned. Eye strain, which has previously followed many concerts, was thus prevented.

Mr. Monteux's appearance was the signal for prolonged applause, which he shared with the orchestra. After the playing of "The Star Spangled Banner," which Mr. Monteux, like Mr. Messager, plays at a slow, highly dignified tempo, there was again much applause. Then the concert proceeded to the ever-increasing enjoyment of a house which occupied nearly the entire auditorium.

Mr. Monteux did well with the Franck symphony, a symphony which constantly grows in favor with many musicians. He and his musicians were heartily applauded. Then came the Schumann work, which Mr. Monteux, a Frenchman of Frenchmen, may have put on the program to show he was not bigoted in his attitude toward German music. The old overture came heavily from his hand. With the Dukas and the Debussy works, the conductor was again on firm ground. Both of the works were superbly played with the delicacy, the finesse and the brilliancy that the best French orchestra give this modern music.

Mr. Monteux has already made known to Record readers his interest in the Dukas poem and his desire to play it here so that Dukas should not be known solely as the composer of "The Sorcerer Apprentice." The first performance of "Le Peri" revealed it as a typical piece of ballet music, written by a composer who always thought of the narrative to be [redacted]utomimed by the dancers and of the gyrations of the premiere danseuse. Hearing "Le Peri," one could see the opera house in the mind's eye and see the ballet danced and mimed. Th[redacted] music is v[redacted] beautiful, fine, with interesting thematic material and a wide variety of color. The drums, the tambourine, cymbals, triangle, xylaphone and celesta are all effectively used. They are not dragged in to make a riot of sound. They belong in the work. An extremely clean cut, very French interpretation was given the work, although, perhaps, there was not displayed in the Dukas poem the vertuosity that characterized the playing of the Debussy images, which he calls "Iberia." Some who love the Debussy of "Pelleas" and of the songs also love "Iberia." We are not of their number. Brilliant it is, but, hearing it once, who yearns for a repetition? Someone has said of "Iberia," "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those on the impressionistic painters." The work is all tonal color and sharply defined rythms. There are little blocks of color, little blocks of brilliant tempos. We could carry the comparison to modern painting by saying that in "Iberia" Debussy employs pointism.

This work demands an extraordinarily brilliant interpretation. For the present there is no need of comparing the orchestra as a whole with the orchestra of other years. Fairness to performers, as well as to reviewers, de-

SUN, OCTOBER 28

Henri Rabaud, who will replace Dr. Muck (interned as an enemy alien) as leader of the Boston Symphony Orchestra, admitted that he had some "novelties" that he suspected American music lovers might like. He is director of the National Opera in Paris and a composer, his best known work being the opera "Marouf." He is totally unlike the usual German conductor. He is gentle mannered, soft voiced and æsthetic looking. He is tall, slim, olive skinned, wears an iron gray beard and has large, expressive dark eyes. He said he could not tell what his plans might be until he had talked with the Boston committee that has charge of the orchestra.

HERALD OCTOBER 28.

NEW SYMPHONY DIRECTOR ARRIVES

Henri Rabaud Has Several Novelties

[Special Dispatch to Herald and Journal.]

AN ATLANTIC PORT, Oct. 27—Among the passengers arriving today from France on a French steamship was Henri Rabaud, the new director of the Boston Symphony orchestra, who has come over to replace Dr. Karl Muck. M. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several sy-mphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, mustache and whiskers, and wears a frock coat, with a small clerical type of wide brimmed soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America. He said he believed he had several novelties, but did not know whether they had been played in the United States.

On this and other matters he preferred to wait until he consulted with the nine trustees who have taken charge of the Boston Symphony Orchestra since Maj. Higginson retired after the dismissal of Dr. Muck.

On the same steamship were two artists for the Metropolitan Opera House, Robert Couzinou, the new French baritone, and Mme. Raymonde Delanois, a young contralto who has sung here for the last four seasons.

m RECORD
dress Philadelphia, Pa.
te OCT 13 1918

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RECORD
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PUBLIC LEDGER
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ess: Baltimore, Md.

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EVENING SUN
Baltimore, Md.

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At the first concert, in November, the baton will be held by Pierre Monteux, who is the French conductor of the Metropolitan Opera House and who will be the "guest" conductor until Henri Rabaud, who will permanently direct the orchestra and who is sailing from France in a few days, arrives in this country.

It will be of special interest to hear this Monteux concert, and for this reason I happened a day or so ago to meet a Baltimorean who is deeply versed in musical happenings and, stopping to converse, my interlocutor told me that, had I heard Monteux conduct a hastily assembled civic orchestra in New York, I would have been perfectly amazed at the completeness of his authority and the significance of his work, as well as illuminated by the beauty and inspiration of his reading of a Beethoven symphony. Such news of a conductor who has made a particular "mark" in operatic work rather fires one with eagerness to "assist" at his Baltimore debut.

In the ranks of the Boston Orchestra since it was last heard here there have been changes affecting 25 per cent. of the membership. The Hun has been entirely eliminated, the vacancies caused by war conditions and the draft having been filled, for the most part, by young and enthusiastic musicians, many of whom are Italian-Americans, though several artists who are now included in the brass and wood-wind choirs have been corralled from the celebrated French military band that played here earlier in the season. Rehearsals have been progressing in Boston for the past month in spite of the "flu," and it is said that the tonal quality of the orchestra has never before been more beautiful, and that the discipline of the band and its technical perfection have never attained a higher notch.

For the forthcoming season four important soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Mme. Melba, Fredric Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman who is spoken of as one of the most interesting of the younger generation of lyric soprani. She will be heard here at the November concert. Melba, returning from Australia for a short concert tour, will sing at a later date. Fradkin, the orchestra's concert master, is a native of Troy, N. Y. Early in his career he went to Paris, where he studied at the Conservatoire, winning a "first prize," which means much in a musical career. Later he returned to this country as concert master of the orchestra organized to tour the States with the Ballet Russe. Fradkin is said to play with the peculiar *elegance* that is so marked a characteristic of the better French violinists.

Mr. Rubinstein is the season's pianist. During 1905-06, when he was only 19, he toured this country and made a most interesting impression. Since then he has spent most of his time abroad, although for the past year he has been in South America. As he is regarded as one of the pianistic "giants," his coming appearance with the Boston Orchestra will doubtless be one of the notable musical events of the winter. J. O. L.

TELEGRAPH OCTO 28

BOSTON SYMPHONY LEADER ARRIVES

Henri Rabaud, Chosen to Succeed Dr. Muck, Reaches American Port on French Liner.

TO CONDUCT FAMOUS ORCHESTRA

Among the 197 passengers who arrived on a French liner at an American port yesterday was Henri Rabaud, the French conductor selected to head the Boston Symphony Orchestra by the committee, after Dr. Karl Muck, the German head, had been removed and later interned as an enemy alien.

Henri Rabaud is the chef d'orchestra of the National Opera House in Paris and is virtually here on a leave of absence from that institution. He is 45 years old. He said last night that until he sees the members of the committee in Boston, he will not know the program for the season, but it is probable that the orchestra will offer some novelties during the Winter.

M. Rabaud won the Grand Prix de Rome in 1890, and is the composer of the opera, "Marouf," which had its premiere in New York at the Metropolitan Opera House last year. He is also the composer of a number of symphonic poems, to use his own words.

Robert Couzinou, a new French bari-

RECORD Oct. 26

OVATION FOR SYMPHONY AT FIRST CONCERT

Monteux in Brilliant Performance—Some Innovations

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. First concert of the 38th season, yesterday afternoon, Pierre Monteux, temporary conductor, conducting. Symphony Hall. The program:—

Franck, Symphony in D Minor.
Schumann, Overture to "Manfred."
Dukas, "Le Peri."
Debussy, "Iberia."

The audience wished to show in every way possible its joy at the resumption of these concerts, its appreciation of the efforts at the reorganization of the orchestra and, after hearing some brilliant playing by the orchestra, of the excellent work of the orchestra under Mr. Monteux.

Strangely enough, however, the first applause of the afternoon did not come for Mr. Monteux or any other of the Frenchmen who have replaced Germans dismissed from the band, but for the returning Alwin Schroeder, long a distinguished and honorable citizen of this city. Mr. Schroeder bowed and acknowledged the hearty applause. The first applause should not have been for the veteran 'cellist. It should have been for the management, which modified the lighting. The harsh lighting of the hall was toned. Eye strain, which has previously followed many concerts, was thus prevented.

Mr. Monteux's appearance was the signal for prolonged applause, which he shared with the orchestra. After the playing of "The Star Spangled Banner," which Mr. Monteux, like Mr. Messager, plays at a slow, highly dignified tempo, there was again much applause. Then the concert proceeded to the ever-increasing enjoyment of a house which occupied nearly the entire auditorium.

Mr. Monteux did well with the Franck symphony, a symphony which constantly grows in favor with many musicians. He and his musicians were heartily applauded. Then came the Schumann work, which Mr. Monteux, a Frenchman of Frenchmen, may have put on the program to show he was not bigoted in his attitude toward German music. The old overture came heavily from his hand. With the Dukas and the Debussy works, the conductor was again on firm ground. Both of the works were superbly played with the delicacy, the finesse and the brilliancy that the best French orchestra give this modern music.

Mr. Monteux has already made known to Record readers his interest in the Dukas poem and his desire to play it here so that Dukas should not be known solely as the composer of "The Sorcerer Apprentice." The first performance of "Le Peri" revealed it as a typical piece of ballet music, written by a composer who always thought of the narrative to be pantomimed by the dancers and of the gyrations of the premiere danseuse. Hearing "Le Peri," one could see the opera house in the mind's eye and see the ballet danced and mimed. Th[illegible] music is v[illegible] beautiful, fine, with interesting thematic material and a wide variety of color. The drums, the tambourine, cymbals, triangle, xylaphone and celesta are all effectively used. They are not dragged in to make a riot of sound. They belong in the work. An extremely clean cut, very French interpretation was given the work, although, perhaps, there was not displayed in the Dukas poem the vertuosity that characterized the playing of the Debussy images, which he calls "Iberia." Some who love the Debussy of "Pelleas" and of the songs also love "Iberia." We are not of their number. Brilliant it is, but, hearing it once, who yearns for a repetition? Someone has said of "Iberia," "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those on the impressionistic painters." The work is all tonal color and sharply defined rythms. There are little blocks of color, little blocks of brilliant tempos. We could carry the comparison to modern painting by saying that in "Iberia" Debussy employs pointism.

This work demands an extraordinarily brilliant interpretation. For the present there is no need of comparing the orchestra as a whole with the orchestra of other years. Fairness to performers, as well as to reviewers, de-

SUN, OCTOBER 28

Henri Rabaud, who will replace Dr. Muck (interned as an enemy alien) as leader of the Boston Symphony Orchestra, admitted that he had some "novelties" that he suspected American music lovers might like. He is director of the National Opera in Paris and a composer, his best known work being the opera "Marouf." He is totally unlike the usual German conductor. He is gentle mannered, soft voiced and æsthetic looking. He is tall, slim, olive skinned, wears an iron gray beard and has large, expressive dark eyes. He said he could not tell what his plans might be until he had talked with the Boston committee that has charge of the orchestra.

HERALD OCTOBER 28.

NEW SYMPHONY DIRECTOR ARRIVES

Henri Rabaud Has Several Novelties

[Special Dispatch to Herald and Journal.]

AN ATLANTIC PORT, Oct. 27—Among the passengers arriving today from France on a French steamship was Henri Rabaud, the new director of the Boston Symphony orchestra, who has come over to replace Dr. Karl Muck. M. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, mustache and whiskers, and wears a frock coat, with a small clerical type of wide brimmed soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America. He said he believed he had several novelties, but did not know whether they had been played in the United States.

On this and other matters he preferred to wait until he consulted with the nine trustees who have taken charge of the Boston Symphony Orchestra since Maj. Higginson retired after the dismissal of Dr. Muck.

On the same steamship were two artists for the Metropolitan Opera House, Robert Couzinou, the new French baritone, and Mme. Raymonde Delanois, a young contralto who has sung here for the last four seasons.

m RECORD
dress Philadelphia, Pa.
te OCT 1 3 1918

BOSTON SYMPHONY

Season In This City Will Offer Customary Five Concerts.

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music this winter. Henry L. Higginson, who founded the Orchestra and through all its life maintained it, retired last spring from active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston who, in turn, represented a large number of other men.

Many changes have been made in the personnel. The presence in America of the famous French Military Band enabled the Orchestra to secure several of its leading members. Fredric Fradkin, American violinist, is now concertmaster. The 'cello section is headed by Joseph Malkin. The viola section has as its leader Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced the permanent conductor will be Henri Rabaud, French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Rabaud will be late in arriving, therefore the early concerts of the Orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropoltan Opera Company.

The Orchestra will give its usual series of five evening concerts in the Academy of Music on November 4, December 2, January 6, February 5 and March 17.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company; Madame Melba, Fredric Fradkin and Arthur Rubinstein, Russian pianist.

RECORD
Philadelphia, Pa.
OCT 9 1918

SIX TIMES WITH BOSTON

Florence Easton.

The soprano, the much-admired soprano of the Metropolitan Company, is to sing six times with the Boston Symphony.

GLOBE—OCTOBER 27

Mr Monteux to Conduct Last Concerts This Week

It will be with mingled regret and gratitude that many will hear Mr Monteux conduct the last two symphony concerts this week of his short sojourn here. This admirable musician and conductor and courteous gentleman has performed a great service for the orchestra and for all who regard it with a personal affection and pride. The first concerts revealed the surprising degree, not only to which he had secured amalgamation in new and more or less disintegrated forces, but had drawn from them a spontaneity, air ardor, and, an enriched frolette of colors which added new elements to the expression of the orchestra.

This week Mr Monteux will show his hand with a classic in a Beethoven symphony. There will be a composition of Mr Loeffler's "Une Bonne Chanson," first played in Mr Gericke's time, but since largely revised and rewritten. Following the second suite of "Daphnis and Chloe," by Ravel, played last year, Mr Monteux will bring to its first hearing in Boston the first suite. It employs a small mixed chorus. These 32 voices from the Boston Symphony chorus have been prepared by Stephen Townsend.

As soloist, Mme Florence Easton will make her first appearance at these concerts. This excellent soprano will be remembered as the Gilda of Mr Savage's English Opera company at the Tremont Theatre 14 years ago, and last season for the good impression of a beautiful voice she gave in the "L'Oracolo" of the Metropolitan company, of which she is a member. Successes in Berlin, London and Chicago had preceded.

The program will be as follows: Symphony No. 7 in A major, Beethoven; air, "Dore Sono" from Figaro's Marriage," Mozart; poeme, "Une Bonne Chanson," Loeffler, recit and air of Lia from "L'Enfant Prodigue," Debussy; "Daphnis and Chloe," suite No. 1, Ravel.

Cambridge Symphony Concert

The first Symphony concert in Cambridge will be given in Sanders Theatre, Harvard University, next Thursday evening at 8 o'clock. The soloist will be that master pianist Josef Hofmann, who will play Chopin's Concerto for piano and orchestra in E minor. The orchestral numbers will be Beethoven's 7th Symphony and Debussy's "Iberia." Mr Monteux will conduct.

n TRIBUNE
ress New York City 1918

Boston Symphony Orchestra

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The orchestra will give its usual series of five evening concerts in the Academy of Music on November 4, December 2, January 6, February 5 and March 17.

The sale of seats to the general public will open Monday morning, October 21, at the Heppe piano rooms, 1119 Chestnut street.

The soloists announced for the season are Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmasetr of the orchestra, and Arthur Rubinstein, the great Russin pianist.

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ously enough, despite unfavorable conditions, has grown greatly during the last Summer," concludes the first official statement of the Boston Symphony plans in New York. Subscribers to last year's concerts have had an option until yesterday to retain their seats at Carnegie Hall. The prospectus recites again those events which led up to the retirement of Boston's former leader and the turning over of the orchestra's affairs by its founder to a board of nine trustees, composed of citizens of Boston.

One of the coincidences of interest here is the fact that Henri Rabaud, who recently sailed from France to take the command now held by Pierre Monteux, through the courtesy of the Metropolitan, will follow overseas André Messager, with whom he was associated at the Paris Opera. M. Rabaud will make his first New York appearance at a second pair of concerts in December.

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By J. V. CLARK

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The audience wished to show in every way possible its joy at the resumption of these concerts, its appreciation of the efforts at the reorganization of the orchestra and, after hearing some brilliant playing by the orchestra, of the excellent work of the orchestra under Mr. Monteux.

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This work demands an extraordinarily brilliant interpretation. For the present there is no need of comparing the orchestra as a whole with the orchestra of other years. Fairness to performers, as well as to reviewers, demands that further hearings be given. Suffice to say, that Mr. Monteux has moulded a very brilliant band, especially well suited to the playing of modern French music.

Mr. Fradkin, the new concertmaster, had little or no chance to display his talents. Short solo passages in "Le Peri" and "Iberia" were played fluently by him. More of Mr. Fradkin anon. Three old friends, Messrs. Longy, Heim and De Mailly—the latter anything but old—distinguished themselves in the Debussy work. Mr. Heim played a single, terrifically difficult passage with perfectly pure intonation. Mr. DeMailly again impressed us as a remarkably brilliant first flute. As for Mr. Longy, the oboe has no greater player. Soloists and members of orchestra come and go, but none come who play with finer phrasing than Mr. Longy employed yesterday and as he has employed for our delight these many years. Mention of individual excellencies would not be complete without a reference to the playing of the English horn by Mr. Mueller in the French symphony.

Mr. Monteux may well be proud of his achievements with a reorganized orchestra. He has drilled his orchestra till he has balance and final tonal quality; but, as one said already, more of the present status of the orchestra later.

For the concerts of Nov. 1 and 2 Mr. Monteux has selected this program: Beethoven, Symphony No. 7, A minor; Loeffler, poem, "Une Bonne Chanson"; Ravel "Daphnis et Chloe," suite No. 1. Mme. Florence Easton will sing songs by Mozart and Debussy.

HOTEL

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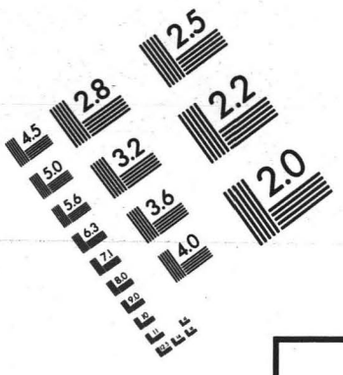

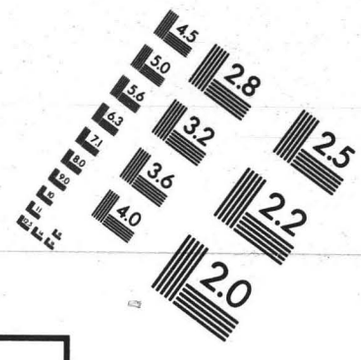

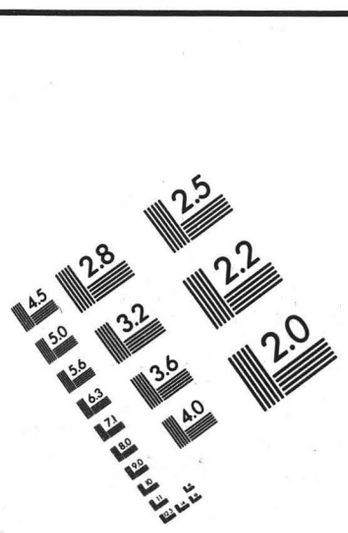

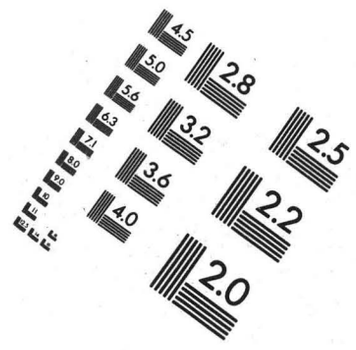

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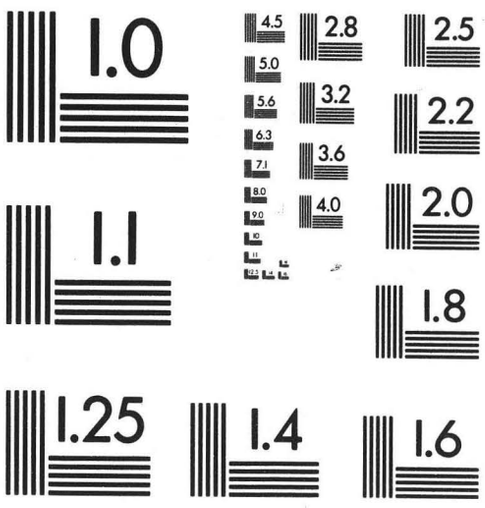

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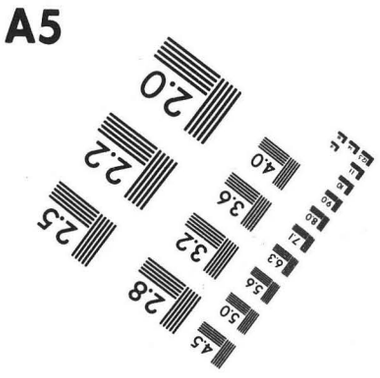

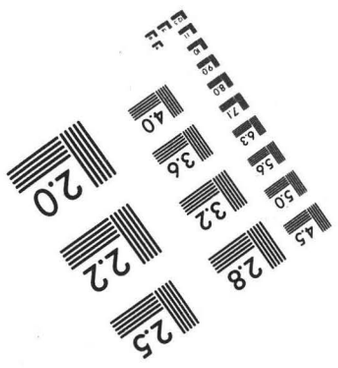

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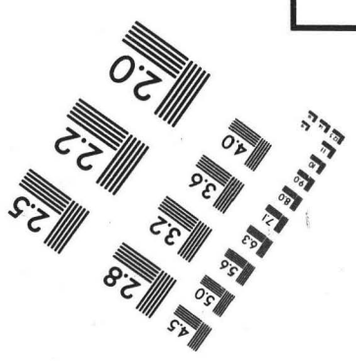

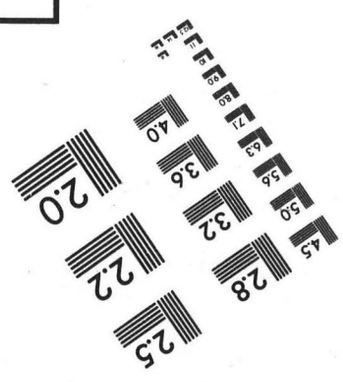

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TRAVELER, OCTOBER 26,

FLORENCE EASTON SYMPHONY SOLOIST

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This second pair of concerts brings the first soloist of the season, Florence Easton, who is one of the principal sopranos of the Metropolitan Opera Company. Mme. Easton aroused warm commendation last spring when she sang in the performance of "L'Oracolo" during the engagement of the Metropolitan at the Boston Opera House. She is an artist of rare gifts.

Mme. Easton will sing twice. Her first number will be the air "Dove Sono," from Mozart's "Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "Prodigal Son."

The symphony will be Beethoven's Seventh in A major. The other works will be Charles Martin Loeffler's poeme, "Une Bonne Chanson," and the first suite in Ravel's "Daphnis et Chloe." Loeffler's work is almost new to Boston, and Ravel's suite is entirely so. "Une Bonne Chanson" was played once by the orchestra, back in Mr. Gericke's time. Since then it has been largely revised and rewritten. The second suite of "Daphnis and Chloe" appeared on the Symphony program last year. In the first suite of "Daphnis and Chloe" there is a mixed chorus "off stage." This chorus comprises 32 picked voices carefully chosen from the Boston Symphony chorus, and has been prepared by Mr. Stephen Townsend.

TRANSCRIPT, OCTOBER 24

THERE is good news of the Boston Symphony Chorus that under Mr. Townsend's training and Dr. Muck's leadership so distinguished itself last winter. It was good to believe then that its vogue and quality signalled a new era in choral music in this town and that the orchestra had at last a choir worthy to join with it in pieces that exacted the devoted and expert service of both. Next came the débacle of last spring, now happily repaired, and for the time, the Symphony Chorus seemed to sink below the horizon. Now, it has risen again with auspicious sign for the future. The first suite that Ravel drew from his ballet of "Daphnis and Chloe" has choral parts, sung "off stage," as from remote and eery distance, by men's and women's voices—choral parts so essential to the music that the composer quarrelled bitterly with Mr. Diaghiley of the Russian Ballet when the manager omitted them in his performance in London. Next week that suite is to be played at the Symphony Concerts for the first times in Boston and, according to the standards of conductor and management, in integrity as the composer wrote it. Accordingly, Mr. Townsend has made ready a choir of thirty-two voices "from the Boston Symphony Chorus."

Evidently, then, that chorus still exists at least in skeleton, and is ready to return to its new-old place in the scheme of the Symphony Concerts and in the musical pleasure and profit of Boston. If Mr. Townsend can assemble and prepare a choir of thirty-two for Mr. Monteux—and the audiences—next week, presumably he could later assemble a much larger and not less willing body of singers for Mr. Rabaud and an appreciative public. No doubt, on the masculine side, Mr. Townsend's cadres, as the military term is, have been somewhat depleted by calls and classifications, since last spring, for the colors. On the other hand, none in Boston knows better than him the resources of the region in choral music or is more expert in the summoning and preliminary training of them. Mr. Rabaud, in turn, has led a chorus often in the opera houses and the concert-halls of Paris, with mastery and eloquence. He is almost sure to include in his twenty-two programmes of the season, symphonic pieces that ask voices as well as instruments, while he would not be the diligent, ambitious conductor that he is were he not eager, if opportunity served, to undertake such choral pieces as Berlioz's mighty Requiem or Schmitt's resplendent psalm. The Boston Symphony Chorus, as it was last winter, as, doubtless, Mr. Townsend could reconstitute it, drafts to the contrary notwithstanding, would be a superb instrument for such music. Now that the chorus, like all the other essentials to the Symphony Concerts, has flowered anew, the trustees of the orchestra have their inherited obligations to choral music also to fulfil.

Here in Boston

Subscribers to the Symphony Concerts may be reminded once more that they should bring to Symphony Hall tomorrow afternoon and Saturday evening their tickets for the actual day, Oct. 25 or 26, and not their tickets for the first concert of the series. They should begin with the tickets numbered 3 in the left-hand corner. The tickets numbered 1 and 2 will be available later in the season when concerts are substituted for those that the epidemic of influenza prevented.

If Mr. Rabaud has kept to the departure from Paris that he proposed to Symphony Hall and if the ships from Bordeaux have sailed approximately according to schedule, he should arrive in New York within the next fortnight. Thus he is likely to lead the Symphony Orchestra for the first times in public at the concerts in Boston of Nov. 15 and 16.

Mr. Loeffler has renamed his tone-poem, to be heard at the Symphony Concerts of next week. In first draft, fifteen years and more ago, he gave the piece the rather whimsy title, "Avant que Tu ne t'en Ailles." Now he calls it, "Une Bonne Chanson," from the verses of Verlaine that suggested the music. The composer has made so many changes in the score that he has almost written a new tone-poem of his

AMERICAN, OCTOBER 26,

PRESTIGE OF SYMPHONY UNDIMMED

By FRED J. McISAAC.

The Boston Symphony Orchestra is still incomparable.

When the conductor, concert master and more than a score of prominent performers were turned out of the big band last Spring, there were prophets who announced that the day of the Boston Symphony was done.

That no one person is indispensable was admitted, of course, but that such a huge gap in the ranks could be repaired without doing great permanent injury to the orchestra seemed incredible.

That's why the first concert of the season yesterday afternoon was of far more significance than an ordinary opening in other years.

After the first movement of the Cesar Franck symphony in D minor, the lovers of the orchestra leaned back with joyful faces. In sonority, in sweetness, in mellowness and brilliancy, this remodeled orchestra did not have to bow to its own great past.

Every German who stepped out was replaced by an American, a Frenchman or a member of some other Allied nation. The conductor was a Frenchman who had no reputation as a symphonic conductor in this country. Nevertheless the orchestra hadn't suffered in the least.

And the fetish of German musical superiority got another body blow.

This most agreeable result was only achieved by the exercise of admirable judgment by Manager W. H. Brennan in replacing the ejected Germans with equal or superior performers of more pleasing nationalities.

And the three weeks' hiatus due to the epidemic enabled Pierre Monteux to rehearse the orchestra until the new elements were perfectly welded upon the body of the old.

In the concert master's chair now sits an American, Frederick Fradkin, who comes to this high post from the seat of concert master in important European orchestras. Half a dozen skillful French veterans from the band from the trenches were visible in the brass and woodwind section.

Among the strings numerous American violinists have replaced the Germans most satisfactorily. It was a pleasure to see the white head of Alwyn Schroeder, the veteran 'cellist, who has been summoned back to the Boston orchestra for the third time.

Pierre Monteux revealed himself as a singularly competent conductor and his interpretation of the Franck Symphony and Debussy's "Iberia" was full of surprises for those of us who had heard those works as read through German spectacles. The beauty and majesty of the Franck Symphony was wholly revealed, and the fantastic impressions of Debussy in Spain were clean cut and finely etched.

The novelty of the program was Dukas "Le Peri," a piece of ballet music written for one of the Russian dance stars. Full of original orchestration and alluring rhythm this work is after all but an accompaniment to twinkling feet and gorgeous costuming and pantomime. Without them it makes little impression.

Schmann's noble overture from "Manfred" was performed by Mr. Monteux, in a manner which proved that there is little Chauvinism in his make-up.

NEW YORK HERALD, OCTOBER 28.

Henri Rabaud Comes to Direct Boston Orchestra

French Conductor Succeeds Karl Muck—Mme. Delaunois Returns—Robert Couzinon Arrives.

Several noted musicians came to New York yesterday, having arrived recently at an Atlantic port from Europe. Among them were Henri Rabaud, Robert Couzinou and Mme. Raymonde Delaunois.

Mr. Rabaud is on his way to Boston, where he will conduct the Boston Symphony Orchestra, which last season played under the baton of Karl Muck, now an inmate of an interment camp for enemy aliens. Mr. Rabaud is forty-five years old, tall and of an exceedingly pleasant manner. He has been conductor of the National Opera House in Paris and is the composer of "Marouf" and other operas.

WORLD, OCTOBER 28,

Henri Rabaud, the French conductor selected to head the Boston Symphony Orchestra in place of Dr. Karl Muck, interned as an enemy alien, was a passenger. M. Rabaud is head of the orchestra of the National Opera House in Paris and comes to this country on leave.

TRIBUNE, OCTOBER 2

Another passenger was Henri Rabaud, conductor of the National Opera House in Paris and composer of "Marouf," who has come to direct the Boston Symphony Orchestra, taking the place of Dr. Karl Muck, now interned.

NEW YORK AMERICAN, OCTOBER 28

Another passenger was M. Henri Rabaud, the new conductor for the Boston Symphony Orchestra. He takes the place of Dr. Karl Muck, the German head of the orchestra for several years, who is now interned. M. Rabaud has conducted the orchestra at the National Opera House in Paris, and is the composer of the opera "Marouf," which had its premiere at the Metropolitan Opera House last year.

TIMES, OCTOBER 28

HENRI RABAUD ARRIVES.

Robert Couzinou, Opera Star, Here With Boston's New Conductor.

AN ATLANTIC PORT, Oct. 27.—Among the passengers arriving today from France on a French steamship was Henri Rabaud, the new Director of the Boston Symphony Orchestra, who has come over to replace Dr. Carl Muck. M. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, moustache, and whiskers, and wears a frock coat, with a somewhat clerical type of wide-brimmed soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America. M. Rabaud said he believed he had several novelties, but did not know whether they have been played in the United States. On this and other matters he preferred to wait until he had consulted with the nine Trustees who have take charge of the Boston Symphony Orchestra since Colonel Higginson retired after the di

MONITOR, OCTOBER

BEGINNING BOSTON SYMPHONY SEAS

Specially for The Christian Science Mo

Boston Symphony Orchestra, P Monteux conducting, first concert thirty-eighth season, Symphony Hall ternoon of Oct. 25, 1918. The prog César Franck, Symphony in D mi Schumann, Overture to Byron's "M fred," Op. 115; Dukas, "Le Péri, P Dansé," (first time in Boston); Debu "Ibéria," "Images" for Orchestra, N

BOSTON, Mass.—An emancip orchestra stood up to play "The S Spangled Banner" at the first con of the thirty-eighth Boston Symph season. Above them hung a h American flag; elsewhere in the were a service flag and the "Hund Per Cent" Liberty Loan flag. the emancipation was evident in playing of the air. Uniform bow feeling phrasing, vigorous attac these and the spirited playing m of the anthem something other t an empty ceremony, grudgingly formed.

Since its foundation this organ tion has been under German dom tion. Now that domination has b broken and the freedom is alre apparent in the different spirit of orchestra. A French conductor, American concert master, various faces in the ranks and a slight arrangement of the players are ward signs of change. All the techn enemy aliens are gone.

The real change, however, is no be seen with the eye, and it is ha to be heard with the ear. It is an definable air of freedom that perva a conscious loss of hampering tr tions. The efficiency of this body players has been a matter of envi emulation among orchestras. precision of its playing has bee cause for remark. Its slavish at tion to detail has afforded a topic many a complimentary criticism. short, as a heretical spirit has so times given voice, the content of music has often been lost sight o the meticulousness of its product The manner has received more att tion than the matter.

Now, however, that the emanci tion from Teutonic methods ideals has taken place, the orches stands at the threshold of a n epoch in its career. In place of chill of efficiency will come warmth of color; succeeding the m iculous reading of a score will be gratifying elasticity. In short days of the Boston Symphony Orch tra as a wonderful machine are ove instead it will be an organizati made up of men subject to like p sions as those in its audiences a All of which is by way of saying th an era of humanity has dawned for

This was apparent in the playi of the satisfactory program which M Monteux had put together. Not with long memory has the César Fran symphony had such a performan as it had yesterday afternoon. It a work to which superlatives natura apply. In its high nobility it tra scends most of the other music of th noble composer because cast in a m heroic mold. The exaltation of Franck music is perhaps its outstanding cha acteristic; it shines through the son ata for piano and violin and the won derful piano quintet, it touches t second movement of the sympho like glints of golden sunlight on mo tall pops, it lights up certa ments in the first movemen unworldly radiance. To César influence has been ascribed th of the current of French compos away from the fascinating but treac erous influence of Wagner and his music dramas toward the classical lines of symphony and opera. In the fen of stagnant water which German scholarship and uninspired writing have got us into we have need of César Franck at this hour. May it not be that as his example and kindly encouragement exerted such powerful appeal on the French composers of his day, so his music shall exercise its benign suasion on us who are in process of forming new musical standards?

The novelty of the program, Dukas' "Le Péri," made an excellent impression. It was presented with authority by Mr. Monteux, as would be expected from a conductor of ballet. From the program notes telling the story of the dance one can easily see why it would be possible to consider the music as more adapted to symphonic than choreographic purposes. Decidedly in what we have come to consider as the modern French idiom, it gave opportunity for a display of orchestral coloring which would have been impossible with the old orchestra.

Mr. Monteux was warmly applauded and made an excellent impression on his audience. He conducted without a score, ably and capably.

POST, OCTOBER 30.

WILL PLAY BEST MUSIC OF GERMANY

Rabaud Says Great Music Is Not Our Enemy

BY OLIN DOWNES

"A sincere artist," said Henri Rabaud, the new conductor of the Boston Symphony Orchestra, who arrived last night in this city, "cannot refuse great music its 'place in the sun.' Great music is not our enemy. I intend that the classic masters of German music shall be represented from time to time on the Boston Symphony programmes. I would wish to follow the Germans no more in their musical than in their political propaganda. In the one field they have been nearly as active as in the other.

HAD WORLD HYPNOTIZED

"It is astonishing, is it not, that at the same time the world awoke to the menace of German political domination it should have become alive to the boastfulness and falsity of many of Germany's musical pretensions? That, I think, is the case. More than one public has been hypnotized for years into the belief, not only that German composers were greatest but that there were practically no great composers outside of Germany. But I think," he added with a smile, "that today we are waking up."

Tall, spare, keen-eyed, erect of carriage, Mr. Raband's evident alertness of mind and affability of manner are those of a delightful gentleman and cultured man of the world.

Has Keen Sense of Humor

He was undergoing his first experience of an American railway as he talked, and the conversation was punctuated from time to time by a sudden gesture of energy which contrasted strikingly with his ordinarily contained manner, or a smile which would light up the face and sometimes leave behind it a droll twinkle of the eye which meant that certain things in life were not to be taken too seriously, even by distinguished gentlemen appointed to lead Symphony orchestras.

While he was talking he was quietly taking note of the country flying by the car window, the appointments and occupants of the railway carriage, and every other aspect of his journey. He was listening, observing, interviewing, in his own unofficial way, as well as being interviewed, and he could doubtless write back to Mme. Rabaud a lengthy list of observations.

Not a Propagandist

"Propoganda," he went on, "I like least of all in art. Of the art of my own country I wish to be a faithful interpreter, but not a 'propogandist.' I think a majority believe with me that French composers of today are in the vanguard of musical progress. For that very reason I desire only that they shall have opportunity to be heard as they deserve, on programmes which are properly compounded of the old and new works of many countries—heard, in other words, in just perspective and comparison with the master works of other nations.

"To impose an art on another people, to force music or a sword down the throats of a people—that, I assure you, is neither the spirit of artists, nor of France!"

Curious About Composers

Mr. Rabaud, in looking up American composers, has read with interest the music of MacDowell and inquired curiously into the accomplishments of younger American musicians of today, and looks forward, he says, with much eagerness to becoming better acquainted with their works. "You understand," he continued, "that I don't believe in musical chauvenism, or in nationalism in the narrow sense of the word in my art. But I am curious to know if there is in America a sign of a school of composers who, without being local or narrow about it, will try to develop a music unmistakably representative of the spirit of their country."

When his interviewer said that as yet there were indications rather than complate developments in this direction, Mr. Rabaud replied:

Russia's Sudden Development

"I can imagine such a thing taking place quite rapidly—as it did, for instance, in Russia. For years Russia had no music of her own. Then, quite suddenly, as if a seed which had laid in the ground for a long time had commenced to sprout, came the composer Glinka, and on his heels the amazing music of the modern Russian school. So its native art may come to America after this war—if it has not already grown itself.

"The spirit of such an art is certainly here. The nation cannot be what America has been in this war to herself and the whole world without producing important music."

France's Great Conductors

Asked who were the greatest conductors of the day in France, Mr. Rabaud mentioned, among others, Camille Chevillard; Andre Messager, who appears in Boston this evening, and with whom Alfred Cortot, the pianist, who came on to Boston with Mr. Rabaud, will play, and Pierre Monteux, who, after his brilliant success with the Boston Symphony will in a fortnight yield his baton to Mr. Rabaud.

"You will be very interested," Mr. Rabaud continued, "to hear in the performance of the orchestra of the Conservatoire one of the most famous of French orchestras, led by one of the greatest of French conductors. The orchestra is an ensemble organization perfected by years of constant rehearsal together and inspired by the highest ideals of our French musical art. You will find in Mr. Messager a remarkable musician, a man extraordinarily skilled in his profession, of the broadest taste and the most versatile abilities.

"Let me also say that nothing makes me happier, in following in the footsteps of my brilliantly talented colleague, Mr. Monteux, than to feel in these artistic associations of French and American musicians, that unity of spirit between the two nations, which stand today as one, heart to heart and hand to hand."

Transcript, Oct. 31, 1918

WEEK-END CONCERTS

MORE REVELATION AT SYMPHONY HALL

The Expectant and Satisfied Audience of Saturday Evening—Mr. Thibaud and Mr. Bauer Surpass Themselves in the First of the Sunday Concerts—An Inauspicious Afternoon for Mme. Galli-Curci—Mr. Rabaud Arrives in New York—Items and Incidents

WELL had the Symphony Concert of Friday afternoon, by much good report in print and in word of mouth, prepared the way for the Symphony Concert of Saturday evening. There had been sign of a somewhat meagre audience; yet in the course of the day up to the very hour of beginning, almost every place in the hall was sold. The company of Friday afternoon had received Mr. Monteux with the plaudits of courteous curiosity; the expectant assembly of Saturday evening welcomed him with long, hearty, significant applause. The turn of the orchestra came at the end of Franck's symphony, after Dukas's tone-poem of "The Peri," at the close of the concert on the snapping Finale of Debussy's "Iberia." For weeks the town had heard the uninformed or the deliberately malicious insinuation that the reorganized orchestra was not, could not be, the Symphony Orchestra of old. Now it was hearing with its own ears, discriminating with its own mind, answering with sincere, spontaneous feeling. And lo! the new Symphony Orchestra was not only that of twenty-five glorious years but, in some respects, even surpassed it. It is related that when the negotiations for the formation of the United States Steel Company were in progress, Mr. Carnegie, weary of the feints, evasions and distortions of some of his colleagues at last broke out: "Now, let's tell the truth." Last Friday and Saturday, the truth about the new Symphony Orchestra was told by eighty-odd men at as many instruments. No wonder that the audience was in a mood to applaud even the lowering of the lights, much desired, at last achieved.

Similarly with the conductor. Incredible as it seems, it was soberly said last spring in this Boston, assumed to be an educated capital of music, that none but a German or an Austrian conductor could "really" read a score—as though Mr. Toscanini, the Italian, Sir H. Wood, the Englishman, Russian and French conductors of distinction had not been reading scores—and eloquently—in the daily practice of their calling. And there was Mr. Monteux, ordering his pace, adjusting his accents, moulding his phrases, designing his whole version of Franck's symphony in a fashion that illuminated the music, and rhythming and coloring Debussy's "Iberia" as Bostonian ears had never before heard it. What was to be expected of this conductor of ballets, even though a Stravinsky, a Rimsky-Korsakov, a Ravel had made the music to them? Yet to this very experience with the Russian Ballet Mr. Monteux owes not a little of the grace of contour, the brightness of rhythm, the lightness of flow he can lend at due moment to the music in hand. Every conductor of opera must practice his subterfuges—they are one of the limitations of lyric drama in the theatre—make his ostensible effects. Yet here again was Mr. Monteux as honest as the day, as sincere as the sun, actually surprising the veterans of his orchestra and his audience by his zeal for artfully proportioned detail, by the subtleties of his shadings, by his instinct for the varying touch that averts mechanism. In more senses than one the first Symphony Concerts were the timeliest of revelation.

Mr. Rabaud Lands

Arriving earlier than the trustees and the managers of the Symphony Orchestra had anticipated, Mr. Rabaud, conductor for the present season, disembarked yesterday in New York. As the "ship-news" reporters record it, his appearance bore out descriptions and portraits already published here. "He is," say The Times, "tall, slight, with gray hair, moustache and whiskers; while he wears a frock coat and a wide-brimmed soft felt hat of clerical shape. Like most Frenchmen of his generation—the cosmopolitan and cultivated Mr. Monteux is an exception—Rabaud speaks no English and inquirers could elicit from him only that he has brought along a trunkful of scores and that he has no plans to announce until he has tested his orchestra, surveyed his new field and taken counsel with his employers in Boston. He will arrive here tomorrow evening.

To the short programme proposed by Mr. Monteux for the Symphony Concerts of next Friday and Saturday, he has now added Franck's tone-poem, "The Daughters of Æolus" ("Les Eolides"), suggested by Leconte de Lisle's verses of the winds. It will precede and make contrast for the suite from Ravel's ballet of "Daphnis and Chloe." In Dr. Muck's day, the piece was played at a pair of concerts. It then gave pleasure for beauty of line and transparency of voice.

For the first visits of the new orchestra to New York, Philadelphia, Baltimore, and Washington during the week beginning Nov. 4, Mr. Monteux has put together programmes drawn from the pieces heard in Boston last week or to be heard here next Friday and Saturday. To them, however, he has added two numbers, rehearsed but not played at Symphony Hall—the variations, "Istar," that restore Mr. d'Indy to the active repertory, and a Concerto Grosso by Händel, admirably displaying the qualities of the reorganized string choir. Both these pieces Mr. Monteux has included in his programme for Saturday afternoon, Nov. 9, in New York. In that city on the preceding Thursday evening, he will repeat the concert of last Friday and Saturday in Boston. In New York, Baltimore, and Washington the orchestra will play Mr. Loeffler's new tone-poem, "La Bonne Chanson." Outside New York, Miss Easton will be the assisting singer.

TRAVELER, OCTOBER 26, AMERICAN OCTOBER 26, OCTOBER 28 POST OCTOBER 30, Transcript, Oct. 24 1918

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TRANSCRIPT, OCTOBER 24

THERE is good news of the Boston Symphony Chorus that under Mr. Townsend's training and Dr. Muck's leadership so distinguished itself last winter. It was good to believe then that its vogue and quality signalled a new era in choral music in this town and that the orchestra had at last a choir worthy to join with it in pieces that exacted the devoted and expert service of both. Next came the débacle of last spring, now happily repaired, and for the time, the Symphony Chorus seemed to sink below the horizon. Now, it has risen again with auspicious sign for the future. The first suite that Ravel drew from his ballet of "Daphnis and Chloe" has choral parts, sung "off stage," as from remote and eery distance, by men's and women's voices—choral parts so essential to the music that the composer quarrelled bitterly with Mr. Diaghiley of the Russian Ballet when the manager omitted them in his performance in London. Next week that suite is to be played at the Symphony Concerts for the first times in Boston and, according to the standards of conductor and management, in integrity as the composer wrote it. Accordingly, Mr. Townsend has made ready a choir of thirty-two voices "from the Boston Symphony Chorus."

Evidently, then, that chorus still exists at least in skeleton, and is ready to return to its new-old place in the scheme of the Symphony Concerts and in the musical pleasure and profit of Boston. If Mr. Townsend can assemble and prepare a choir of thirty-two for Mr. Monteux—and the audiences—next week, presumably he could later assemble a much larger and not less willing body of singers for Mr. Rabaud and an appreciative public. No doubt, on the masculine side, Mr. Townsend's cadres, as the military term is, have been somewhat depleted by calls and classifications, since last spring, for the colors. On the other hand, none in Boston knows better than him the resources of the region in choral music or is more expert in the summoning and preliminary training of them. Mr. Rabaud, in turn, has led a chorus often in the opera houses and the concert-halls of Paris, with mastery and eloquence. He is almost sure to include in his twenty-two programmes of the season, symphonic pieces that ask voices as well as instruments, while he would not be the diligent, ambitious conductor that he is were he not eager, if opportunity served, to undertake such choral pieces as Berlioz's mighty Requiem or Schmitt's resplendent psalm. The Boston Symphony Chorus, as it was last winter, as, doubtless, Mr. Townsend could reconstitute it, drafts to the contrary notwithstanding, would be a superb instrument for such music. Now that the chorus, like all the other essentials to the Symphony Concerts, has flowered anew, the trustees of the orchestra have their inherited obligations to choral music also to fulfil.

Here in Boston

Subscribers to the Symphony Concerts may be reminded once more that they should bring to Symphony Hall tomorrow afternoon and Saturday evening their tickets for the actual day, Oct. 25 or 26, and not their tickets for the first concert of the series. They should begin with the tickets numbered 3 in the left-hand corner. The tickets numbered 1 and 2 will be available later in the season when concerts are substituted for those that the epidemic of influenza prevented.

If Mr. Rabaud has kept to the departure from Paris that he proposed to Symphony Hall and if the ships from Bordeaux have sailed approximately according to schedule, he should arrive in New York within the next fortnight. Thus he is likely to lead the Symphony Orchestra for the first times in public at the concerts in Boston of Nov. 15 and 16.

Mr. Loeffler has renamed his tone-poem, to be heard at the Symphony Concerts of next week. In first draft, fifteen years and more ago, he gave the piece the rather misty title, "Avant que Tu ne t'en Ailles." Now he calls it, "Une Bonne Chanson," from the verses of Verlaine that suggested the music. The composer has made so many changes in the score that he has practically written a new tone-poem of his

PRESTIGE OF SYMPHONY UNDIMMED

By FRED J. McISAAC.

The Boston Symphony Orchestra is still incomparable.

When the conductor, concert master and more than a score of prominent performers were turned out of the big band last Spring, there were prophets who announced that the day of the Boston Symphony was done.

That no one person is indispensable was admitted, of course, but that such a huge gap in the ranks could be repaired without doing great permanent injury to the orchestra seemed incredible.

That's why the first concert of the season yesterday afternoon was of far more significance than an ordinary opening in other years.

After the first movement of the Cesar Franck symphony in D minor, the lovers of the orchestra leaned back with joyful faces. In sonority, in sweetness, in mellowness and brilliancy, this remodeled orchestra did not have to bow to its own great past.

Every German who stepped out was replaced by an American, a Frenchman or a member of some other Allied nation. The conductor was a Frenchman who had no reputation as a symphonic conductor in this country. Nevertheless the orchestra hadn't suffered in the least.

And the fetish of German musical superiority got another body blow.

This most agreeable result was only achieved by the exercise of admirable judgment by Manager W. H. Brennan in replacing the ejected Germans with equal or superior performers of more pleasing nationalities.

And the three weeks' hiatus due to the epidemic enabled Pierre Monteux to rehearse the orchestra until the new elements were perfectly welded upon the body of the old.

In the concert master's chair now sits an American, Frederick Fradkin, who comes to this high post from the seat of concert master in important European orchestras. Half a dozen skillful French veterans from the band from the trenches were visible in the brass and woodwind section.

Among the strings numerous American violinists have replaced the Germans most satisfactorily. It was a pleasure to see the white head of Alwyn Schroeder, the veteran 'cellist, who has been summoned back to the Boston orchestra for the third time.

Pierre Monteux revealed himself as a singularly competent conductor and his interpretation of the Franck Symphony and Debussy's "Iberia" was full of surprises for those of us who had heard those works as read through German spectacles. The beauty and majesty of the Franck Symphony was wholly revealed, and the fantastic impressions of Debussy in Spain were clean cut and finely etched.

The novelty of the program was Dukas "Le Peri," a piece of ballet music written for one of the Russian dance stars. Full of original orchestration and alluring rhythm this work is after all but an accompaniment to twinkling feet and gorgeous costuming and pantomime. Without them it makes little impression.

Schmann's noble overture from "Manfred" was performed by Mr. Monteux, in a manner which proved that there is little Chauvinism in his make-up.

NEW YORK HERALD, OCTOBER 28.

Henri Rabaud Comes to Direct Boston Orchestra

French Conductor Succeeds Karl Muck—Mme. Delaunois Returns—Robert Couzinon Arrives.

Several noted musicians came to New York yesterday, having arrived recently at an Atlantic port from Europe. Among them were Henri Rabaud, Robert Couzinou and Mme. Raymonde Delaunois.

Mr. Rabaud is on his way to Boston, where he will conduct the Boston Symphony Orchestra, which last season played under the baton of Karl Muck, now an inmate of an internment camp for enemy aliens. Mr. Rabaud is forty-five years old, tall and of an exceedingly pleasant manner. He has been conductor of the National Opera House in Paris and is the composer of "Marouf" and other operas.

WORLD, OCTOBER 28,

Henri Rabaud, the French conductor selected to head the Boston Symphony Orchestra in place of Dr. Karl Muck, interned as an enemy alien, was a passenger. M. Rabaud is head of the orchestra of the National Opera House in Paris and comes to this country on leave.

TRIBUNE OCTOBER 2

Another passenger was Henri Rabaud, conductor of the National Opera House in Paris and composer of "Marouf," who has come to direct the Boston Symphony Orchestra, taking the place of Dr. Karl Muck, now interned.

NEW YORK AMERICAN

Another passenger was M. Henri Rabaud, the new conductor for the Boston Symphony Orchestra. He takes the place of Dr. Karl Muck, the German head of the orchestra for several years, who is now interned. M. Rabaud has conducted the orchestra at the National Opera House in Paris, and is the composer of the opera "Marouf," which had its premiere at the Metropolitan Opera House last year.

TIMES, OCTOBER 28

HENRI RABAUD ARRIVES.

Robert Couzinou, Opera Star, Here With Boston's New Conductor.

AN ATLANTIC PORT, Oct. 27.—Among the passengers arriving today from France on a French steamship was Henri Rabaud, the new Director of the Boston Symphony Orchestra, who has come over to replace Dr. Carl Muck. M. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, moustache, and whiskers, and wears a frock coat, with a somewhat clerical type wide-brimmed soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America. M. Rabaud said he believed he had several novelties, but did not know whether they have been played in the United States. On this and other matters he preferred to wait until he had consulted with the nine Trustees who have take charge of the Boston Symphony Orchestra since Colonel Higginson retired after the di

MONITOR, OCTOBER

BEGINNING BOSTON SYMPHONY SEAS

Specially for The Christian Science Mo

Boston Symphony Orchestra, P Monteux conducting, first concert thirty-eighth season, Symphony Hall ternoon of Oct. 25, 1918. The progr

César Franck, Symphony in D mi Schumann, Overture to Byron's "M fred," Op. 115; Dukas, "Le Péri, Po Dansé," (first time in Boston); Debu "Ibéria," "Images" for Orchestra, N

BOSTON, Mass.—An emancip orchestra stood up to play "The S Spangled Banner" at the first con of the thirty-eighth Boston Symph season. Above them hung a h American flag; elsewhere in the were a service flag and the "Hund Per Cent" Liberty Loan flag. the emancipation was evident in playing of the air. Uniform bow feeling phrasing, vigorous attac these and the spirited playing m of the anthem something other t an empty ceremony, grudgingly formed.

Since its foundation this organ tion has been under German dom tion. Now that domination has b broken and the freedom is alre apparent in the different spirit of orchestra. A French conductor, American concert master, various faces in the ranks and a slight arrangement of the players are ward signs of change. All the techn enemy aliens are gone.

The real change, however, is no be seen with the eye, and it is ha to be heard with the ear. It is an definable air of freedom that perva a conscious loss of hampering tr tions. The efficiency of this body players has been a matter of env emulation among orchestras. precision of its playing has bee cause for remark. Its slavish at tion to detail has afforded a topic many a complimentary criticism. short, as a heretical spirit has so times given voice, the content of music has often been lost sight of the meticulousness of its product The manner has received more att tion than the matter.

Now, however, that the emanci tion from Teutonic methods ideals has taken place, the orches stands at the threshold of a n epoch in its career. In place of chill of efficiency will come warmth of color; succeeding the m iculous reading of a score will be gratifying elasticity. In short days of the Boston Symphony Orch tra as a wonderful machine are ov instead it will be an organizati made up of men subject to like p sions as those in its audiences a All of which is by way of saying th an era of humanity has dawned for

This was apparent in the playi of the satisfactory program which M Monteux had put together. Not with long memory has the César Fran symphony had such a performan as it had yesterday afternoon. It a work to which superlatives natura apply. In its high nobility it tra seends most of the other music of th noble composer because cast in a m heroic mold. The exaltation of Franck' music is perhaps its outstanding char acteristic; it shines through the son ata for piano and violin and the won derful piano quintet, it touches t second movement of the sympho like glints of golden sunlight on mo tall tops, it rights up certa ments in the first movemen unworldly radiance. To César influence has been ascribed th of the current of French compos away from the fascinating but treac erous influence of Wagner and his music dramas toward the classical lines of symphony and opera. In the fen of stagnant water which German scholarship and uninspired writing have got us into we have need of César Franck at this hour. May it not be that as his example and kindly encouragement exerted such powerful appeal on the French composers of his day, so his music shall exercise its benign suasion on us who are in process of forming new musical standards?

The novelty of the program, Dukas' "Le Péri," made an excellent impression. It was presented with authority by Mr. Monteux, as would be expected from a conductor of ballet. From the program notes telling the story of the dance one can easily see why it would be possible to consider the music as more adapted to symphonic than choreographic purposes. Decidedly in what we have come to consider as the modern French idiom, it gave opportunity for a display of orchestral coloring which would have been impossible with the old orchestra.

Mr. Monteux was warmly applauded and made an excellent impression on his audience. He conducted without a score, ably and capably.

WILL PLAY BEST MUSIC OF GERMANY

Rabaud Says Great Music Is Not Our Enemy

BY OLIN DOWNES

"A sincere artist," said Henri Rabaud, the new conductor of the Boston Symphony Orchestra, who arrived last night in this city, "cannot refuse great music its 'place in the sun.' Great music is not our enemy. I intend that the classic masters of German music shall be represented from time to time on the Boston Symphony programmes. I would wish to follow the Germans no more in their musical than in their political propaganda. In the one field they have been nearly as active as in the other.

HAD WORLD HYPNOTIZED

"It is astonishing, is it not, that at the same time the world awoke to the menace of German political domination it should have become alive to the boastfulness and falsity of many of Germany's musical pretensions? That, I think, is the case. More than one public has been hypnotized for years into the belief, not only that German composers were greatest but that there were practically no great composers outside of Germany. But I think," he added with a smile, "that today we are waking up."

Tall, spare, keen-eyed, erect of carriage, Mr. Raband's evident alertness of mind and affability of manner are those of a delightful gentleman and cultured man of the world.

Has Keen Sense of Humor

He was undergoing his first experience of an American railway as he talked, and the conversation was punctuated from time to time by a sudden gesture of energy which contrasted strikingly with his ordinarily contained manner, or a smile which would light up the face and sometimes leave behind it a droll twinkle of the eye which meant that certain things in life were not to be taken too seriously, even by distinguished gentlemen appointed to lead Symphony orchestras.

While he was talking he was quietly taking note of the country flying by the car window, the appointments and occupants of the railway carriage, and every other aspect of his journey. He was listening, observing, interviewing, in his own unofficial way, as well as being interviewed, and he could doubtless write back to Mme. Rabaud a lengthy list of observations.

Not a Propagandist

"Propoganda," he went on, "I like least of all in art. Of the art of my own country I wish to be a faithful interpreter, but not a 'propogandist.' I think a majority believe with me that French composers of today are in the vanguard of musical progress. For that very reason I desire only that they shall have opportunity to be heard as they deserve, on programmes which are properly compounded of the old and new works of many countries—heard, in other words, in just perspective and comparison with the master works of other nations.

"To impose an art on another people, to force music or a sword down the throats of a people—that, I assure you, is neither the spirit of artists, nor of France!"

Curious About Composers

Mr. Rabaud, in looking up American composers, has read with interest the music of MacDowell and inquired curiously into the accomplishments of younger American musicians of today, and looks forward, he says, with much eagerness to becoming better acquainted with their works. "You understand," he continued, "that I don't believe in musical chauvenism, or in nationalism in the narrow sense of the word in my art. But I am curious to know if there is in America a sign of a school of composers who, without being local or narrow about it, will try to develop a music unmistakably representative of the spirit of their country."

When his interviewer said that as yet there were indications rather than complete developments in this direction, Mr. Rabaud replied:

Russia's Sudden Development

"I can imagine such a thing taking place quite rapidly—as it did, for instance, in Russia. For years Russia had no music of her own. Then, quite suddenly, as if a seed which had laid in the ground for a long time had commenced to sprout, came the composer Glinka, and on his heels the amazing music of the modern Russian school. So its native art may come to America after this war—if it has not already done so—of itself.

"The spirit of such an art is certainly here. The nation cannot be what America has been in this war to herself and the whole world without producing important music."

France's Great Conductors

Asked who were the greatest conductors of the day in France, Mr. Rabaud mentioned, among others, Camille Chevillard; Andre Messager, who appears in Boston this evening, and with whom Alfred Cortot, the pianist, who came on to Boston with Mr. Rabaud, will play, and Pierre Monteux, who, after his brilliant success with the Boston Symphony will in a fortnight yield his baton to Mr. Rabaud.

"You will be very interested," Mr. Rabaud continued, "to hear in the performance of the orchestra of the Conservatoire one of the most famous of French orchestras, led by one of the greatest of French conductors. The orchestra is an ensemble organization perfected by years of constant rehearsal together and inspired by the highest ideals of our French musical art. You will find in Mr. Messager a remarkable musician, a man extraordinarily skilled in his profession, of the broadest taste and the most versatile abilities.

"Let me also say that nothing makes me happier, in following in the footsteps of my brilliantly talented colleague, Mr. Monteux, than to feel in these artistic associations of French and American musicians, that unity of spirit between the two nations, which stand today as one, heart to heart and hand to hand."

WEEK-END CONCERTS

MORE REVELATION AT SYMPHONY HALL

The Expectant and Satisfied Audience of Saturday Evening—Mr. Thibaud and Mr. Bauer Surpass Themselves in the First of the Sunday Concerts—An Inauspicious Afternoon for Mme. Galli-Curci—Mr. Rabaud Arrives in New York—Items and Incidents

WELL had the Symphony Concert of Friday afternoon, by much good report in print and in word of mouth, prepared the way for the Symphony Concert of Saturday evening. There had been sign of a somewhat meagre audience; yet in the course of the day up to the very hour of beginning, almost every place in the hall was sold. The company of Friday afternoon had received Mr. Monteux with the plaudits of courteous curiosity; the expectant assembly of Saturday evening welcomed him with long, hearty, significant applause. The turn of the orchestra came at the end of Franck's symphony, after Dukas's tone-poem of "The Peri," at the close of the concert on the snapping Finale of Debussy's "Iberia." For weeks the town had heard the uninformed or the deliberately malicious insinuation that the reorganized orchestra was not, could not be, the Symphony Orchestra of old. Now it was hearing with its own ears, discriminating with its own mind, answering with sincere, spontaneous feeling. And lo! the new Symphony Orchestra was not only that of twenty-five glorious years but, in some respects, even surpassed it. It is related that when the negotiations for the formation of the United States Steel Company were in progress, Mr. Carnegie, weary of the feints, evasions and distortions of some of his colleagues at last broke out: "Now, let's tell the truth." Last Friday and Saturday, the truth about the new Symphony Orchestra was told by eighty-odd men at as many instruments. No wonder that the audience was in a mood to applaud even the lowering of the lights, much desired, at last achieved.

Similarly with the conductor. Incredible as it seems, it was soberly said last spring in this Boston, assumed to be an educated capital of music, that none but a German or an Austrian conductor could "really" read a score—as though Mr. Toscanini, the Italian, Sir H. Wood, the Englishman, Russian and French conductors of distinction had not been reading scores—and eloquently—in the daily practice of their calling. And there was Mr. Monteux, ordering his pace, adjusting his accents, moulding his phrases, designing his whole version of Franck's symphony in a fashion that illuminated the music, and rhythming and coloring Debussy's "Iberia" as Bostonian ears had never before heard it. What was to be expected of this conductor of ballets, even though a Stravinsky, a Rimsky-Korsakov, a Ravel had made the music to them? Yet to this very experience with the Russian Ballet Mr. Monteux owes not a little of the grace of contour, the brightness of rhythm, the lightness of flow he can lend at due moment to the music in hand. Every conductor of opera must practice his subterfuges—they are one of the limitations of lyric drama in the theatre—make his ostensible effects. Yet here again was Mr. Monteux as honest as the day, as sincere as the sun, actually surprising the veterans of his orchestra and his audience by his zeal for artfully proportioned detail, by the subtleties of his shadings, by his instinct for the varying touch that averts mechanism. In more senses than one the first Symphony Concerts were the timeliest of revelation.

Mr. Rabaud Lands

Arriving earlier than the trustees and the managers of the Symphony Orchestra had anticipated, Mr. Rabaud, conductor for the present season, disembarked yesterday in New York. As the "ship-news" reporters record it, his appearance bore out descriptions and portraits already published here. "He is," say The Times, "tall, slight, with gray hair, moustache and whiskers; while he wears a frock coat and a wide-brimmed soft felt hat of clerical shape. Like most Frenchmen of his generation—the cosmopolitan and cultivated Mr. Monteux is an exception—Rabaud speaks no English and inquirers could elicit from him only that he has brought along a trunkful of scores and that he has no plans to announce until he has tested his orchestra, surveyed his new field and taken counsel with his employers in Boston. He will arrive here tomorrow evening.

To the short programme proposed by Mr. Monteux for the Symphony Concerts of next Friday and Saturday, he has now added Franck's tone-poem, "The Daughters of Æolus" ("Les Eolides"), suggested by Leconte de Lisle's verses of the winds. It will precede and make contrast for the suite from Ravel's ballet of "Daphnis and Chloe." In Dr. Muck's day, the piece was played at a pair of concerts. It then gave pleasure for beauty of line and transparency of voice.

For the first visits of the new orchestra to New York, Philadelphia, Baltimore, and Washington during the week beginning Nov. 4, Mr. Monteux has put together programmes drawn from the pieces heard in Boston last week or to be heard here next Friday and Saturday. To them, however, he has added two numbers, rehearsed but not played at Symphony Hall—the variations, "Istar," that restore Mr. d'Indy to the active repertory, and a Concerto Grosso by Händel, admirably displaying the qualities of the reorganized string choir. Both these pieces Mr. Monteux has included in his programme for Saturday afternoon, Nov. 9, in New York. In that city on the preceding Thursday evening, he will repeat the concert of last Friday and Saturday in Boston. In New York, Baltimore, and Washington the orchestra will play Mr. Loeffler's new tone-poem, "La Bonne Chanson." Outside New York, Miss Easton will be the assisting singer.

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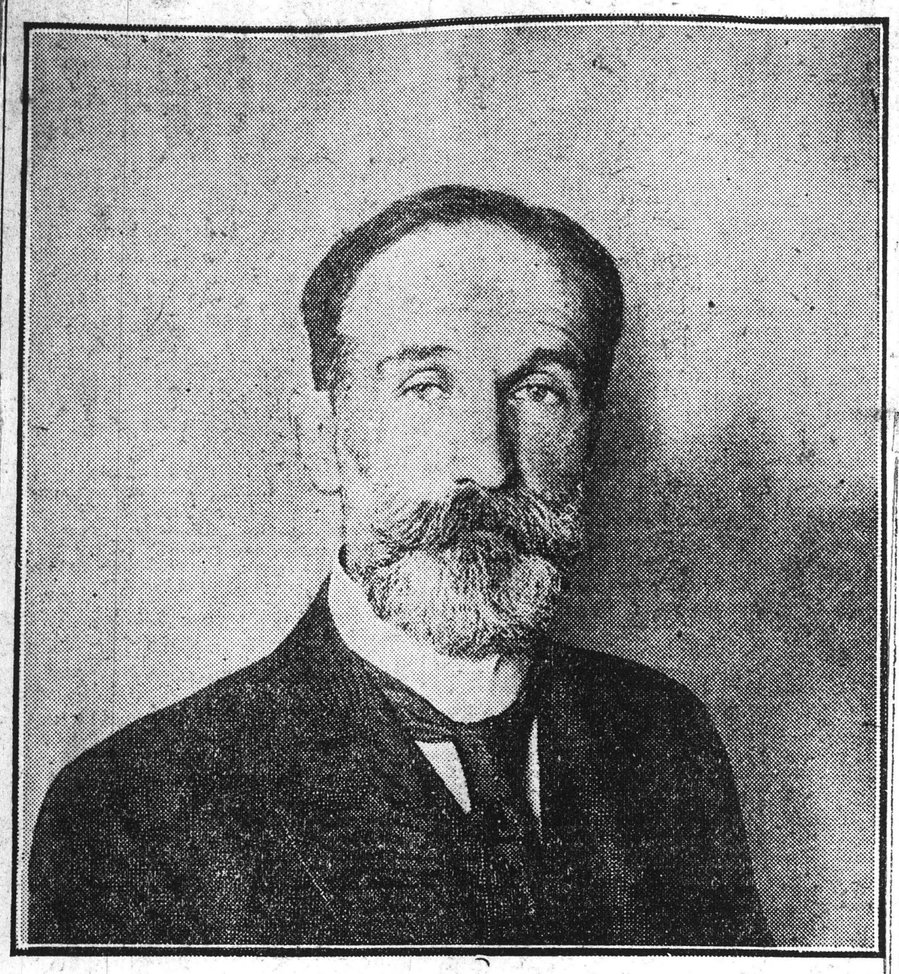
TRANSCRIPT OCTOBER 29.

Henri Rabaud Sketched on His First Day in America

An Ingratiating, but Reticent, Man



The New Conductor

(From a Photograph by Bain Taken in New York on Monday)

I HAVE no attitude except that of a stranger who has been honored by the appointment to conduct one of your great orchestras," was the carefully-phrased and dignified response of Henri Rabaud, newly-appointed conductor of the Boston Symphony Orchestra, to the question of his attitude towards German music.

It was no easy matter to see Mr. Rabaud. Either because he had been carefully coached regarding the insistent American newspaper man or because he prefers to let his work speak for his opinions, or because of a natural gentleman-like courtesy towards the trustees of the orchestra he is to conduct, he has kept in New York to an extreme reticence. But in addition Mr. Rabaud was tired from his long journey and when The Transcript representative called at his hotel he had been out of touch with the management of the Symphony Orchestra for many hours. Telephoning his room for an interview was of little avail, but the casual knock on the door of that room brought the response sought. As the reporter entered Mr. Rabaud was stretched flat on the bed, tired out by the fatigue of a first day ashore. His only companion, the New York representative of the Renault Automobile Company, said that Mr. Rabaud was tired, had refused admittance to everyone, but would see The Transcript's correspondent for a very few minutes.

In apperance Mr. Rabaud bears little resemblance to the stereotyped ideas of European composers. Tall, spare, with stooping shoulders, he presents rather the appearance of an easy-going, genial scholar. There are hundreds of serious clergymen throughout New England who might wear the same form and face. It is a kindly, gentle face, small in comparison to the long length of body—in repose quiet and dignified, almost patriarchal with full gray beard and moustache. The nose, not prominent, is crowned by deep-set eyes of gray—or are they of that indeterminate color we describe as gray-green?—; the hair, sparse, especially towards the back of the head, is carefully brushed. Mr. Rabaud wore a suit of dull gray and brown, the clothes of a modest American business man. It fitted loosely his lank form.

As Mr. Rabaud talks, however, particularly as his interest increases, his eyes, at first lack-lustreless, grow into a sparkling animation until his face breaks gradually into a succession of swiftly moving smiles. Almost as ripples on a summer lake do these smiles follow one another. Mild mannered, quiet of speech, dignified, courteous—such was the swiftly drawn first impression.

So far as plans for Mr. Rabaud's year with the orchestra are concerned he has nothing to say; they must be left until he has taken counsel with the trustees of the orchestra. He has with him certain novel pieces. What they are and how highly he values them he preferred not to say until later. He did admit almost unwittingly that his attitude towards "la musique allemande" might well be that of any other French musician.

W. B. M.

MONITOR OCTOBER 30.

NEW CONDUCTOR REACHES BOSTON

Specially for The Christian Science Monitor

BOSTON, Mass.—Mr. Henri Rabaud, the new conductor of the Boston Symphony Orchestra, has arrived in Boston ready to take up his new work. He is proceeding carefully in his statements until he gets accustomed to place and people. To a group of newspaper men who raised the question as to the kind of music he would place on his programs, and the composers he would eliminate because of national feeling, he emphasized the fact that Beethoven, Schumann, Schubert, Brahms were classical and as such entitled to a hearing irrespective of their nationality.

Mr. Rabaud will hold his first rehearsal with the orchestra, now under the direction of Pierre Monteux, on Nov. 11, and will conduct his first concert in America at the appearance of the orchestra at Cambridge on Nov. 14.

MONITOR OCTOBER 29.

MR. RABAUD, BOSTON CONDUCTOR, ARRIVES

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—Henri Rabaud, the new conductor of the Boston Symphony Orchestra, who arrived from France at an Atlantic port on Sunday, is spending a little time here preparatory to taking up his work. With him is W. H. Brennan, the manager of the orchestra. Talking with a representative of The Christian Science Monitor, Mr. Rabaud said that he was anxious to get in touch with the trustees of the orchestra, to meet the players, and to begin rehearsing his programs as soon as possible. He plans to arrive in Boston late on Tuesday evening.

HERALD OCTOBER 30.

NEW SYMPHONY CONDUCTOR HERE

Henri Rabaud Enthusiastic Over Prospects of Work Here

STATES ATTITUDE ON GERMAN MUSIC

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, reached this city last night fresh from his successes in Paris and full of enthusiasm for the work he is to take up here.

Accompanied from New York by Manager W. H. Brennan, he preceeded at once to the Copley-Plaza, where he was welcomed by a group of admirers and friends. He is a man above average height, slimly built, with iron-gray beard and hair, alert of movement and still in the forties; he wears a loose frock coat and a soft hat with a wide brim. He is modesty personified, thinks more than he speaks, but can warm up on subjects that interest him and is not averse to being questioned. The only reserve he showed last night in his talk with newspaper men arose out of his wish not to embarrass the nine trustees of the orchestra with any definite pronouncements of his own.

Cannot Outline Program

"I cannot definitely outline any program I shall follow," he said, "for being here in a friendly country, under invitation to conduct the Boston Symphony Orchestra, I feel that before consultation with the trustees it would be indelicate, even indiscreet, were I to discuss matters which will have to be taken up with them. All I would say of German music is that I see no reason why I should not conduct the orchestra in classical productions, such as those of Beethoven, Mozart, Schumann, Schubert and Brahms; as to Wagner, Strauss and other composers, I need not mention, all I would say is that in the allied countries there is a tacit agreement that they should not be played."

Speaking in French, for his English is not yet mature enough for conversation, M. Rabaud went on to chat pleasantly about his work for seven years past as director of the orchestra at the National Opera House in Paris, and about the numerous trips he has made to Sweden, Denmark and Italy. He sees as yet no direct influence of the war on French music, but he looks for a distinct revival of interest in music generally after the war, extending to composers as well as to the musical public. The war, he said, had called a number of artists from their accustomed places in Paris, but that was only to be expected; in some cases women had been called in to act as substitutes for the men. Asked how he liked the present war situation, with Germany and Austria begging for peace, the conductor's face lighted up for his emphatic reply: "It pleases me—I like it immensely."

M. Rabaud arrived in this country from France on Sunday last and remained only a day in New York before hastening to take up his engagement here. He will confer with the trustees today and will make his first appearance as conductor on Nov. 14 in Cambridge. He will conduct in Boston for the first time at the concerts to be given on Nov. 15 and 16.

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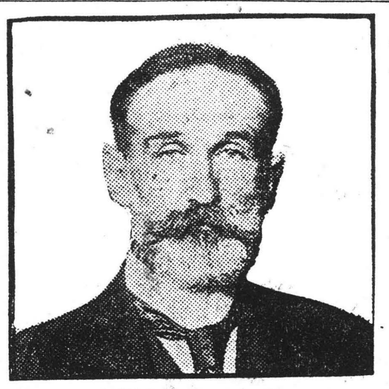

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POST OCTOBER 26.

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The reception given conductor and band, the quality of the performances, the make-up, as well as the evident enthusiasm of the audience, augur very happily for the future of Boston's famous musical organization. The same subscribers, in the great majority of cases, occupied the same seats. The audience was a large one, animated by the sentiment, "Stand by the orchestra."

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Mr. Monteux is a very simple man, rather under medium height, erect, uncommonly clear-eyed, unostentatious, self-possessed in the presence of an audience, and quietly master of his men. He had not conducted two minutes before it was apparent that he had made of the Boston Symphony Orchestra a finer instrument than it has been for many seasons He is a supremely artistic interpreter, a man profoundly in earnest, and thoroughly equipped for his task.

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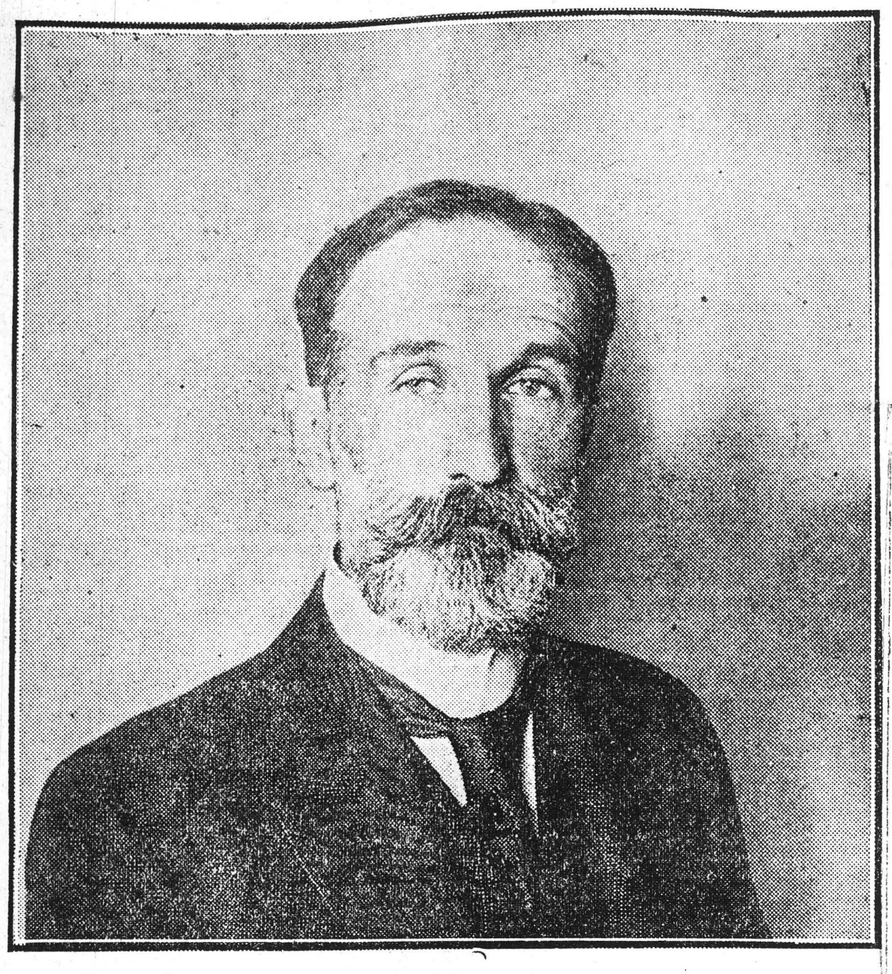
TRANSCRIPT OCTOBER 29,

Henri Rabaud Sketched on His First Day in America

An Ingratiating, but Reticent, Man



The New Conductor

(From a Photograph by Bain Taken in New York on Monday)

I HAVE no attitude except that of a stranger who has been honored by the appointment to conduct one of your great orchestras," was the carefully-phrased and dignified response of Henri Rabaud, newly-appointed conductor of the Boston Symphony Orchestra, to the question of his attitude towards German music.

It was no easy matter to see Mr. Rabaud. Either because he had been carefully coached regarding the insistent American newspaper man or because he prefers to let his work speak for his opinions, or because of a natural gentleman-like courtesy towards the trustees of the orchestra he is to conduct, he has kept in New York to an extreme reticence. But in addition Mr. Rabaud was tired from his long journey and when The Transcript representative called at his hotel he had been out of touch with the management of the Symphony Orchestra for many hours. Telephoning his room for an interview was of little avail, but the casual knock on the door of that room brought the response sought. As the reporter entered Mr. Rabaud was stretched flat on the bed, tired out by the fatigue of a first day ashore. His only companion, the New York representative of the Renault Automobile Company, said that Mr. Rabaud was tired, had refused admittance to everyone, but would see The Transcript's correspondent for a very few minutes.

In apperance Mr. Rabaud bears little resemblance to the stereotyped ideas of European composers. Tall, spare, with stooping shoulders, he presents rather the appearance of an easy-going, genial scholar. There are hundreds of serious clergymen throughout New England who might well bear the same form and face. It is a kindly, gentle face, small in comparison to the long length of body—in repose quiet and dignified, almost patriarchal with full gray beard and moustache. The nose, not prominent, is crowned by deep-set eyes of gray—or are they of that indeterminate color we describe as gray-green?—; the hair, sparse, especially towards the back of the head, is carefully brushed. Mr. Rabaud wore a suit of dull gray and brown, the clothes of a modest American business man. It fitted loosely his lank form.

As Mr. Rabaud talks, however, particularly as his interest increases, his eyes, at first lack-lustreless, grow into a sparkling animation until his face breaks gradually into a succession of swiftly moving smiles. Almost as ripples on a summer lake do these smiles follow one another. Mild mannered, quiet of speech, dignified, courteous—such was the swiftly drawn first impression.

So far as plans for Mr. Rabaud's year with the orchestra are concerned he has nothing to say; they must be left until he has taken counsel with the trustees of the orchestra. He has with him certain novel pieces. What they are and how highly he values them he preferred not to say until later. He did admit almost unwittingly that his attitude towards "la musique allemande" might well be that of any other French musician.

W. B. M.

MONITOR OCTOBER 30,

NEW CONDUCTOR REACHES BOSTON

Specially for The Christian Science Monitor

BOSTON, Mass.—Mr. Henri Rabaud, the new conductor of the Boston Symphony Orchestra, has arrived in Boston ready to take up his new work. He is proceeding carefully in his statements until he gets accustomed to place and people. To a group of newspaper men who raised the question as to the kind of music he would place on his programs, and the composers he would eliminate because of national feeling, he emphasized the fact that Beethoven, Schumann, Schubert, Brahms were classical and as such entitled to a hearing irrespective of their nationality.

Mr. Rabaud will hold his first rehearsal with the orchestra, now under the direction of Pierre Monteux, on Nov. 11, and will conduct his first concert in America at the appearance of the orchestra at Cambridge on Nov. 14.

MONITOR OCTOBER 29,

MR. RABAUD, BOSTON CONDUCTOR, ARRIVES

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—Henri Rabaud, the new conductor of the Boston Symphony Orchestra, who arrived from France at an Atlantic port on Sunday, is spending a little time here preparatory to taking up his work. With him is W. H. Brennan, the manager of the orchestra. Talking with a representative of The Christian Science Monitor, Mr. Rabaud said that he was anxious to get in touch with the trustees of the orchestra, to meet the players, and to begin rehearsing his programs as soon as possible. He plans to arrive in Boston late on Tuesday evening.

HERALD OCTOBER 30,

NEW SYMPHONY CONDUCTOR HERE

Henri Rabaud Enthusiastic Over Prospects of Work Here

STATES ATTITUDE ON GERMAN MUSIC

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, reached this city last night fresh from his successes in Paris and full of enthusiasm for the work he is to take up here.

Accompanied from New York by Manager W. H. Brennan, he preceeded at once to the Copley-Plaza, where he was welcomed by a group of admirers and friends. He is a man above average height, slimly built, with iron-gray beard and hair, alert of movement and still in the forties; he wears a loose frock coat and a soft hat with a wide brim. He is modesty personified, thinks more than he speaks, but can warm up on subjects that interest him and is not averse to being questioned. The only reserve he showed last night in his talk with newspaper men arose out of his wish not to embarrass the nine trustees of the orchestra with any definite pronouncements of his own.

Cannot Outline Program

"I cannot definitely outline any program I shall follow," he said, "for being here in a friendly country, under invitation to conduct the Boston Symphony Orchestra, I feel that before consultation with the trustees it would be indelicate, even indiscreet, were I to discuss matters which will have to be taken up with them. All I would say of German music is that I see no reason why I should not conduct the orchestra in classical productions, such as those of Beethoven, Mozart, Schumann, Schubert and Brahms; as to Wagner, Strauss and other composers, I need not mention, all I would say is that in the allied countries there is a tacit agreement that they should not be played."

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REDUCTION RATIO

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INFORMATION OBSCURED

Maintained, Refreshed, Rekindled

The Symphony Concerts Begin with a New Orchestra Worthy of the Old, an Engrossing Conductor, a Novel and Notable Piece

SINCE the very first concert of the Boston Symphony Orchestra, Oct. 22, 1881, none, probably, has marked so many new beginnings as that of yesterday, Oct. 25, 1918, at the outset of the thirty-eighth season. To the single proprietorship of Mr. Higginson had succeeded the more representative and democratic control of a board of nine trustees. Saved by them from the perils threatening its existence last spring, the Boston Symphony Orchestra Incorporated (as the programme-book labels it) now sat upon the stage, with one-quarter and more of the players new to its ranks. For the first time, since the passing visit of Mr. d' Indy, twelve years ago, a Parisian, Mr. Monteux, led the band, new, likewise, to Bostonian ears as conductor in symphonic music. Even the programme, divided between three French pieces and a single German classic, was conditioned by the obligations and the prejudices of wartime.

Details of the day likewise bore witness to a new and open-minded régime, less self-centred and remote, more responsive to the reasonable wishes of its public. From the ceiling nearly in line with the edge of the platform hung, for example, a large United States flag; on the rear rails of the balconies were a service flag and the pennant of a full subscription to the recent war-loan. For the first time within the memory of the oldest frequenter of the concerts, the lights in the auditorium were lowered during performance, while those above the stage threw orchestra and conductor into high relief—a salutary and grateful change, contributing not a little to the enjoyment of the music. At every turn, some minor departure from old routine caught the eye. The harps, for example, had receded from the front of the stage to the rear of the first violins; familiar faces in the orchestra sat in unfamiliar places; even the plush upon the rails of the balconies, the carpets upon the aisles were new. For the first time, finally, throughout a Symphony Concert, a conductor led without a score before him, Toscanini-wise. Unchanged only were the programme-book, familiar repository of learning made entertainment, and the audience. Doubtless a few chairs were empty, but the listeners at cursory glance seemed to fill the hall. In aspect, they might have been any audience, for ten years past, of a Friday afternoon.

Details of the Day

No incident diversified the preliminaries of the concert until, lingering long after the rest of the orchestra, old Mr. Schroeder, who has been recalled to the violoncellos, come conspicuously to his place, was immediately recognized and received a hearty round of applause. Much less conspicuously and by no means so warmly clapped, followed the conductor himself, Mr. Monteux. Almost before the audience had recognized him, he set to "The Star-Spangled Banner," in a version for full orchestra, prepared by Mr. Converse, here and there retouched by the conductor, and heard for the first time hereabouts. The composer has set down the hymn as played in the Army and the Navy, then harmonized it richly and distributed the instrumental voices sonorously, treating it less as a tune that might be sung by an audience than as an anthem to be eloquently intoned by the orchestra. Even his counterpoint moves in stately progress. The result was a nobler voice than usual for music that as such bears repetition none too well—a dignity and largeness accented by Mr. Monteux's pace, phrasing, emphasis. Somehow, as Mr. Messager will again demonstrate next Wednesday, these French conductors make much more of our national hymn than do most Americans. Perhaps they respect it more.

So far as applause may go, the audience made ample amends to Mr. Monteux at each pause in Franck's symphony, the first item of the programme, and at the end. By that time, it had discovered that the reorganized orchestra was in every respect the peer of the old; that in some particulars it excelled it; that the conductor himself had ear, intelligence, imagination, sensibility and force; that he and his men were perfectly responsive to each other. To them, indeed, Mr. Monteux would transfer the plaudits. He called them to their feet as soon as the clapping began; he turned to them before he turned to the audience. Not until, at the third acknowledgment, when the orchestra, with happy tact, obstinately kept its seat, would he take the applause for himself—a conductor as modest and generous as he is able and eloquent. Onward through the rest of the concert, though it was beyond expectation that so crowded a piece as Schumann's overture to "Manfred" would excite the plaudits that answered Franck's luminous symphony; while not all ears hear too gladly such ultra-modern Parisian pieces as Dukas's "danced poem" of "The Peri," or Debussy's more familiar "Iberia." So the end crowned the day. A single concert had dispelled doubts and fears. The new orchestra was no less the Boston Symphony Orchestra of old—unmatched in America, unexcelled in Europe. If no genius led it—such are few and far between—a conductor of signal ability and persuasive personality held it in the hollow of his hand. In programme, performance, personnel not a standard had abated. The Symphony Orchestra, the Symphony Concerts go on. A thrilled public heard and knew.

The New Orchestra

Four-fold has been the good fortune of the band; first in the tireless pains and the relentless exaction with which Mr. Monteux and Mr. Fradkin, the concert-master, have tested and chosen many of the new recruits; second, in the month, instead of a fortnight, that the postponement of the concerts yielded for daily rehearsals; third, in the diligence, ambition and good will of the men themselves; fourth, above and beyond the rest, in the work of Mr. Monteux in the fusing of the orchestra into a sensitive and responsive body, in the schooling of it to plasticity, euphony and the whole gamut of symphonic eloquence. What Mr. Gericke or Dr. Muck, at his coming to the concerts, spreads over a season, Mr. Monteux, without haste, without waste, has largely accomplished in a month. Few conductors have done the Symphony Orchestra such signal service. Two weeks hence, Mr. Rabaud may well marvel at the instrument that awaits his hand. He has known none such in the Paris that has enclosed, hitherto, his whole working life.

To write so of the orchestra is not to imply that it is beyond betterment. A maturer first flute than Mr. de Mailly would serve it well. The English horn, under the exactions of Dukas and Debussy, left something to be desired; the present tuba-player is by no means the equal of his predecessor; Mr. Schroeder in his sixties hardly replaces Mr. Warnke in his prime. The three horns to be added to the orchestra should be of the finest obtainable quality. On the other hand, there is no doubting that the reorganization of the string choir and its reaction to the abilities of Mr. Fradkin as concert-master have bettered it. In particular, the second violins now escape the dryness, the suggestion of mechanism that were beginning to beset them in Dr. Muck's final year. They and the whole body of strings now play plasticity, losing nothing in essential precision yet sloughing away a tendency to a hard accuracy. Their tone gains in sensuous beauty, delicate euphonies, soft and glamorous shimmer. Yet, as in the climaxes of Franck's symphony, it lacked not a radiant power.

The oboes with Mr. Longy, the clarinets with Mr. Sand, the horns with Mr. Wendler keep familiar quality; while Mr. Monteux has mellowed the brass choir and tempered certain inclinations among the instruments of percussion to an excess of metallic zeal. As of old, the orchestra is master of adroit euphonies, as it proved time and again with Franck's music and the second division of Debussy's "Iberia"; throughout the afternoon, it phrased like such a singing woman as was Mme. Sembrich in her golden prime, while its graduations of long ascents and descents were as flawless. Its rythm in "Iberia" whipped the ear; in "The Peri," it often overlaid the body of Dukas's music with a very jewelry of harmonies and timbres. To listen to it from the first darkling measures of Franck's symphony to the final flash of Debussy's "Image" was to renew old, to discover new delights.

The Conductor

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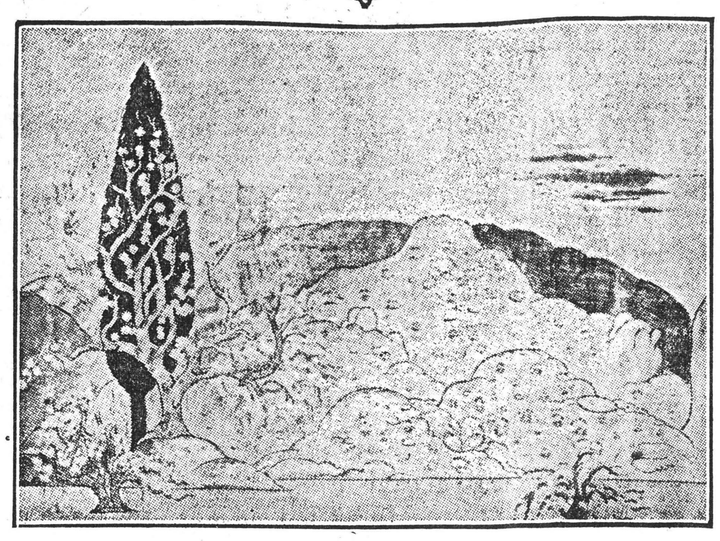
It was the day of the orchestra and the conductor, the concert of new beginnings; whereas Franck's symphony, Schumann's overture, Debussy's tone-picture are familiar items, in America at least, of the "standard repertory." There is no need now to recur to them; but, for the first time hereabouts was heard "The Peri: Danced Poem: the Legend and the Music by Paul Dukas," originally represented as such on two Parisian stages, since variously heard as a symphonic piece. The origins of the music, its subsequent fate at the hands of Mr. Diaghilev and Miss Trouhanowa have already been set down in this place. Here also the Persian tale has been told: how the Prince went forth to seek the Flower of Immortality; how he found it in the hand of a sleeping Peri; how looking upon her, he desired her beauty: how she danced for him and so won back the flower; how she vanished as in pale flame; how the Prince submitted to his end. A fable of wistful seeking, pensive longing, melancholy resignation, moving against a background of flower and flame, that dissolve into nothingness—legend old, remote, recalled only to be forgotten. Yet a fable to jewel with many lustres—of the beauty of the Peri, the glow of her flower, the flame-tints with which it changes. For, from the days of his music-drama of Ariana, Bluebeard and the cascading treasure of precious stones, Paul Abraham Dukas, with Jewish blood in his veins (as Paris gossips) has loved this process of tonal jewelling.

It is as jeweller and weaver of atmosphere that Dukas best succeeds with "The Peri." Of course, in a "dance-poem" no less than in his symphony, his opera, his miscellaneous pieces, he writes a closely knit, artfully advancing, self-expanding and self-propelled music. For no Parisain composer of our time, except Mr. d'Indy and Saint-Saëns before he fell into dotage, matches Dukas in formal resource, in constructive scholarship. Beyond all question, "The Peri" as symphonic piece is a well-made tone-poem. The music upsprings resourcefully from itself, yet in the grooves of the legend and at pace with them, elastic as they. On the other hand, there is reason to doubt at a single hearing whether the motives giving birth to the music disclose in themselves alert invention and warm imagination. With "The Peri," as with many another contemporary piece, the treatment is everything. Yet within it again Dukas sometimes flags. There are sudden commonplaces in the music; the dance of the Peri is no more than effective work for the choreographic theatre; at least one climax upswells—and is hollow.

Per contra, measure after measure, so fertile, rich and imaginative are the modulations, so poetizing the harmonies, so glamourous the instrumental colors, summons and sustains the very atmosphere of the legend, flashes its progress upon the fancy of the hearer, pierces him for the instant with its emotions. It is so, for example, when the Prince looks upon the beauty of the Peri and covets it; or when she vanishes into pale flame and the darkness of dissolution steals upon him. Rare and fine indeed are these sensations of tones. Again, those same means jewel the music till it is like the changeful glows of the Flower of Immortality or the sprays of light that dazzle Prince Iskender's longing eyes and heavy heart. Then is Dukas alchemist, magician.

H. T. P.

The Peri



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HERALD OCTOBER 26,

SYMPHONY GIVES FIRST CONCERT

Conspicuously Beautiful and Brilliant Under Baton of Monteux

WARM TRIBUTE PAID TO NEW CONDUCTOR

By PHILIP HALE

The first concert of the 38th season of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Pierre Monteux conducted. The program was as follows: Franck, Symphony in D minor; Schumann, Overture to "Manfred"; Dukas, "La Peri" (first time in Boston); Debussy, "Iberia."

The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday; a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

While Mr. Monteux had ample time, as it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous, plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him [illegible] a c[illegible]ss and poetic in[illegible] as an [illegible] of the modest and ingratiating personality of the man himself.

Mr. Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony orchestra international reputation; but Mr. Monteux has, in addition, warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature.

Led by Mr. Monteux and played by the admirable orchestra, Franck's symphony is more than ever music of noble outlines, music rich in beauty, music that beginning in doubt and questioning finds consolation even on earth, and at the end rejoices, as a mighty alleluia of the celestial hosts. The loving attention paid the wealth of detail did not check the continuity of the composer's thought, did not stay the imperious rush in the two allegros. Inner voices were heard, but were not unduly prominent; they were not brought out by the conductor with the exulting air of a discoverer. And in the symphony one noted at once a marked improvement in the strings. They sang melodic passages with musical sensuousness. Pizzicati measures for once had body and significance. So, too, the brass choir had more character than in former years. Its full force was impressive, never blatant. Here, as in the other choirs, there was delightful precision.

Some time ago Mr. Monteux said he saw no reason why the music of German masters, as Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, should not be performed in these troublous times. He chose for his first concert Schumann's overture to Byron's tragedy, an overture that has long been regarded as a classic, like unto a book [illegible] no gentleman's library is complete." The thunderbolts may fall on us for blasphemy, but the overture now seems to us singularly un-Byronic in thought and expression, and, save for the final measures, devoid of true poetic feeling. We find in it neither the gloomy Manfred nor the Witch of the Alps, nor the form and voice of the loved Astarte.

"La Peri" of Dukas was played here for the first time. Composed as a ballet for Miss Trouhanowa, it was reproached by some in Paris for being too "symphonic," fit for the concert hall rather than the stage. However this may be, the music is for the most part engrossing and not only by reason of exciting rhythms and gorgeous instrumentation. There are charming harmonic inventions; haunting modulations; delicate nuances—and Mr. Monteux is a master of nuances—melodic lines that are more noteworthy in measures for "stage business," or descriptive measures, than in those evidently designed for the solo dancer.

A brilliant performance of "Iberia" brought the end of a concert that held the attention of the hearers throughout.

The concert will be repeated tonight. The program of the concerts next week, Friday and Saturday, is as follows: Orchestral pieces, Beethoven's Symphony No. 7; Loeffler's "La Bonne Chanson"; Ravel, "Daphnis and Chloe," Suite No. 1, with chorus (first time here). Mme. Florence Easton of the Metropolitan Opera Company will sing "Dove Sono" from "The Marriage of Figaro" and Lia's air from Debussy's "Prodigal Son."

POST, OCTOBER 27.

It is a very curious thing. Not only curious, but extraordinary. Not only extraordinary, but incredibly marvellous. It is all of that. Mr. Monteux, when he stepped from the train at the station of Back Bay, did not address the reporters in trumpet tones and proclaim to a waiting universe that the Boston Symphony Orchestra was "the greatest orchestra in the world."

Instead of that he went to work, and he greatly astonished a majority of the members of that body by showing them clearly and unmistakably that they had very much to learn, or at least to reform, if they intended to satisfy the musical ideals of a conductor who did not come heralded as a personal associate of a foreign ruler, or an illegitimate son of a great musician (rumor unconfirmed), and did not constitute himself an autocrat of the baton, but merely put his head down and worked with as much energy as he could summon to put into practice the things which, as an exceptionally able French musician, Mr. Monteux knew.

Many of these things were simple, so simple that it seems almost childish that we had to wait to be shown certain elementary betterments of which the Boston Symphony Orchestra has been for several seasons in need. As a matter of fact, changes which brought to Boston Mr. Monteux were barely in time to prevent the Boston Symphony from becoming a tradition instead of a living, potent fact. We are on the right track again. The orchestra is not going to continue to lose ground, as in the past, but will improve in personnel, efficiency and artistic quality. Nor will either this city or this country ever again follow and accept the precepts of German musicians in the unquestioning manner of former years.

The change will be of enormous benefit to our musical development. Nor will it, by freeing the musical public of German traditions, merely superimpose another tradition of another nation in its place. First of all, that is not the spirit of France or of French art. Secondly, when a people as receptive as the people of America to new ideas once wake to an error of this kind, they do not repeat it, at least, in equal degree tain a music of our own, neither French nor German, nor even chauvinistically American, but a school of music which, gladly acknowledging its indebtedness to composers of all nations, nevertheless succeeds in evolving a new spirit and new idioms, unmistakably and vitally of the people.

But for the present French music will hold sway, particularly in concert halls, where it has not the rivalry of the Italian school which flourishes principally in the opera house. Here in Boston within a month are to be heard three noted French conductors of symphony music. Mr. Monteux will soon give place to his countryman, Henri Rabaud. These men will gradually work their will with an orchestra which has to learn new lessons than those of the past under their guidance, attain new sensibilities and fineness, gain anew the vitality which the spirit of the present and that of the past imparts. But next Wednesday evening in Symphony Hall we shall have the highly anticipated opportunity to hear an orchestra and a conductor, equally distinguished in the history of the musical art of France, performing as one man and one spirit in programme of their making.

INFORMATION OBSCURED

Maintained, Refreshed, Rekindled

The Symphony Concerts Begin with a New Orchestra Worthy of the Old, an Engrossing Conductor, a Novel and Notable Piece

SINCE the very first concert of the Boston Symphony Orchestra, Oct. 22, 1881, none, probably, has marked so many new beginnings as that of yesterday, Oct. 25, 1918, at the outset of the thirty-eighth season. To the single proprietorship of Mr. Higginson had succeeded the more representative and democratic control of a board of nine trustees. Saved by them from the perils threatening its existence last spring, the Boston Symphony Orchestra Incorporated (as the programme-book labels it) now sat upon the stage, with one-quarter and more of the players new to its ranks. For the first time, since the passing visit of Mr. d' Indy, twelve years ago, a Parisian, Mr. Monteux, led the band, new, likewise, to Bostonian ears as conductor in symphonic music. Even the programme, divided between three French pieces and a single German classic, was conditioned by the obligations and the prejudices of wartime.

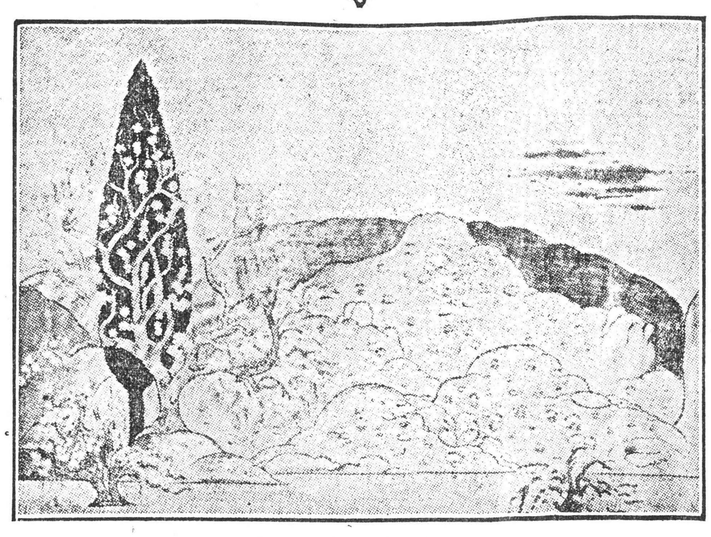
Details of the day likewise bore witness to a new and open-minded régime, less self-centred and remote, more responsive to the reasonable wishes of its public. From the ceiling nearly in line with the edge of the platform hung, for example, a large United States flag; on the rear rails of the balconies were a service flag and the pennant of a full subscription to the recent war-loan. For the first time within the memory of the oldest frequenter of the concerts, the lights in the auditorium were lowered during performance, while those above the stage threw orchestra and conductor into high relief—a salutary and grateful change, contributing not a little to the enjoyment of the music. At every turn, some minor departure from old routine caught the eye. The harps, for example, had receded from the front of the stage to the rear of the first violins; familiar faces in the orchestra sat in unfamiliar places; even the plush upon the rails of the balconies, the carpets upon the aisles were new. For the first time, finally, throughout a Symphony Concert, a conductor led without a score before him, Toscanini-wise. Unchanged only were the programme-book, familiar repository of learning made entertainment, and the audience. Doubtless a few chairs were empty, but the listeners at cursory glance seemed to fill the hall. In aspect, they might have been any audience, for ten years past, of a Friday afternoon.

Details of the Day

No incident diversified the preliminaries of the concert until, lingering long after the rest of the orchestra, old Mr. Schroeder, who has been recalled to the violoncellos, come conspicuously to his place, was immediately recognized and received a hearty round of applause. Much less conspicuously and by no means so warmly clapped, followed the conductor himself, Mr. Monteux. Almost before the audience had recognized him, he set to "The Star-Spangled Banner," in a version for full orchestra, prepared by Mr. Converse, here and there retouched by the conductor, and heard for the first time hereabouts. The composer has set down the hymn as played in the Army and the Navy, then harmonized it richly and distributed the instrumental voices sonorously, treating it less as a tune that might be sung by an audience than as an anthem to be eloquently intoned by the orchestra. Even his counterpoint moves in stately progress. The result was a nobler voice than usual for music that as such bears repetition none too well—a dignity and largeness accented by Mr. Monteux's pace, phrasing, emphasis. Somehow, as Mr. Messager will again demonstrate next Wednesday, these French conductors make much more of our national hymn than do most Americans. Perhaps they respect it more.

So far as applause may go, the audience made ample amends to Mr. Monteux at each pause in Franck's symphony, the first item of the programme, and at the end. By that time, it had discovered that the reorganied orchestra was in every respect the peer of the old; that in some particulars it excelled it; that the conductor himself had ear, intelligence, imagination, sensibility and force; that he and his men were perfectly responsive to each other. To them, indeed, Mr. Monteux would transfer the plaudits. He called them to their feet as soon as the clapping began; he turned to them before he turned to the audience. Not until, at the third acknowledgment, when the orchestra, with happy tact, obstinately kept its seat, would he take the applause for himself—a conductor as modest and generous as he is able and eloquent. So onward through the rest of the concert, though it was beyond expectation that so hackneyed a piece as Schumann's overture to "Manfred" would excite the plaudits that answered Franck's luminous symphony; while not all ears hear too gladly such ultra-modern Parisian pieces as Dukas's "danced poem" of "The Peri," or Debussy's more familiar "Iberia." So the end crowned the day. A single concert had dispelled doubts and fears. The new orchestra was no less the Boston Symphony Orchestra of old—unmatched in America, unexcelled in Europe. If no genius led it—such are few and far between—a conductor of signal ability and persuasive personality held it in the hollow of his hand. In programme, performance, personnel not a standard had abated. The Symphony Orchestra, the Symphony Concerts go on. A thrilled public heard and knew.

The Peri



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(The Sketches by Rene Piot)

The New Orchestra

Four-fold has been the good fortune of the band; first in the tireless pains and the relentless exaction with which Mr. Monteux and Mr. Fradkin, the concert-master, have tested and chosen many of the new recruits; second, in the month, instead of a fortnight, that the postponement of the concerts yielded for daily rehearsals; third, in the diligence, ambition and good will of the men themselves; fourth, above and beyond the rest, in the work of Mr. Monteux in the fusing of the orchestra into a sensitive and responsive body, in the schooling of it to plasticity, euphony and the whole gamut of symphonic eloquence. What Mr. Gericke or Dr. Muck, at his coming to the concerts, spreads over a season, Mr. Monteux, without haste, without waste, has largely accomplished in a month. Few conductors have done the Symphony Orchestra such signal service. Two weeks hence, Mr. Rabaud may well marvel at the instrument that awaits his hand. He has known none such in the Paris that has enclosed, hitherto, his whole working life.

To write so of the orchestra is not to imply that it is beyond betterment. A new flute player first flute than Mr. de Mailly would serve it well. The English horn, under the exactions of Dukas and Debussy, left something to be desired; the present tuba-player is by no means the equal of his predecessor; Mr. Schroeder in his sixties hardly replaces Mr. Warnke in his prime. The three horns to be added to the orchestra should be of the finest obtainable quality. On the other hand, there is no doubting that the reorganization of the string choir and its reaction to the abilities of Mr. Fradkin as concert-master have bettered it. In particular, the second violins now escape the dryness, the suggestion of mechanism that were beginning to beset them in Dr. Muck's final year. They and the whole body of strings now play with an exceeding sensibility and plasticity, losing nothing in essential precision yet sloughing away a tendency to a hard accuracy. Their tone gains in sensuous beauty, delicate euphonics, soft and glamorous shimmer. Yet, as in the climaxes of Franck's symphony, it lacked not a radiant power.

The oboes with Mr. Longy, the clarinets with Mr. Sand, the horns with Mr. Wendler keep familiar quality; while Mr. Monteux has mellowed the brass choir and tempered certain inclinations among the instruments of percussion to an excess of metallic zeal. As of old, the orchestra is master of adroit euphonics, as it proved time and again with Franck's music and the second division of Debussy's "Iberia"; throughout the afternoon, it phrased like such a singing woman as was Mme. Sembrich in her golden prime, while its graduations of long ascents and descents were as flawless. Its rythm in "Iberia" whipped the ear; in "The Peri," it often overlaid the body of Dukas's music with a very jewelry of harmonies and timbres. To listen to it from the first darkling measures of Franck's symphony to the final flash of Debussy's "Image" was to renew old, to discover new delights.

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The Pieces

It was the day of the orchestra and the conductor, the concert of new beginnings; whereas Franck's symphony, Schumann's overture, Debussy's tone-picture are familiar items, in America at least, of the "standard repertory." There is no need now to recur to them; but, for the first time hereabouts was heard "The Peri: Danced Poem: the Legend and the Music by Paul Dukas," originally represented as such on two Parisian stages, since variously heard as a symphonic piece. The origins of the music, its subsequent fate at the hands of Mr. Diaghilev and Miss Trouhanowa have already been set down in this place. Here also the Persian tale has been told: how the Prince went forth to seek the Flower of Immortality; how he found it in the hand of a sleeping Peri; how looking upon her, he desired her beauty; how she danced for him and so won back the flower; how she vanished as in pale flame; how the Prince submitted to his end. A fable of wistful seeking, pensive longing, melancholy resignation, moving against a background of flower and flame, that dissolve into nothingness—legend old, remote, recalled only to be forgotten. Yet a fable to jewel with many lustres—of the beauty of the Peri, the glow of her flower, the flame-tints with which it changes. For, from the days of his music-drama of Ariana, Bluebeard and the cascading treasure of precious stones, Paul Abraham Dukas, with Jewish blood in his veins (as Paris gossips) has loved this process of tonal jewelling.

It is as jeweller and weaver of atmosphere that Dukas best succeeds with "The Peri." Of course, in a "dance-poem" no less than in his symphony, his opera, his miscellaneous pieces, he writes a closely knit, artfully advancing, self-expanding and self-propelled music. For no Parisain composer of our time, except Mr. d'Indy and Saint-Saëns before he fell into dotage, matches Dukas in formal resource, in constructive scholarship. Beyond all question, "The Peri" as symphonic piece is a well-made tone-poem. The music upsprings resourcefully from itself, yet in the grooves of the legend and at pace with them, elastic as they. On the other hand, there is reason to doubt at a single hearing whether the motives giving birth to the music disclose in themselves alert invention and warm imagination. With "The Peri," as with many another contemporary piece, the treatment is everything. Yet within it again Dukas sometimes flags. There are sudden commonplaces in the music; the dance of the Peri is no more than effective work for the choreographic theatre; at least one climax upswells—and is hollow.

Per contra, measure after measure, so fertile, rich and imaginative are the modulations, so poetizing the harmonies, so glamourous the instrumental colors, summons and sustains the very atmosphere of the legend, flashes its progress upon the fancy of the hearer, pierces him for the instant with its emotions. It is so, for example, when the Prince looks upon the beauty of the Peri and covets it; or when she vanishes into pale flame and the darkness of dissolution steals upon him. Rare and fine indeed are these sensations of tones. Again, those same means jewel the music till it is like the changeful glows of the Flower of Immortality or the sprays of light that dazzle Prince Iskender's longing eyes and heavy heart. Then is Dukas alchemist, magician.

H. T. P.

HERALD OCTOBER 26,

SYMPHONY GIVES FIRST CONCERT

Conspicuously Beautiful and Brilliant Under Baton of Monteux

WARM TRIBUTE PAID TO NEW CONDUCTOR

By PHILIP HALE

The first concert of the 38th season of the Boston Symphony Orchestra took place yesterday afternoon in Symphony Hall. Pierre Monteux conducted. The program was as follows: Franck, Symphony in D minor; Schumann, Overture to "Manfred"; Dukas, "La Peri" (first time in Boston); Debussy, "Iberia."

The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday; a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

While Mr. Monteux had ample time, as it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him [illegible] as a c[illegible]ss and poetic in[illegible] as an [illegible] of the modest and ingratiating personality of the man himself.

Mr. Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony orchestra international reputation; but Mr. Monteux has, in addition, warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature.

Led by Mr. Monteux and played by the admirable orchestra, Franck's symphony is more than ever music of noble outlines, music rich in beauty, music that beginning in doubt and questioning finds consolation even on earth, and at the end rejoices, as a mighty alleluia of the celestial hosts. The loving attention paid the wealth of detail did not check the continuity of the composer's thought, did not stay the imperious rush in the two allegros. Inner voices were heard, but were not unduly prominent; they were not brought out by the conductor with the exulting air of a discoverer. And in the symphony one noted at once a marked improvement in the strings. They sang melodic passages with musical sensuousness. Pizzicati measures for once had body and significance. So, too, the brass choir had more character than in former years. Its full force was impresssive, never blatant. Here, as in the other choirs, there was delightful precision.

Some time ago Mr. Monteux said he saw no reason why the music of German masters, as Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, should not be performed in these troublous times. He chose for his first concert Schumann's overture to Byron's tragedy, an overture that has long been regarded as a classic, like unto a book [illegible] which no gentleman's library is complete." The thunderbolts may fall on us for blasphemy, but the overture now seems to us singularly un-Byronic in thought and expression, and, save for the final measures, devoid of true poetic feeling. We find in it neither the gloomy Manfred nor the Witch of the Alps, nor the form and voice of the loved Astarte.

"La Peri" of Dukas was played here for the first time. Composed as a ballet for Miss Trouhanowa, it was reproached by some in Paris for being too "symphonic," fit for the concert hall rather than the stage. However this may be, the music is for the most part engrossing and not only by reason of exciting rhythms and gorgeous instrumentation. There are charming harmonic inventions; haunting modulations; delicate nuances—and Mr. Monteux is a master of nuances—melodic lines that are more noteworthy in measures for "stage business," or descriptive measures, than in those evidently designed for the solo dancer.

A brilliant performance of "Iberia" brought the end of a concert that held the attention of the hearers throughout.

The concert will be repeated tonight. The program of the concerts next week, Friday and Saturday, is as follows: Orchestral pieces, Beethoven's Symphony No. 7; Loeffler's "La Bonne Chanson"; Ravel, "Daphnis and Chloe," Suite No. 1, with chorus (first time here). Mme. Florence Easton of the Metropolitan Opera Company will sing "Dove Sono" from "The Marriage of Figaro" and Lia's air from Debussy's "Prodigal Son."

POST, OCTOBER 27.

It is a very curious thing. Not only curious, but extraordinary. Not only extraordinary, but incredibly marvellous. It is all of that. Mr. Monteux, when he stepped from the train at the station of Back Bay, did not address the reporters in trumpet tones and proclaim to a waiting universe that the Boston Symphony Orchestra was "the greatest orchestra in the world."

Instead of that he went to work, and he greatly astonished a majority of the members of that body by showing them clearly and unmistakably that they had very much to learn, or at least to reform, if they intended to satisfy the musical ideals of a conductor who did not come heralded as a personal associate of a foreign ruler, or an illegitimate son of a great musician (rumor unconfirmed), and did not constitute himself an autocrat of the baton, but merely put his head down and worked with as much energy as he could summon to put into practice the things which, as an exceptionally able French musician, Mr. Monteux knew.

Many of these things were simple, so simple that it seems almost childish that we had to wait to be shown certain elementary betterments of which the Boston Symphony Orchestra has been for several seasons in need. As a matter of fact, changes which brought to Boston Mr. Monteux were barely in time to prevent the Boston Symphony from becoming a tradition instead of a living, potent fact. We are on the right track again. The orchestra is not going to continue to lose ground, as in the past, but will improve in personnel, efficiency and artistic quality. Nor will either this city or this country ever again follow and accept the precepts of German musicians in the unquestioning manner of former years.

The change will be of enormous benefit to our musical development. Nor will it, by freeing the musical public of German traditions, merely superimpose another tradition of another nation in its place. First of all, that is not the spirit of France or of French art. Secondly, when a people as receptive as the people of America to new ideas once wake to an error of this kind, they do not repeat it, at least, in equal degree tain a music of our own, neither French nor German, nor even chauvinistically American, but a school of music which, gladly acknowledging its indebtedness to composers of all nations, nevertheless succeeds in evolving a new spirit and new idioms, unmistakably and vitally of the people.

But for the present French music will hold sway, particularly in concert halls, where it has not the rivalry of the Italian school which flourishes principally in the opera house. Here in Boston within a month are to be heard three noted French conductors of symphony music. Mr. Monteux will soon give place to his countryman, Henri Rabaud. These men will gradually work their will with an orchestra which has to learn new lessons than those of the past under their guidance, attain new sensibilities and fineness, gain anew the vitality which the spirit of the present and that of the past imparts. But next Wednesday evening in Symphony Hall we shall have the highly anticipated opportunity to hear an orchestra and a conductor, equally distinguished in the history of the musical art of France, performing as one man and one spirit in programme of their n[illegible]

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ADVERTISER AMERICAN OCTOBER 27 · TRANSCRIPT

Franco-German Program by Symphony

By LOUIS C. ELSON.

PROGRAM

D minor, Symphony.....Cesar Franck
Manfred Overture.....Schumann
"The Peri".....Dukas
"Iberia".....Debussy

IT'S an ill wind that blows nobody good. Our east wind may have blown in a little extra influenza, but that caused the postponement of all concerts and gave M. Monteux, the new conductor, a chance to become well acquainted with his orchestra, which in itself was about one-quarter new, and four weeks of steady rehearsals instead of two made the opening concert something really remarkable. We cannot recall a first concert which presented such excellent ensemble, such plasticity, such refinements of shading as the concerts of Friday afternoon and Saturday evening.

And it was well to begin the season with Franck's D minor symphony, which shows that there are great symphonies besides those "made in Germany." Nevertheless, art (and especially the musical art) unites all countries, and the trained auditor can observe that the three-noted figure from which most of the first movement is derived (D, C-sharp and F) was also used by Beethoven, Liszt and most powerfully by Wagner as his "Fate" or "Destiny" motive. We can compliment M. Monteux on the skill with which he displayed the many evolutions of this figure. He did not always thunder it out, but made it clear without exaggeration.

The canonic work, in which Franck excelled, was finely balanced, and the more extended figure (12 notes), which is afterwards interwoven with the shorter one, was finely shaded. There was some excellent work both on the English horn and the French horns in the second movement. This second movement, although labelled as a slow movement, contained a scherzo effect within itself, which gives the symphony the regular four-movement shape, although the careless auditor may perceive but three. This second movement M. Monteux read better than we have yet heard it in Boston.

The finale is a noble climax, reminding of the power of the last movement of Brahms' C-minor symphony, and in fact there is more than a passing resemblance in the style of Franck and Brahms. It is more in major than in minor, and the great chorale theme which forms its climax was gven forth as if Franck pictured triumph after struggle, and as if M. Monteux were portraying our present victories. If Gounod's "Gallia" pictured defeated France (in 1871) surely this work is a French exultation; and it takes on a new meaning in these present times.

The audience was exuberantly applausive. M. Monteux was welcomed with enormous enthusiasm, which repeated itself after the first movement and after the finale of the symphony. He modestly tried to share the honors with the orchestra, but the audience led him planly to understand that the ovation was intended for him personally. Mr. Schroeder also received a personal welcome as he came back to the violoncello desk. It was inspiring to find the audience about as large as usual, in spite of war times and the orchestra still the most prominent one of America.

Schumann ought to have made a good contrast to Franck. The brooding character of Byron's hero appealed deeply to the German composer, yet one may doubt whether he fully comprehended the English tragedy. Had he done so he never would have ended his cantata with a Catholic requiem (a good example of double cannon, which fits to Manfred about as well as it would to Bob Ingersoll.

The overture calls for magnificent contrasts all through. Of all composers Schumann was the most strikingly dual nature. We do not mean a "Dr. Jekyll and Mr. Hyde" type but he could be powerfully masculine and most tenderly feminine with equal effect. He called these two sides of his nature "Florestan and Eusebius," and they are nobly exhibited in this work in the virile defiance of Manfred and the sweet yearning of Astarte.

Here M. Monteux was not as brilliant as he had been in the symphony. Spasmodic vehemence took the place of loftiness and breadth. The great passages for trumpets were not very impressive and Astarte was not sufficiently in the foreground. It is not given to many Frenchmen to comprehend Schumann. D'Indy belittles him and Debussy spoke slightingly of his compositions. Nevertheless, one should thank M. Monteux for placing Schumann on his first program and Beethoven on his second.

How many French, Russians and Norwegians seek their musical inspiration in Spain (Iberia)! And how few of them catch the true flavor of the garlic. Spite of a liberal garnishing the Spanish dance rhythms, some parts of this "Iberia" might as well be labelled "Siberia" or "Liberia" for all that they represent.

We do not know whether "Three Blind Mice" is Spanish in origin, and we were mystified to hear this old tune made prominent in the work. The final movement became a Spanish Fourth of July and was fully as American as exotic. But M. Monteux read the work excellently and brought out its shifting rhythms and its strong contrasts with excellent power. His beat is decisive, and he evidently knows what he wants and generally succeeds in getting it.

There was also a new work by Dukas upon the program, making this first program preponderantly French in character. Dukas labors under the handicap of having excelled himself once, in "The Sorcerer's Apprentice," and all his other works suffer by comparison.

In spite of its very large score, "Le Peri" is but a high order of musical confectionery, highly-flavored tonal candy. It is quite a tinkle-feast, with its tambourine, triangle, xylophone, celesta, etc., and it deals heavily in percussion, as witness its three kettle-drums, bass-drum and snare-drum.

It has some seductive dance rhythms, as for example a swingy waltz, which becomes prominent once or twice. It deals heavily in chromatics, has a good climax and exhibits all the modern skill in orchestration, in which the French are becoming so adept. There was some commendable flute-playing in the work, but it was all excellently executed.

Summing up, one can say that the Franck symphony was the nub of the concert, and the especially excellent readings of the second movement here and of the finale of "Iberia" were points which show M. Monteux to possess poetry and originality; his excellence of routine was evident all through the performance.

GLOBE OCTOBER 26,

SYMPHONY ORCHESTRA RESUMES IN TRIUMPH

Monteux Gives Brilliant Opening Concert

The Boston Symphony Orchestra began yesterday afternoon its 38th season and a new epoch in its career. For reasons the war has made clear, nearly a quarter of its personnel had been changed since last May, and before it stood a new conductor.

Pierre Monteux, known here through appearances with the Ballet Russe and the Metropolitan Opera Company, by whose direction he was loaned temporarily to the Boston trustees, conducted in concert for the first time in this city. The audience was much as in other years. It welcomed the new conductor, before and after "The Star Spangled Banner," and gave both Mr Monteux and his players a demonstration after the symphony.

It was expressly fitting that Mr Monteux should have chosen for the first work of the first Symphony concerts in this new epoch of the orchestra, a work of a Belgian by birth and a Frenchman by his later residence, affiliation, artistic style and sympathy. But beyond the point of occasion and timely tribute, the great symphony of Cesar Franck is music gloriously attuned to the hour.

Mr Monteux conducted this music without score—as he did throughout the afternoon—with ardor and sensibility; with the manner of a man who himself loved and revered it. For him, Cesar Franck is more than a mystic; there was the note of flaming rapture, of triumph of sweeping exaltation.

Awakened New Spirit

All reasonably have been solicitous as to what this reorganization of the orchestra would mean. The audience had no need to wait long in doubt yesterday. In the first movement of the symphony, Mr Monteux showed that he [illegible] of plastic unanimity and precision, but he had begun to find the soul of the orchestra.

Where before now some have been conscious of a fire smouldering under a repression which at times had its appropriate place and cast, yesterday more than once the flame of a great mood shot through, enkindling inspiriting, overpowering.

Mr Monteux is not a man of one school or style. He could share Schumann's romantic enthusiasm for the melodramatic pomposity and sentiment of his idol Byron in his more or less autobiographical "Manfred," but it was in Dukas' ballet of the Peri and her flower of immortality, played here for the first time, and in Debussy's "Iberia" that Mr Monteux particularly revealed his own finesse, taste and authority and the new virtuosity and understanding of the orchestra.

New Members Welcomed

The "Danced Poem" of Dukas is a piece of exquisite, often enchanting orchestration, embellishing graceful, yet not profoundly significant, ideas.

Debussy's beautiful series of pictures of Spain found Mr Monteux sympathetic and imaginative, with its rioting rhythms and colors, with the sensuous languor of its music of the night, as with a new and italicized vividity in the calls, songs and pungently awakening life of the festal day, flamingly realistic, filled with character, yet not crossing the bounds of impressionism. These graphic folk measures smelled of the soil, were exultantly garish or, upon occasion, made no pretense to blush for an idealized vulgarity.

Changes in the orchestra itself have been accompanied by those among its caretakers. Mr Ellis will be missed, but Mr Brennan, an executive of judgment, experience, sagacity and unfailing courtesy is his logical successor. Mr Monteux will conduct one more pair of concerts before Mr Rabaud takes his place for the remainder of the season.

GLOBE OCTOBER 29,

OLDER COMPOSERS GERMAN, NOT BOCHES

Symphony's New Leader Makes Distinction

By ARTHUR WILSON

NEW YORK, Oct 29—Henri Rabaud, for seven years at the Opera, Paris, the new conductor of the Boston Symphony Orchestra, who after the concerts of this week will succeed Mr Monteux, talked at his hotel this morning with a Globe reporter. This afternoon with Manager Brennan he will leave for Boston.

Denoting by manner and conversation a quiet culture, sensibility, a conservative idealism, modest to the point of evasion about his own achievements, but ardent in his praise of his conferes, Mr Rabaud shows the spirit of the typical French artist.

While another might have hastened to speak with feeling as to those composers of German name to be barred from Symphony programs, Mr Rabaud declined to commit himself prior to conference with the Boston management as to just where the line should be drawn regarding, for example, Wagner, although, of course, assuming that the later Germans are to be discarded.

When asked if he, too, were agreeable to playing Mozart, Beethoven, Schumann—"But," quickly interrupted the conductor, "they are not Boches."

Asked what influence he felt the war would have upon French composition, Mr Rabaud said: "It is too soon yet to tell. We are too close still to the conflict, although I have no doubt it will be the source of inspiration."

The French conductor says there have been comparatively few losses at the front among the French musicians, although there has been much heavier loss among the men of letters, many of them having paid the supreme sacrifice. Albert Magnard, who was shot by Uhlans at his home near Paris early in the war, is to be represented at the Opera this [illegible] "Guercoeur." Florent Schmitt has fought ni the trenches but is now in Paris.

For the last four years Mr Rabaud has been devoting his time much to traveling as guest conductor among the Allied and neutral capitals, conducting concerts in Stockholm, Copenhagen, Berne and opera at the Scala, Milan. His compositions include two symphonies, a symphonic poem, "Nocturne Procession," chamber music and songs. His opera "Marouf," produced two seasons ago here at the Metropolitan Opera House was given in Milan the same Spring.

Speaking of the war's influence upon music in Paris, Mr Rabaud said three principal orchestras had continued their concerts—that of the Conservatoire under M Mesager, which will be heard in Boston for the first time tomorrow evening; that of the Combined Colonne and Lamoureaux Orchestras, of which Pierne and Chevillard are now the associate conductors, and of the Pasdeloup Concerts. A few women have taken the places of men in them as players.

When asked what he thought Debussy's influence would be on future French composition, the distinguished conductor replied: "Very profound and very serious and will continue long. He was ill a long, very long, time before his death, and certain works of which the world had expectation I believe were left unfinished."

MR. HOFMANN RETURNS

A FIRST SYMPHONY CONCERT AT CAMBRIDGE

At Last the Illustrious Pianist Rejoins the Boston Orchestra and Transfigures Chopin's Concerto in E Minor—Mr. Monteux's Beethoven, Excelling That of His Parisian Rivals—A Hall That Pointed the New Virtues of the Band

IT was the turn of Cambridge last evening to listen for the first time to Mr. Monteux and the new Symphony Orchestra; while to them for full measure was added Mr. Hofmann, the pianist, long unheard hereabouts either in recital of his own or in a symphony concert The faithful audience of many seasons filled Sanders Theatre nearly to the last seat, receiving the conductor cordially, but happily eschewing the curious parish custom, that steadily gains ground in Symphony Hall, of rising when this, that or the other celebrity appears first upon the stage. The applause redoubled when Mr. Monteux and the orchestra had finished Beethoven's seventh symphony, since their hearers could then measure with no less pleasure than justice the quality of orchstra and leader. The finer acoustics of the compact, circular, wooden-walled Sanders Theatre disclosed even better than did Symphony Hall, the suave beauty, the flowing progress, the bright sensibility of tone in violins and violas, the richness and smoothness of the horns, the ringing clarity of the trumpets, and the mellow sonorities of the deeper brass. Sanders Theatre was, moreover, ideal place to hear the euphonies, instrument to instrument, choir to choir, with which the adroit ears of Mr. Monteux and the men themselves seldom err. Those flawless acoustics likewise revealed the fineness of detail of which the new orchestra is capable and the subtleties of shading and of varied repetition in which the Parisian conductor has practised it. Often in the progress of Beethoven's symphony the band yielded a glowing mass of tone in rhythmed motion; as often, when the composer feathers his orchestra, as it were, the two or three chosen voices stood forth soft and clear. Mr. Monteux and the newcomers to the band has not only respected its standard that would blend perfection with power, but are also lifting it.

Heard for a second time in German music, the conductor achieved much more with Beethoven's symphony in A major than he had with Schumann's overture to "Manfred"; while if his material was much more fertile, so also was it the more exacting. Good to hear was Mr. Monteux's delicate phrasing of the introduction and the light suspense of his transition into the full and gladsome flow of the first movement. Embarked upon it, not once did he stay its fleet progress, yet for the passing instant the hearer felt each of the momentary holds, the thinning or the thickening of the tonal mass with which Beethoven dissipates monotony; while at once intuitive and expert were the conductor's modulations of a rhythm, in which apt variation is no less to be desired. Phrased like song, modulated like song, clothed steadily in warm richness of velvety tone, the allegretto shone anew, as conductor and orchestra turned facet upon facet to the ear. The alternate spring and suavity of the scherzo were astutely balanced; while the swirling pace, the light sure touch, the sheer tonal gayety of the flying finale were winged with the speed, certainty and shimmer that were accounted feats under the last preceding régime. Others, it now appears, may likewise accomplish them. Throughout, moreover, while Mr. Monteux never "fussed" with minutiæ, while he maintained in bright integrity the whole design and progress of a symphony that is music of dancing light and air, he let hardly a measure become the mere mechanism of getting forward. Now, it is possible, in the vernacular of one of the youth of Cambridge, to make the Beethoven of the Society of the Concerts of the Conservatory "sound like twenty-three cents" and by our own orchestra among our own people.

Absence has altered Mr. Hofmann as man only in the grizzling of his hair and a somewhat less forbidding manner toward his audience. As pianist it has deepened or refined the attributes that distinguish him even among his few peers. His concerto—Chopin's in E minor—is music of which he, like other finely tempered pianists, is continuously fond; but in which hearers have been known to take less pleasure. Years of devotion to the concerto—to discover its very voice, to find the true mould and color for its every phrase, the true pace and contour for its every progression—now make it sound as more than half Mr. Hofmann's own. Under his hand the familiar ennuis of the first movement vanish; Chopin no longer cramps himself through formal processes, seeks to give the music a body and stride alien to him. Instead, the listener hears the composer's manipulation of his melodies through the iridescent mantle of Mr. Hofmann's tone when his touch is sublety and surety themselves, when the half-tints of his palette seem inexhaustible, when each modulation seems as momentary divination. The largeness, the stateliness that Chopin sought in this "majestical" allegro, no pianist may wrap about it, but it is possible to robe it in the grace of line, the loveliness of color that Mr. Hofmann now lays upon it. So again with the instrumental song of the middle movement. Admittedly, it is of Chopin near to sentimentality: but, as Mr. Hofmann plays it, to sweetness the pianist adds light. The music undulates at his studious and intuitive hand as with impulses of musing fancy or shimmers with the color that imagination glimpses and Hofmannesque fingers bring to light, while, as always with the pianist in such music continence guides felicity. In the final rondo, Mr. Hofmann's tone was all lightness and brightness; his pace, his rhythm of air when it plays with fire. He drove the orchestra and the discerning and sympathetic Monteux as in silken reins with silken lash. [illegible] to new euphonies. . . . The public care[illegible] not a whit for the quarrel that long [illegible]ranged Mr. Hofmann and the Symphony [illegible]hestra. It cares much for a pianist [illegible] can so transfigure his music.

Items and Announcements

Mr. Hofmann's concert of piano-pieces, announced for Sunday afternoon, Nov. 24, has been set back a week to Sunday afternoon, Nov. 17, at Symphony Hall. He will play numbers from Händel, Scarlatti, Beethoven, Chopin, Liszt, Rubinstein and minor composers. As the comings and goings of eminent pianists run, it is long since Mr. Hofmann has been heard in Boston in a recital of his own.

MONITOR NOVEMBER 2

MR. RABAUD EAGER FOR NEW TASK

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—Henri Rabaud, director designate of the Boston Symphony Orchestra, reached Broadway on Monday and left for Boston on Tuesday. At his hotel he obliged a representative of The Christian Science Monitor with an informal talk.

In appearance, Mr. Rabaud is the antithesis of the conductor who has taken the direction of the concerts of the orchestra pending his arrival, Mr. Monteux. He is tall and thin. His eyes are kindly and his voice is low. His face suggests the scholar more than the martinet. It is bearded, like that of many Frenchmen; and his mouth is overhung by a moustache which, like the beard, is iron gray. He reminds one in a mild and gentle way of that once popular monarch, Henri of Navarre, whom Dumas glorified.

If first impressions can be trusted, he will rather guide and inspire his orchestra than dictate to it. He has taken up his task in a spirit of unbounded modesty. But those who have known him by his work in Paris, vouch for both his ability and authority.

"I have been much honored," he explained, "by my appointment as director of a great orchestra in one of the greatest cities of a most friendly nation. It is my duty and desire to show my gratitude. I am looking forward with delight to seeing Boston. For, as I know, it is a seat of learning, and above all a home of art.

"I have had no time as yet to map out plans; and my friend, Monteux, has doubtless paved the way for me. Before shaping things and making concert programs, I must get in touch not only with the directors and musicians of the orchestra, but also with my future public. As a stranger and a guest, I shall endeavor to conform my course to the customs and traditions of Bostonians. And before I venture very far, I must know my environment—or, as we say in France, I must pendre l'air de la cour."

As far as could be gathered, the new conductor is very eclectic in his tastes. He would not admit that he had special tendencies or preferences in music. In his own words, "There is good music everywhere." It will plainly be his wish and aim to avoid stirring up artistic quarrels.

For seven years, Mr. Rabaud has been chef d'orchestre of the Paris Opera House. Now and then, he has directed performances of his own works at the Opéra Comique.

"But much of my time," said he, "has been devoted to directing concerts. I have conducted at the Salle Gavéau, at the Châtelet and other places. And as you know, I have composed two symphonies, besides tone poems. I have also written a lyric tragedy, 'La Folle de Roland,' which is a setting of the patriotic play of Henri de Bornier, and 'Marouf,' which was performed here at the Metropolitan. Much of my concert work has been Wagnerian."

Mr. Rabaud took a glance out of his window.

"It is all very strange and wonderful," said he, as he saw the Broadway towers and roofs. "I was impressed today by the huge buildings in the Wall Street district. Your architecture is of course inspired by the great need of saving ground space. But I was vastly more impressed by the immensity and beauty of the bay, of which I got a glimpse when the sun was pouring down on the statue of Liberty.

"I have not yet seen your New York concert halls. I am sorry that I have as yet had only infrequent opportunities of making acquaintance with American music. That omission I shall hope to correct, though, when I reach Boston."

Upon being asked about conditions in Paris, he replied: "Paris is still Paris, not greatly changed or damaged by the war. Her art activities have been checked and hampered, but not destroyed. Artists are still busy. Musicians are still composing. I am myself at work on—"

He pulled up short and would say no more as to the nature of his new effort. He thought it better not to talk about himself. He was more interested in Dukas and Claude Debussy, "that great light of musical France," and in his own successor at the Paris Opera House, Mr. Chevillard.

"Yes," he remarked, "my responsibilities have fallen largely on the shoulders of Mr. Chevillard. But he can still find time to direct his ad[illegible] concerts. And he has the assistance of Mr. Ruhlman. During my stay at the Paris Opera House I have conducted nearly everything in the repertory. I had charge of the first performance of 'Bacchus,' which was Massenet's final work. But I have always been more particularly interested in concert work than in opera."

BOSTON MUSIC

Specially for The Christian Science Monitor

Boston Symphony Orchestra, second concert of thirty-eighth season, Boston, Mass., afternoon of Nov. 1, 1918, Pierre Monteux conducting, Mme. Florence Easton, soloist. The program: Beethoven, Symphony in A major, No. 7, Op. 92; Mozart, Recitative, "E Susanna non vien'" ("How Susanna Delays!"), and Aria, "Dove Sono" ("Flown Forever"), from "Le Nozze di Figaro" (act III, scene 8); Loeffler, Poem: "La Bonne Chanson"; Debussy, Recitative, "L'année en vain" ("The Years Roll By"), and Aria of Lia, "Azaël! Azaël!" from "L'Enfant Prodigue"; Franck, Symphonic poem: "Les Eolides" ("The Æolidæ"); Ravel, "Daphnis et Chloé"—ballet in one act—orchestral fragments, first series: "Nocturne," "Interlude," "Danse Guerrière" (first time in Boston).

BOSTON, Mass.—The second concert of the Boston Symphony season was notable for three chief reasons: the remarkable conducting of Mr. Monteux, the no less remarkable playing of the orchestra, and the program presented. Mr. Monteux led with far more spontaneity and authority than at his first appearance, and these qualities were reflected in the playing of the men under him and in the singing of the soloist. He also established for himself among Boston hearers a high position as a conductor of Beethoven by his reading of the Seventh Symphony, in particular the fourth movement, which, with its breathless pace and the conductor's abandon to the rhythm, roused the audience to vigorous applause. It was perhaps unfortunate that Mr. Loeffler's composition should be on the same program with a so similar piece by César Franck, for, being so, it was somewhat overshadowed. Appreciation of the spirit of Verlaine's poem, a measure of clever invention, and the pleasantly but not aggressively modern orchestration made Mr. Loeffler's work an agreeable tone poem to hear. Whether continued hearings would make as agreeable an impression it is hard to say. The high point in the afternoon was indisputably the Ravel ballet and a large part of the success of this piece was due to the effective singing of the off-stage chorus directed by Stephen Townsend. The authority of Mr. Monteux was especially in evidence in this number, and by reason of this the sheer beauty of the music, that fleeting beauty of musical expression which is characteristic of Ravel, struck many of the audience for the first time.

GLOBE NOVEMBER 2,

SYMPHONY CONCERT

Monteux' Last Matinee—Mme Easton Soloist

Mr Monteux yesterday took leave of the Friday afternoon Symphony audience, which in the fortnight of his sojourn here has brought him into high favor for his modest, gentlemanly bearing as for his musicianship. Yesterday it received him warmly throughout the concert and called him out again at its close.

Mme Florence Easton, soprano of the Metropolitan Opera Company, appeared as soloist for the first time at these concerts. The program was as follows:

Beethoven, 7th symphony; Mozart, Recit and Aria "Dove Sono," from "Marriage of Figaro," Mme Easton; Loeffler, poem "La Bonne Chanson," Debussy, Recit and Aria of Lia from "The Prodigal Son"; Franck, "Les Eolides"; Ravel, orchestral fragments, first series, "Nocturne," "Interlude," "Danse Guerriere," from ballet in one act, "Daphnis and Chloe," first performance in Boston.

A long program, ordinarily too long, but holding so much of beauty that one might well pause before making an elimination—even of Cesar Franck's poem, with its curious foreshadowing of thoughts in his symphony.

Mr Monteux' Beethoven had clearness and spirit. He finds here a ruddy, folk joyousness; makes the allegretto much less weighty than it has been, the fugue crisp and lucid, and the finale music for a chorus of dervishes in the whirlwind of the dance. No wonder the pictorial character of these pages has invited the visions of analysts. Whatever Mr Monteux' tendency to drive the orchestra in passages where an accelerando hardly is intended, he saves from the ponderous or tragic music which is more often naive.

Mr Loeffler's revised poem to Verlaine's imaginative verse has lain in seclusion too long. Composer and poet are well matched in their instinctive sense of color, line, rare and significant expression. The music appropriately touches the note of the idyl upon the one side and of impassioned rhapsody inspired by love within consonant nature upon the other. Both overtake beauty, the harmonically enriched morning song of the strings over their insistent pedal point, no less than the sonorous tribute to the sun and the poet's beloved. The composer twice bowed his acknowledgments to the applauding audience.

Mme Easton gave pleasure by her pure, expressive voice, finding herself and her audience more particularly in Debussy's aria of his Massenet period. Although hurried by Mr Monteux a trifle in the climax, she made her points, and that in music which asks preferably a deeper timbred voice.

Ravel's suite, more recondite and challenging in its impressionism than its fellow, pleasurably remembered from last year, is probably the more dependent upon stage pantomime, lights and pictures. But the daring in harmony, color and instrumentation is not that of the mere fantasist. There is suggestion of Daphnis in supplication and the pirates are fine fellows. Mr Townsend's chorus, singing well the difficult music, defined their two moods. Had the voices sounded from a greater distance they might have been [illegible]

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ADVERTISER AMERICAN OCTOBER 27

Franco-German Program by Symphony

By LOUIS C. ELSON.

PROGRAM

D minor, Symphony.....Cesar Franck
Manfred Overture.....Schumann
"The Peri".....Dukas
"Iberia" .....Debussy

IT'S an ill wind that blows nobody good. Our east wind may have blown in a little extra influenza, but that caused the postponement of all concerts and gave M. Monteux, the new conductor, a chance to become well acquainted with his orchestra, which in itself was about one-quarter new, and four weeks of steady rehearsals instead of two made the opening concert something really remarkable. We cannot recall a first concert which presented such excellent ensemble, such plasticity, such refinements of shading as the concerts of Friday afternoon and Saturday evening.

And it was well to begin the season with Franck's D minor symphony, which shows that there are great symphonies besides those "made in Germany." Nevertheless, art (and especially the musical art) unites all countries, and the trained auditor can observe that the three-noted figure from which most of the first movement is derived (D, C-sharp and F) was also used by Beethoven, Liszt and most powerfully by Wagner as his "Fate" or "Destiny" motive. We can compliment M. Monteux on the skill with which he displayed the many evolutions of this figure. He did not always thunder it out, but made it clear without exaggeration.

The canonic work, in which Franck excelled, was finely balanced, and the more extended figure (12 notes), which is afterwards interwoven with the shorter one, was finely shaded. There was some excellent work both on the English horn and the French horns in the second movement. This second movement, although labelled as a slow movement, contained a scherzo effect within itself, which gives the symphony the regular four-movement shape, although the careless auditor may perceive but three. This second movement M. Monteux read better than we have yet heard it in Boston.

The finale is a noble climax, reminding of the power of the last movement of Brahms' C-minor symphony, and in fact there is more than a passing resemblance in the style of Franck and Brahms. It is more in major than in minor, and the great chorale theme which forms its climax was gven forth as if Franck pictured triumph after struggle, and as if M. Monteux were portraying our present victories. If Gounod's "Gallia" pictured defeated France (in 1871) surely this work is a French exultation; and it takes on a new meaning in these present times.

The audience was exuberantly applausive. M. Monteux was welcomed with enormous enthusiasm, which repeated itself after the first movement and after the finale of the symphony. He modestly tried to share the honors with the orchestra, but the audience led him planly to understand that the ovation was intended for him personally. Mr. Schroeder also received a personal welcome as he came back to the violoncello desk. It was inspiring to find the audience about as large as usual, in spite of war times and the orchestra still the most prominent one of America.

Schumann ought to have made a good contrast to Franck. The brooding character of Byron's hero appealed deeply to the German composer, yet one may doubt whether he fully comprehended the English tragedy. Had he done so he never would have ended his cantata with a Catholic requiem (a good example of double cannon, which fits to Manfred about as well as it would to Bob Ingersoll.

The overture calls for magnificent contrasts all through. Of all composers Schumann was the most strikingly dual nature. We do not mean a "Dr. Jekyll and Mr. Hyde" type but he could be powerfully masculine and most tenderly feminine with equal effect. He called these two sides of his nature "Florestan and Eusebius," and they are nobly exhibited in this work in the virile defiance of Manfred and the sweet yearning of Astarte.

Here M. Monteux was not as brilliant as he had been in the symphony. Spasmodic vehemence took the place of loftiness and breadth. The great passages for trumpets were not very impressive and Astarte was not sufficiently in the foreground. It is no given to many Frenchmen to comprehend Schumann. D'Indy belittled him and Debussy spoke slightingly of his compositions. Nevertheless, one should thank M. Monteux for placing Schumann on his first program and Beethoven on his second.

How many French, Russians and Norwegians seek their musical inspiration in Spain (Iberia)! And how few of them catch the true flavor of the garlic. Spite of a liberal garnishing of the Spanish dance rhythms, some parts of this "Iberia" might as well be labelled "Siberia" or "Liberia" for all that they represent.

We do not know whether "Three Blind Mice" is Spanish in origin, and we were mystified to hear this old tune made prominent in the work. The final movement became a Spanish Fourth of July and was fully as American as exotic. But M. Monteux read the work excellently and brought out its shifting rhythms and its strong contrasts with excellent power. His beat is decisive, and he evidently knows what he wants and generally succeeds in getting it.

There was also a new work by Dukas upon the program, making this first program preponderantly French in character. Dukas labors under the handicap of having excelled himself once, in "The Sorcerer's Apprentice," and all his other works suffer by comparison.

In spite of its very large score, "Le Peri" is but a high order of musical confectionery, highly-flavored tonal candy. It is quite a tinkle-feast, with its tambourine, triangle, xylophone, celesta, etc., and it deals heavily in percussion, as witness its three kettle-drums, bass-drum and snare-drum.

It has some seductive dance rhythms, as for example a swingy waltz, which becomes prominent once or twice. It deals heavily in chromatics, has a good climax and exhibits all the modern skill in orchestration, in which the French are becoming so adept. There was some commendable flute-playing in the work, but it was all excellently executed.

Summing up, one can say that the Franck symphony was the nub of the concert, and the especially excellent readings of the second movement here and of the finale of "Iberia" were points which show M. Monteux to possess poetry and originality; his excellence of routine was evident all through the performance.

GLOBE OCTOBER 26.

SYMPHONY ORCHESTRA RESUMES IN TRIUMPH

Monteux Gives Brilliant Opening Concert

The Boston Symphony Orchestra began yesterday afternoon its 38th season and a new epoch in its career. For reasons the war has made clear, nearly a quarter of its personnel had been changed since last May, and before it stood a new conductor.

Pierre Monteux, known here through appearances with the Ballet Russe and the Metropolitan Opera Company, by whose direction he was loaned temporarily to the Boston trustees, conducted in concert for the first time in this city. The audience was much as in other years. It welcomed the new conductor, before and after "The Star Spangled Banner," and gave both Mr Monteux and his players a demonstration after the symphony.

It was expressly fitting that Mr Monteux should have chosen for the first work of the first Symphony concerts in this new epoch of the orchestra, a work of a Belgian by birth and a Frenchman by his later residence, affiliation, artistic style and sympathy. But beyond the point of occasion and timely tribute, the great symphony of Cesar Franck is music gloriously attuned to the hour.

Mr Monteux conducted this music without score—as he did throughout the afternoon—with ardor and sensibility; with the manner of a man who himself loved and revered it. For him, Cesar Franck is more than a mystic; there was the note of flaming rapture, of triumph of sweeping exaltation.

Awakened New Spirit

All reasonably have been solicitous as to what this reorganization of the orchestra would mean. The audience had no need to wait long in doubt yesterday. In the first movement of the symphony, Mr Monteux showed that he [illegible] of plastic unanimity and precision, but he had begun to find the soul of the orchestra.

Where before now some have been conscious of a fire smouldering under a repression which at times had its appropriate place and cast, yesterday more than once the flame of a great mood shot through, enkindling inspiriting, overpowering.

Mr Monteux is not a man of one school or style. He could share Schumann's romantic enthusiasm for the melodramatic pomposity and sentiment of his idol Byron in his more or less autobiographical "Manfred," but it was in Dukas' ballet of the Peri and her flower of immortality, played here for the first time, and in Debussy's "Iberia" that Mr Monteux particularly revealed his own finesse, taste and authority and the new virtuosity and understanding of the orchestra.

New Members Welcomed

The "Danced Poem" of Dukas is a piece of exquisite, often enchanting orchestration, embellishing graceful, yet not profoundly significant, ideas.

Debussy's beautiful series of pictures of Spain found Mr Monteux sympathetic and imaginative, with its rioting rhythms and colors, with the sensuous languor of its music of the night, as with a new and italicized vividity in the calls, songs and pungently awakening life of the festal day, flamingly realistic, filled with character, yet not crossing the bounds of impressionism. These graphic folk measures smelled of the soil, were exultantly garish or, upon occasion, made no pretense to polish for an idealized vulgarity.

Changes in the orchestra itself have been accompanied by those among its caretakers. Mr Ellis will be missed, but Mr Brennan, an executive of judgment, experience, sagacity and unfailing courtesy is his logical successor. Mr Monteux will conduct one more pair of concerts before Mr Rabaud takes his place for the remainder of the season.

GLOBE OCTOBER 29.

OLDER COMPOSERS GERMAN, NOT BOCHES

Symphony's New Leader Makes Distinction

By ARTHUR WILSON

NEW YORK, Oct 29—Henri Rabaud, for seven years at the Opera, Paris, the new conductor of the Boston Symphony Orchestra, who after the concerts of this week will succeed Mr Monteux, talked at his hotel this morning with a Globe reporter. This afternoon with Manager Brennan he will leave for Boston.

Denoting by manner and conversation a quiet culture, sensibility, a conservative idealism, modest to the point of evasion about his own achievements, but ardent in his praise of his conferes, Mr Rabaud shows the spirit of the typical French artist.

While another might have hastened to speak with feeling as to those composers of German name to be barred from Symphony programs, Mr Rabaud declined to commit himself prior to conference with the Boston management as to just where the line should be drawn regarding, for example, Wagner, although, of course, assuming that the later Germans are to be discarded.

When asked if he, too, were agreeable to playing Mozart, Beethoven, Schumann—"But," quickly interrupted the conductor, "they are not Boches."

Asked what influence he felt the war would have upon French composition, Mr Rabaud said: "It is too soon yet to tell. We are too close still to the conflict, although I have no doubt it will be the source of inspiration."

The French conductor says there have been comparatively few losses at the front among the French musicians, although there has been much heavier loss among the men of letters, many of them having paid the supreme sacrifice. Albert Magnard, who was shot by Uhlans at his home near Paris early in the war, is to be represented at the Opera this year by his new [illegible] "Guercoeur." Florent Schmitt has fought ni the trenches but is now in Paris.

For the last four years Mr Rabaud has been devoting his time much to traveling as guest conductor among the Allied and neutral capitals, conducting concerts in Stockholm, Copenhagen, Berne and opera at the Scala, Milan. His compositions include two symphonies, a symphonic poem, "Nocturne Procession," chamber music and songs. His opera "Marouf," produced two seasons ago here at the Metropolitan Opera House was given in Milan the same Spring.

Speaking of the war's influence upon music in Paris, Mr Rabaud said three principal orchestras had continued their concerts—that of the Conservatoire under M Mesager, which will be heard in Boston for the first time tomorrow evening; that of the Combined Colonne and Lamoureaux Orchestras, of which Pierne and Chevillard are now the associate conductors, and of the Pasdeloup Concerts. A few women have taken the places of men in them as players.

When asked what he thought Debussy's influence would be on future French composition, the distinguished conductor replied: "Very profound and very serious and will continue long. He was ill a long, very long, time before his death, and certain works of which the world had expectation I believe were left unfinished."

MR. HOFMANN RETURNS

A FIRST SYMPHONY CONCERT AT CAMBRIDGE

At Last the Illustrious Pianist Rejoins the Boston Orchestra and Transfigures Chopin's Concerto in E Minor—Mr. Monteux's Beethoven, Excelling That of His Parisian Rivals—A Hall That Pointed the New Virtues of the Band

IT was the turn of Cambridge last evening to listen for the first time to Mr. Monteux and the new Symphony Orchestra; while to them for full measure was added Mr. Hofmann, the pianist, long unheard hereabouts either in recital of his own or in a symphony concert. The faithful audience of many seasons filled Sanders Theatre nearly to the last seat, receiving the conductor cordially, but happily eschewing the curious parish custom, that steadily gains ground in Symphony Hall, of rising when this, that or the other celebrity appears first upon the stage. The applause redoubled when Mr. Monteux and the orchestra had finished Beethoven's seventh symphony, since their hearers could then measure with no less pleasure than justice the quality of orchstra and leader. The finer acoustics of the compact, circular, wooden-walled Sanders Theatre disclosed even better than did Symphony Hall, the suave beauty, the flowing progress, the bright sensibility of tone in violins and violas, the richness and smoothness of the horns, the ringing clarity of the trumpets, and the mellow sonorities of the deeper brass. Sanders Theatre was, moreover, ideal place to hear the euphonics, instrument to instrument, choir to choir, with which the adroit ears of Mr. Monteux and the men themselves seldom err. Those flawless acoustics likewise revealed the fineness of detail of which the new orchestra is capable and the subtleties of shading and of varied repetition in which the Parisian conductor has practised it. Often in the progress of Beethoven's symphony the band yielded a glowing mass of tone in rhythmed motion; as often, when the composer feathers his orchestra, as it were, the two or three chosen voices stood forth soft and clear. Mr. Monteux and the newcomers to the band has not only respected its standard that would blend perfection with power, but are also lifting it.

Heard for a second time in German music, the conductor achieved much more with Beethoven's symphony in A major than he had with Schumann's overture to "Manfred"; while if his material was much more fertile, so also was it the more exacting. Good to hear was Mr. Monteux's delicate phrasing of the introduction and the light suspense of his transition into the full and gladsome flow of the first movement. Embarked upon it, not once did he stay its fleet progress, yet for the passing instant the hearer felt each of the momentary holds, the thinning or the thickening of the tonal mass with which Beethoven dissipates monotony; while at once intuitive and expert were the conductor's modulations of a rhythm, in which apt variation is no less to be desired. Phrased like song, modulated like song, clothed steadily in warm richness of velvety tone, the allegretto shone anew, as conductor and orchestra turned facet upon facet to the ear. The alternate spring and suavity of the scherzo were astutely balanced; while the swirling pace, the light sure touch, the sheer tonal gayety of the flying finale were winged with the speed, certainty and shimmer that were accounted feats under the last preceding régime. Others, it now appears, may likewise accomplish them. Throughout, moreover, while Mr. Monteux never "fussed" with minutiæ, while he maintained in bright integrity the whole design and progress of a symphony that is music of dancing light and air, he let hardly a measure become the mere mechanism of getting forward. Now, it is possible, in the vernacular of one of the youth of Cambridge, to make the Beethoven of the Society of the Concerts of the Conservatory "sound like twenty-three cents" and by our own orchestra among our own people.

Absence has altered Mr. Hofmann as man only in the grizzling of his hair and a somewhat less forbidding manner toward his audience. As pianist it has deepened or refined the attributes that distinguish him even among his few peers. His concerto—Chopin's in E minor—is music of which he, like other finely tempered pianists, is continuously fond; but in which hearers have been known to take less pleasure. Years of devotion to the concerto—to discover its very voice, to find the true mould and color for its every phrase, the true pace and contour for its every progression—now make it sound as more than half Mr. Hofmann's own. Under his hand the familiar ennuis of the first movement vanish; Chopin no longer cramps himself through formal processes, seeks to give the music a body and stride alien to him. Instead, the listener hears the composer's manipulation of his melodies through the iridescent mantle of Mr. Hofmann's tone when his touch is sublety and surety themselves, when the half-tints of his palette seem inexhaustible, when each modulation seems as momentary divination. The largeness, the stateliness that Chopin sought in this "majestical" allegro, no pianist may wrap about it, but it is possible to robe it in the grace of line, the loveliness of color that Mr. Hofmann now lays upon it. So again with the instrumental song of the middle movement. Admittedly, it is of Chopin near to sentimentality; but, as Mr. Hofmann plays it, to sweetness the pianist adds light. The music undulates at his studious and intuitive hand as with impulses of musing fancy or shimmers with the color that imagination glimpses and Hofmannesque fingers bring to light, while, as always with the pianist in such music continence guides felicity. In the final rondo, Mr. Hofmann's tone was all lightness and brightness; his pace, his rhythm of air when it plays with fire. He drove the orchestra and the discerning and sympathetic Monteux as in silken reins with silken lash. Their twin [illegible] to melt the music into new euphonies. . . . The public care not a whit for the quarrel that long [illegible] ranged Mr. Hofmann and the Symphony [illegible] chestra. It cares much for a pianist [illegible] can so transfigure his music.

Items and Announcements

Mr. Hofmann's concert of piano-pieces, announced for Sunday afternoon, Nov. 24, has been set back a week to Sunday afternoon, Nov. 17, at Symphony Hall. He will play numbers from Händel, Scarlatti, Beethoven, Chopin, Liszt, Rubinstein and minor composers. As the comings and goings of eminent pianists run, it is long since Mr. Hofmann has been heard in Boston in a recital of his own.

MONITOR NOVEMBER 2

MR. RABAUD EAGER FOR NEW TASK

Special to The Christian Science Monitor from its Eastern Bureau

NEW YORK, N. Y.—Henri Rabaud, director designate of the Boston Symphony Orchestra, reached Broadway on Monday and left for Boston on Tuesday. At his hotel he obliged a representative of The Christian Science Monitor with an informal talk.

In appearance, Mr. Rabaud is the antithesis of the conductor who has taken the direction of the concerts of the orchestra pending his arrival, Mr. Monteux. He is tall and thin. His eyes are kindly and his voice is low. His face suggests the scholar more than the martinet. It is bearded, like that of many Frenchmen; and his mouth is overhung by a moustache which, like the beard, is iron gray. He reminds one in a mild and gentle way of that once popular monarch, Henri of Navarre, whom Dumas glorified.

If first impressions can be trusted, he will rather guide and inspire his orchestra than dictate to it. He has taken up his task in a spirit of unbounded modesty. But those who have known him by his work in Paris, vouch for both his ability and authority.

"I have been much honored," he explained, "by my appointment as director of a great orchestra in one of the greatest cities of a most friendly nation. It is my duty and desire to show my gratitude. I am looking forward with delight to seeing Boston. For, as I know, it is a seat of learning, and above all a home of art.

"I have had no time as yet to map out plans; and my friend, Monteux, has doubtless paved the way for me. Before shaping things and making concert programs, I must get in touch not only with the directors and musicians of the orchestra, but also with my future public. As a stranger and a guest, I shall endeavor to conform my course to the customs and traditions of Bostonians. And before I venture very far, I must know my environment—or, as we say in France, I must pendre l'air de la cour."

As far as could be gathered, the new conductor is very eclectic in his tastes. He would not admit that he had special tendencies or preferences in music. In his own words, "There is good music everywhere." It will plainly be his wish and aim to avoid stirring up artistic quarrels.

For seven years, Mr. Rabaud has been chef d'orchestre of the Paris Opera House. Now and then, he has directed performances of his own works at the Opéra Comique.

"But much of my time," said he, "has been devoted to directing concerts. I have conducted at the Salle Gaveau, at the Châtelet and other places. And as you know, I have composed two symphonies, besides tone poems. I have also written a lyric tragedy, 'La Folle de Roland,' which is a setting of the patriotic play of Henri de Bornier, and 'Marouf,' which was performed here at the Metropolitan. Much of my concert work has been Wagnerian."

Mr. Rabaud took a glance out of his window.

"It is all very strange and wonderful," said he, as he saw the Broadway towers and roofs. "I was impressed today by the huge buildings in the Wall Street district. Your architecture is of course inspired by the great need of saving ground space. But I was vastly more impressed by the immensity and beauty of the bay, of which I got a glimpse when the sun was pouring down on the statue of Liberty.

"I have not yet seen your New York concert halls. I am sorry that I have as yet had only infrequent opportunities of making acquaintance with American music. That omission I shall hope to correct, though, when I reach Boston."

Upon being asked about conditions in Paris, he replied: "Paris is still Paris, not greatly changed or damaged by the war. Her art activities have been checked and hampered, but not destroyed. Artists are still busy. Musicians are still composing. I am myself at work on—"

He pulled up short and would say no more as to the nature of his new effort. He thought it better not to talk about himself. He was more interested in Dukas and Claude Debussy, "that great light of musical France," and in his own successor at the Paris Opera House, Mr. Chevillard.

"Yes," he remarked, "my responsibilities have fallen largely on the shoulders of Mr. Chevillard. But he can still find time to direct his ad- [illegible] concerts. And he has the assistance of Mr. Ruhlman. During my stay at the Paris Opera House I have conducted nearly everything in the repertory. I had charge of the first performance of 'Bacchus,' which was Massenet's final work. But I have always been more particularly interested in concert work than in opera."

BOSTON MUSIC

Specially for The Christian Science Monitor

Boston Symphony Orchestra, second concert of thirty-eighth season, Boston, Mass., afternoon of Nov. 1, 1918, Pierre Monteux conducting, Mme. Florence Easton, soloist. The program: Beethoven, Symphony in A major, No. 7, Op. 92; Mozart, Recitative, "E Susanna non vien'" ("How Susanna Delays!"), and Aria, "Dove Sono" ("Flown Forever"), from "Le Nozze di Figaro" (act III, scene 8); Loeffler, Poem: "La Bonne Chanson"; Debussy, Recitative, "L'année en vain" ("The Years Roll By"), and Aria of Lia, "Azaël! Azaël!" from "L'Enfant Prodigue"; Franck, Symphonic poem: "Les Eolides" ("The Æolidæ"); Ravel, "Daphnis et Chloé"—ballet in one act—orchestral fragments, first series: "Nocturne," "Interlude," "Danse Guerrière" (first time in Boston).

BOSTON, Mass.—The second concert of the Boston Symphony season was notable for three chief reasons: the remarkable conducting of Mr. Monteux, the no less remarkable playing of the orchestra, and the program presented. Mr. Monteux led with far more spontaneity and authority than at his first appearance, and these qualities were reflected in the playing of the men under him and in the singing of the soloist. He also established for himself among Boston hearers a high position as a conductor of Beethoven by his reading of the Seventh Symphony, in particular the fourth movement, which, with its breathless pace and the conductor's abandon to the rhythm, roused the audience to vigorous applause. It was perhaps unfortunate that Mr. Loeffler's composition should be on the same program with a so similar piece by César Franck, for, being so, it was somewhat overshadowed. Appreciation of the spirit of Verlaine's poem, a measure of clever invention, and the pleasantly but not aggressively modern orchestration made Mr. Loeffler's work an agreeable tone poem to hear. Whether continued hearings would make as agreeable an impression it is hard to say. The high point in the afternoon was indisputably the Ravel ballet and a large part of the success of this piece was due to the effective singing of the off-stage chorus directed by Stephen Townsend. The authority of Mr. Monteux was especially in evidence in this number, and by reason of this the sheer beauty of the music, that fleeting beauty of musical expression which is characteristic of Ravel, struck many of the audience for the first time.

LOBE NOVEMBER 2.

SYMPHONY CONCERT

Monteux' Last Matinee—Mme Easton Soloist

Mr Monteux yesterday took leave of the Friday afternoon Symphony audience, which in the fortnight of his sojourn here has brought him into high favor for his modest, gentlemanly bearing as for his musicianship. Yesterday it received him warmly throughout the concert and called him out again at its close.

Mme Florence Easton, soprano of the Metropolitan Opera Company, appeared as soloist for the first time at these concerts. The program was as follows:

Beethoven, 7th symphony; Mozart, Recit and Aria "Dove Sono," from "Marriage of Figaro," Mme Easton; Loeffler, poem "La Bonne Chanson," Debussy, Recit and Aria of Lia from "The Prodigal Son"; Franck, "Les Eolides"; Ravel, orchestral fragments, first series, "Nocturne," "Interlude," "Danse Guerriere," from ballet in one act, "Daphnis and Chloe," first performance in Boston.

A long program, ordinarily too long, but holding so much of beauty that one might well pause before making an elimination—even of Cesar Franck's poem, with its curious foreshadowing of thoughts in his symphony.

Mr Monteux' Beethoven had clearness and spirit. He finds here a ruddy, folk joyousness; makes the allegretto much less weighty than it has been, the fugue crisp and lucid, and the finale music for a chorus of dervishes in the whirlwind of the dance. No wonder the pictorial character of these pages has invited the visions of analysts. Whatever Mr Monteux' tendency to drive the orchestra in passages where an accelerando hardly is intended, he saves from the ponderous or tragic music which is more often naive.

Mr Loeffler's revised poem to Verlaine's imaginative verse has lain in seclusion too long. Composer and poet are well matched in their instinctive sense of color, line, rare and significant expression. The music appropriately touches the note of the idyl upon the one side and of impassioned rhapsody inspired by love within consonant nature upon the other. Both overtake beauty, the harmonically enriched morning song of the strings over their insistent pedal point, no less than the sonorous tribute to the sun and the poet's beloved. The composer twice bowed his acknowledgments to the applauding audience.

Mme Easton gave pleasure by her pure, expressive voice, finding herself and her audience more particularly in Debussy's aria of his Massenet period. Although hurried by Mr Monteux a trifle in the climax, she made her points, and that in music which asks preferably a deeper timbred voice.

Ravel's suite, more recondite and challenging in its impressionism than its fellow, pleasurably remembered from last year, is probably the more dependent upon stage pantomime, lights and pictures. But the daring in harmony, color and instrumentation is not that of the mere fantasist. There is suggestion of Daphnis in supplication and the pirates are fine fellows. Mr Townsend's chorus, singing well the difficult music, defined their two moods. Had the voices sounded from a greater distance they might have been [illegible]

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INFORMATION OBSCURED

TRANSCRIPT OCTOBER 30

UPCOMING NEW MUSIC

A WEEK THAT BRINGS NOTABLE "NOVELTIES"

An Early Tone-Poem by Mr. Loeffler, Revised and Rewritten as "La Bonne Chanson"—A Graphic and Poetic Suite from Ravel's Ballet, "Daphnis and Chloe" — Mr. Laparra's Unusual Cycle of Spanish Songs, Dances and Piano-Pieces

ORIGINALLY written in 1901, played at the Symphony Concerts in April of 1902 and in January of 1903, first entitled "Avant que Tu ne t'en Ailles" and now named "La Bonne Chanson," Mr. Loeffler's tone-poem to be heard at the Symphony Concerts of next Friday and Saturday, is in surface and color a new piece. That is to say, while the composer has not altered the design of the tone-poem or invented fresh motives to generate the music, he has newly harmonized and newly scored it, presumably in the imagination and experience of the seventeen years passed since he last set hand to it. As of old, the verses, "La Bonne Chanson," that Verlaine judged his "most natural" poetry, "so sincere, so amiably, sweetly, purely thought, so simply written," stand as key to the poetic content of the music. In French, the poem runs:

Avant que tu ne t'en ailles,
Pale étoile du matin,
—Mille cailles
Chantent, chantent dans le thym.—

Tourne devers le poète,
Dont les yeux sont pleins d'amour,
—L'alouette
Monte au ciel avec le jour.—

Tourne ton regard que nole
L'aurore dans son azur;
—Quelle joie
Parmi les champs de blé mur!—

Puis fais luire ma pensée
Là-bas,—bien loin, oh, bien loin!
—La rosée
Gaîment brille sur le foin.—

Dans le doux rêve où s'agite
Ma mie endormie encor . . .
—Vite, vite,
Car voici le soleil d'or.—

In English prose, the programme-book of 1902 translated the verses:

Before you fade and disappear, pale morning star—a thousand quails call in the thyme—

Turn toward the poet, whose eyes brim with love—the lark mounts skyward with the day—

Turn your face drowned by the dawn in its blue—O the joy among ripe wheatfields!—

Make my thought shine yonder—far off, O so far!—the dew glistens on the hay—

In the sweet dream wherein my love still sleeping stirs—hasten, hasten; for, lo, the golden sun.

"As the poem of Verlaine is a theme with interruptions, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions. The first verse is treated as a prelude. There are suggestions of the fading star. An allegro follows the announcement of the chief theme. With 'Quelle joie' there is return to the idyllic mood. As the longing of the poet is more impatient, so the theme becomes more and more agitated, and in the painting of the daily miracle a full modern orchestra is employed."

Ravel's Ballet-Suite

The first "Suite for Orchestra" that Ravel drew for the concert-hall from his ballet of "Daphnis and Chloe," to be played this week by Mr. Monteux and the Symphony Orchestra for the first times in Boston, needs little introduction, since it is sufficiently heralded by vivid memories of the second suite, heard at two pairs of Symphony Concerts last winter. A fragment from The London Times may serve to recall the scheme and course of the ballet—the more interestingly because it recalls also the piquant dispute between the composer and Mr. Diaghilev, the director of the Russian Dancers, about the omission in performance at Drury Lane of certain choral passages hummed by an invisible choir. These measures happen, moreover, to appear in the suite of Friday and Saturday when thirty-two singers from Mr. Townsend's Boston Symphony Chorus will undertake them. Said The Times:

> But the important event of the evening was the first performance in England of Maurice Ravel's "Daphnis et Chloe," conducted by M. Monteux. None of the qualities which lay such violent siege to the senses in "Thamar" and in Rimsky-Korsakov's "Schéhérazade" are essential factors in the new French ballet. It is an idyll in which the stage pictures of Chloe carried away by robbers, of her rescue by the intervention of Pan at the prayer of Daphnis, and of their miming together the story of the loves of Pan and Syrinx have served to stimulate the composer's imagination, and now act primarily as the link which puts the imagination of the hearers into contact with the spirit of the music. This does not mean that the action is unimportant, but that the beauty of the scenes, the poses of the groups of Grecian figures, the dances alike of the individuals, the masses of youths and maidens, and of the pirates seem to take their places in the scheme primarily as illustrations of the symphonic poem played by the orchestra.
>
> Since the music is of such first-rate importance, Mr. Ravel's complaint, which he made in his letter to The Times, must carry weight, whatever may be the practical objections to his demands. He may well object to the omission of the chorus, since the ballet is represented in a theatre possessing for the time being one of the finest possible stage choirs. The loss of choral color is most felt in the passage linking the first scene in the grove of Pan with the second in the camp of the pirates to which Chloe has been carried. Daphnis has fallen asleep; three nymphs have appeared to him to assure him of divine protection for Chloe, and when the stage is in darkness Ravel introduced originally a "mystic chorus" without accompaniment and without words. Presently short phrases for muted trumpets strike across the tones of the voices suggesting the turmoil of the pirates' camp, but when the chorus has been played, as it was last evening, on the wind instruments of the orchestra, the effect of the muted trumpets is far less striking because of the similarity of

Spanish Semblance for Spanish Songs

Helen Stanley

Raoul Laparra

(The Sketches by Caro-Delvaille)

are nearer. . . . The scene changes to the pirates' camp on a rocky shore, with the sea in the distance. Their ship is seen at one side. Cypress trees add decoration to the red cliffs with great stretches of sky between. The pirates run to and fro carrying booty, and disport themselves in a long and taxing dance. At the end they fall prone, drunken, dishevelled."

Rare Spanish Music

For the cycle of Spanish songs and piano-pieces in which Mr. Laparra, the Parisian composer, who wrote it, and Mme. Helen Stanley, his chosen singer, will be heard at Symphony Hall next Saturday afternoon, there is sufficient prelude, even for so novel an occasion, in the article that H. K. M. wrote in this place when the music was first heard in New York last spring: "Mr. Laparra's opera, 'La Habanera,' will be remembered by all who heard it at the Boston Opera House in the season of 1913-14 as a compact and extraordinarily vivid work, tingling with Spanish color, melody and folklore. One does not readily forget the skill with which the composer used simple dissonance for the utmost of dramatic and emotional effect. The opera, though it contained no authentic melody of the people, was seldom far removed from their type of musical feeling. The sophisticated skill of the composer never obtruded. Yet, thanks to Mr. Laparra's canny manipulations, the melodies so crossed, the modulations so bit, that the result was a 'modern' piece verging on the 'daring.'

"The same method Mr. Laparra has used with these new, delightful songs and dances which he has grouped under the general title of 'A Musical Journey through Spain'—songs and piano-pieces which he develops from the snatches of folk-song he had himself collected among the peasants of the peninsula. As they stand, each of the pieces is an extended and carefully modelled piece of conscious composition. Yet, analyzed, it reduces to a few shreds of melody, which were invented and sung by the shepherds of the Basque region or the ploughman of Murcia decades ago. The effect is one of considerable elaboration. There are the bold modulations, the stinging dissonances which we associate with modern music, and they enter so inevitably, as it seems, that they appear to have been so schemed from the start. Yet when one seeks to analyze, one finds nothing which was not somehow implied in the original tunes. Indeed, when one inspects them in the constructive frame of mind of the composer, one is surprised to find how little was 'done to them.'

"This skill in the manipulation of folk-tunes in their own idiom is not often the lot of composers, but Mr. Laparra has it in rare degree. From Andalusia, Catalonia, Aragon, the Basque region and Old Castile he has collected his tunes, each preserving the sectional characteristics of the place of birth. His skill has enabled him to develop them without losing peculiar features. The Basque tunes, for example, have something of the suavity of the French folk-song. In the lovely sentimental song, 'Dead Light' (which is Basque for moon) he adorns the simple melody with weaving runs and trills which suggest the singing of mysterious birds. The Jota from Aragon he develops from two mere fragments of a tune, supported by a simple device in the accompaniment which is common to Spanish guitar-players; but out of these he has wrought a furious dance-song to make the blood run hot in the hearer's veins. Again Andalusian is [illegible] ballad, the song of a blind man who haunts the back streets bewailing the sorrow of the world and exclaiming that if even the strings of his guitar weep with pain, how much greater is his own since he has not even the eyes to weep with. With expert skill the composer has made the song sob with his own cadences.

"In the dances Mr. Laparra lets his fancy play freely. The 'Seguidilla à la Gitana' takes for foundation an Andalusian gypsy figure, a series of descending triplets, which serves as the bass beneath which a doleful melody winds its way down the chromatic scale. Here a definite artistic atmosphere is sought in tones, suggesting the moist dusk of waning autumn, and is attained with notable sureness. Finest of all, perhaps, is 'El Murcia,' in which the Murcian plowman is crying to high heavens in an effort to stir his beasts to greater efforts. This song is a model of elaborate development from simple germs. The accompaniment, which shrieks with vigorous dissonance and glitters with many a picturesque device, is wholly derived from the two lines of the tune which Mr. Laparra heard from the Murcian peasant's own lips.

"The listener is surprised not alone by the skill, but also by the variety shown in these songs. They belie altogether the somewhat brittle effect of the Spanish music imitated in 'Carmen' and Rimsky Korsakov's 'Caprice Espagnole.' They summon an intensity of emotion sometimes plaintive, sometimes tragic, sometimes boisterous, and occasionally religious, which is not often to be found in northern lands, and can be discovered to no such degree in the songs of Italy. Mr. Laparra had the instinct and the musical skill to divine and utilize the potentialities of this Spanish music. He has done an unusually imaginative and engrossing piece of work."

NEWS OF MUSICIANS

Mr. Rabaud and Pieces from Wagner—A New Part for Mr. Caruso—Mr. McCormack Brings Back His Violinist—Items and Opinions

UPON his arrival in Boston, last evening, Mr. Rabaud, the conductor of the Symphony Orchestra for the current season, had little to say that he had not said elsewhere since he disembarked in New York. In one of his sayings, however, he is quite mistaken. According to the morning newspapers, he told the receiving reporters that "in the Allied countries there is a tacit agreement that the music of Wagner and Strauss shall not be heard." On the contrary, Wagner's operas of "Tristan" and of "Die Walküre" have not only been represented but also well received in London during the course of the war; while the English conductors, Sir Thomas Beecham and Sir Henry Wood, regularly include Wagner's music in their programmes. A fortnight or more ago, indeed, on the same evening, there happened to be "Wagner Concerts" in both London and Manchester—the two British capitals of music. Moreover, Mr. Toscanini played fragments of Wagner's music dramas in his orchestral concerts in Italy, while here in Boston only last summer, under another Italian conductor, Mr. Macchia, overtures and other pieces by Wagner were eagerly heard and lustily applauded at "The Pops." Mr. Rabaud is well within his rights as conductor of the Symphony Concerts to exclude from them whatever music he wills. But it is desirable also, in any given case, to admit the demonstrable facts. . . . The new conductor will begin work with the orchestra on Monday, Nov. 11, after it returns from its first journey to New York and the other cities southward that it visits regularly. He will lead it for the first times in public at Cambridge on Thursday, Nov. 14; at Symphony Hall on Friday and Saturday, Nov. 15 and 16.

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A PERSON OF IMPORTANCE

HENRI RABAUD
The new conductor of the Boston Symphony Orchestra

om POST
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Date

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in this city during the coming winter. As is generally known, Henry L. Higginson, who founded the orchestra, and through all its life maintained it, retired last spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees composed of prominent men in Boston, who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French military band enabled the Boston Symphony Orchestra to secure several of its leading members. Frederic Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris; and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind sections, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been the principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Washington, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the courtesy of Mr. Gatti-Casazza.

Music

First Boston Symphony Program.

The first pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall Thursday evening, Nov. 7, and Saturday afternoon, Nov. 9. Through the courtesy of Mr. Gatti-Casazza of the Metropolitan Opera Company these concerts will have as conductor Mr. Pierre Monteux. Mr. Raboud, the new conductor, does not take charge of the orchestra until the following Monday.

The programme for the Thursday night concert comprises Cesar Franck's Symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Perie" and Debussy's "Iberia.'

For Saturday afternoon the programme comprises Handel's Concerto Grosso in D major, Charles Martin Loeffler's poem "La Bonne Chanson," Vincent d'Indy's symphonic variations "Istar," and Beethoven's Symphony No. 7 in A major.

AMERICAN
New York City.
OCT 28 1918

BOSTON SYMPHONY OPENS.

AFTER two weeks' delay, due to the influenza, the Boston Symphony Orchestra, largely reconstructed and reorganized, opened its thirty-eighth season with its first pair of concerts Friday afternoon and Saturday night. Pierre Monteux conducted. Both concerts were happy events. The playing of the orchestra revealed the same perfection of technique that has char-

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n MORNING TELEGRAPH
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Boston Symphony Next Week.

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TRIUMPH WON BY MONTEUX.

Boston Symphony Orchestra Opens New Season Successfully.

Special Despatch to THE SUN.

BOSTON, Oct. 26.—After two weeks delay, due to the influenza, the Boston Symphony Orchestra, largely reconstructed and reorganized, opened its thirty-eighth season with its first pair of concerts yesterday afternoon and tonight. Pierre Monteux conducted. The playing of the orchestra revealed the same perfection of technic that has characterized it in the past. Newspaper comment is enthusiastic about the beauty, brilliancy and warmth of tone. Particularly was the unusual plasticity of the string choir praised. The concerts were a personal triumph for Mr. Monteux, who in the four weeks of rehearsal, in the opinion of Philip Hale of the Boston *Herald*, has restored the clarity and euphony given to the orchestra by Gericke, and to this has added warmth, imagination, emotion and expressiveness, qualities foreign to Mr. Gericke's nature. The programme comprised Franck's D minor symphony, Schumann's Manfred overture, Dukas Lapar and Debussy's "Iberia."

HERALD NOVEMBER 2,

SECOND CONCERT BY SYMPHONY

Conductor Monteux Gives Noble Performance of Beethoven Work

ORCHESTRA TO GO ON TOUR NEXT WEEK

By PHILIP HALE

The second concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The program was as follows: Beethoven, Symphony in A major, No. 7; Mozart, recitative, "E Susanna non vien?" and aria "Dove Sono," from "Le Nozze di Figaro"; Loeffler, poem, "La Bonne Chanson"; Debussy, recitative, "L'Annee en vain" and aria "Azael! Azael!" from "L'Enfant Prodigue"; Franck, symphonic poem, "Les Eolides"; Ravel, First Suite from the ballet "Daphnis et Chloe." Mme. Florence Easton of the Metropolitan Opera company was the singer.

There was an engrossing performance of the symphony, a musical and poetic performance that should have disabused any person laboring under the delusion that only a German can fitly interpret the music of Beethoven. It was a singularly clear and well balanced performance, rhythmically exciting, but without extravagance; the imposing climaxes were admirably prepared; the wonderful Allegretto, one of the fullest manifestations of Beethoven's genius, was played in the requisite spirit of simplicity, nobly, without a suspicion of sentimentalism, while the Finale, in which Beethoven shouts and throws his hat in the air, was a revelation of Dionysiac fury.

Mr. Loeffler's "Bonne Chanson" was first performed under another title at a Symphony concert in 1902. When it was then heard, it appealed to all by its lyric flight and its unsophisticated beauty. The composition, suggested by a poem in Paul Verlaine's cycle "La Bonne Chanson," has been thoroughly revised and re-orchestrated. In many instances in music as in literature revision has enfeebled the original. The sandpapering and the polishing have brought tameness; the pursuit of perfection has resulted in finicalness. It has not been so with this composition, which must now be ranked for its spontaneity, its warmth, its poetic feeling with the finest and most mature of Mr. Loeffler's works. There is no over-elaboration, no anxious search after the unusual, no apparently deliberate avoidance of frankly melodic expression. There is no suggestion of Flaubertian toil and agony in shunning what might be considered conventional and obvious. Richly scored, this "poem" has substance in thought as well as gorgeousness in expression. Surely Mr. Loeffler will now be willing to allow the publication of it.

The eloquent performance of "La Bonne Chanson" was followed by a delightful reading of Franck's "Eolides" with its exquisite treatment of the short chromatic phrase, with its infinite harmonic variety.

The fragments from Ravel's ballet are not so interesting in a concert hall as those contained in the Suite played last season. They are more in need of scenery and pantomime. The Nocturne has some charming bits of color; the Interlude has curious vocal effects off-stage, difficult intervals for the singers who had been well trained by Mr. Stephen Townsend; the warlike dance of the pirates has a ferocity that is not displeasing, but as a whole the music, as absolute music, disappointed expectation. By some unaccountable negligence Daphnis was referred to in the program book as a woman.

Mme. Easton did not do herself full justice yesterday. We have heard her sing here in opera with freer voice. Yesterday her upper tones were sometimes pinched and without body. The middle and lower tones were rich and beautiful. She phrased as an accomplished musician. Lia's recitative and aria were sung dramatically. In the aria of Mozart she was less successful, but the singers of Mozart's perfect melodic line are few.

The concert will be repeated tonight. There will be no concert next week, for the orchestra will go on its first trip this season. Mr. Rabaud will conduct the concerts of Nov. 15, 16. The program has not yet been determined.

The public owes Mr. Monteux a heavy debt of gratitude. By his skill, patience and unfailing courtesy as a disciplinarian he has already brought the new orchestra to a high stage of efficiency. Mr. Rabaud has a sonorous, euphonious, plastic orchestra at his command. As an interpreter Mr. Monteux has given memorable performances of works known and unfamiliar, performances that have been sane as well as brilliant and imaginative. As a man he has in a short time endeared himself to orchestra and public. And he with orchestra and public now bids his friend Mr. Rabaud welcome and wishes him all success.

POST NOVEMBER 2,

SYMPHONY CONCERT

BY OLIN DOWNES

The second programme of the Boston Symphony season, which Pierre Monteux interpreted yesterday afternoon in Symphony Hall, was as interesting as the first of a week ago, and as brilliantly presented. Beethoven's seventh symphony, the tone poeme, "La Bonne Chanson," of Loeffler; Franck's symphonic poem, "Les Eolides," and music from Ravel's ballet, "Daphnis et Cloe," performed for the first time in Boston, were the orchestral compositions. The soloist was Miss Florence Easton of the Metropolitan Opera Company, who sang the recitative and the aria, "Dove sono," from "The Marriage of Figaro," and the recitative and aria, "Azae; Azael," from Debussy's early cantata, "L'Enfant Prodigue."

ANOTHER TRIUMPH

Some had wondered if Mr. Monteux as interpreter of classic masterpieces would be equal to Mr. Monteux as the interpreter of modern music. The doubts of those who heard the performance of Beethoven's symphony were quickly dispelled. The sense of form, the appreciation of the boldness and virility of Beethoven's symphonic architecture, were as apparent as was Mr. Monteux's appreciation of the arch-impressionistic music of Ravel which came later on the programme.

Again the glory of the orchestral tone was a thing to wonder at, as was the enthusiasm and conviction which permeated a reverent and classical conception of the composer's thought. This was another triumph, and not the least notable, of Mr. Monteux's brief season in Boston.

Mr. Loeffler's Tone Poem

Mr. Loeffler's work, inspired by Verlaine's incredibly beautiful poem to the sunrise, was first performed in 1902 at these concerts. Since that time it has been reorchestrated. Rarely has the composer painted in such beautiful tone colors. Neither has he forgotten "line"—that is, melody. There is noble polyphony almost throughout. Developments of "line" and "color" go hand in hand, and are ordered with masterly art. Perhaps there is overluxuriance in the development of the theme, which seems first to hesitate as it steps from an exquisitely tinted instrumental background, then gathers strength, power, rythmical life, as it rushes forward to a climax in which the orchestra fairly blazes in its sonority. Perhaps a short cut in the first half of the work would have made it more concise. Nor is the melodic speech of the composer as radically individual as it is in later works. Some would say it was more direct, as it is of more obvious appeal.

However these things may be, the audience greeted with marked enthusiasm the simplicity, the directness, the nature-mood of this music, and applauded until the composer, in the audience, rose to his feet.

Chorus of 32 Voices

What can compare with the simplicity of Franck? His music is of the winds which whisper and caress the earth. A short, Tristan-like phrase is the thematic basis of the work, which evokes a mood as delicately and fancifully seusuous as could possibly be. The unconsciousness, the absolute lack of artifice, with which the miracle is wrought, is a miracle of genius.

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Florence Gertrude Easton was first heard by Boston audiences in Henry Savage's opera in English troupe back in 1905. She was then but eighteen. A few seasons later she went to Berlin with her husband, Francis Maclennan, also an opera singer, and they enjoyed great fame in the land of the Germans for eight or nine years. Returning she joined the Chicago Opera two seasons ago and last year achieved the Metropolitan, presumably her goal.

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From the symphony to the final number little was left to be desired. Mr. Monteux was particularly happy in the symphony, the Franck selection and Loeffler's revised poem. The Ravel number, even with chorus, failed to come up to expectations, not, however, from lack of interpretation. It's for the stage with its accompaniments rather than the concert hall. Mme. Easton has been heard to better advantage.

The orchestra makes its first trip of the season next week. The concerts of Nov. 15 and 16 will be led by the new conductor, Mr. Rabaud.

RECORD NOVEMBER 2,

MONTEUX SAYS AU REVOIR AT SYMPHONY HALL

Ravel Work for First Time —Mme. Easton Appears As Soloist

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Second concert of the season, Symphony Hall, yesterday afternoon, Pierre Monteux, conductor; Mme. Florence Easton (Mrs. Francis Maclennan), soloist. The program:—

Beethoven, Symphony in A minor, No. 7, Op 92.
Mozart, aria, "Marriage de Fiagro."
Loeffler, poem, "La Bonne Chanson."
Debussy, aria, "L'Enfaut Prodigue."
Franck, "Les Eolides."
Ravel, ballet, "Daphnis et Ohloe."

This was Mr. Monteux's au revoir performance. Boston regrets his departure, for he has made a happy impression. In this, his last concert, he shone as a conductor of Beethoven. The "Apotheosis of the dance" symphony was a lovely thing under his baton—a work of perfect proprotion and exquisitely precise rythm.

Mr. Loeffler's poem, reorchestrated since heard here in 1901, was played by Mr. Monteux in admiration of Mr. Loeffler, for whom he hold a high regard. The performance of the musical paraphrase of Verlaine's poem was excellent. Both Mr. Monteux and Mr. Loeffler, who heard the work, were applauded.

The Ravel work was the feature of the program. When it was first produced in Paris, Alfred Bruneau, writing in the Matin, found that the "score had strength, rhythm, brilliance. The liberty of form and of writing surpass anything that can be imagined. Harmonic and polyphonic anarchy reign supreme." Many of the audience found the same state of affairs yesterday. They were stunned. Yet, possibly if they heard this work again, they would find wonderfully beautiful pages, passages like that for the trumpet off stage that are of piercing beauty. Fortunate those who have heard the work in rehearsal, for it is one to hear and know before admiring wholly, before getting in the composer's exact state of mind.

Mr. Monteux called Mr. Townsend, who trained the off-stage chorus, which takes part in the work, to the stage to share applause.

Mme. Easton fared much better with Debussy than with Mozart. She sang the familiar "Fiagro" aria with various degrees of excellence. Lia's lament was given with considerable authority and beauty of sustained tone.

The next Symphony concerts will be given Nov. 15-16. Henri Rabaud will then make his debut as conductor. The program will be announced later.

From _____ Union
Address _____ Springfield, Mass.
Date _____ OCT 27 1918

A "Revamped" Boston Symphony.

The Sunday Union's recent comment on new features of the Boston Symphony personnel, aroused much interest, even in Boston. Here are more facts, just as authoritative, from an inside source which cannot be doubted. A new face in the first violin section, in fact, next seat to the concertmeister, will be that of Ferdinand Thillois, an instrumentalist of extraordinary brilliance and erudition considering his 28 years. He was taught by the same masters as Fradkin. Let us hope that either Fradkin or Thillois will be the soloist when the great band, later this season, visits Springfield. Georges Mager, a new man in the viola section, came expressly from Paris and the French Band, which came here last season for this post. Josef Malkin, known in Springfield, leads the cello section and with him the first desk will be the famous Alwin Schroeder, celebrated in quartet annals. Since the death of Wulf Fries, Schroeder has been the dean of cellists in this country. Another veteran, this one best known in France, is the cellist Georges Miquelle, first prize winner of the Paris Conservatoire, and one of the Colonne's principal cellists in many Paris seasons.

The oboe section is graced by Louis Speyer, the most promising of the Conservatoire's graduates, also a member of the French Band. The orchestra has acquired the services of the principal contra-bass soloist of the Coln Theater in Buenos Aires, South America—M. Villano, an Italian of extraordinary attainments. He is a graduate of the Royal Conservatory of Parma, and began his career in La Scala orchestra. When Paul Mimart was called last spring to military duty in France his place in the clarinet section was left unfilled until Leo Croes could be secured. This part of the band will possess particular interest from the fact that side by side will sit two solo instrumentalists who received severe wounds in the famous battle of the Yser November, 1914, M. Croes and Emile Stievenard. The former is a pensioner of the "Eighth Territorial Infantry," a prize winner of the conservatoire of Lille, and well known to those who have attended the concerts of the Theatre des Champs Elysees. M. Stievenard, the new bass clarinetist, was for some time professor in the Vincent d'Indy "Scola Cantorum," and has had much experience with the audiences of the Opera Comique and the Concerts Lamoureaux. There are many other new personalities of more than common interest in the new Boston Symphony, and the war has been responsible for much of this interest. The best judges assert that the predominance of the French in the new organization will not only be a pleasing change but a decidedly improving factor—adding much to the crispness and vivid brilliance of its interpretations. The Springfield playing of the Boston Symphony, thus renovated, with its French conductor, Henri Rabaud, and with a soloist of the rank of the young violinist Fradkin (born in Troy just 26 years ago, but a Frenchman through and through) will considerably compensate us for the disappointment of the past week in not hearing the French Conservatoire orchestra.

ERNEST NEWTON BAGG.

EVENING SUN
Baltimore, Md.

OCT 31 1918

MAY PLAY GERMAN MUSIC

Muck's Successor Asks Why It Should Be Barred.

New York, Oct. 30. —"Such questions are never asked in Paris," said Henri Rabaud, who succeeds Karl Muck as conductor of the Boston Symphony Orchestra, when he was asked yesterday whether he intends to include music by German composers in the concerts this season. "Why should we not play beautiful music like Beethoven's C Minor Symphony?" But he said he would confer with the trustees of the orchestra before adopting a definite policy in the matter.

This is M. Rabaud's first visit to America. He did not even come over for the first performance of his opera, "Marouf," which was given at the Metropolitan last winter.

M. Rabaud recently has been devoting his time to charity concerts. Before the war he was one of the conductors at the National Opera House in Paris. He is a pupil of the Conservatoire and won the Prix de Rome in 1894.

HERALD
ress: New York City
e _____

The first pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall Thursday evening, November 7, and Saturday afternoon, November 9. Through the courtesy of Mr. Gatti-Casazza of the Metropolitan Opera Company these concerts will have as conductor Pierre Monteux. Henri Rabaud, the new conductor, does not take charge of the orchestra until the following Monday. The programme for the Thursday night concert comprises Cesar Franck's Symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." For Saturday afternoon the programme comprises Handel's Concerto Grosso in D major, Charles Martin Loeffler's poeme, "La Bonne Chanson"; Vincent D'Indy's symphonic vralations "Istar" and [illegible]

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HERALD NOVEMBER 2,

SECOND CONCERT BY SYMPHONY

Conductor Monteux Gives Noble Performance of Beethoven Work

ORCHESTRA TO GO ON TOUR NEXT WEEK

By PHILIP HALE

The second concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The program was as follows: Beethoven, Symphony in A major, No. 7; Mozart, recitative, "E Susanna non vien?" and aria "Dove Sono," from "Le Nozze di Figaro"; Loeffler, poem, "La Bonne Chanson"; Debussy, recitative, "L'Annee en vain" and aria "Azael! Azael!" from "L'Enfant Prodigue"; Franck, symphonic poem, "Les Eolides"; Ravel, First Suite from the ballet "Daphnis et Chloe." Mme. Florence Easton of the Metropolitan Opera company was the singer.

There was an engrossing performance of the symphony, a musical and poetic performance that should have disabused any person laboring under the delusion that only a German can fitly interpret the music of Beethoven. It was a singularly clear and well balanced performance, rhythmically exciting, but without extravagance; the imposing climaxes were admirably prepared; the wonderful Allegretto, one of the fullest manifestations of Beethoven's genius, was played in the requisite spirit of simplicity, nobly, without a suspicion of sentimentalism, while the Finale, in which Beethoven shouts and throws his hat in the air, was a revelation of Dionysiac fury.

Mr. Loeffler's "Bonne Chanson" was first performed under another title at a Symphony concert in 1902. When it was then heard, it appealed to all by its lyric flight and its unsophisticated beauty. The composition, suggested by a poem in Paul Verlaine's cycle "La Bonne Chanson," has been thoroughly revised and re-orchestrated. In many instances in music as in literature revision has enfeebled the original. The sandpapering and the polishing have brought tameness; the pursuit of perfection has resulted in finicalness. It has not been so with this composition, which must now be ranked for its spontaneity, its warmth, its poetic feeling with the finest and most mature of Mr. Loeffler's works. There is no over-elaboration, no anxious search after the unusual, no apparently deliberate avoidance of frankly melodic expression. There is no suggestion of Flaubertian toil and agony in shunning what might be considered conventional and obvious. Richly scored, this "poem" has substance in thought as well as gorgeousness in expression. Surely Mr. Loeffler will now be willing to allow the publication of it.

The eloquent performance of "La Bonne Chanson" was followed by a delightful reading of Franck's "Eolides" with its exquisite treatment of the short chromatic phrase, with its infinite harmonic variety.

The fragments from Ravel's ballet are not so interesting in a concert hall as those contained in the Suite played last season. They are more in need of scenery and pantomime. The Nocturne has some charming bits of color; the Interlude has curious vocal effects off-stage, difficult intervals for the singers who had been well trained by Mr. Stephen Townsend; the warlike dance of the pirates has a ferocity that is not displeasing, but as a whole the music, as absolute music, disappointed expectation. By some unaccountable negligence Daphnis was referred to in the program book as a woman.

Mme. Easton did not do herself full justice yesterday. We have heard her sing here in opera with freer voice. Yesterday her upper tones were sometimes pinched and without body. The middle and lower tones were rich and beautiful. She phrased as an accomplished musician. Lia's recitative and aria were sung dramatically. In the aria of Mozart she was less successful, but the singers of Mozart's perfect melodic line are few.

The concert will be repeated tonight. There will be no concert next week, for the orchestra will go on its first trip this season. Mr. Rabaud will conduct the concerts of Nov. 15, 16. The program has not yet been determined.

The public owes Mr. Monteux a heavy debt of gratitude. By his skill, patience and unfailing courtesy as a disciplinarian he has already brought the new orchestra to a high stage of efficiency. Mr. Rabaud has a sonorous, euphonious, plastic orchestra at his command. As an interpreter Mr. Monteux has given memorable performances of works known and unfamiliar, performances that have been sane as well as brilliant and imaginative. As a man he has in a short time endeared himself to orchestra and public. And he with orchestra and public now bids his friend Mr. Rabaud welcome and wishes him all success.

POST NOVEMBER 2,

SYMPHONY CONCERT

BY OLIN DOWNES

The second programme of the Boston Symphony season, which Pierre Monteux interpreted yesterday afternoon in Symphony Hall, was as interesting as the first of a week ago, and as brilliantly presented. Beethoven's seventh symphony, the tone poeme, "La Bonne Chanson," of Loeffler; Franck's symphonic poem, "Les Eolides," and music from Ravel's ballet, "Daphnis et Cloe," performed for the first time in Boston, were the orchestral compositions. The soloist was Miss Florence Easton of the Metropolitan Opera Company, who sang the recitative and the aria, "Dove sono," from "The Marriage of Figaro," and the recitative and aria, "Azae; Azael," from Debussy's early cantata, "L'Enfant Prodigue."

ANOTHER TRIUMPH

Some had wondered if Mr. Monteux as interpreter of classic masterpieces would be equal to Mr. Monteux as the interpreter of modern music. The doubts of those who heard the performance of Beethoven's symphony were quickly dispelled. The sense of form, the appreciation of the boldness and virility of Beethoven's symphonic architecture, were as apparent as was Mr. Monteux's appreciation of the arch-impressionistic music of Ravel which came later on the programme.

Again the glory of the orchestral tone was a thing to wonder at, as was the enthusiasm and conviction which permeated a reverent and classical conception of the composer's thought. This was another triumph, and not the least notable, of Mr. Monteux's brief season in Boston.

Mr. Loeffler's Tone Poem

Mr. Loeffler's work, inspired by Verlaine's incredibly beautiful poem to the sunrise, was first performed in 1902 at these concerts. Since that time it has been reorchestrated. Rarely has the composer painted in such beautiful tone colors. Neither has he forgotten "line"—that is, melody. There is noble polyphony almost throughout. Developments of "line" and "color" go hand in hand, and are ordered with masterly art. Perhaps there is overluxuriance in the development of the theme, which seems first to hesitate as it steps from an exquisitely tinted instrumental background, then gathers strength, power, rythmical life, as it rushes forward to a climax in which the orchestra fairly blazes in its sonority. Perhaps a short cut in the first half of the work would have made it more concise. Nor is the melodic speech of the composer as radically individual as it is in later works. Some would say it was more direct, as it is of more obvious appeal.

However these things may be, the audience greeted with marked enthusiasm the simplicity, the directness, the nature-mood of this music, and applauded until the composer, in the audience, rose to his feet.

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A "Revamped" Boston Symphony.

The Sunday Union's recent comment on new features of the Boston Symphony personnel, aroused much interest, even in Boston. Here are more facts, just as authoritative, from an inside source which cannot be doubted. A new face in the first violin section, in fact, next seat to the concertmeister, will be that of Ferdinand Thillois, an instrumentalist of extraordinary brilliance and erudition considering his 28 years. He was taught by the same masters as Fradkin. Let us hope that either Fradkin or Thillois will be the soloist when the great band, later this season, visits Springfield. Georges Mager, a new man in the viola section, came expressly from Paris and the French Band, which came here last season for this post. Josef Malkin, known in Springfield, leads the cello section and with him the first desk will be the famous Alwin Schroeder, celebrated in quartet annals. Since the death of Wulf Fries, Schroeder has been the dean of cellists in this country. Another veteran, this one best known in France, is the cellist Georges Miquelle, first prize winner of the Paris Conservatoire, and one of the Colonne's principal cellists in many Paris seasons.

The oboe section is graced by Louis Speyer, the most promising of the Conservatoire's graduates, also a member of the French Band. The orchestra has acquired the services of the principal contra-bass soloist of the Coln Theater in Buenos Aires, South America—M. Villano, an Italian of extraordinary attainments. He is a graduate of the Royal Conservatory of Parma, and began his career in La Scala orchestra. When Paul Mimart was called last spring to military duty in France his place in the clarinet section was left unfilled until Leo Croes could be secured. This part of the band will possess particular interest from the fact that side by side will sit two solo instrumentalists who received severe wounds in the famous battle of the Yser November, 1914, M. Croes and Emile Stievenard. The former is a pensioner of the "Eighth Territorial Infantry," a prize winner of the conservatoire of Lille, and well known to those who have attended the concerts of the Theatre des Champs Elysees. M. Stievenard, the new bass clarinetist, was for some time professor in the Vincent d'Indy "Scola Cantorum," and has had much experience with the audiences of the Opera Comique and the Concerts Lamoureaux. There are many other new personalities of more than common interest in the new Boston Symphony, and the war has been responsible for much of this interest. The best judges assert that the predominance of the French in the new organization will not only be a pleasing change but a decidedly improving factor—adding much to the crispness and vivid brilliance of its interpretations. The Springfield playing of the Boston Symphony, thus renovated, with its French conductor, Henri Rabaud, and with a soloist of the rank of the young violinist Fradkin (born in Troy just 26 years ago, but a Frenchman through and through) will considerably compensate us for the disappointment of the past week in not hearing the French Conservatoire orchestra.

ERNEST NEWTON BAGG.

EVENING SUN
Baltimore, Md.

OCT 31 1918

MAY PLAY GERMAN MUSIC

Muck's Successor Asks Why It Should Be Barred.

New York, Oct. 30. "Such questions are never asked in Paris," said Henri Rabaud, who succeeds Karl Muck as conductor of the Boston Symphony Orchestra, when he was asked yesterday whether he intends to include music by German composers in the concerts this season. "Why should we not play beautiful music like Beethoven's C Minor Symphony?" But he said he would confer with the trustees of the orchestral before adopting a definite policy in the matter.

This is M. Rabaud's first visit to America. He did not even come over for the first performance of his opera, "Mareuf," which was given at the Metropolitan last winter.

M. Rabaud's entire time has been devoting his time to orchestral concerts. Before the war he was one of the conductors at the National Opera House in Paris. He is a pupil of the Conservatoire and won the Prix de Rome in 1901.

HERALD
New York City

The first pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall Thursday evening, November 7, and Saturday afternoon, November 9. Through the courtesy of Mr. Gatti-Casazza of the Metropolitan Opera Company these concerts will have as conductor Pierre Monteux. Henri Rabaud, the new conductor, does not take charge of the orchestra until the following Monday. The programme for the Thursday night concert comprises Cesar Franck's Symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." For Saturday afternoon the programme comprises Handel's Concerto Grosso in D major, Charles Martin Loeffler's poeme, "La Bonne Chanson"; Vincent D'Indy's symphonic vralations "Istar" and [illegible] No. 7 in A

TRIBUNE
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TRANSCRIPT NOVEMBER 2

THE SYMPHONY CONCERT

THE COMPOSERS' DAY MORE THAN THE CONDUCTOR'S

A Novel Piece from Mr. Lœffler in His Earlier Manner—More Fragments from Ravel's "Daphnis and Chloe", with Many a Characteristic Stroke—Franck Again in the Middle Way of a Tone-Poem—Beethoven, Orchestra and Leader in Triple Worth—Miss Easton Sings

WITH a novel piece by Mr. Loeffler and another by Ravel to grace the programme, interest shifted at the Symphony Concert of yesterday afternoon from the quality of the orchestra and the conductor, Mr. Monteux, to the quality of the music in hand. The keener was this interest because Mr. Loeffler is the most individual of present American composers, while Ravel stands in like place among the Parisian. Yet, as the outcome was, Mr. Loeffler's tone-poem seemed rather of the composer who fashioned "The Death of Tintagiles" in 1897 than of the composer who wrote the symphony of 1916. It was early Loeffler, so to say, reproduced at a time when a later Loeffler prompted the anticipating ear. Perhaps, however, this impression was inevitable from a piece revived for reproduction seventeen years after it had been first written. As "Poem for Orchestra: 'Avant que Tu ne t'en Ailles,'" the music heard yesterday was set to paper in 1901 and played at Symphony Concerts of 1902 and 1903. As "La Bonne Chanson," it had been rescored and otherwise altered by Mr. Loeffler for performance yesterday. The subject-matter of the earlier and the later draft is the same, Verlaine's verses, likewise "La Bonne Chanson"—verses that salute the paling star of morning with the images of an unspecked dawn and that underlay the apostrophe with pulsing affection for her who, waking, stirs beside the poet. The form as well as the substance of the poem may readily stir so imaginative and yet so reflective a spirit as the composer's since the summoned images of nature—the call of the quail, the ascent of the lark, the glint of the dew, the final glowing of the sun—are like to festoons about the poet's apostrophe. So may the chief motive and the main body of the music bear the impulse of Verlaine's song, while around it variants of the motive may weave garlands of imagery like to his. Needless, almost, to say that the resulting tone-poem thus keeps pace and mood with the suggesting verses, and also develops itself in sustained and unfolding integrity. Once more, as their abominable way is to the truly orthodox, these so-called "impressionists" are unrelaxing logicians of music, formulating their design, pursuing it, at once pliant and unflinching, to the end.

Now, in the new version of "Avant que Tu ne t' en Ailles," Mr. Loeffler adheres to his original scheme, maintains his developed and dominant motive and little filters the festooning variants he deduces from it. On the other hand, he has entirely rescored the piece, distributing anew harmonies and timbres, modulations and progressions; but by a curious concentration of will and mind, he has effected this spring in the early manner of "The Death of Tintagiles" rather than in the later manner of the symphony. That is to say, the listener hears the Loeffler of harmonies, piercing progressions, glowing modulations and iridescent instrumental color only in the preluding to "La Bonne Chanson" and here and there in tonal imagery of the variants to the motive with hint of sensations from his own. In some ears yesterday, those victory measures surpassed in imagination and illusion all the rest of the tone-poem. In contrast, the rest of the tone-poem is the opulent and passionate development of a manifestly melodious motive. It is upborne to a climax of ardent apostrophe; it is lifted again to what the composer designs as the splendors of sunrise. At every turn it is enriched harmonically, amplified instrumentally, deepened by modulation, broadened by progression—yet, as it seemed yesterday, with curious lack of Mr. Loeffler's wonted individuality. His motive sings full and strong to his hearers; he uses at will every one of these semi-conventional processes of opulent music-making. His climax, his sunrise follow the best models, but they are of the Loeffler, making his way with the rest of the young composers sixteen years ago rather than of the Loeffler of 1918, matured and isolated master. Perhaps thereby he preserves the consistency of this new version of an early piece.

Nor, as the luck of the day went, did Ravel's novel piece altogether fulfil expectation. It was the first and the shorter of the two suites that he drew for the concert-hall from his celebrated ballet of "Daphnis and Chloe," announced more than once, but never yet mimed and danced in the American theatre—the suite beginning with the miracle of the sculptured nymphs called to life to comfort the shepherd bereft of his mistress, continuing with the mysterious voices, perhaps merely of the quivering night, perhaps also of Pan's distinct train and ending with one of the furious dances of the abducting pirates. The music is all matter drawn from the earlier scenes of the ballet, whereas the second suite, heard at the Symphony Concerts last winter assembles and coördinates excerpts from the later episodes. This second suite had, moreover, symphonic continuity, roundness of impression, integral musical being apart from the mimed action and the scenic backgrounds it illuminated, the dances that it bore.

The first suite, on the other hand, seems, rather, a more or less arbitrary assemblage of detached fragments, yields no unity of impression, bids the mind recall the pale flames that flickered above the heads of the circling nymphs or the red cliffs of Bakst amongst which the red-clad pirates lurched and plunged. Time and again the hearer finds himself summoning his memories of the Rusian Ballet rather than listening to Ravel's music as music. Yet there are moments in it of beauty that melts the heart, of illusion that wraps the imagination, of rhymthic power and flare of tonal color flung full-fisted upon stage and orchestra. The music at the beginning—of the tremors of the night-wind, of the stirrings of the pitying nymphs, of the pale flicker of the flame that crowns them, lambent in the darkness—achieves both intrinsic beauty and penetrating illusion, and by novel means. The much-debated, the much-scorned polyharmonic chords of the "uiche dest" Parisian composer make tremulous, titillating underbody and background, against which dart in pale lines measures for various solo-instruments. As Ravel thereby perfectly achieves his end of beauty and illusion, is he not altogether justified of the means his imagination and resource fashioned and used? Again, the remote, wandering voices of the night invoke the mystery, the vague tremors of the moment in the ballet when a god condescends to comfort the woes of his servants. What then, does it matter, if the intervals seem as though Ravel had splotched them upon his music-paper, if they taxed to the utmost, yesterday, Mr. Townsend's expert choir, gaining none the less the illusion the composer sought. And when faint and far, a single trumpet sounds pale and clear against this murmur, the stroke is of genius itself. Quickly rhythm mounts from power to frenzy in the pirates' dishevelled dance; drunken, yet always in Ravel's masterful hands, the orchestra reels, spits, plunges, suffusing light, the quiver of earth and air and watching human spirit, when night ebbs and day poises as for spring upon a trembling world. At once fanciful and dexterous is the later suggestion by similar and quickly passing means of other sensations of the kindling shimmers of day.

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The rest of the programme made an agreeable miscellany in which Beethoven's seventh symphony, strangely long unheard "at these concerts"; Franck's tone-poem, "The Daughters of Æolus," at relatively long intervals restored to them; and two operatic airs sung by Miss Easton of the Metropolitan Company were the chief items. Appearing in her own fresh, comely, youthful person, which is not at all that of Chinese maiden of Italian music-drama as Boston knew her last spring, the singer quickly won the eye as she soon pleased the ear of her new audience. Heard in the waiting Countess's soliloquy "Dove Sono i Bei Momenti" from Mozart's lyric comedy of "Figaro's Wedding" and in the musing monologue of the mother from Debussy's cantata of "The Prodigal Son," her voice quickly disclosed a crystalline quality, likening it in measure to that of Mme. Eames in her prime. There is like limpidity, like measured radiance of tone, like hint of cool control, but Miss Easton's voice is at present the warmer, the more susceptible to play of characterizing color. On the other hand, the younger singer's tones thin perceptibly in the higher ranges and "skips" that Mozart exacts, hinting at the metallic hardness that is pitfall to thees crystalline transparent voices. In both airs, Miss Easton proved herself accomplished singer, with sense of the music as music and also as speech of an operatic personage and token of an operatic moment.

Debussy set the easier task, since this "Air of Leah" in the manner of that connoisseur of women, the late Monsieur Massenet, runs in smooth, fluent, songful measures, prettily dappled with tender sentiment. Miss Easton's song was as purling as Debussy's; the neat lights and shades of the music played also in her tones. The listener heard as he might taste the "Floating Island" of domestic desserts. On the other hand, her singing of Mozart's more exacting recitative ("E Susanna non Vien") and air was hardly so successful. The declamation she achieved uncommonly well. The hearer felt the thrill of suspense and scene that dwells in those seemingly simple measures; orchestra and singer sprang into them as at the impulse of a quick-coming emotion. Yet Mr. Monteux and Miss Easton beautifully rounded each phrase. Passing to the air, the singer seemed too straightforward, too literal, thereby missing the light undulation of contour and contents in many a measure. Agreed, moreover, that the piece ends rather ornately, yet even there the melancholy of the Countess, pursuing with many a haunting memory the intrigues of her careless husband, colors the music. There and elsewhere it did not color Miss Easton's tones.

In turn, "The Daughters of Æolus" completed the progress of Bostonian ears, in the short space of a week, through all the degrees of Father Franck—the inspired Franck of the symphony of last week, the commonplace, mediocre Franck of the fragment from "The Redemption" and the Franck betwixt and between, who is doing a good job in his own way as in this tone-poem of the winds. There are chromatic, melodic phrases in the music that float upon the air with the ethereal quality, alike in gossamer substance and in attendant harmonies, that is Franck's unique possession. In tonal substance they are the purest alabaster; in illusion they summon the breezes that were daughters to the wind-god, "the nymphs of winged feet," "the dove-like virgins" about whom in Leconte de Lisle's suggesting poem they play. There are exquisite measures in which these breezes seem to move and murmur from choir to choir of the orchestra in a perfect Franckian speech. Then, the composer, being a conscientious man, and at the time in which he wrote the tone-poem, a man also with his way to make, bethinks himself of the necessities of the concert-room and the music upswells as though Æolus, rather than his daughters, were blowing resounding blast. To hear Debussy's sea-pieces is to resent the occasional boisterousness of the music, true to the ocean bye and large, but not to his particular, personally conducted and colored waves. So with the winds of Franck's tone-poem. They illude most when they whisper in his ears and skim his imagination.

In Beethoven's symphony, as in all the pieces of the day, Mr. Monteux and the orchestra, renewed, intensified, amplified the virtues and distinctions already and with one accord, repeated of them in print and by word of mouth. The conductor, surer, after the performance in Cambridge on Thursday, of both his forces and himself, set a yet more flying pace, darting rhythm and exuberant voice for the finale; the orchestra answered like thoroughbreds to the flick of a whip. Yet as the music flashed and tumbled by, there was not a blur upon its outline, a jolt in its progress. Hearty and full-bodied, yet withal in lightness of mood, went the scherzo in the true and characteristic voice of Beethoven in these difficult movements, while as truly sounded the deeper and contrasting hymn of the horn-filled trio. Mr. Monteux's sense of instrumental melody, his ear for shaded and sublimated orchestral song has not stood clearer than in the simple, sincere loveliness, free from every hint of abstruse or wilful manipulation, with which conductor and orchestra clothed the slow movement. From linked measure through linked measure the poetic beauty of the music glowed out of the sensuous beauty of the tone of stringed and wind choirs. As at Cambridge, the evening before, the introduction quivered into the first allegro and playful stars might have danced to its rhythms, half-halted and began anew at its "holds" and transitions. Without an outward qualm sat those in the audience who were sure last spring that only a conductor from "Mittel-Europa" could "really" read a symphonic score. Perhaps, as it surely became them to do, they blushed within. Once and for all, in this symphony of Beethoven, as in all the other pieces of his concerts, hereabouts, Mr. Monteux has answered them. Conductors of distinction are bred in Paris as well as in Berlin or Vienna. They can also fashion orchestras in their own image.

H. T. P.

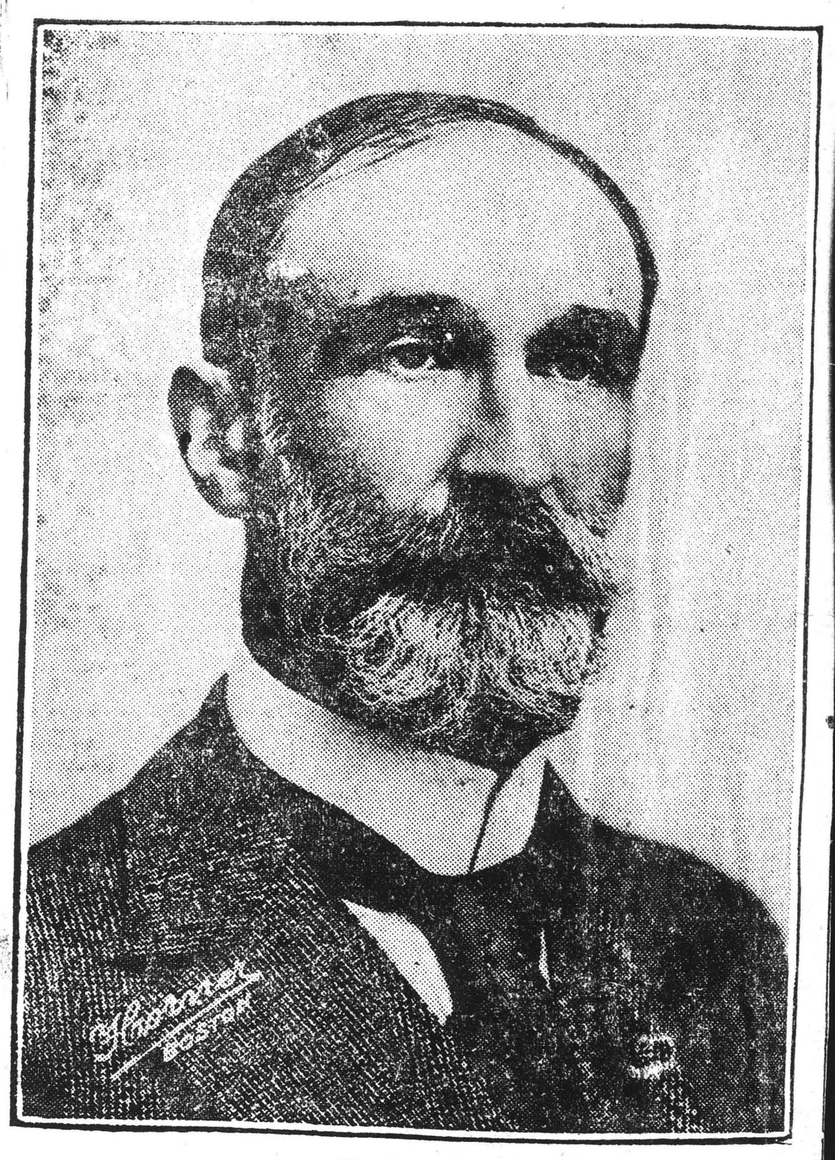
EVENING SUN

Baltimore, Md.

OCT 25 1919

HERALD NOVEMBER

New Symphony Conductor Is Composer of "Marouf"



Henri Rabaud.

Henri Rabaud, the French conductor and composer, who will wield the baton over the Boston Symphony Orchestra this season (in place of its former leader, Dr. Karl Muck, now interned at Fort Oglethorpe, Ga.), comes direct from where he was born 53 years ago. He is the son of a professor of the Conservatoire, from which he also was graduated.

Composer of "Marouf"

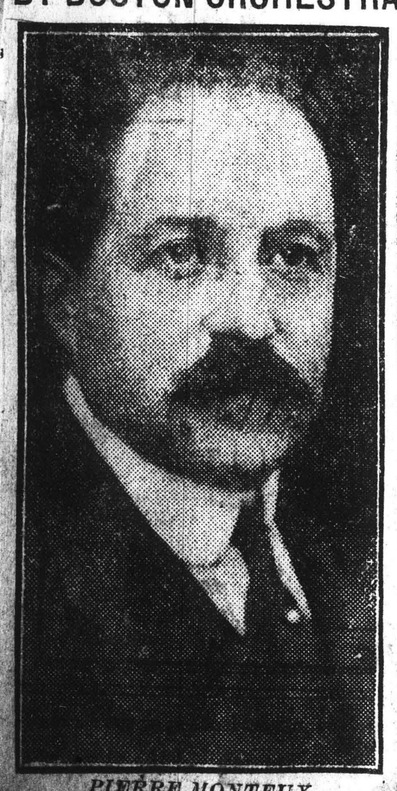
He comes now from the position of director of the Opera, Paris. At that theatre his lyric opera "Marouf," with text by Lucien Nepoty as based on a tale of the Arabian Nights, was produced in the spring of 1914 and then straightway proved to be one of the most popular novelties of years heard in Paris. Rabaud's "Marouf" was produced with success in New York at the Metropolitan Opera House last season, and his Second Symphony (second at that time at least) was played in the same city at two of the New York Symphony concerts.

M. Rabaud was a leading conductor for seven years at the Grand Opera of Paris, and during the direction at that house of Andre Messager, who is the conductor of the famous French orchestra, the Societe des Concerts du Conservatoire, which is now visiting this country on a concert tour in behalf of the French American Association for Musical Art.

Style Entirely Modern

As composer Rabaud has further written an opera, "La Fille de Roland," and brought out several years ago at the Opera Comique a string quartet, and various smaller works. He composes in a style entirely modern. In his "Marouf," as W. J. Henderson wrote at the time of its New York premiere, "Oriental color is laid on not merely with a brush but with a pallette knife," while his Second Symphony the same critic pronounced as being "delightful."

TO CONDUCT CONCERT BY BOSTON ORCHESTRA



PIERRE MONTEUX

The popular French conductor of the Metropolitan Opera House, of New York, who is to be "guest" conductor at the November concert of the Boston Symphony Orchestra. The sale of subscription seats for the local concerts of this famous organization opens next Monday.

From MORNING TELEGRAPH

Address: New York City

Date

French Conductor Nears Boston.

Henri Rabaud, the distinguished French musician who becomes conductor of the Boston Symphony Orchestra, is now on the ocean and is expected to arrive during the coming week. He will go at once to Boston, but his activities with the orchestra will not begin until November 11, when he holds his first rehearsal. Owing to the uncertainty of his arrival, arrangements were made with Gatti-Casazza whereby Pierre Monteux could stay with the orchestra through its first Southern trip, and he will therefore conduct the first pair of concerts in Carnegie Hall on November 7 and 9. The management of the orchestra has been more than gratified with the response to the notice of renewals sent out a fortnight ago to the orchestra's subscribers. To-day the renewals are practically complete. It is evident that Boston's orchestra is in no danger of losing the place it has so long held in the esteem of the New York public. As for the orchestra itself, those who have heard the rehearsals that have been in progress under Monteux say that its tonal quality has never been more beautiful nor its discipline and technical skill more complete. The opening of its season in Boston has been postponed for two weeks, but Mr. Monteux has held rehearsals daily with excellent results. Despite the fact that 25 per cent. of the personnel is new, the orchestra is to-day playing with the same assurance that it has had in past years when changes in the personnel from season to season were insignificant.

n RECORD

ress: Philadelphia, Pa.

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—The Boston Symphony Orchestra's first concert in Philadelphia, on Monday evening, November 4, at the Academy of Music, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Rabaud, the new permanent conductor of the Orchestra, is now in America, but will not begin his public work until November 11, when the Orchestra returns from its first tour. Monteux has been having distinguished success in Boston.

The soloist at this first concert will be Florence Easton, soprano, who made so profound an impression on the musical public of Philadelphia last spring when she was one of the principal singers at the brief season of opera in the Academy of Music. She will sing the canzona "Dove Sono," from Mozart's "Marriage of Figaro," and the recitative and air of Lia, from Debussy's "The Prodigal Son." Cesar Franck's Symphony in D minor will be played. The other works on the list are Schumann's "Manfred" overture, Vincent d'Indy's variations, entitled "Istar," and Debussy's "Iberia."

TRANSCRIPT NOVEMBER 2

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In contrast, the rest of the tone-poem is the opulent and passionate development of a manifestly melodious motive. It is upborne to a climax of ardent apostrophe; it is lifted again to what the composer designs as the splendors of sunrise. At every turn it is enriched harmonically, amplified instrumentally, deepened by modulation, broadened by progression—yet, as it seemed yesterday, with curious lack of Mr. Loeffler's wonted individuality. His motive sings full and strong to his hearers; he uses at will every one of these semi-conventional processes of opulent music-making. His climax, his sunrise follow the best models, but they are of the Loeffler, making his way with the rest of the young composers sixteen years ago rather than of the Loeffler of 1918, matured and isolated master. Perhaps thereby he preserves the consistency of this new version of an early piece.

Nor, as the luck of the day went, did Ravel's novel piece altogether fulfil expectation. It was the first and the shorter of the two suites that he drew for the concert-hall from his celebrated ballet of "Daphnis and Chloe," announced more than once, but never yet mimed and danced in the American theatre—the suite beginning with the miracle of the sculptured nymphs called to life to comfort the shepherd bereft of his mistress, continuing with the mysterious voices, perhaps merely of the quivering night, perhaps also of Pan's distinct train and ending with one of the furious dances of the abducting pirates. The music is all matter drawn from the earlier scenes of the ballet, whereas the second suite, heard at the Symphony Concerts last winter assembles and coördinates excerpts from the later episodes. This second suite had, moreover, symphonic continuity, roundness of impression, integral musical being apart from the mimed action and the scenic backgrounds it illuminated, the dances that it bore.

The first suite, on the other hand, seems, rather, a more or less arbitrary assemblage of detached fragments, yields no unity of impression, bids the mind recall the pale flames that flickered above the heads of the circling nymphs or the red cliffs of Bakst amongst which the red-clad pirates lurched and plunged. Time and again the hearer finds himself summoning his memories of the Rusian Ballet rather than listening to Ravel's music as music. Yet there are moments in it of beauty that melts the heart, of illusion that wraps the imagination, of rhymthic power and flare of tonal color flung full-fisted upon stage and orchestra. The music at the beginning—of the tremors of the night-wind, of the stirrings of the pitying nymphs, of the pale flicker of the flame that crowns them, lambent in the darkness—achieves both intrinsic beauty and penetrating illusion, and by novel means. The much-debated, the much-scorned polyharmonic chords of the "uiche dest" Parisian composer make tremulous, titillating underbody and background, against which dart in pale lines measures for various solo-instruments. As Ravel thereby perfectly achieves his end of beauty and illusion, is he not altogether justified of the means his imagination and resource fashioned and used? Again, the remote, wandering voices of the night invoke the mystery, the vague tremors of the moment in the ballet when a god condescends to comfort the woes of his servants. What then, does it matter, if the intervals seem as though Ravel had splotched them upon his music-paper, if they taxed to the utmost, yesterday, Mr. Townsend's expert choir, gaining none the less the illusion the composer sought. And when faint and far, a single trumpet sounds pale and clear against this murmur, the stroke is of genius itself. Quickly rhythm mounts from power to frenzy in the pirates' dishevelled dance; drunken, yet always in Ravel's masterful hands, the orchestra reels, spits, plunges, flares. So also genius writes and spares not.

The rest of the programme made an agreeable miscellany in which Beethoven's seventh symphony, strangely long unheard "at these concerts"; Franck's tone-poem, "The Daughters of Æolus," at relatively long intervals restored to them; and two operatic airs sung by Miss Easton of the Metropolitan Company were the chief items. Appearing in her own fresh, comely, youthful person, which is not at all that of Chinese maiden of Italian music-drama as Boston knew her last spring, the singer quickly won the eye as she soon pleased the ear of her new audience. Heard in the waiting Countess's soliloquy "Dove Sono i Bei Momenti" from Mozart's lyric comedy of "Figaro's Wedding" and in the musing monologue of the mother from Debussy's cantata of "The Prodigal Son," her voice quickly disclosed a crystalline quality, likening it in measure to that of Mme. Eames in her prime. There is like limpidity, like measured radiance of tone, like hint of cool control, but Miss Easton's voice is at present the warmer, the more susceptible to play of characterizing color. On the other hand, the younger singer's tones thin perceptibly in the higher ranges and "skips" that Mozart exacts, hinting at the metallic hardness that is pitfall to thees crystalline transparent voices. In both airs, Miss Easton proved herself accomplished singer, with sense of the music as music and also as speech of an operatic personage and token of an operatic moment.

Debussy set the easier task, since this "Air of Leah" in the manner of that connoisseur of women, the late Monsieur Massenet, runs in smooth, fluent, songful measures, prettily dappled with tender sentiment. Miss Easton's song was as purling as Debussy's; the neat lights and shades of the music played also in her tones. The listener heard as he might taste the "Floating Island" of domestic desserts. On the other hand, her singing of Mozart's more exacting recitative ("E Susanna non Vien") and air was hardly so successful. The declamation she achieved uncommonly well. The hearer felt the thrill of suspense and scene that dwells in those seemingly simple measures; orchestra and singer sprang into them as at the impulse of a quick-coming emotion. Yet Mr. Monteux and Miss Easton beautifully rounded each phrase. Passing to the air, the singer seemed too straightforward, too literal, thereby missing the light undulation of contour and contents in many a measure. Agreed, moreover, that the piece ends rather ornately, yet even there the melancholy of the Countess, pursuing with many a haunting memory the intrigues of her careless husband, colors the music. There and elsewhere it did not color Miss Easton's tones.

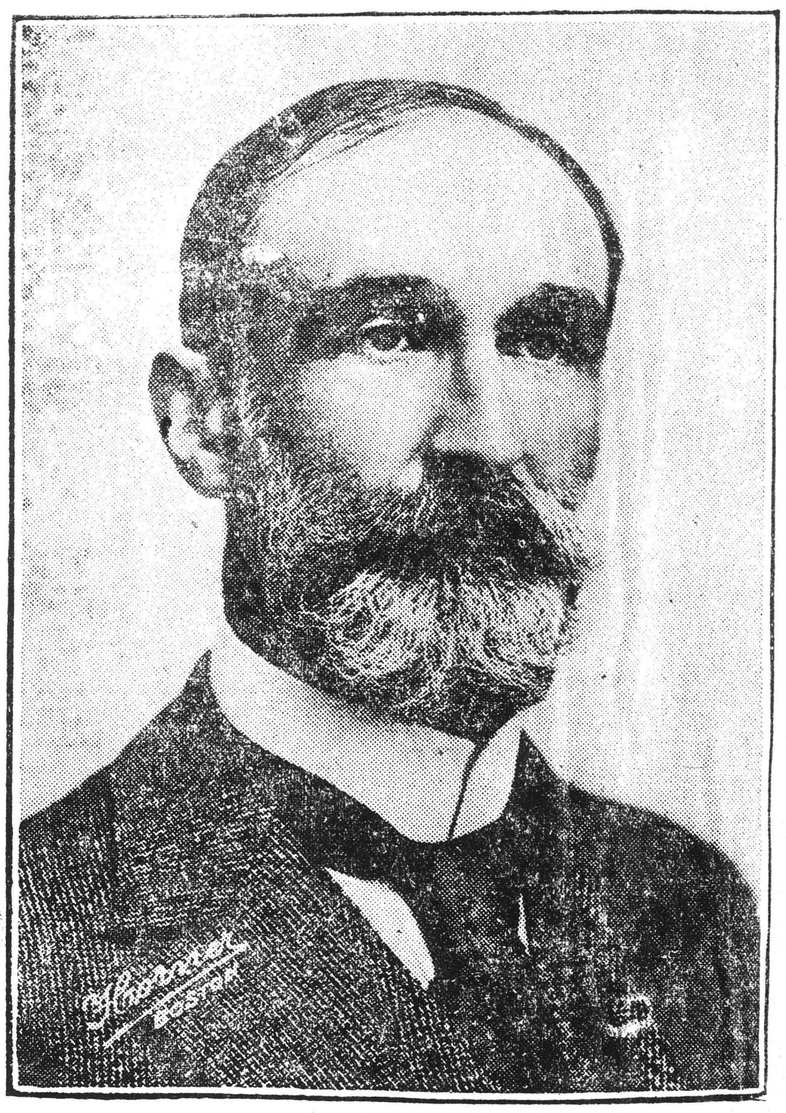
In turn, "The Daughters of Æolus" completed the progress of Bostonian ears, in the short space of a week, through all the degrees of Father Franck—the inspired Franck of the symphony of last week, the commonplace, mediocre Franck of the fragment from "The Redemption" and the Franck betwixt and between, who is doing a good job in his own way as in this tone-poem of the winds. There are chromatic, melodic phrases in the music that float upon the air with the ethereal quality, alike in gossamer substance and in attendant harmonies, that is Franck's unique possession. In tonal substance they are the purest alabaster; in illusion they summon the breezes that were daughters to the wind-god, "the nymphs of winged feet," "the dove-like virgins" about whom in Leconte de Lisle's suggesting poem they play. There are exquisite measures in which these breezes seem to move and murmur from choir to choir of the orchestra in a perfect Franckian speech. Then, the composer, being a conscientious man, and at the time in which he wrote the tone-poem, a man also with his way to make, bethinks himself of the necessities of the concert-room and the music upswells as though Æolus, rather than his daughters, were blowing resounding blast. To hear Debussy's sea-pieces is to resent the occasional boisterousness of the music, true to the ocean bye and large, but not to his particular, personally conducted and colored waves. So with the winds of Franck's tone-poem. They illude most when they whisper in his ears and skim his imagination.

In Beethoven's symphony, as in all the pieces of the day, Mr. Monteux and the orchestra, renewed, intensified, amplified the virtues and distinctions already and with one accord, repeated of them in print and by word of mouth. The conductor, surer, after the performance in Cambridge on Thursday, of both his forces and himself, set a yet more flying pace, darting rhythm and exuberant voice for the finale; the orchestra answered like thoroughbreds to the flick of a whip. Yet as the music flashed and tumbled by, there was not a blur upon its outline, a jolt in its progress. Hearty and full-bodied, yet withal in lightness of mood, went the scherzo in the true and characteristic voice of Beethoven in these difficult movements, while as truly sounded the deeper and contrasting hymn of the horn-filled trio. Mr. Monteux's sense of instrumental melody, his ear for shaded and sublimated orchestral song has not stood clearer than in the simple, sincere loveliness, free from every hint of abstruse or wilful manipulation, with which conductor and orchestra clothed the slow movement. From linked measure through linked measure the poetic beauty of the music glowed out of the sensuous beauty of the tone of stringed and wind choirs. As at Cambridge, the evening before, the introduction quivered into the first allegro and playful stars might have danced to its rhythms, half-halted and began anew at its "holds" and transitions. Without an outward qualm sat those in the audience who were sure last spring that only a conductor from "Mittel-Europa" could "really" read a symphonic score. Perhaps, as it surely became them to do, they blushed within. Once and for all, in this symphony of Beethoven, as in all the other pieces of his concerts, hereabouts, Mr. Monteux has answered them. Conductors of distinction are bred in Paris as well as in Berlin or Vienna. They can also fashion orchestras in their own image.

H. T. P.

HERALD NOVEMBER

New Symphony Conductor Is Composer of "Marouf"



Henri Rabaud.

Henri Rabaud, the French conductor and composer, who will wield the baton over the Boston Symphony Orchestra this season (in place of its former leader, Dr. Karl Muck, now interned at Fort Oglethorpe, Ga.), comes direct from where he was born 53 years ago. He is the son of a professor of the Conservatoire, from which he also was graduated.

Composer of "Marouf"

He comes now from the position of director of the Opera, Paris. At that theatre his lyric opera "Marouf," with text by Lucien Nepoty as based on a tale of the Arabian Nights, was produced in the spring of 1914 and then straightway proved to be one of the most popular novelties of years heard in Paris. Rabaud's "Marouf" was produced with success in New York at the Metropolitan Opera House last season, and his Second Symphony (second at that time at least) was played in the same city at two of the New York Symphony concerts.

M. Rabaud was a leading conductor for seven years at the Grand Opera of Paris, and during the direction at that house of Andre Messager, who is the conductor of the famous French orchestra, the Societe des Concerts du Conservatoire, which is now visiting this country on a concert tour in behalf of the French American Association for Musical Art.

Style Entirely Modern

As composer Rabaud has further written an opera, "La Fille de Roland," and brought out several years ago at the Opera Comique a string quartet, and various smaller works. He composes in a style entirely modern. In his "Marouf," as W. J. Henderson wrote at the time of its New York premiere, "Oriental color is laid on not merely with a brush but with a pallette knife," while his Second Symphony the same critic pronounced as being "delightful."

EVENING SUN

Baltimore, Md.

OCT 25 1919

TO CONDUCT CONCERT BY BOSTON ORCHESTRA

PIERRE MONTEUX

The popular French conductor of the Metropolitan Opera House, of New York, who is to be "guest" conductor at the November concert of the Boston Symphony Orchestra. The sale of subscription seats for the local concerts of this famous organization opens next Monday.

From MORNING TELEGRAPH

Address: New York City

Date

French Conductor Nears Boston.

Henri Rabaud, the distinguished French musician who becomes conductor of the Boston Symphony Orchestra, is now on the ocean and is expected to arrive during the coming week. He will go at once to Boston, but his activities with the orchestra will not begin until November 11, when he holds his first rehearsal. Owing to the uncertainty of his arrival, arrangements were made with Gatti-Casazza whereby Pierre Monteux could stay with the orchestra through its first Southern trip, and he will therefore conduct the first pair of concerts in Carnegie Hall on November 7 and 9. The management of the orchestra has been more than gratified with the response to the notice of renewals sent out a fortnight ago to the orchestra's subscribers. To-day the renewals are practically complete. It is evident that Boston's orchestra is in no danger of losing the place it has so long held in the esteem of the New York public. As for the orchestra itself, those who have heard the rehearsals that have been in progress under Monteux say that its tonal quality has never been more beautiful nor its discipline and technical skill more complete. The opening of its season in Boston has been postponed for two weeks, but Mr. Monteux has held rehearsals daily with excellent results. Despite the fact that 25 per cent. of the personnel is new, the orchestra is to-day playing with the same assurance that it has had in past years when changes in the personnel from season to season were insignificant.

n RECORD

dress: Philadelphia, Pa.

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—The Boston Symphony Orchestra's first concert in Philadelphia, on Monday evening, November 4, at the Academy of Music, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Rabaud, the new permanent conductor of the Orchestra, is now in America, but will not begin his public work until November 11, when the Orchestra returns from its first tour. Monteux has been having distinguished success in Boston.

The soloist at this first concert will be Florence Easton, soprano, who made so profound an impression on the musical public of Philadelphia last spring when she was one of the principal singers at the brief season of opera in the Academy of Music. She will sing the canzona "Dove Sono," from Mozart's "Marriage of Figaro," and the recitative and air of Lia, from Debussy's "The Prodigal Son." Cesar Franck's Symphony in D minor will be played. The other works on the list are Schumann's "Manfred" overture, Vincent d'Indy's variations, entitled "Istar," and Debussy's "Iberia."

34

SUN

ss: Baltimore, Md.

OCT 29 1918

THE THREE ARTS

MUSIC DRAMA PAINTING

WHEN the Boston Symphony plays here for the first time this season, Wednesday evening, November 6, the newly organized orchestra will be directed by Pierre Monteux, a "guest" conductor. He is an interesting figure in the musical world. Born in Paris in 1875 he eventually became a student at the Conservatoire, where he studied solfeggio and harmony with Lavignac, counterpoint with Lenepveu and violin with Berthelier. Originally he intended to become a concert violinist and as such he made his public debut in Paris in 1894 with a string quartet. But he had become so fascinated by the many interesting features of conducting that he soon decided to make conducting his life work. His first experience as an interpreter of important works was gained with the Concerts Colonne, the famous French organization with which he was associated until 1911. In that year he was engaged as the conductor of the Ballet Russe, with which he made four tours of the European capitals. Meanwhile he gave a series of concerts in the Paris Casino, where he presented programs that consisted almost entirely of the most ultra-modern compositions.

It is not alone in the concert hall and as conductor of ballets that M. Monteux developed intellectually and musically. During the season of 1913-1914 he was conductor at the Paris Opera and also at the Theatre des Champs Elysees, the Chatelet and the Odeon, at Covent Garden and the Drury Lane, in London, and at the opera houses of Berlin, Vienna and Budapest. He made his American debut as a conductor with the Ballet Russe during that organization's second season in this country and when the Metropolitan Opera decided a year ago to extend its French repertory Monteux was engaged as the principal French conductor, a post which he held with distinction during the season of 1917-1918. He it was who conducted two of the most remarkable successes of that year—Rabaud's "Marouf" and the Rimsky-Korsakoff surprise opera, "Le Coq d'Or."

During the summer of 1917, when a number of enthusiasts made possible a series of concerts at the St. Nicholas Rink, in New York, the orchestra was placed under the leadership of M. Monteux.

Having a decided preference for modern and what are spoken of as "ultra-modern" works, his name is associated with the productions of the Stravinsky ballets, "Petrouchka," and "Le Sacre de Printempts"; the same composer's "Le Rossignol"; Debussy's "Jeux" and "Gigues"; Ravel's ballet, "Daphnis et Chloe," and "Valses Nobles et Sentimentales" and "Le Joli Jeu du Foret" of Roger-Ducasse, all tremendously discussed works that are practically unknown, except through literary channels, in Baltimore.

Pierre Monteux is said to be the most quiet and unassuming person imaginable, an artist who heartily dislikes to talk of his work or of his own career. He insists that his private life does not concern the public. He married Germaine Benedictus in Paris, in 1910. The pair spent the past summer near Stamford, Conn.

Later I shall have something to tell you of Henri Rabaud, the "regular" conductor of the Boston Orchestra, who is also a distinguished Parisian musician and who assumes the baton at the second concert of the season, which will take place at the Lyric in December.

PUBLIC LEDGER

Philadelphia, Pa.

ess

There seems to be no question now that the Boston Symphony Orchestra will be able to give its first concert in Philadelphia on the date scheduled—a week from tomorrow (Monday) evening, November 4. It will be given as usual in the Academy of Music. Despite the prevailing epidemic, the renewal of subscriptions and the sale of season tickets to new subscribers, which have been in progress for the last three weeks, have been most gratifying. The orchestra comes from Boston for this first concert under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Rabaud, the new permanent conductor of the orchestra, is now in America, but will not take hold of his work until November 11, when the orchestra returns from its first tour. Mr. Monteux has been having distinguished success in Boston and the orchestra is considered to be even of finer quality than it has ever been in the past.

The soloist at this first concert will be Florence Easton, the English soprano who made so profound an impression on the musical public of Philadelphia last spring when she was one of the principal singers at the brief season of grand opera given in the Academy of Music. Madame Easton is a most valuable addition to the musical life in this country, and as she is the wife of an American she can be counted a permanent resident of the United States. She will sign twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's Symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Man-

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RECORD

s Philadelphia, Pa.

OCT 20 1918

BOSTON ORCHESTRA HAS FIVE CONCERTS

Seat Sale for Series That Will Present List of Notable Soloists.

HEIFETZ WITH DAMROSCH

New York Symphony's Season. Philadelphia Orchestra's Further Delayed Opening.

—The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow at Heppe's, No. 1119 Chestnut street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings except that in February, when the concert falls on a Wednesday evening.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra. There has been an extensive reorganization since last spring and about 25 per cent. of the personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians. Rehearsals have been in progress now in Boston for three weeks. Influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the direction of Pierre Monteux. That distinguished French conductor of the Metropolitan Opera Company will conduct the November concert, as the arrival of Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Rabaud is expected to arrive in America the end of this month and he will conduct the other four concerts.

Four soloists are announced. These

FLORENCE EASTON.

are Florence Easton, of the Metropoli tan Opera Company; Melba, Frederic Fradkin and Arthur Rubinstein. Miss Easton is already a favorite in this city through her appearance here i various opera companies, including th Metropolitan. Frederic Fradkin is th new concertmaster of the Orchestra. A native of Troy, New York, a first priz of the Paris Conservatoire, he returne to this country after experience abroa as concertmaster of the orchestra o ganized to travel with the Ballet Russ All accounts have it that he is a vi linist of unusual qualities, the possess of a tone of singular beauty, of technique that is complete in every r spect, and of refinement and elegance style. Rubinstein, the Russian piani as a youth of 19 made a short tour this country in 1905-1906. Most of h time has been spent in France, En and and Spain, where he is acount one of the giants of his art. For t past summer he has been playing South America.

SUN

New York City.

OCT 20 1918

Henri Rabaud, the distinguished Frenc musician, who becomes conductor of th Boston Symphony Orchestra, is now o the ocean and is expected to arrive dur ing the coming week. He will go at onc to Boston, but his activities with th orchestra will not begin until November 11, when he holds his first rehearsal. Owing to the uncertainty of his arrival, arrangements were made with Mr. Gatti-Casazza whereby Pierre Monteux could stay with the orchestra through its first Southern trip, and he will therefore conduct the first pair of concerts in Carnegie Hall on November 7 and 9.

m RECORD

dress Philadelphia, Pa.

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The Boston Symphony Orchestra gives every year in Boston a series of Sunday concerts that are the delight of crowds who cannot attend these given on week-days. Important soloists like Hofmann, Galli-Curci, Heifetz, etc., have been engaged for the coming season. ew York, 1884

PRESS

Philadelphia, Pa.

OCT 20 1918

Prominent Boston Symphony Soloists

MADAME MELBA

FLORENCE EASTON

Of the four soloists to be heard here this Winter, two of them are well-known sopranos, Miss Florence Easton and Mme. Nellie Melba.

The general public sales of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow morning, October 21, at George T. Haly's ticket office, 1119 Chestnut Street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra, and it will be good news to those who have been going to the concerts for so many years to know that the orchestra will return here in better condition than it has ever been. There has been an extensive reorganization since last Spring and about 25 per cent. of the personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians, and rehearsals, which have been in progress now in Boston for three weeks, show that the tonal quality of orchestra has never been more beautiful in the past than it is now, and that its discipline and technical skill have never been higher. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the direction of Pierre Monteux, and vast progress has been made.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Madame Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is already a favorite in this city through her appearances here in various opera companies, including the Metropolitan. Madame Melba was announced to appear last season at the December concert, but owing to the ruling regarding enemy aliens this concert had to be abandoned, and it was impossible for her to appear in any of the remaining three. Therefore the management, wishing to keep faith with its Philadelphia subscribers, will have her appear this year.

The two other artists, like Madame Easton, are practically newcomers so far as concert work is concerned. Fredric Fradkin is the new concertmaster of the orchestra. A native of Troy, New York, a first prize of the Paris Conservatoire, he returned to this country after experience abroad, as concertmaster of the orchestra organized to travel with the Ballet Russe.

Much interest is attached to the coming of Arthur Rubinstein, the Russian pianist. As a youth of nineteen, Mr. Rubinstein made a short tour in this country, this being in the Winter of 1905-06. He made an impression then; since that time, however, he has grown greatly. Most of his time has been spent in France, England and Spain, where he is accounted one of the giants of his art. For the past Summer he has been playing with extraordinary success in South America.

Renewal of subscriptions, which has been in progress for the last fortnight, has been most gratifying from every point of view.

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The Board of Health has advised the Philadelphia Orchestra Association that its regular concert season, which was postponed from October 18-19 to October 25-26, cannot begin until November 1-2. Patrons who hold season tickets for the orchestral concerts should use their several tickets on the dates for which they are issued. The tickets for the first and second pairs will be good for other dates, which will be announced in due time. Announcement concerning the program and soloist for the concerts on November 1-2 will be made in the Sunday papers preceding.

GLOBE NOVEMBER 3

Monteux Conducts on Tour

There will be no Symphony concerts the coming week, as the orchestra will be away on its first Southern trip. The usual schedule of concerts will be given, Monday night in Philadelphia, Tuesday afternoon in Washington, Wednesday night in Baltimore, Thursday night in New York, Friday night in Brooklyn, and Saturday afternoon in New York. At all of these concerts Mr Monteux will conduct. He will end his connection with the orchestra next Saturday after the matinee concert in New York, and will then resume his work at the Metropolitan Opera House, where he will have charge of the French opera during the coming season.

In all the cities except New York the soloist will be Florence Easton, who will sing the same numbers that she has just sung at our own Symphony concerts here. The program will be made of works which Mr Monteux has performed in Boston, except the D major Concerto Grosso of Handel for strings alone, which will be played in Washington, Baltimore and at the afternoon concert in New York, and Vincent d'Indy's "Istar" variations, which will be played in Brooklyn. At all the concerts except the matinee concert in New York the symphony will be Franck's in D minor, and at this concert in New York Beethoven's Seventh Symphony will be played. Mr Rabaud, who is to remain in Boston while the orchestra is away, will have his first meeting with his men at the rehearsal called for 10 o'clock Monday morning, Nov 11.

From

Address New York City

Date

OCT 19 1918

Music

A French Conductor for Boston

WHEN Major Higginson founded the Boston Symphony Orchestra, in 1881, he decided to spare no expense in making it as good as possible. Most of the violinists were secured in Vienna, while for his players of wood-wind instruments he went to France, which had long been famed for its flutists, clarinetists, oboeists, and bassoonists. The successive conductors—Henschel, Gericke, Nikisch, Paur, Fiedler, and Muck—came from Germany and Austria-Hungary. In view of the fact that these two countries have produced more first-class orchestral compositions than all other lands put together, it cannot, perhaps, be said that German music was unduly favored on the programmes of this organization. Most of the conductors named were fairly in sympathy with the spirit of French music, too. Nevertheless, one could not but wonder what the result would be if, in place of a Teuton or a Magyar, the Boston Orchestra had, in addition to its wood-winds, a *chef d'orchestre* from Paris.

This curiosity is to be gratified during the present season. Two Frenchmen have been engaged, Pierre Monteux for October and Henri Rabaud for the remaining concerts, not only in Boston, but for those given on tour in New York, Philadelphia, Baltimore, and Washington, which last-named city is now again open to this organization. The orchestra has been unionized, and of the new members as many as possible were recruited in France. Judges who have attended rehearsals think the ensemble will soon be as good as ever.

Except in Boston, Pierre Monteux will not be heard at the head of the Boston Orchestra. His duties as conductor of the French operas at the Metropolitan Opera House prevent his acceptance of the post in Boston for more than a month. Nor is the conductorship of M. Rabaud to last longer than a year, for it is reported from Boston that Arturo Toscanini is to succeed him next year. He had promised to conduct "Nero," the posthumous opera of the late Arrigo Boïto, in Rome, which prevents him from coming to Boston now. In Italy this temperamental wielder of the baton is esteemed equally in concert hall and opera house. On this side of the Atlantic he still has to win his spurs as a purely orchestral conductor.

It by no means follows that because Boston's two new conductors are patriotic Frenchmen they will eschew all German music. M. Monteux has announced that he will have none of Richard Strauss or even of Richard Wagner, because of his foolish farce on the subject of the capitulation of Paris in 1871. But the older masters are not to be boycotted. M. Rabaud's intentions are not yet made known at this writing, but it is a safe surmise that he will not punish such innocent masters as Bach, Mozart, and Beethoven for the crimes of the present day. At the same time one cannot but hope that he will give certain overworked Teutonic symphonies and overtures a well-earned rest, substituting for them neglected masterworks of France and other countries. There are plenty of these, and it will be a delight to hear those that come from Paris interpreted in the true Gallic fashion. It is one of the paradoxes of music that only a Frenchman can quite reproduce the exact spirit and *esprit* of French music, whereas the best interpreters of German orchestral and operatic music have usually been Hungarians.

Between Bizet, Gounod, Berlioz, Debussy, Dukas, and Ravel there is a wide divergence of styles which will test the versatility of M. Rabaud. While he is best known as an operatic composer, he is far from being without experience as a conductor. It is almost superfluous to say that he is a product of the Paris Conservatoire, and, like nearly all prominent French composers, a winner of the *Prix de Rome*. Among his teachers was Massenet, from whom he acquired the knack of scoring an opera fluently. Of his three best-known operas, "La fille de Roland" (1904), "Le premier Glaive" (1908), and "Marouf" (1914), only the last is known in this country. It was produced at the Metropolitan with considerable success. For several years he has served as one of the conductors of the Paris Grand Opera. In appearance as well as in his music he is thoroughly French, and in the present temper of the public is sure of a cordial welcome.

HENRY T. FINCK

SUN
ss: Baltimore, Md. NOV 10 1918

THE THREE ARTS

MUSIC DRAMA PAINTING

WHEN the Boston Symphony plays here for the first time this season, Wednesday evening, November 6, the newly organized orchestra will be directed by Pierre Monteux, a "guest" conductor. He is an interesting figure in the musical world. Born in Paris in 1875 he eventually became a student at the Conservatoire, where he studied solfeggio and harmony with Lavignac, counterpoint with Lenepveu and violin with Berthelier. Originally he intended to become a concert violinist and as such he made his public debut in Paris in 1894 with a string quartet. But he had become so fascinated by the many interesting features of conducting that he soon decided to make conducting his life work. His first experience as an interpreter of important works was gained with the Concerts Colonne, the famous French organization with which he was associated until 1911. In that year he was engaged as the conductor of the Ballet Russe, with which he made four tours of the European capitals. Meanwhile he gave a series of concerts in the Paris Casino, where he presented programs that consisted almost entirely of the most ultra-modern compositions.

It is not alone in the concert hall and as conductor of ballets that M. Monteux developed intellectually and musically. During the season of 1913-1914 he was conductor at the Paris Opera and also at the Theatre des Champs Elysees, the Chatelet and the Odeon, at Covent Garden and the Drury Lane, in London, and at the opera houses of Berlin, Vienna and Budapest. He made his American debut as a conductor with the Ballet Russe during that organization's second season in this country and when the Metropolitan Opera decided a year ago to extend its French repertory Monteux was engaged as the principal French conductor, a post which he held with distinction during the season of 1917-1918. He it was who conducted two of the most remarkable successes of that year—Rabaud's "Marouf" and the Rimsky-Korsakoff surprise opera, "Le Coq d'Or."

During the summer of 1917, when a number of enthusiasts made possible a series of concerts at the St. Nicholas Rink, in New York, the orchestra was placed under the leadership of M. Monteux.

Having a decided preference for modern and what are spoken of as "ultra-modern" works, his name is associated with the productions of the Stravinsky ballets, "Petrouchka," and "Le Sacre de Printempts"; the same composer's "Le Rossignol"; Debussy's "Jeux" and "Gigues"; Ravel's ballet, "Daphnis et Chloe," and "Valses Nobles et Sentimentales" and "Le Joli Jeu du Foret" of Roger-Ducasse, all tremendously discussed works that are practically unknown, except through literary channels, in Baltimore.

Pierre Monteux is said to be the most quiet and unassuming person imaginable, an artist who heartily dislikes to talk of his work or of his own career. He insists that his private life does not concern the public. He married Germaine Benedictus in Paris, in 1910. The pair spent the past summer near Stamford, Conn.

Later I shall have something to tell you of Henri Rabaud, the "regular" conductor of the Boston Orchestra, who is also a distinguished Parisian musician and who assumes the baton at the second concert of the season, which will take place at the Lyric in December.

PUBLIC LEDGER
ess Philadelphia, Pa.

There seems to be no question now that the Boston Symphony Orchestra will be able to give its first concert in Philadelphia on the date scheduled—a week from tomorrow (Monday) evening, November 4. It will be given as usual in the Academy of Music. Despite the prevailing epidemic, the renewal of subscriptions and the sale of season tickets to new subscribers, which have been in progress for the last three weeks, have been most gratifying. The orchestra comes from Boston for this first concert under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Rabaud, the new permanent conductor of the orchestra, is now in America, but will not take hold of his work until November 11, when the orchestra returns from its first tour. Mr. Monteux has been having distinguished success in Boston and the orchestra is considered to be even of finer quality than it has ever been in the past.

The soloist at this first concert will be Florence Easton, the English soprano who made so profound an impression on the musical public of Philadelphia last spring when she was one of the principal singers at the brief season of grand opera given in the Academy of Music. Madame Easton is a most valuable addition to the musical life in this country, and as she is the wife of an American she can be counted a permanent resident of the United States. She will sign twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's Symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Man-

RECORD
s Philadelphia, Pa.
OCT 20 1918

BOSTON ORCHESTRA HAS FIVE CONCERTS

Seat Sale for Series That Will Present List of Notable Soloists.

HEIFETZ WITH DAMROSCH

New York Symphony's Season. Philadelphia Orchestra's Further Delayed Opening.

—The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow at Heppe's, No. 1119 Chestnut street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings except that in February, when the concert falls on a Wednesday evening.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra. There has been an extensive reorganization since last spring and about 25 per cent. of the personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians. Rehearsals have been in progress now in Boston for three weeks. Influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the direction of Pierre Monteux. That distinguished French conductor of the Metropolitan Opera Company will conduct the November concert, as the arrival of Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Rabaud is expected to arrive in America the end of this month and he will conduct the other four concerts.

Four soloists are announced. These

FLORENCE EASTON.

are Florence Easton, of the Metropolitan Opera Company; Melba, Frederic Fradkin and Arthur Rubinstein. Miss Easton is already a favorite in this city through her appearance here in various opera companies, including the Metropolitan. Frederic Fradkin is the new concertmaster of the Orchestra. A native of Troy, New York, a first prize of the Paris Conservatoire, he returned to this country after experience abroad as concertmaster of the orchestra organized to travel with the Ballet Russe. All accounts have it that he is a violinist of unusual qualities, the possessor of a tone of singular beauty, of technique that is complete in every respect, and of refinement and elegance of style. Rubinstein, the Russian pianist, as a youth of 19 made a short tour of this country in 1905-1906. Most of his time has been spent in France, England and Spain, where he is acounted one of the giants of his art. For the past summer he has been playing in South America.

SUN
New York City.
OCT 20 1918

Henri Rabaud, the distinguished French musician, who becomes conductor of the Boston Symphony Orchestra, is now on the ocean and is expected to arrive during the coming week. He will go at once to Boston, but his activities with the orchestra will not begin until November 11, when he holds his first rehearsal. Owing to the uncertainty of his arrival, arrangements were made with Mr. Gatti-Casazza whereby Pierre Monteux could stay with the orchestra through its first Southern trip, and he will therefore conduct the first pair of concerts in Carnegie Hall on November 7 and 9.

m RECORD
dress Philadelphia, Pa.
te NOV 7 1918

The Boston Symphony Orchestra gives every year in Boston a series of Sunday concerts that are the delight of crowds who cannot attend those given on week-days. Important soloists like Hofmann, Galli-Curci, Heifetz, etc., have been engaged for the coming season. New York, 1884

34

PRESS
Philadelphia, Pa.
OCT 20 1918

Prominent Boston Symphony Soloists

MADAME MELBA FLORENCE EASTON

Of the four soloists to be heard here this Winter, two of them are well-known sopranos, Miss Florence Easton and Mme. Nellie Melba.

The general public sales of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow morning, October 21, at George T. Haly's ticket office, 1119 Chestnut Street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra, and it will be good news to those who have been going to the concerts for so many years to know that the orchestra will return here in better condition than it has ever been. There has been an extensive reorganization since last Spring and about 25 per cent. of the personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians, and rehearsals, which have been in progress now in Boston for three weeks, show that the tonal quality of orchestra has never been more beautiful in the past than it is now, and that its discipline and technical skill have never been higher. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the direction of Pierre Monteux, and vast progress has been made.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Madame Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is already a favorite in this city through her appearances here in various opera companies, including the Metropolitan. Madame Melba was announced to appear last season at the December concert, but owing to the ruling regarding enemy aliens this concert had to be abandoned, and it was impossible for her to appear in any of the remaining three. Therefore the management, wishing to keep faith with its Philadelphia subscribers, will have her appear this year.

The two other artists, like Madame Easton, are practically newcomers so far as concert work is concerned. Fredric Fradkin is the new concertmaster of the orchestra. A native of Troy, New York, a first prize of the Paris Conservatoire, he returned to this country after experience abroad, as concertmaster of the orchestra organized to travel with the Ballet Russe.

Much interest is attached to the coming of Arthur Rubinstein, the Russian pianist. As a youth of nineteen, Mr. Rubinstein made a short tour in this country, this being in the Winter of 1905-06. He made an impression then; since that time, however, he has grown greatly. Most of his time has been spent in France, England and Spain, where he is accounted one of the giants of his art. For the past Summer he has been playing with extraordinary success in South America.

Renewal of subscriptions, which has been in progress for the last fortnight, has been most gratifying from every point of view.

* * *

The Board of Health has advised the Philadelphia Orchestra Association that its regular concert season, which was postponed from October 18-19 to October 25-26, cannot begin until November 1-2. Patrons who hold season tickets for the orchestral concerts should use their several tickets on the dates for which they are issued. The tickets for the first and second pairs will be good for other dates, which will be announced in due time. Announcement concerning the program and soloist for the concerts on November 1-2 will be made in the Sunday papers preceding.

GLOBE - NOVEMBER 3

Monteux Conducts on Tour

There will be no Symphony concerts the coming week, as the orchestra will be away on its first Southern trip. The usual schedule of concerts will be given, Monday night in Philadelphia, Tuesday afternoon in Washington, Wednesday night in Baltimore, Thursday night in New York, Friday night in Brooklyn, and Saturday afternoon in New York. At all of these concerts Mr Monteux will conduct. He will end his connection with the orchestra next Saturday after the matinee concert in New York, and will then resume his work at the Metropolitan Opera House, where he will have charge of the French opera during the coming season.

In all the cities except New York the soloist will be Florence Easton, who will sing the same numbers that she has just sung at our own Symphony concerts here. The program will be made of works which Mr Monteux has performed in Boston, except the D major Concerto Grosso of Handel for strings alone, which will be played in Washington, Baltimore and at the afternoon concert in New York, and Vincent d'Indy's "Istar" variations, which will be played in Brooklyn. At all the concerts except the matinee concert in New York the symphony will be Franck's in D minor, and at this concert in New York Beethoven's Seventh Symphony will be played. Mr Rabaud, who is to remain in Boston while the orchestra is away, will have his first meeting with his men at the rehearsal called for 10 o'clock Monday morning, Nov 11.

From

Address New York City

Date

Music

A French Conductor for Boston

WHEN Major Higginson founded the Boston Symphony Orchestra, in 1881, he decided to spare no expense in making it as good as possible. Most of the violinists were secured in Vienna, while for his players of wood-wind instruments he went to France, which had long been famed for its flutists, clarinetists, oboeists, and bassoonists. The successive conductors—Henschel, Gericke, Nikisch, Paur, Fiedler, and Muck—came from Germany and Austria-Hungary. In view of the fact that these two countries have produced more first-class orchestral compositions than all other lands put together, it cannot, perhaps, be said that German music was unduly favored on the programmes of this organization. Most of the conductors named were fairly in sympathy with the spirit of French music, too. Nevertheless, one could not but wonder what the result would be if, in place of a Teuton or a Magyar, the Boston Orchestra had, in addition to its wood-winds, a *chef d'orchestre* from Paris.

This curiosity is to be gratified during the present season. Two Frenchmen have been engaged, Pierre Monteux for October and Henri Rabaud for the remaining concerts, not only in Boston, but for those given on tour in New York, Philadelphia, Baltimore, and Washington, which last-named city is now again open to this organization. The orchestra has been unionized, and of the new members as many as possible were recruited in France. Judges who have attended rehearsals think the ensemble will soon be as good as ever.

Except in Boston, Pierre Monteux will not be heard at the head of the Boston Orchestra. His duties as conductor of the French operas at the Metropolitan Opera House prevent his acceptance of the post in Boston for more than a month. Nor is the conductorship of M. Rabaud to last longer than a year, for it is reported from Boston that Arturo Toscanini is to succeed him next year. He had promised to conduct "Nero," the posthumous opera of the late Arrigo Boïto, in Rome, which prevents him from coming to Boston now. In Italy this temperamental wielder of the baton is esteemed equally in concert hall and opera house. On this side of the Atlantic he still has to win his spurs as a purely orchestral conductor.

It by no means follows that because Boston's two new conductors are patriotic Frenchmen they will eschew all German music. M. Monteux has announced that he will have none of Richard Strauss or even of Richard Wagner, because of his foolish farce on the subject of the capitulation of Paris in 1871. But the older masters are not to be boycotted. M. Rabaud's intentions are not yet made known at this writing, but it is a safe surmise that he will not punish such innocent masters as Bach, Mozart, and Beethoven for the crimes of the present day. At the same time one cannot but hope that he will give certain overworked Teutonic symphonies and overtures a well-earned rest, substituting for them neglected masterworks of France and other countries. There are plenty of these, and it will be a delight to hear those that come from Paris interpreted in the true Gallic fashion. It is one of the paradoxes of music that only a Frenchman can quite reproduce the exact spirit and *esprit* of French music, whereas the best interpreters of German orchestral and operatic music have usually been Hungarians.

Between Bizet, Gounod, Berlioz, Debussy, Dukas, and Ravel there is a wide divergence of styles which will test the versatility of M. Rabaud. While he is best known as an operatic composer, he is far from being without experience as a conductor. It is almost superfluous to say that he is a product of the Paris Conservatoire, and, like nearly all prominent French composers, a winner of the *Prix de Rome*. Among his teachers was Massenet, from whom he acquired the knack of scoring an opera fluently. Of his three best-known operas, "La fille de Roland" (1904), "Le premier Glaive" (1908), and "Marouf" (1914), only the last is known in this country. It was produced at the Metropolitan with considerable success. For several years he has served as one of the conductors of the Paris Grand Opera. In appearance as well as in his music he is thoroughly French, and in the present temper of the public is sure of a cordial welcome.

HENRY T. FINCK

INFORMATION OBSCURED

n RECORD
dress Philadelphia, Pa. 35
OCT 16 1918

THE DOMINANT FRENCH OF THE TRIUMPH YEAR

Voila! Say Wind Band, Orchestra, Composer, Conductor and Singers.

AND WE SAY "WELCOME!"

Rapprochement With the Latins an Engaging Note of Present Season.

WELL, at last the riddle of the Boston Symphony conductorship has been solved; and Henri Rabaud is the answer. Many names have been winnowed over in that famous guessing match of the past six months. A number of Frenchmen were mentioned. But in the grand parade past our eyes when the news reports came thickest, scarcely did the Rabaud colors ever have a sinkle call!

Now it is all right, and we are pleased as Punch. We do not like to have to forbid ourselves the pleasure of hearing the Boston Orchestra. Last season that was the only available course with a good many of us, and it went hard. Perhaps this winter, with the French composer-conductor officiating at the stand, we shall be able to make a little of the lost pleasure up.

Gallic Flavor Galore.

The strong general French tone that music will have in our country this winter is very interesting. For once, the Gauls will surely have their chance at us. First there was the superb martial band, La Musique Militaire Francaise. Then, only last night, the orchestra which we know as the Societe des Concerts du Conservatoire played its opening program at the Metropolitan in New York. French opera, both new and old, will flourish glitteringly wherever opera is heard on our various stages. And, in addition to a conductor for the Boston Symphony direct from the Paris Opera, even the temporary conductorship of that orchestra will be filled by a Frenchman, Monteux. This, of course, is by no means the whole case for France in our American musical life of this winter. It is merely the few high lights. Undoubtedly the works of many French composers will figure largely on the orchestral, choral and song programs all over the country.

Rapprochement Internationale.

Italy, too, will naturally have her share. The three little Puccini operas in themselves are bound to make a fine stir. Bodansky, the Metropolitan conductor who went across and got these three scores from Puccini, tells with gusto how he introduced our Broadway classic "Over There" to the favorite Italian composer. And now Puccini is one of Georgie Cohan's most devoted! Truly, the rapprochement between the Mediterranean countries does grow apace.

It is bad news that our own opening pair of concerts had to be set back a week because of the widespread sickness. However, such things have to be taken up in the big broad balance-sheet of our living. Boys are daily giving up their hardy and cherished young lives for an ideal in Europe; so we ought to be able to worry along here with a concert or so the less.

E. H.

AMERICAN
ess: Baltimore, Md.
OCT 27

BOSTON SYMPHONY ORCHESTRA.

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater a week from next Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Baltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the Orchestra.

This first concert will have as conductor Pierre Monteux, of the Metropolitan Opera Company, New York. Mr. Monteux is one of the most distinguished of contemporary French conductors, and he was specially engaged, through the courtesy of Mr. Gatti-Casazza, to direct the Boston Symphony Orchestra up to November 11, at which time Henri Rabaud, the permanent conductor, will take hold. Mr. Rabaud has just reached this country and is in Boston preparing his programs for the season.

The first concert of the season promises much pleasure. The soloist will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician, and the possessor of a most attractive personality, Madame Easton is a valuable addition to the musical forces of this country. She will sing twice, her first number being the canzona Dove Solo from Mozart's The Marriage of Figaro, and her second, the recitative and air of Lia from Debussy's The Prodigal Son. The symphony of the evening will be Franck's in D minor, one of the noblest works of contemporary music.

Eagle
OCT 27 1918 Brooklyn, N. Y.

COMING BROOKLYN EVENTS

Boston Smyphony's First Program—Gabrilowitsch With New York Symphony.

The Boston Symphony Orchestra will resume its concerts in Brooklyn in the Academy of Music on Friday evening, November 8, under the auspices of the Brooklyn Philharmonic Society and the Institute of Arts and Sciences.

There is every reason for the supporters of the orchestra to be gratified with the renewal of subscriptions and the sale to new subscribers which have been in progress for the past few weeks. The patronage promises to be as large this year as it ever has been in the past. It will also be good news to the patrons of the orchestra that the extensive reorganization that has taken place in the personnel of the orchestra since last spring has not only entailed no sacrifice, but has even worked improvement.

This first concert will be under the direction of Pierre Monteux, the brilliant French conductor of the Metropolitan Opera Company, who is making the first autumn tour with the orchestra through the courtesy of Mr. Gatti-Casazza. Henry Rabaud, the new permanent conductor, is in America, but will not begin his work until Monday, November 11, when he holds his first rehearsal in Boston.

The soloist at this first concert will be Florence Easton, the English prima donna soprano of the Metropolitan Opera House. Madame Easton is not unknown in Brooklyn, where her beauty of voice, soundness of musicianship, and charm of personality, are justly admired. Madame Easton will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's extraordinarily brilliant and, so to say, subversive variations entitled "Istar," and Debussy's kaleidoscopic "Ibéria."

From SUN
Address: New York City.
Date

Music

Boston's First Symphony Programme.

The Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening, November 7, at 8:15, and next Saturday afternoon, November 9, at 2:30. Both these concerts will be under the direction of Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company. Mr. Monteux, through the courtesy of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was engaged to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor of the orchestra, could not arrive from Paris in time properly to prepare for the first tour of the orchestra, Mr. Gatti-Casazza generously released Mr. Monteux from rehearsals at the Metropolitan so that he could conduct the concerts. His appearance on next Saturday afternoon will be the last with the Boston Symphony, and on the following Monday in Boston Mr. Rabaud will take charge of the rehearsals. The programme for Thursday evening is as follows: Symphony in D minor, Franck; overture, Byron's "Manfred," Schumann; "Le Peri," Poeme Danse, Dukas; "Iberia," "Images" for orchestra, Debussy.

Dukas's "La Peri" will be new in New York. Although it was written in 1910 and produced at the Chatelet in Paris as a poeme danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916. Its next performance was in Boston ten days after at the opening of the Symphony season in that city. It is a work in modern form of great brilliancy. The programme for Saturday afternoon is as follows: Handel, "Concerto Grosso," D major (Messrs. Fradkin and Noack, solo violins; Mr. Barrier, solo viola, Mr. Malkin, solor violoncello); Loeffler's poeme, "La Bonne Chanson"; D'Indy's symphonic variations, "Istar"; Beethoven, Symphony No. 7 in A major. The novelty on this programme will be Martin Loeffler's poem, "La Bonne Chanson." As the title indicates, the composer has drawn his inspiration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a Symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last summer, and the work has just been played the past week in Boston for the first time in [illegible]

rom TRIBUNE
ddress: Providence, R. I.
Date

Musical Mention

Although the opening of the musical season in Providence has been deferred from time to time owing to the prevalence of the epidemic, there are many notable concerts to occur before snow flies. Prominent among these, of course, will be the concert to be given by the Paris Symphony Orchestra in the Billy Sunday Tabernacle on the evening of Monday, October 28.

Then, too, the series of Steinert concerts now loom up on the musical horizon, and not far in the distant future will be the opening of the concert series here by the Boston Symphony Orchestra.

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, whose coming to this country is so eagerly expected and of whom so much is anticipated, is scheduled to arrive in Boston toward the end of the coming week, for he is now on the ocean. Through the intervention of the French Minister of Fine Arts, Mr. Rabaud was released immediately from his duties in Paris and after his engagement by the orchestra was able to sail with a bit more than a week's delay. His arrival, however, will make no change in the plans of the orchestra for the early season. Pierre Monteaux of the Metropolitan Opera Company, New York, will have charge of the orchestra until November 9th; then Mr. Rabaud will take hold.

The prevailing epidemic of influenza has postponed the opening of the Symphony season in Boston a fortnight, but now the first concerts are planned to be given next Friday and Saturday, October 25-26. The orchestra, however, has not been idle. Mr. Monteux, for three weeks now, has been holding three-hour rehearsals every week day. This has been invaluable, for 25 per cent. of the personnel is new and this long season of rehearsals has whipped the orchestra into marvelous shape. It is generally believed by those who have heard it that the orchestra is finer this year than it has ever been in the past.

n EVENING GLOBE
dress: New York City
te

The Boston Symphony Orchestra de-Germanized and in part reconstituted, gave in Symphony Hall, Boston, its first pair of concerts of the season Friday and Saturday of last week. Pierre Monteux of the Metropolitan Opera House, who is acting as conductor until Henri Rabaud takes up the batoh on Nov. 11, chose as programme César Franck's symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Péri" (first time in Boston), and Debussy's "Ibéria"—the same programme that he will conduct here for the Boston orchestra Thursday evening of next week. A part of Philip Hale's commentary on the opening of the Boston season, appearing in the Herald of that city, follows:

The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday, a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

While Mr. Monteux had ample time, as it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous and plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him for his indefatigable labor. There was spontaneous and public acknowledgment of his technical mastery as a conductor; of his sensitiveness and poetic insight as an interpreter; of the modest and ingratiating personality of the man himself.

Mr. Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation; but Mr. Monteux has, in addition, warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature.

Led by Mr. Monteaux and played by the admirable orchestra, Franck's symphony is more than ever music of noble outlines, music rich in beauty, music that beginning in doubt and questioning finds consolation even on earth, and at the end rejoices, as a mighty alleluia of the celestial hosts. The loving attention paid the wealth of detail did not check the continuity of the composer's thought, did not stay the imperious rush in the two allegros. Inner voices were heard, but were not unduly prominent. They were not brought out by the conductor with the exulting air of a discoverer. And in the symphony one noted at once a marked improvement in the strings. They sang melodic passages with musical sensuousness. Pizzicati measures for once had body and significance. So, too, the brass choir had more character than in former years. Its full force was impressive, never blatant. Here, as in the other choirs, there was delightful precision. . . .

"La Peri" of Dukas was played here for the first time. Composed as a ballet for Miss Trouhanowa, it was reproached by some in Paris for being too "symphonic," fit for the concert hall rather than the stage. However this may be, the music is for the most part engrossing and not only by reason of exciting rhythms and gorgeous instrumentation. There are charming harmonic inventions, haunting modulations, delicate nuances—and Mr. Monteux is a master of nuances—melodic lines that are more noteworthy in measures for "stage business," or descriptive measures, than in [illegible]

STAR
Baltimore, Md.

Soloist With Boston Symphony

Florence Easton, soprano of the Metropolitan Opera House, who will be the soloist with the Boston Symphony Orchestra at the first concert here this season of that organization, at the Lyric, November 6.

It has happened that Mr. Monteux, who conducted last night his final Symphony concert in Boston this season, has given us particularly vivid and faithful interpretation of music by certain contemporaneous and "advanced" French composers. In the most mature works of Debussy and Ravel, in the "Peri" music of Dukas, he has impressed us ever with the spirit which obtains in French music of today. We have long been conversant with the accomplishments of this school, but have we realized how durable they are? It has been a fashion to hold up a question mark with Debussy, to exclaim "How interesting," or something of the kind, when listening to the music of Ravel, to speak of these "ingenious experimenters" and bestow other like condescensions and superficialities on their works. But as a matter of fact, this school of music, if any human being can be a judge of the probability of anything in the world, has come to stay, and to exert, in equal probability, as strong an influence on musical idioms of the future as German music has exerted in this field in the past. Modern French music is not coming. It is here. Its amazing development in recent years is one of the most confusing and extraordinary phenomena of the modern musical art. A quarter of a century ago it was an exotic, a novelty which did not seem to the majority of us to have roots or pith with which to sustain life. Today it is a fully developed language, different from that of any other nation, and a language which reflects in the most subtle and truthful manner the spirit of French genius—the beauty that is ordered, even when it is most impressionistic; the supremely fine sense of values; the refusal of anything which is gross and merely of the flesh; the culture and intellectuality of the most civilized peo-

Post Nov 3
STAR
om
dress Washington, D. C.

Boston Symphony Orchestra.

The Boston Symphony Orchestra will resume its series of five concerts, under the local management of Mrs. Wilson-Greene, in the New National Theater, November 5, December 3, January 7, February 3 and March 18, at 4:30 o'clock in the afternoon.

Since last spring there has been an extensive reorganization of the personnel. For the first time in its history there is a French conductor in Henri Rabaud. The first concert, however, will be under the direction of Pierre Monteux of the Metropolitan Opera Company, pending the arrival of Mr. Rabaud. For the first time also it has an American concertmaster, a distinguished young violinist, Fredric Fradkin. In the ranks there have been changes affecting 25 per cent of the membership, the vacancies caused by war conditions and the draft being filled for the most part by young, enthusiastic musicians.

Four soloists are announced—Florence Easton of the Metropolitan Opera Company, Mme. Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman of rare talent. Mme. Melba is returning from Australia this autumn for a few concerts in the United States.

Fredric Fradkin, the new concertmaster, is a native of Troy, N. Y., and a first prize of the Paris Conservatoire, and Arthur Rubinstein, the Russian pianist, as a youth of nineteen, made a short tour of this country in the winter of 1905-06. Most of his time has been spent in France, England and Spain, where he is accounted one of the giants of his art.

BOSTON SYMPHONY

It is welcome news to the public [illegible] Baltimore, which, for so many yea[illegible] has been a loyal supporter of t[illegible] Boston Symphony Orchestra, th[illegible] that famous organization is returni[illegible] to Baltimore this season to give [illegible] usual series of five concerts. The co[illegible]certs will be given as usual in [illegible] Lyric Theater, and the dates are N[illegible]vember 6, December 4, January [illegible] February 4 and March 19. All th[illegible] concerts come on Wednesday ev[illegible]ings except that in February, w[illegible] the concert falls on a Tuesday ev[illegible]ing. This slight change is due to [illegible]avoidable complications in book[illegible] The general public sale of sea[illegible] tickets will open next Monday mo[illegible]ing, October 21, at Albaugh's off[illegible] Charles and Fayette streets.

Since last spring there has been [illegible] extensive reorganization of the p[illegible]sonnel of the orchestra. For t[illegible] first time in its history it has t[illegible] year a French conductor in He[illegible] Rabaud, who, however, will not a[illegible]pear in Baltimore until the Dece[illegible]ber concert. The first concert will [illegible] under the direction of Pierre M[illegible]teux, the distinguished French c[illegible]ductor of the Metropolitan Op[illegible] Company, who holds the post of co[illegible]ductor until Mr. Rabaud arrives. F[illegible] the first time in its history it has a[illegible] American concertmaster in the ve[illegible] distinguished young violinist, Fre[illegible]erick Fradkin. In the ranks of t[illegible] orchestra there have been chang[illegible] affecting 25 per cent. of the memb[illegible]ship. The vacancies caused by w[illegible] conditions and the draft have b[illegible] filled for the most part by you[illegible] enthusiastic musicians, and rehe[illegible]sals, which have been in prog[illegible] in Boston for three weeks, show [illegible] the tonal quality of the orche[illegible] has never been more beautiful in [illegible] past than it is now, and that its [illegible]cipline and technical skill have ne[illegible] been higher. The prevailing influe[illegible] compelled the postponement of [illegible] Boston season for two weeks, but [illegible]hearsals were held daily under [illegible] directions of Pierre Monteux and [illegible] progress has been made.

m EVENING POST
dress: New York City
e

A MUSICAL SOCIETY.

Boston Symphony Not a Polit[illegible] Affair.

The Fitchburg *Sentinel* notes tha[illegible] "weeding out" in the ranks of the B[illegible]ton Symphony Orchestra will aff[illegible] "those who were added to the orche[illegible]tra under the leadership of Dr. Ka[illegible] Muck, and who shared his views as t[illegible] the superiority of Germany over Amer[illegible]ica." The personnel of the orchestra was largely German or Austrian long before Dr. Muck became conductor, says the *Springfield Republican*, but it has contained notable exceptions like M. Longy and the other wood-wind players. Before the United States entered the war, the utmost harmony is said to have prevailed among musicians of warring nationalities. The orchestra was always scrupulously maintained by Major Higginson as a musical organization, into which national considerations did not enter. Ten and more years ago some demanded a larger representation of French music, not, indeed, on national grounds, but because they saw beauty in the work of Cesar Franck and other "moderns." The musical classics, being largely German, predominated in the orchestra's programmes, but new French, Russian, and Danish, as well as German, works

INFORMATION OBSCURED

n RECORD
dress Philadelphia, Pa.

THE DOMINANT FRENCH OF THE TRIUMPH YEAR

Voila! Say Wind Band, Orchestra, Composer, Conductor and Singers.

AND WE SAY "WELCOME!"

Rapprochement With the Latins an Engaging Note of Present Season.

WELL, at last the riddle of the Boston Symphony conductorship has been solved; and Henri Rabaud is the answer. Many names have been winnowed over in that famous guessing match of the past six months. A number of Frenchmen were mentioned. But in the grand parade past our eyes when the news reports came thickest, scarcely did the Rabaud colors ever have a sinkle call!

Now it is all right, and we are pleased as Punch. We do not like to have to forbid ourselves the pleasure of hearing the Boston Orchestra. Last season that was the only available course with a good many of us, and it went hard. Perhaps this winter, with the French composer-conductor officiating at the stand, we shall be able to make a little of the lost pleasure up.

Gallic Flavor Galore.

The strong general French tone that music will have in our country this winter is very interesting. For once, the Gauls will surely have their chance at us. First there was the superb martial band, La Musique Militaire Francaise. Then, only last night, the orchestra which we know as the Societe des Concerts du Conservatoire played its opening program at the Metropolitan in New York. French opera, both new and old, will flourish glitteringly wherever opera is heard on our various stages. And, in addition to a conductor for the Boston Symphony direct from the Paris Opera, even the temporary conductorship of that orchestra will be filled by a Frenchman, Monteux. This, of course, is by no means the whole case for France in our American musical life of this winter. It is merely the few high lights. Undoubtedly the works of many French composers will figure largely on the orchestral, choral and song programs all over the country.

Rapprochement Internationale.

Italy, too, will naturally have her share. The three little Puccini operas in themselves are bound to make a fine stir. Bodansky, the Metropolitan conductor who went across and got these three scores from Puccini, tells with gusto how he introduced our Broadway classic "Over There" to the favorite Italian composer. And now Puccini is one of Georgie Cohan's most devoted! Truly, the rapprochement between the Mediterranean countries does grow apace.

It is bad news that our own opening pair of concerts had to be set back a week because of the widespread sickness. However, such things have to be taken up in the big broad balance-sheet of our living. Boys are daily giving up their hardy and cherished young lives for an ideal in Europe; so we ought to be able to worry along here with a concert or so the less.

F. H.

AMERICAN
ess: Baltimore, Md.

BOSTON SYMPHONY ORCHESTRA.

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater a week from next Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Baltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the Orchestra.

This first concert will have as conductor Pierre Monteux, of the Metropolitan Opera Company, New York. Mr. Monteux is one of the most distinguished of contemporary French conductors, and he was specially engaged, through the courtesy of Mr. Gatti-Casazza, to direct the Boston Symphony Orchestra up to November 11, at which time Henri Rabaud, the permanent conductor, will take hold. Mr. Rabaud has just reached this country and is in Boston preparing his programs for the season.

The first concert of the season promises much pleasure. The soloist will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician, and the possessor of a most attractive personality, Madame Easton is a valuable addition to the musical forces of this country. She will sing twice, her first number being the canzona Dove Solo from Mozart's The Marriage of Figaro, and her second, the recitative and air of Lia from Debussy's The Prodigal Son. The symphony of the evening will be Franck's in D minor, one of the noblest works of contemporary music.

Eagle
Brooklyn, N. Y.
OCT 27 1918

COMING BROOKLYN EVENTS

Boston Smyphony's First Program—Gabrilowitsch With New York Symphony.

The Boston Symphony Orchestra will resume its concerts in Brooklyn in the Academy of Music on Friday evening, November 8, under the auspices of the Brooklyn Philharmonic Society and the Institute of Arts and Sciences.

There is every reason for the supporters of the orchestra to be gratified with the renewal of subscriptions and the sale to new subscribers which have been in progress for the past few weeks. The patronage promises to be as large this year as it ever has been in the past. It will also be good news to the patrons of the orchestra that the extensive reorganization that has taken place in the personnel of the orchestra since last spring has not only entailed no sacrifice, but has even worked improvement.

This first concert will be under the direction of Pierre Monteux, the brilliant French conductor of the Metropolitan Opera Company, who is making the first autumn tour with the orchestra through the courtesy of Mr. Gatti-Casazza. Henry Rabaud, the new permanent conductor, is in America, but will not begin his work until Monday, November 11, when he holds his first rehearsal in Boston.

The soloist at this first concert will be Florence Easton, the English prima donna soprano of the Metropolitan Opera House. Madame Easton is not unknown in Brooklyn, where her beauty of voice, soundness of musicianship, and charm of personality, are justly admired. Madame Easton will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's extraordinarily brilliant and, so to say, subversive variations entitled "Istar," and Debussy's kaleidoscopic "Ibéria."

From SUN
Address: New York City.
Date

Music

Boston's First Symphony Programme.

The Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening, November 7, at 8:15, and next Saturday afternoon, November 9, at 2:30. Both these concerts will be under the direction of Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company. Mr. Monteux, through the courtesy of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was engaged to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor of the orchestra, could not arrive from Paris in time properly to prepare for the first tour of the orchestra, Mr. Gatti-Casazza generously released Mr. Monteux from rehearsals at the Metropolitan so that he could conduct these concerts. His appearance on next Saturday afternoon will be the last with the Boston Symphony, and on the following Monday in Boston Mr. Rabaud will take charge of the rehearsals. The programme for Thursday evening is as follows: Symphony in D minor, Franck; overture to Byron's "Manfred," Schumann; "La Peri," Poeme Danse, Dukas; "Iberia," "Images" for orchestra, Debussy.

Dukas's "La Peri" will be new to New York. Although it was written in 1910 and produced at the Chatelet in Paris as a poeme danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916. Its next performance was in Boston ten days ago at the opening of the Symphony season in that city. It is a work in modern form of great brilliancy. The programme for Saturday afternoon is as follows: Handel, "Concerto Grosso," D major (Messrs. Fradkin and Noack, solo violins; Mr. Barrier, solo viola; Mr. Malkin, solor violoncello); Loeffler's poeme, "La Bonne Chanson"; D'Indy's symphonic variations, "Istar"; Beethoven, Symphony No. 7 in A major. The novelty on this programme will be Martin Loeffler's poem, "La Bonne Chanson." As the title indicates, the composer has drawn his inspiration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a Symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last summer, and the work has just been played the past week in Boston for the first time [illegible]

rom TRIBUNE
ddress: Providence, R. I.
Date

Musical Mention

Although the opening of the musical season in Providence has been deferred from time to time owing to the prevalence of the epidemic, there are many notable concerts to occur before snow flies. Prominent among these, of course, will be the concert to be given by the Paris Symphony Orchestra in the Billy Sunday Tabernacle on the evening of Monday, October 28.

Then, too, the series of Steinert concerts now loom up on the musical horizon, and not far in the distant future will be the opening of the concert series here by the Boston Symphony Orchestra.

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, whose coming to this country is so eagerly expected and of whom so much is anticipated, is scheduled to arrive in Boston toward the end of the coming week, for he is now on the ocean. Through the intervention of the French Minister of Fine Arts, Mr. Rabaud was released immediately from his duties in Paris and after his engagement by the orchestra was able to sail with a bit more than a week's delay. His arrival, however, will make no change in the plans of the orchestra for the early season. Pierre Monteaux of the Metropolitan Opera Company, New York, will have charge of the orchestra until November 9th; then Mr. Rabaud will take hold.

The prevailing epidemic of influenza has postponed the opening of the Symphony season in Boston a fortnight, but now the first concerts are planned to be given next Friday and Saturday, October 25-26. The orchestra, however, has not been idle. Mr. Monteux, for three weeks now, has been holding three-hour rehearsals every week day. This has been invaluable, for 25 per cent. of the personnel is new and this long season of rehearsals has whipped the orchestra into marvelous shape. It is generally believed by those who have heard it that the orchestra is finer this year than it has ever been in the past.

n EVENING GLOBE
dress: New York City

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The Boston Symphony Orchestra de-Germanized and in part reconstituted, gave in Symphony Hall, Boston, its first pair of concerts of the season Friday and Saturday of last week. Pierre Monteux of the Metropolitan Opera House, who is acting as conductor until Henri Rabaud takes up the baton on Nov. 11, chose as programme César Franck's symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Péri" (first time in Boston), and Debussy's "Ibéria"—the same programme that he will conduct here for the Boston orchestra Thursday evening of next week. A part of Philip Hale's commentary on the opening of the Boston season, appearing in the Herald of that city, follows:

The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday, a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

While Mr. Monteux had ample time, as it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous and plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him for his indefatigable labor. There was spontaneous and public acknowledgment of his technical mastery as a conductor; of his sensitiveness and poetic insight as an interpreter; of the modest and ingratiating personality of the man himself.

Mr. Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation; but Mr. Monteux has, in addition, warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature.

Led by Mr. Monteaux and played by the admirable orchestra, Franck's symphony is more than ever music of noble outlines, music rich in beauty, music that beginning in doubt and questioning finds consolation even on earth, and at the end rejoices, as a mighty alleluia of the celestial hosts. The loving attention paid the wealth of detail did not check the continuity of the composer's thought, did not stay the imperious rush in the two allegros. Inner voices were heard, but were not unduly prominent. They were not brought out by the conductor with the exulting air of a discoverer. And in the symphony one noted at once a marked improvement in the strings. They sang melodic passages with musical sensuousness. Pizzicati measures for once had body and significance. So, too, the brass choir had more character than in former years. Its full force was impressive, never blatant. Here, as in the other choirs, there was delightful precision. . . .

"La Peri" of Dukas was played here for the first time. Composed as a ballet for Miss Trouhanowa, it was reproached by some in Paris for being too "symphonic," fit for the concert hall rather than the stage. However this may be, the music is for the most part engrossing and not only by reason of exciting rhythms and gorgeous instrumentation. There are charming harmonic inventions, haunting modulations, delicate nuances—and Mr. Monteux is a master of nuances—melodic lines that are more noteworthy in measures for "stage business," or descriptive measures, than in [illegible]

STAR
Baltimore, Md.

Soloist With Boston Symphony

Florence Easton, soprano of the Metropolitan Opera House, who will be the soloist with the Boston Symphony Orchestra at the first concert here this season of that organization, at the Lyric, November 6.

It has happened that Mr. Monteux, who conducted last night his final Symphony concert in Boston this season, has given us particularly vivid and faithful interpretation of music by certain contemporaneous and "advanced" French composers. In the most mature works of Debussy and Ravel, in the "Peri" music of Dukas, he has impressed us ever with the spirit which obtains in French music of today. We have long been conversant with the accomplishments of this school, but have we realized how durable they are? It has been a fashion to hold up a question mark with Debussy, to exclaim "How interesting," or something of the kind, when listening to the music of Ravel, to speak of these "ingenious experimenters" and bestow other like condescensions and superficialities on their works. But as a matter of fact, this school of music, if any human being can be a judge of the probability of anything in the world, has come to stay, and to exert, in equal probability, as strong an influence on musical idioms of the future as German music has exerted in this field in the past. Modern French music is not coming. It is here. Its amazing development in recent years is one of the most confusing and extraordinary phenomena of the modern musical art. A quarter of a century ago it was an exotic, a novelty which did not seem to the majority of us to have roots or pith with which to sustain life. Today it is a fully developed language, different from that of any other nation, and a language which reflects in the most subtle and truthful manner the spirit of French genius—the beauty that is ordered, even when it is most impressionistic; the supremely fine sense of values; the refusal of anything which is gross and merely of the flesh; the culture and intellectuality of the most civilized peo-

Post Press
STAR

om
dress Washington, D. C.

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Since last spring there has been an extensive reorganization of the personnel. For the first time in its history there is a French conductor in Henri Rabaud. The first concert, however, will be under the direction of Pierre Monteux of the Metropolitan Opera Company, pending the arrival of Mr. Rabaud. For the first time also it has an American concertmaster, a distinguished young violinist, Frederic Fradkin. In the ranks there have been changes affecting 25 per cent of the membership, the vacancies caused by war conditions and the draft being filled for the most part by young, enthusiastic musicians.

Four soloists are announced—Florence Easton of the Metropolitan Opera Company, Mme. Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman of rare talent. Mme. Melba is returning from Australia this autumn for a few concerts in the United States.

Fredric Fradkin, the new concertmaster, is a native of Troy, N. Y., and a first prize of the Paris Conservatoire, and Arthur Rubinstein, the Russian pianist, as a youth of nineteen, made a short tour of this country in the winter of 1905-06. Most of his time has been spent in France, England and Spain, where he is accounted one of the giants of his art.

BOSTON SYMPHONY

It is welcome news to the public of Baltimore, which, for so many years has been a loyal supporter of the Boston Symphony Orchestra, that that famous organization is returning to Baltimore this season to give its usual series of five concerts. The concerts will be given as usual in the Lyric Theater, and the dates are November 6, December 4, January 8, February 4 and March 19. All the concerts come on Wednesday evenings except that in February, when the concert falls on a Tuesday evening. This slight change is due to unavoidable complications in booking. The general public sale of seat tickets will open next Monday morning, October 21, at Albaugh's office, Charles and Fayette streets.

Since last spring there has been an extensive reorganization of the personnel of the orchestra. For the first time in its history it has this year a French conductor in Henri Rabaud, who, however, will not appear in Baltimore until the December concert. The first concert will be under the direction of Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, who holds the post of conductor until Mr. Rabaud arrives. For the first time in its history it has an American concertmaster in the very distinguished young violinist, Frederick Fradkin. In the ranks of the orchestra there have been changes affecting 25 per cent. of the membership. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians, and rehearsals, which have been in progress in Boston for three weeks, show that the tonal quality of the orchestra has never been more beautiful in the past than it is now, and that its discipline and technical skill have never been higher. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the directions of Pierre Monteux and great progress has been made.

m EVENING POST
dress: New York City

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A MUSICAL SOCIETY.

Boston Symphony Not a Political Affair.

The Fitchburg *Sentinel* notes that a "weeding out" in the ranks of the Boston Symphony Orchestra will affect "those who were added to the orchestra under the leadership of Dr. Karl Muck, and who shared his views as to the superiority of Germany over America." The personnel of the orchestra was largely German or Austrian long before Dr. Muck became conductor, says the *Springfield Republican*, but it has contained notable exceptions, like M. Longy and the other wood-wind players. Before the United States entered the war, the utmost harmony is said to have prevailed among musicians of warring nationalities. The orchestra was always scrupulously maintained by Major Higginson as a musical organization, into which national considerations did not enter. Ten and more years ago some demanded a larger representation of French music, not, indeed, on national grounds, but because they saw beauty in the work of Cesar Franck and other "moderns." The musical classics, being largely German, predominated in the orchestra's programmes, but new French, Russian, and Danish, as well as German, works

STAR

Baltimore, Md.

OCT 14 1918

Soloists announced (without dates) for the coming season's series of five concerts in Baltimore by the Boston Symphony Orchestra are Florence Easton, soprano, of the Metropolitan Opera Company; Frederic Fradkin, new first violinist of the orchestra; Mme. Nellie Melba, soprano, and Arthur Rubinstein, pianist.

Dates of the concerts are: November 6, December 4, January 8, February 4 and March 19, at 8:15 P. M., in the Lyric. All except the fourth concert date will be on Wednesdays; the fourth date is on Tuesday—an unusual deviation for this orchestra, here.

Henri Rabaud, a noted Frenchman, has been engaged as permanent conductor of the orchestra, succeeding Dr. Karl Muck. It is reported changes have been made in the management of the orchestra and in the personnel of the players. Pierre Monteux, Metropolitan Opera conductor, will conduct the first concert.

Subscribers to last season's projected series of concerts in Baltimore have until tomorrow to retain their seats by renewed subscriptions. General public sale of season tickets begins on October 21. Sales of seats for single concerts begin a few days before each concert.

EVENING SUN

Baltimore, Md.

OCT 27 191

CONCERT ANNOUNCED

THE first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theatre Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Baltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the orchestra. On the contrary, the belief is general that in tonal beauty, mastery of routine and technique, it is in better shape than it has ever been.

This first concert will have as conductor Pierre Monteux, of the Metropolitan Opera Company, New York. Mr. Monteux is one of the most distinguished of contemporary French conductors, and he was specially engaged, through the courtesy of Mr. Gatti-Casazza, to direct the Boston Symphony Orchestra up to November 11, at which time Henri Rabaud, the permanent conductor, will take hold. Mr. Rabaud has just reached this country and is in Boston preparing his programs for the season.

The first concert of the season promises much pleasure. The soloists will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician and the possessor of a most attractive personality, Mme. Easton is a valuable addition to the musical forces of this country. She will sing twice, her first number being the canzona, "Dovo Sono," from Mozart's "The Marriage of Figaro," and her second the recitative and air of Lia from Debussy's "The Prodigal Son." The symphony of the evening will be Franck's in D minor, one of the noblest works of contemporary music. The other orchestra numbers will be Handel's Concerto Grosso in D major and Charles Martin Loeffler's remarkable poem for orchestra, "La Bonne Chanson."

PRESS

Philadelphia, Pa.

OCT 27 1918

There seems to be no question now that the Boston Symphony Orchestra will be able to give its first concert in Philadelphia on the date scheduled—a week from tomorrow (Monday) evening, November 4. It will be given as usual in the Academy of Music. The influenza has lessened here, as it has in Boston, and set back all music here about the same period of a fortnight, as it did in Boston. Despite the prevailing epidemic the renewal of subscriptions and the sale of season tickets to new subscribers, which have been in progress for the past three weeks, have been most gratifying. The orchestra comes from Boston for this first concert under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Habaud, the new permanent conductor of the orchestra, is now in America, but will not take hold of his work until November 11, when the orchestra returns from its first tour. Mr. Monteux has been having distinguished success in Boston and the orchestra is considered to be even of finer quality than it has ever been in the past.

The soloist at this first concert will be Florence Easton, the English soprano, who made so profound an impression on the musical public of Philadelphia last Spring, when she was one of the principal singers at the brief season of grand opera given in the Academy of Music. She will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of "Lia" from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's extraordinarily brilliant and, so to say, subversive variations entitled "Istar," and Debussy's kaleidoscopic "Iberia."

BULLETIN

Philadelphia, Pa.

OCT 19 1918

The Boston Symphony Orchestra, which has visited Philadelphia annually since 1886, is to be heard once more in a series of five concerts, the first to be under the direction of PIERRE MONTEUX, one of the conductors of the Metropolitan Opera Company, while another distinguished Frenchman, HENRI RABAUD, will lead the succeeding concerts. The

AMERICAN

Baltimore, Md.

OCT 20 1918

THE CITY

BOSTON SYMPHONY.

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Baltimore during the coming season will open tomorrow, Monday morning, October 21, at Albaugh's Ticket Office, Charles and Fayette streets. The concerts will be given, as usual, in the Lyric Theater, and the dates are November 6, December 4, January 8, February 4 and March 19. All these concerts come on Wednesday evenings, except that in February, when the concert falls on a Tuesday evening. This slight change is due to unavoidable complications in booking.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Madame Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman of rare talent. She is one of the principal sopranos of the Metropolitan Opera Company and is regarded as one of the best of the younger generation of lyric sopranos. Madame Melba is returning from Australia this autumn to give a few concerts in the United States and she has been engaged for several appearances with the Boston Symphony Orchestra, of which the concert in Baltimore is one.

Frederic Fradkin is the new concertmaster of the orchestra. A native of Troy, N. Y., a first prize of the Paris Conservatoire, he returned to this country after experience abroad as concertmaster of the orchestra organized to travel with the Ballet Russe.

Much interest is attached to the coming of Arthur Rubinstein, the Russian pianist.

ENQUIRER

Philadelphia, Pa.

OCT 27 1918

Boston Symphony Orchestra

There seems to be no question now that the Boston Symphony Orchestra will be able to give its first concert in Philadelphia on the date scheduled—a week from tomorrow evening, Nov. 4. It will be given as usual in Academy of Music. The Orchestra comes from Boston for this first concert under the direction of Pierre Monteux, of the Metropolitan Opera Company of New York. Henri Rabaud, the new permanent conductor of the Orchestra, is now in America, but will not take hold of his work until November 11, when the Orchestra returns from its first tour.

The soloist at this first concert will be Florence Easton, the English soprano, who will give the canzona "Dove Sono," from Mozart's "Marriage of Figaro," and the recitative and air of Lia from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the Orchestra. Cesar Franck's Symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's "Star" variations and Debussy's kaleidoscopic "Iberia." The single seats for this concert are on sale at Heppe's.

EVENING GLOBE

New York City

OCT 24 1918

Music.

Notes and Announcements of Coming Concerts.

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EVENING GLOBE

New York City

OCT 31 1918

Music.

Boston Symphony Novelties—Other Music.

Mr. Monteux has wisely included two novelties in the exceptionally interesting programmes he has made for the first two Carnegie Hall concerts of the Boston Symphony Orchestra next week. At the Thursday night concert he is giving "La Péri" of Paul Dukas; at the Saturday afternoon concert Charles Martin Loeffler's "La Bonne Chanson." "La Péri" is a "danced poem." According to the programme note of Philip Hale, this ballet was composed in 1910 and first performed at the Châtelet Theatre, Paris, at the Concerts de Danse, given by Mlle. Trouhanowa, in April, 1912. She took the part of the Péri, M. Bekefi that of Iskender. The ballet was added to the repertory of the Paris Opéra Comique May 29, 1914. As a concert piece the music was played at a Lamoureux concert in Paris Nov. 23, 1914. Alfred Hertz conducted it at a concert of the San Francisco Symphony Orchestra on Jan. 7, 1916. The recent performance in Boston was the second in this country.

The story is the gorgeous oriental adventure of Iskender, the Péri, and the flower of immortality—in this instance the lotus. "The stage at the Châtelet," Mr. Hale tells us, "showed gold mountains, crimson valleys, and trees bearing silver fruit."

Mr. Loeffler's "Une Bonne Chanson" is a tone poem inspired by Verlaine. It was written originally fifteen or sixteen years ago, and had one performance at a symphony concert in Boston led by Mr. Gericke. The composer was dissatisfied, and withdrew the work for revision. Not until last summer did he make the revisions. The performance of the poem in Boston this week is the first in its new form.

SUN

Baltimore, Md.

OCT 30 1918

BEGINNING OF NEW EPOCH FOR BOSTON SYMPHONY ORCHESTRA

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Baltimore during the coming season will open tomorrow morning. The concerts will be given as usual in the Lyric Theatre, and the dates are November 6, December 4, January 8, February 4 and March 19. All these concerts come on Wednesday evenings except that in February, when the concert falls on a Tuesday evening. This slight change is due to unavoidable complications in booking.

Baltimore, since 1887, has been one of the most loyal supporters of the Boston Symphony Orchestra, and it will be good news to those who have been going to the concerts for so many years to know that the orchestra will return here in better condition than it has ever been. There has been an extensive reorganization since last spring and about 25 per cent. of the personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians, and rehearsals, which have been in progress now in Boston for three weeks, show that the tonal quality of the orchestra has never been more beautiful in the past than it is now, and that its discipline and technical skill have never been higher. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily under the direction of Pierre Monteux and vast progress has been made.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company, Madame Melba, Frederic Fradkin and Arthur Rubinstein. Florence Easton is an Englishwoman of rare talent. She is one of the principal sopranos of the Metropolitan Opera Company and has had remarkable success with that organization and may be regarded as one of the best of the younger generation of lyric sopranos. Madame Melba is returning from Australia this autumn to give a few concerts in the United States, and she has been engaged for several appearances with the Boston Symphony Orchestra, of which the concert in Baltimore is one.

The other two artists, like Madame Easton, are practically newcomers, as far as concert work is concerned. Frederic Fradkin is the new concertmaster of the orchestra. A native of Troy, New York, a first prize of the Paris Conservatoire, he returned to this country after experience abroad, as concertmaster with the orchestra organized to travel with the Ballet Russe. All accounts have it that he is a violinist of very unusual qualities, the possessor of a tone of singular beauty, of a technique that is complete in every respect, and of refinement and elegance of style which is found among no violinists except those of French training.

Much interest is attached to the coming of Arthur Rubinstein, the Russian pianist. As a youth of 19 Mr. Rubinstein made a short tour in this country, this being in the winter of 1905-06, and made an impression then. Since that time, however, he has grown greatly. Most of his time has been spent in France, England and Spain, where he is accounted one of the giants of his art. For the past summer he has been here with extraordinary success in America.

The Boston Symphony Orchestra this year beginning a new epoch in its career, and there is no question but its achievements in the future will be distinguished as those of the past.

JOURNAL

Providence, R. I.

OCT 2 - 1918

36

The general sale of season tickets for the five concerts which the Boston Symphony Orchestra is to give in this city during the coming winter, will open at Seddon's news stand, Butler Exchange, on Nov. 4. The response of former subscribers to Boston Symphony concerts has been gratifying to the new management. The orchestra has just given its opening concerts in Boston, under the direction of Pierre Monteux of the Metropolitan Opera Company. Mr. Rabaud, the new permanent conductor, who is to join the orchestra on Monday, Nov. 11, will conduct the first concert here on Tuesday, Nov. 19.

As already announced, the other dates are Dec. 17, Jan. 21, March 11 and April 8. The soloist at the first concert will be Merle Alcock, the distinguished contralto, and the other soloists, in their order, are Harold Bauer, pianist; Frederic Fradkin, the new concert master; Arthur Hackett, the American tenor, and

Rosita Renard, the young Chilean pianist.

TRIBUNE

New York City

OCT 30 1918

German Music? Maybe

Muck's Successor Undecided on Symphony Policy

"Such questions are never asked in Paris," said Henri Rabaud, who succeeds Karl Muck as conductor of the Boston Symphony Orchestra, when he was asked yesterday whether he intends to include music by German composers in the concerts this season. "Why should we not play beautiful music like Beethoven's C minor Symphony?" But he said he would confer with the trustees of the orchestra before adopting a definite policy in the matter.

This is M. Rabaud's first visit to America. He did not even come over for the first performance of his opera "Marouf," which was given at the Metropolitan last winter.

M. Rabaud recently has been devoting his time to charity concerts. Before the war he was one of the conductors at the National Opera House in Paris. He is a pupil of the Conservatoire and won the Prix de Rome. He departed for Boston yesterday.

SOLOIST HERE NOVEMBER 6

Florence Easton, soprano of the Metropolitan Opera House, who will be the soloist with the Boston Symphony Orchestra at the first concert here this season of that organization, at the Lyric.

PUBLIC LEDGER

Philadelphia, Pa.

OCT 20 1918

MUSIC AND MUSICIAN

The opening opera of the Metropo season on November 19 is t "Marouf," the work of the new B Symphony Orchestra conductor, Rabaud. It draws its inspiration the Arabian Nights, and is a wo vitality and nerve, like the bea second symphony in E minor, w Mr. Stokowski has brought forwar two pairs of concerts.

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DRAMATIC MIRROR

New York City.

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Rabaud at present is the principal conductor at the Grand Opera in Paris. This post he has filled for seven years.

Pierre Monteux will conduct the orchestra through the first Southern trip, in November.

JOURNAL

Providence, R. I.

After postponement of two weeks the Boston Symphony Orchestra begins its season in Boston Friday afternoon and next Saturday evening. Although the prevailing epidemic prevented the first two pairs of concerts the orchestra has not been idle. Three-hour rehearsals have been held every weekday under Mr. Monteux, who has charge of the orchestra until Nov. 9.

Henri Rabaud, the new conductor, is on his way to this country and is expected to reach here this week. He will go directly to Boston and will have more than a fortnight in which to become settled and to make his plans for the rest of the season. The concert which the orchestra will give in Providence on Tuesday evening, Nov. 19, will really be the first out-of-town concert for him, for he will conduct for the first time in Cambridge on the 14th and make his debut in Boston on the 15th and 16th.

Five concerts will be given in Infantry Hall. The dates of these are Nov. 19, Dec. 17, Jan. 21, March 11 and April 8. The first concert will bring Merle Alcock, the distinguished American contralto; then will come Harold Bauer, pianist; Arthur Hackett, tenor; Fredric Fradkin, violinist, who is the new concertmaster of the orchestra, and finally Rosita Renard, the Chilean pianist.

STAR

Baltimore, Md.

Soloists announced (without dates) for the coming season's series of five concerts in Baltimore by the Boston Symphony Orchestra are Florence Easton, soprano, of the Metropolitan Opera Company; Frederic Fradkin, new first violinist of the orchestra; Mme. Nellie Melba, soprano, and Arthur Rubinstein, pianist.

Dates of the concerts are: November 6, December 4, January 8, February 4 and March 19, at 8:15 P. M., in the Lyric. All except the fourth concert date will be on Wednesdays; the fourth date is on Tuesday—an unusual deviation for this orchestra, here.

Henri Rabaud, a noted Frenchman, has been engaged as permanent conductor of the orchestra, succeeding Dr. Karl Muck. It is reported changes have been made in the management of the orchestra and in the personnel of the players. Pierre Monteux, Metropolitan Opera conductor, will conduct the first concert.

Subscribers to last season's projected series of concerts in Baltimore have until tomorrow to retain their seats by renewed subscriptions. General public sale of season tickets begins on October 21. Sales of seats for single concerts begin a few days before each concert.

EVENING SUN

Baltimore, Md.

CONCERT ANNOUNCED

THE first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theatre Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Baltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the orchestra. On the contrary, the belief is general that in tonal beauty, mastery of routine and technique, it is in better shape than it has ever been.

This first concert will have as conductor Pierre Monteux, of the Metropolitan Opera Company, New York. Mr. Monteux is one of the most distinguished of contemporary French conductors, and he was specially engaged, through the courtesy of Mr. Gatti-Casazza, to direct the Boston Symphony Orchestra up to November 11, at which time Henri Rabaud, the permanent conductor, will take hold. Mr. Rabaud has just reached this country and is in Boston preparing his programs for the season.

The first concert of the season promises much pleasure. The soloists will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician and the possessor of a most attractive personality, Mme. Easton is a valuable addition to the musical forces of this country. She will sing twice, her first number being the canzona, "Dovo Sono," from Mozart's "The Marriage of Figaro," and her second the recitative and air of Lia from Debussy's "The Prodigal Son." The symphony of the evening will be Franck's in D minor, one of the noblest works of contemporary music. The other orchestra numbers will be Handel's Concerto Grosso in D major and Charles Martin Loeffler's remarkable poem for orchestra, "La Bonne Chanson."

PRESS

Philadelphia, Pa.

There seems to be no question now that the Boston Symphony Orchestra will be able to give its first concert in Philadelphia on the date scheduled—a week from tomorrow (Monday) evening, November 4. It will be given as usual in the Academy of Music. The influenza has lessened here, as it has in Boston, and set back all music here about the same period of a fortnight, as it did in Boston. Despite the prevailing epidemic the renewal of subscriptions and the sale of season tickets to new subscribers, which have been in progress for the past three weeks, have been most gratifying. The orchestra comes from Boston for this first concert under the direction of Pierre Monteux, of the Metropolitan Opera Company, of New York. Henri Habaud, the new permanent conductor of the orchestra, is now in America, but will not take hold of his work until November 11, when the orchestra returns from its first tour. Mr. Monteux has been having distinguished success in Boston and the orchestra is considered to be even of finer quality than it has ever been in the past.

The soloist at this first concert will be Florence Easton, the English soprano, who made so profound an impression on the musical public of Philadelphia last Spring, when she was one of the principal singers at the brief season of grand opera given in the Academy of Music. She will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of "Lia" from Debussy's "The Prodigal Son."

Mr. Monteux has arranged a most interesting list of works for the orchestra. Cesar Franck's symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's extraordinarily brilliant and, so to say, subversive variations entitled "Istar," and Debussy's kaleidoscopic "Iberia."

BULLETIN

Philadelphia, Pa.

The Boston Symphony Orchestra, which has visited Philadelphia annually since 1886, is to be heard once more in a series of five concerts, the first to be under the direction of PIERRE MONTEUX, one of the conductors of the Metropolitan Opera Company, while another distinguished Frenchman, HENRI RABAUD, will lead the succeeding concerts. The

AMERICAN

Baltimore, Md.

THE CITY

BOSTON SYMPHONY.

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Baltimore during the coming season will open tomorrow, Monday morning, October 21, at Albaugh's Ticket Office, Charles and Fayette streets. The concerts will be given, as usual, in the Lyric Theater, and the dates are November 6, December 4, January 8, February 4 and March 19. All these concerts come on Wednesday evenings, except that in February, when the concert falls on a Tuesday evening. This slight change is due to unavoidable complications in booking.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the program for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

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PUBLIC LEDGER

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EVENING GLOBE

New York City

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Music.

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SUN

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JOURNAL

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TRIBUNE

New York City

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NEWS
ss: Baltimore, Md.

HENRI RABAUD REACHES U. S.

Boston Orchestra Conductor Speaks No English, But Hopes To Learn.
(From the New York Times.)

Among the passengers arriving at an Atlantic port from France, on a French steamship, was Henri Rabaud, the new director of the Boston Symphony Orchestra, who has come over to replace Dr. Karl Muck. Mr. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, mustache and whiskers, and wears a frock coat, with a somewhat clerical type of wide-brimmed, soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America

ENQUIRER
ss: Philadelphia, Pa.

The Boston Symphony Orchestra

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow morning, at George T. Haly's ticket office in Heppe's piano rooms, 1119 Chestnut street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings, except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

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NEWS
Baltimore, Md.
OCT 23 1918

WILL BE SOLOIST AT FIRST BOSTON CONCERT

Florence Easton

Florence Easton will make her initial appearance in Baltimore as soloist at the concert at the Lyric on November 6, which will mark the return to this city of the Boston Symphony Orchestra after an absence of a year. Miss Easton is one of the leading sopranos of the Metropolitan Grand Opera Company.

PUBLIC LEDGER
s Philadelphia, Pa.
OCT 20 1918

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow at Heppe's, 1119 Chestnut street. The concerts will be given as usual in the Acadedy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings, except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

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m EVENING TELEGRAM
dress Philadelphia, Pa.
OCT 19 1918

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STAR
ress: Baltimore, Md.

BOSTON SYMPHONY

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater a week from next Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Paltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the orchestra. On the contrary, the belief is general that in tonal beauty, mastery of routine and technique, it is in better shape than it has ever been.

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The first concert of the season promises much pleasure. The soloist will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician, and the possessor of a most attractive personality, Madame Easton is a valuable addition to the musical forces of this country.

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n NORTH AMERICAN
ress Philadelphia, Pa.
OCT 20 1918

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Pierre Monteux, the French conductor of the Metropolitan Opera Company will conduct the November concert here as the arrival from France of Mr. Rabaud, the permanent conductor, will be too late for him properly to prepare for this first trip.

TRANSCRIPT, MONDAY,

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A SATURDAY AND SUNDAY FULL TO BRIM

Mr. Monteux Takes Leave of His Bostonian Public—Mr. Heifetz, the Violinist, in Form but Not Quite His Fullest and Finest Self—The Novel Spanish Piece of Mr. Laparra and Mme. Stanley—Mr. McCormack to a Rejoicing Audience

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AMERICAN—NOVEMBER 4

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Rabaud told me these things in his little studio in the Hotel Hemenway, from the window of which he overlooks the Fenway. Aside from a grand piano, a huge stack of orchestral music and some photographs of his wife and four children, there is nothing to indicate that this is the workroom of the leader of the world's greatest orchestra.

And Monsieur Rabaud himself!

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Schumann.....Overture to Byron's "Manfred"
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Dukas's "La Peri" will be near to New York. Although it was written in 1910 and produced at the Chatelet in Paris as a poeme danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916. Its next performance was in Boston ten days ago at the opening of the symphony season in that city. It is a work in modern form of great brilliancy.

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Loeffler.....Poeme, "La Bonne Chanson"
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Beethoven.....Symphony No. 7, in A Major

The novelty on this programme will be Martin Loeffler's poem "La Bonne Chanson." As the title indicates, the composer has drawn his inspration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a Symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last summer, and the work has just been played the past week in Boston for the first time in its new form.

PRESS REPORTS ON RABAUD IN BOSTON

NEWS

ss: Baltimore, Md.

HENRI RABAUD REACHES U. S.

Boston Orchestra Conductor Speaks No English, But Hopes To Learn.

(From the New York Times.)

Among the passengers arriving at an Atlantic port from France, on a French steamship, was Henri Rabaud, the new director of the Boston Symphony Orchestra, who has come over to replace Dr. Karl Muck. Mr. Rabaud has been for some years the musical director of the orchestra at the National Opera House, Paris, and is the composer of the French opera "Marouf," performed last season in New York, as well as of a symphony already heard here, and of several symphonic poems. He won the award of the Grand Prix de Rome in 1894 for the excellence of his musical works.

The new director of the Boston Symphony does not in any way look like the customary leader of an orchestra. He is tall, slight, has gray hair, mustache and whiskers, and wears a frock coat, with a somewhat clerical type of wide-brimmed, soft hat. He does not speak any English at present, he explained, but hopes to learn during the coming season in America

ENQUIRER

ss: Philadelphia, Pa.

The Boston Symphony Orchestra

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow morning, at George T. Haly's ticket office in Heppe's piano rooms, 1119 Chestnut street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings, except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra, and it will be good news to those who have been going to the concerts for so many years to know that the orchestra will return here in better condition than it has ever been. There has been an extensive reorganization since last spring, and about 25 per cent. of the personnel is new.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the programme for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Madame Melba, Frederic Fradkin, the new concert master, and Arthur Rubinstein.

NEWS

Baltimore, Md.

OCT 23 1918

WILL BE SOLOIST AT FIRST BOSTON CONCERT

Florence Easton

Florence Easton will make her initial appearance in Baltimore as soloist at the concert at the Lyric on November 6, which will mark the return to this city of the Boston Symphony Orchestra after an absence of a year. Miss Easton is one of the leading sopranos of the Metropolitan Grand Opera Company.

PUBLIC LEDGER

s Philadelphia, Pa.

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There has been an extensive reorganization since last spring and about 25 per cent of the orchestra's personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily.

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PRESS REPORTS ON RABAUD IN BOSTON

NEWS

ss: Baltimore, Md.

OCT 7 1918

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ENQUIRER

ss: Philadelphia, Pa.

The Boston Symphony Orchestra

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow morning, at George T. Haly's ticket office in Heppe's piano rooms, 1119 Chestnut street. The concerts will be given as usual in the Academy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings, except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

Philadelphia, since 1886, has been one of the most loyal supporters of the Boston Symphony Orchestra, and it will be good news to those who have been going to the concerts for so many years to know that the orchestra will return here in better condition than it has ever been. There has been an extensive reorganization since last spring, and about 25 per cent. of the personnel is new.

As is generally known, Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company, will conduct the November concert, as the arrival of Mr. Rabaud, the new French conductor, will be too late for him properly to prepare the programme for this trip. Mr. Rabaud is expected the end of this month and he will conduct the other four concerts.

Four soloists are announced. These are Florence Easton, of the Metropolitan Opera Company; Madame Melba, Frederic Fradkin, the new concert master, and Arthur Rubinstein.

NEWS

Baltimore, Md.

OCT 23 1918

WILL BE SOLOIST AT FIRST BOSTON CONCERT

Florence Easton

Florence Easton will make her initial appearance in Baltimore as soloist at the concert at the Lyric on November 6, which will mark the return to this city of the Boston Symphony Orchestra after an absence of a year. Miss Easton is one of the leading sopranos of the Metropolitan Grand Opera Company.

PUBLIC LEDGER

s Philadelphia, Pa.

OCT 6 1918

The general public sale of season tickets for the five concerts which the Boston Symphony Orchestra will give in Philadelphia during the coming season will open tomorrow at Heppe's, 1119 Chestnut street. The concerts will be given as usual in the Acadedy of Music, and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings, except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

About 25 per cent of the personnel is new.

m EVENING TELEGRAM

dress Philadelphia, Pa.

e OCT 19 1918

THE Boston Symphony Orchestra concerts here this season will be given as usual in the Academy of Music and the dates are November 4, December 2, January 6, February 5 and March 17. All these concerts come on Monday evenings except that in February, when the concert falls on a Wednesday evening. This slight change is due to unavoidable complications in booking.

There has been an extensive reorganization since last spring and about 25 per cent of the orchestra's personnel is new. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians. The prevailing influenza compelled the postponement of the Boston season for two weeks, but rehearsals were held daily.

Pierre Monteux, French conductor of the Metropolitan Opera Company, will conduct the November concert. Mr. Rabaud, the new French conductor of the orchestra, is expected the end of this month and he will conduct the other four concerts. The soloists will be Florence Fradkin, violinist; and Arthur Rubenstein, pianist.

a STAR

ress: Baltimore, Md.

BOSTON SYMPHONY

The first concert of the season by the Boston Symphony Orchestra will be given in the Lyric Theater a week from next Wednesday evening, November 6. The return of this famous band will be warmly welcomed by the music lovers of Paltimore. Reports from Boston show that the reorganization made necessary by war conditions has involved no sacrifice in the efficiency of the orchestra. On the contrary, the belief is general that in tonal beauty, mastery of routine and technique, it is in better shape than it has ever been.

This first concert will have as conductor Pierre Monteux, of the Metropolitan Opera Company, New York. Mr. Monteux is one of the most distinguished of contemporary French conductors, and he was specially engaged, through the courtesy of Mr. Gatti-Casazza, to direct the Boston Symphony Orchestra up to November 11, at which time Henri Rabaud, the permanent conductor, will take hold. Mr. Rabaud has just reached this country and is in Boston preparing his programs for the season.

The first concert of the season promises much pleasure. The soloist will be Florence Easton, the English prima donna soprano of the Metropolitan Opera Company, who has made such a profound impression in New York, Chicago and Philadelphia. A remarkable singer, a most excellent musician, and the possessor of a most attractive personality, Madame Easton is a valuable addition to the musical forces of this country.

From EVENING MAIL

Address: New York City

Date OCT 1

A Broad-minded French

Henri Rabaud, successor to the Muck as conductor of the Boston chestra, impresses the American p with his plea for German music in of his notable organization for the Speaking for a race which always the land of art as a republic, th Frenchman says:

Why should we not play beaut Beethoven's C Minor Symphony?

M. Rabaud is an artist of the as a composer and as a conductor. given at the Metropolitan Opera House last season and included in the programme at that institution for the coming season, marks him as a composer of high inspiration and broad artistic sympathy.

M. Rabaud's advocacy of German music—not of the belligerently Germanic type of Wagner's works, but of a school that knew not Wagner and the malignant outreachings of German imperialism —will appeal strongly to many music lovers in America.

n NORTH AMERICAN

ress Philadelphia, Pa.

OCT 20 1918

BOSTON SYMPHONY WILL GIVE FIVE CONCERTS HERE

The Boston Symphony Orchestra this season will give five concerts here at the Academy of Music on November 4, December 2, January 6, February 5 and March 17. All of these concerts come on Monday evenings except that in February, which will be given on a Wednesday evening.

Four soloists announced are Florence Easton, soprano of the Metropolitan Opera Company; Madame Melba; Frederic Fradkin, violinist, who is also concertmaster of the orchestra, and Arthur Rubenstein, the Russian pianist, who toured America half a dozen years ago, when scarcely 19 years old.

As the result of extensive reorganization and other changes brought about by the war, about 25 per cent of the personnel is new. The new musicians are said to be, for the most part, young and enthusiastic men, and those who have heard the early recitals of the orchestra this year declare that its tonal quality has never been more beautiful in the past than now, and that the discipline and technical skill have never been higher.

Pierre Monteux, the French conductor of the Metropolitan Opera Company will conduct the November concert here as the arrival from France of Mr. Rabaud, the permanent conductor, will be too late for him properly to prepare for this first trip.

TRANSCRIPT, MONDAY,

WEEK-END CONCERTS

A SATURDAY AND SUNDAY FULL TO BRIM

Mr. Monteux Takes Leave of His Bostonian Public—Mr. Heifetz, the Violinist, in Form but Not Quite His Fullest and Finest Self—The Novel Spanish Pieces of Mr. Laparra and Mme. Stanley—Mr. McCormack to a Rejoicing Audience

THOUGH Mr. Monteux will lead the Symphony Orchestra this week in its concerts at New York and other cities southward, he took leave, for the present, of its Bostonian public at Symphony Hall on Saturday evening. Listeners for the occasion as well as subscribers were assembled in the audience—clear evidence of the interest he has kindled and maintained as conductor in the community at large. At every turn the company was sincerely cordial to Mr. Monteux, applauding him at his coming to his place and at many a pause in the progress of the concert, lingering to recall him at the end, clapping him most of all when, with Mr. Loeffler rising in his place in the balcony, he divided the plaudits that rewarded the composer's tone-poem, "Le Bonre Chanson." The conductor received these compliments with unaffected modesty and an air of gentle satisfaction; yet nowhere in America and at no time during the two years he has spent in this country has he been so heartily and honestly applauded as in Boston during the past fortnight. The audiences hearing him with the Russian Ballet had neither eyes nor ears for the mere leader of its orchestra. At the Metropolitan he has been caught as a useful and dependable lever into that opera-making machine. Here in Boston, for the first time on this side of the Atlantic, he has tasted the sweets of prestige and deserved them. If the crucial concerts next Thursday and Saturday in New York—crucial for both orchestra and conductor—go as well as there is reason to expect, Mr. Monteux will return to the opera house acclaimed, laurelled.

Early last summer, before the company and the schedules of the Metropolitan were definitely settled for the present season, the trustees of the Boston Orchestra could, in all probability, have engaged Mr. Monteux as conductor of its concerts for a full musical year. But they, like the rest of us, were no diviners of the abilities he would prove in a new post and of the warmth with which the public would receive him in it. Even he himself may hardly have foreseen the change that a free hand, a fine and responsive instrument, large opportunity and congenial atmosphere were to make in him. As it is, he will abide in Bostonian memory as the conductor who has reared the new Symphony Orchestra in the image of the old and bettered the reflection. The men of the band will remember him as a gently insistent, politely exacting master who refused to be content until he had exactly gained his end. The listeners of Friday afternoons and Saturday evenings will recall him as a leader who shaped interesting programmes under the hampering conditions of wartime, who heard orchestra and composer with an ear of rare sensibility, and who in unusual degree fused in his conducting intelligence with imagination, apt detail with large design, exceeding finesse with sweeping power. With both orchestra and audiences recollection will long linger of Mr. Monteux as a wholly sincere, modest, ingratiating personality. It is much to be admired; it is something also to be liked.

AMERICAN—NOVEMBER 4

NEW SYMPHONY CHIEF TELLS HIS PLANS

By FRED J. McISAAC.

Monsieur Henri Rabaud, late chief conductor of the Opera National de Paris, and present leader of the Boston Symphony Orchestra, heard the great band which he is to command for the first time Friday and Saturday at the concerts conducted by Pierre Monteux.

"I am glad that I braved the submarines and crossed the Atlantic when my friends in Paris urged me to remain there. It is worth while to conduct such an orchestra as I have heard under the baton of my confrere Pierre Monteux.

"It is a good orchestra. A beautiful orchestra, a wonderfully trained orchestra. It will be a privilege to lead it."

LOOKS LIKE CHURCHMAN.

Rabaud told me these things in his little studio in the Hotel Hemenway, from the window of which he overlooks the Fenway. Aside from a grand piano, a huge stack of orchestral music and some photographs of his wife and four children, there is nothing to indicate that this is the workroom of the leader of the world's greatest orchestra.

And Monsieur Rabaud himself!

Well, the sage who first said you can never tell by appearances must have known about Rabaud. If you saw him walking along Tremont street, you would never mistake him for a great French musician, in fact, any kind of a musician.

Monsieur Rabaud looks exactly like the president of the Synod of the Presbyterian Churches of the district of Kansas and Iowa. He is tall and spare, wears a square, dark whisker, and affects the kind of clothes which you would expect a prosperous Kansas deacon to put on. His eye is mild and his expression austere.

If you sat opposite him in a street car, you would suspect him of ruminating on how to shut up the saloons and poolrooms instead of the proper tempo of the second Movement of Saint Saens Symphony.

PRAISES CONFERRE.

Pierre Monteux looked like a French musician with his flashing dark eyes and black mustache. He might also have passed as a pirate chief. Monsieur Rabaud would be mistaken for an American by a Frenchman on the streets of Paris, that's how unlike his job he appears.

But when Rabaud begins to talk music his austerity vanishes, and his native vivacity and enthusiasm makes you wonder how you ever got him confused with the Moderator of a town meeting west of the Mississippi.

"I can't begin to express my gratitude to Monteux for the wonderful work he did in blending the new element in the Boston orchestra so that it is the polished instrument it is at present. It was hard labor, of a sort that deserves recognition. I am so fortunate as to find my instrument already prepared."

"In your programs, are you planning to play German music?"

"I shall play the classics, of course. Who is so foolish as to confuse Mozart, Beethoven and Haydn with the spirit of Prussianism? You are doing the Huns too much credit when you call those composers Germans. They are the classics, and no true lover of music would wish to abandon them.

Regarding living German composers Strauss and others, there seems to be a general opinion among musicians of the Allied nations that they ought to be ignored. Their contributions musically have been overrated, thanks to their dominance of symphonic music before the war, and while I do not deny the merit of some of their composers I feel sure we can get along without them.

"Oh, there is an enormous library of wonderful music for orchestra French composers have written, much that will interest you here in this country if you haven't already heard them. There are a number of modern Italian writers for orchestra who are doing splendid work. And the Russians. What wonderful things they have accomplished. I am particularly enraptured by Rimsky-Korsakoff. In fact I am planning to put his Spanish Caprice on my first program because it affords such wonderful opportunity to all the branches of the orchestra.

"Do you know American composers?"

Mr. Rabaud smiled and shrugged his shoulders apologetically. "By reputation I know of several, but I have heard few works by American composers played in Paris. It is my business to get acquainted with them and I intend to do so, since I have been assured that many admirable compositions have been written in this country.

At the concert of last Friday I was greatly charmed by Loeffler's "Bon Chanson," truly a meritorious work.

m WORLD

ress: New York City

e NOV 3 - 1918

The Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening and next Saturday afternoon. Both these concerts will be under the direction of Pierre Monteux, the French conductor of the Metropolitan Opera Company. Mr. Monteux, through the courtesy of Giulio Gatti-Casazza, General Manager of the Metropolitan Opera Company, was engaged to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor of the orchestra, could not arrive from Paris in time properly to prepare for the first tour of the orchestra, Mr. Gatti-Casazza generously released Mr. Monteux from rehearsals at the Metropolitan so that he could conduct these concerts. His appearance on next Saturday afternoon will be the last with the Boston Symphony and on the following Monday in Boston Mr. Rabaud will take charge of the

The programme for evening is as follows:

.....Symphony in D Minor
....Overture to Byron's "Manfred"
.....La Peri: Poeme Dense
....."Iberia": "Images for Orchestra
s "La Peri" will be near to

York. Although it was written 0 and produced at the Chatelet aris as a poeme danse in 1912, it not played in this country until ed Hertz performed it in San ancisco in January, 1916. Its next performance was in Boston ten days ago at the opening of the symphony season in that city. It is a work in modern form of great brilliancy.

The programme for Saturday afternoon is as follows:

Handel.....Concerto Grosso in D Major (Messrs. Fradkin and Noack, Solo Violins; Mr. Barrier, Solo Viola; Mr. Mathis, Solo Violoncello.)
Loeffler.....Poeme, "La Bonne Chanson"
D'Indy.....Symphonic Variations, "Istar"
Beethoven.....Symphony No. 7, in A Major

The novelty on this programme will be Martin Loeffler's poem "La Bonne Chanson." As the title indicates, the composer has drawn his inspration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a Symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last summer, and the work has just been played the past week in Boston for the first time in its new form.

and reflecting great credit upon its American composer."

"Do you know South American music?"

"No, alas. I have never traveled before. By an odd coincidence this Summer I was invited to go to Buenos Ayres and conduct the opera at the Theatre Colon. The bait was the promise of a performance under my direction of my opera "Marouf," which was done at the Metropolitan in New York last season. I would not go.

"But although Boston was also a long voyage, I came because the conductorship of the Boston Symphony Orchestra was a signal honor and the opera in Buenos Ayres not to be compared with it."

"Are you married, Monsieur Rabaud?"

"Yes, indeed. I have a wife and four children. My eldest daughter is attending college in Paris. I came alone because of the great dangers attending a transatlantic voyage at this time.

Myself I will take a chance, but to imperil my wife and children on a ship which might be destroyed by a dastardly submarine I would not do.

"These risks, by the way, were purely imaginary. The "Espagne" encountered nothing, the voyage was exceedingly comfortable and the inconveniences non existent.

"I feel sure the war will soon be over and then I shall bring my family to Boston."

PRESS REPORTS ON RABAUD IN BOSTON

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PRECISION℠ RESOLUTION TARGETS

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ell Sage === Boston's Distinguished French Visitors

A Trinity of Great French Conductors en Famille in Boston

(By Courtesy of the Boston Sunday Pos

That Boston Reached a Musical Perihelion Last Week Is Well Illustrated Above

She May Well Feel Proud of Bringing So Celebrated a Group Together. From Left to Right They Are: Andre Messager, Conductor of the Paris Conservatoire; Mrs. Pierre Monteux; Miss Denise Monteux; Pierre Monteux, Who Has Been Leading the Boston Symphony Orchestra; Alfred Cortot, French Pianist-Composer; Henri Rabaud, New Conductor of Boston Symphony Orchestra

TIMES

New York City

INTERNATIONAL ORCHESTRA

WHEN the Boston Symphony Orchestra comes to town this week under its new allied leadership by Monteux, soon to yield to Rabaud, and with permanent guarantees by a board of Major Higginson's fellow-townsmen, it will open all its concerts here by playing "The Star-Spangled Banner," says a private message today. More than a score of the players are new, but the quality of the premier band has been tried out in a month of rehearsals and recently in concerts at home.

Frederick S. Converse has prepared the Boston version of America's anthem, and Mr. Monteux himself asked permission to add two bars to Mr. Converse's orchestral arrangement, which is said to be a full harmonization, in place of last year's broadly simple air from Herbert's "American Fantasy." The song was then varied only with a few scale passages that on one Philadelphia visit aroused the comment of "contrapuntal camouflage." The Boston men, by the way, for the first time in a year, are this week revisiting both Washington and Baltimore.

New York Entertains Frenchmen.

The orchestra of the Symphony Society of New York will entertain the orchestra of the Paris Conservatoire at supper late this Sunday evening, after the concert of the French orchestra at Carnegie Hall. Manager George Engles mentions that the musical program after the supper will be "anti-symphonic," including a Debussy travesty by George Barrère, returned for the occasion, and moving pictures taken by Emil Mix, double bass, on last Spring's transcontinental tour.

The entente cordiale has been thoroughly established, it is said, between the two conductors of the New York and Paris orchestras, inasmuch as M. Messager plays Mr. Damrosch's arrangement of "The Star-Spangled Banner" at all of his concerts, and Mr. Damrosch returns the compliment by playing M. Messager's arrangement of "La Marseillaise."

Boston Also Has Added Players.

Many changes have been made in the Boston Symphony by the dismissal of more than twenty Teutonic subjects. "The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members," says W. H. Brennan, now the manager in place of C. A. Ellis, who quit with his chief at the time of the "dropping of the pilot," Major Higginson. Among the strings, Frederic Fradkin heads the first violins; Edward Tak the second, M. Barrier of Paris the violas, and Joseph Malkin of New York the 'cellos. A few woodwinds are new, while the brass is as before.

New Men in All the Orchestras

The New York Symphony Society has just announced the appointment of a new concertmaster, Gustave Tinlot, and first viola, René Pollain, both members of the Paris Conservatoire Orchestra, which is now visiting New York. Previously announced are a new first flute, Daniel Maquarre, from the Philadelphia Orchestra, and first 'cellist, Willem Willeke, formerly of the Kneisel Quartet. Other new "first" instruments are Samuel Miller, trumpet; Walter Lilleback, trombone; Scipione Guidi, assistant concertmaster, and Dirk Gootjes, principal second violin.

The Philharmonic Society has five new men, two among its first violins, H. Corduan and R. Baravalle; one second violin, Fedor Draesin, a Russian; one 'cellist, Gaston Dubois, a Belgian, and J. Lolito, harp.

From HERALD

Address: New York City

Date

The Boston Symphony Orchestra, regenerated and reformed, which, under the temporary direction of Pierre Monteux, of the Metropolitan Opera Company, until Henri Rabaud takes permanent control, has made a triumphant beginning at Boston this season, gives its first pair of New York concerts at Carnegie Hall next Thursday evening and Saturday afternoon. The programme for Thursday comprises César Franck's Symphony in D minor, Schumann's "Manfred" Overture, Dukas' "La Périe" and Debussy's Orchestral Images, "Iberia." For Saturday the programme includes Handel's Concerto Grosso in D major, Loeffler's "La Bonne Chanson," Vincent d'Indy's symphonic variations, "Istar," and Beethoven's Seventh Symphony.

m EVENING POST

dress: New York City

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Boston Symphony Orchestra

THE Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening and next Saturday afternoon. Both these concerts will be under the direction of Pierre Monteux, the French conductor of the Metropolitan Opera Company. His appearance on next Saturday afternoon will be the last with the Boston Symphony, and on the following Monday in Boston Mr. Rabaud will take charge of the rehearsals. The programme for Thursday evening is as follows: Franck, Symphony in D minor; Schumann, Overture to Byron's "Manfred"; Dukas, "La Peri: Poème Danse"; Debussy, "Iberia"; "Images" for orchestra.

Dukas's "La Peri" will be new to New York. Although it was written in 1910 and produced at the Châtelet in Paris as a poème danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916.

The programme for Saturday afternoon is as follows: Handel, Concerto Grosso, in D major; Loeffler, Poème, "La Bonne Chanson"; D'Indy, Symphonic Variations "Istar"; Beethoven, Symphony No. 7, in A major.

The novelty of this programme will be Loeffler's poème "La Bonne Chanson," after the poem by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision, which was made last summer.

of

Pierre Monteux, who will conduct the Boston Symphony Orchestra at Carnegie Hall Thursday

From TIMES

Address: New York City

Date

The Boston Symphony's first matinée next Saturday in Carnegie Hall is to present several of the new members, Fradkin, Barrier, Malkin, among the strings in Handel's Concerto Grosso in D-major; the American C. M. Loeffler's unfamiliar tone poem, "La Bonne Chanson"; d'Indy's "Istar," and Beethoven's Seventh Symphony.

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TRANSCRIPT, NOVEMBER 8.

NEWS OF MUSIC

The Symphony Orchestra Returns, Not Too Auspiciously, to New York—Band and Conductor Variously Viewed—Mr. Rabaud's First Programmes—Mr. Hofmann's Return—Items and Opinions

PLAYING in New York for the first time last evening, the reorganized Boston Symphony Orchestra underwent a test no whit less exacting than it had undergone at home two weeks before, and one, besides, likely to set both band and conductor on nervous edge. Mr. Monteux, fresh from the garnered praises of Boston, was to meet an audience that knew him only as a conductor of the theatre and which there had taken him only as a cog in a big and busy operati: wheel. The new orchestra, in turn, was to face an audience sure to be quick with comparisons. Evidently, for all concerned the concert was uneasy occasion, to inevitable detriment of the outcome. Trying to do his best, nearly every one from the conductor downward, overdid himself. Moreover, the din of the street filled with a merry crowd celtbrating the end of the war, penetrated Carnegie Hall; while the audience plainly shared some of the excitement without delaying the beginning of the concert until it had heard the national airs of the victors.

The reviewers for the New York newspapers judge variously the quality of the reorganized orchestra, but not one of them thinks well of Mr. Monteux, who in the stress of the moment, must have been another conductor to what he was in Boston. Frankly, they counted him unequal to his post. Writing in The Times, Mr. Huneker is kindest:

> The new band from Boston is still the old band, and there were moments, nay stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass, both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony of Franck was overblown. The new and temporary conductor, Mr. Monteux, was at the head of the famous orchestra. A familiar figure his: New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader tonal masses, something of tendency to shifting rhythms. There was less balance of the various instrumental choirs than a certain aiming at picturesque, even sweeping effects, in a word, operatic. In Schumann's "Manfred" Overture Mr. Monteux's reading did not reveal the eloquence, stammering as it sometimes is, of the composer. The conductor received a warm greeting from a large audience, both modish and musical. We await with curiosity his second and last concert tomorrow afternoon. and search for gratify ny Symphony Orchestra was dispelled after the orous chords. Our musical y breathed easier last night.

un, Mr. Henderson is more severe, writing:

> Mr. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under Mr. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played in Franck's symphony. It was a very vigorous, not to say robustious, reading that Mr. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing. There was more smoothness in the number from Schumann, the overture to Byron's "Manfred," but there was little vitality of tone and a want of shading throughout.

Tribune—The organization comes back to us "as chastened and not killed," as Paul remarked to the Corinthians. It brings with it on this visit M. Pierre Monteux, of whose excellence as an operatic conductor the local public was well advised. Nevertheless it is a pleasure to say of him that in his new capacity he seemed as admirable as in that in which he had already won our admiration. It was a happy dispensation which brought him to us on a night when we could think of the gentleman interned at Oglethorpe with some of the goodwill which filled all hearts and yet with no regret that he was not at the head of a purged and purified organization. Purged and purified, but neither bettered nor worsened as much as was hoped and feared. The wind choirs have suffered, both wood and brass, but that they are still capable is incontestable, and that M. Monteux has worked something like a miracle with the band is incontestable. Last night's audience, a fine one in number and character, was not in a captious mood, however, rejoiced in the opportunity to hear the organization. The performance of the symphoney might under ordinary circumstances have tempted a comparison of reading and execution with the work done recently under M. Messager by the orchestra of the Conservatory. But we forbear beyond saying that while there was not finesse in the performance of the Frenchmen there was less academic rigidity and more virility in that of the band from Boston.

Programmes in Prospect

Three pieces fill the programme in which on Friday afternoon, Nov. 15 and Saturday evening, Nov. 16, Mr. Rabaud will conduct for the first times before the public of the Symphony Concerts. They are Beethoven's "Eroica" symphony, last heard here in the final concerts of May; Saint-Saëns's tone-poem, "The Youth of Hercules," unknown to Bostonian ears for many a year and Rimsky-Korsakov's "Spanish Caprice," long a hallowed piece for the display of the virtuosity of an orchestra and a conductor. On Thursday evening, Nov. 14, when in Cambridge, Mr. Rabaud conducts for the first time on this side of the Atlantic, three orchestral numbers will be the "Eroica" symphony as aforesaid; Franck's tone poem, "The Daughters of Æolus" and Weber's overture to his opera, "Euryanthe." Mme. Alcock, the alto singer, will also be heard in airs from Händel's "Nerxes" and Saint-Saëns's "Samson and Delilah."

REDUCTION RATIO

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PRECISION[SM] RESOLUTION TARGETS

Century

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St. Paul, MN 55119

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ADVERTISER AMERICAN, NOVEMBER 10

Rabaud to Lead Next Symphony Concert

THE third pair of Symphony concerts, which will be given next Friday afternoon and Saturday evening, are exciting unwonted interest. At these concerts the Symphony patrons will hear the orchestra for the first time under its new permanent conductor, Henri Rabaud.

In Boston, as in Cambridge on Thursday night, Mr. Rabaud opens his program with the "Eroica" Symphony of Beethoven, thus paying tribute at the very beginning to what he calls "the beauty of the classics." In the second part of the program will be found the unfamiliar symphonic poem of Saint Saens, "The Youth of Hercules," and the second Rimsky Korsakoff's brilliant "Caprice on Spanish Themes."

POST, NOVEMBER 1

Boston Symphony's Director Far Excels Muck, Says Olin Downes

BY OLIN DOWNES

Our New York brethren did not like either the tone quality or, particularly, the conducting of Mr. Monteux when the Boston Symphony Orchestra gave its first New York concert of the season last Thursday evening in Carnegie Hall. Some people are hard to please. Mr. Huneker, now writing for the New York Times, had "the unmistakable sensation that the entire symphony of Franck was overblown." Mr. Henderson of the Sun found the reading of the same symphony "very vigorous, not to say robustious . . . deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing."

"Exquisite precision!" But in none of the performances of the Franck's symphony by the Boston orchestra were the rhythmical accents of the string figures in the middle movement so inacurate and smudged as they were under Karl Muck in his last seasons in Boston, while if Mr. Monteux's performance has had one inescapable characteristic it has been the precision of attack and of intonation—notoriously false under his predecessor of the different choirs.

Admitted that criticism is in large degree a matter of conditions attending particular performances, the temperament and esthetic standpoint of the critic, etc., we believe that the reviewers of this city, with one voice, would acclaim in Mr. Monteux these very qualities in which our colleagues profess to have found him lacking. Perhaps in Carnegie Hall, where the acoustics are doubtless different than in Symphony Hall, the orchestra sounded "opaque in the treatment of the instrumental parts," but surely Mr. Henderson would agree that the rich and sombre coloring of Franck's symphony is intentional on the part of the composer, and that the conductor should make an effort to reproduce this carefully contrived coloring in his performance.

Perhaps Mr. Monteux was in a tense mood when he conducted in New York, yet in view of the exquisite tone qualities of his performance here, and especially the roundness and glory of the brass tone, which contrasted so happily with the hard brilliancy to which Dr. Muck was prone—remember the trumpet?—it is difficult to understand Mr. Huneker's impressions of a symphony "over-blown."

The Tribune did find, what Boston musicians, with practically one accord, agree on, that "Mr. Monteux has worked something like a miracle with the band" and that "in his new capacity he seemed as admirable as in that in which he had already won our admiration," meaning as French conductor at the Metropolitan Opera House.

Are the gentlemen in New York still laboring under the mistake that conductors are born only in Germany? Or are ears and acoustics so different in different parts of the world that no scale of comparison can be instituted? Or did the Boston Symphony Orchestra, forgetful of its Puritan ideals, excited by the peace talk or the noise of the great city, go on a sudden tear and escape the control of that admirable musician, Mr. Monteux? Or is it merely the custom, which gossip says is immemorial, for the critics of the one city to contradict the critics of the other city, whatever the occasion or the subject? We in Boston confess that, while warmly welcoming Mr. Rabaud, we regret that Mr. Monteux, owing to the epidemic, was heard so little here. We find his conducting to be replete with "delicate shades of color," "crystalline clarity," "sunny tone quality," "exquisite precision." We feel that in these precious qualities he unites the temperament and imagination of a great musician.

STANDARD UNION
ss: Brooklyn, N. Y.

Henri Rabaud, the new French conductor of the Boston Symphony Orchestra, will take up his duties Monday, Nov. 11, the orchestra now being in charge of Pierre Monteux. Thus Mr. Monteux will conduct the first concert of the orchestra in Brooklyn, Nov. 8. The series of five concerts will be given as usual on Friday evenings in the Academy of Music, the dates being Nov. 8, Dec. 6, January 10, Feb. 7 and March 21. All applications for seats should be made to the Institute of Arts and Sciences, Academy of Music Building. Since last spring there has been an extensive reorganization of the personnel of the orchestra. For the first time in its history it has this year a French conductor in Henri Rabaud, who, however, will not appear in Brooklyn until the December concert. For the first time in its history it has an American concertmaster in the very distinguished young violinist, Frederic Fradkin. In the ranks of the orchestra there have been changes affecting twenty-three per cent. of the membership. The vacancies caused by war conditions and the draft have been filled for the most part by young, enthusiastic musicians. Four soloists are announced. These are Florence Easton of the Metropolitan Opera Company, [illegible]mann, Frederic Fradkin [illegible]r Rubinstein.

HERALD
ess Washington, D. C.

Boston Symphony Orchestra.

Despite the influenza, the renewal of subscriptions and the sale of seats to new subscribers for the concerts of the Boston Symphony Orchestra have been progressing in a gratifying way. This famous band will have its usual crowded houses for the concerts it is to give in Washington this winter. The first concert will be given a week from next Tuesday afternoon, in the New National Theater, at 4:30 o'clock. The conductor at this concert will be Pierre Monteux. Henri Rabaud, the new permanent conductor of the orchestra, has arrived in America and is in Boston, but he will not assume the conductorship until Monday, November 11.

At this first concert the soloist will be Florence Easton, the brilliant English prima donna soprano of the Metropolitan Opera Company. Mme. Easton will be new to many Washingtonians and they will find in her a remarkable singer and a charming personality. The program which Mr. Monteux has arranged is one of unusual interest. Its principal offering will be Cesar Franck's Symphony in D minor.

Mme. Easton will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's opera "The Marriage of Figaro," and her second number the recitative and air of Lia from Debussy's "The Prodigal Son."

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War's Effects on Symphony Programs

By LOUIS C. ELSON.

IN speaking of the new conductors of symphonic music in Boston, those that we have recently heard and the one whom we are to hear this week, very little has been said about their abilities as program-makers. It sometimes happens that we get a great conductor who seems not to have studied this essential part of concert-giving. Henschel was only moderate as a conductor when we had him in Boston, but he was one of the best of program-makers. Gericke was infinitely higher as a conductor, yet inferior in the matter of the make-up of his programs, leaning much too heavily to the classical side, and looking askance at almost everything that was modern. Dr. Muck was only modern on the German side. Fiedler, not our greatest conductor, was as good a programmaker as we ever had.

We may sound a note of warning against drawing too heavily in the near future on the modern French school. Cesar Franck is almost the only modern Frenchman (or Belgian) who will stand much repetition. We must have the Russian, Finnish, Norwegian, English and Italian works as well, and frequently. With regard to the American composer it was but natural that the German conductors should be better acquainted with him than the French leaders, for Paine, Chadwick, MacDowell, Hadley, Bird, Parker, Strong, Whiting, Bullard and many others, studied in Germany, taught there, and had their works played sometimes, in that country, while France drew chiefly to itself a few American organ students. Naturally, therefore, the Frenchmen are not as familiar with what American composers can do, or have done, as the Germans are.

And this leads to another point in connection with Germany. How many of the Teutonic composers shall be excluded from the programs because of the German barbarities of the last four years? In England they are playing many Wagner works without cavil. One would think that we have nothing to do in the concert room with the nationality or the personality of Wagner, but only with the standard of his music. If we thrilled to his music for years while we knew that the composer was selfish, ungrateful and almost a criminal, we should be able to enjoy it today even though we know that he was anti-French.

One of the new conductors draws the line at Wagner, but admits Brahms wrote a song of triumph over prostrate France, at the end of the Franco-Prussian war. We can understand the ostracism of Richard Strauss, for his music is often the embodiment of modern Prussian arrogance and brute force, yet even here we should be sorry to lose "Death and Transfiguration," or "Don Quixote." As regards the German classics we do not anticipate that any of the new conductors will be led by the adverse views of D'Indy or Debussy into excluding any of them. We can transmute the old saying about the Indians and read it—"A dead German is a good German."

The public will always demand soloists as an attraction in the symphony concerts, and when some great operatic star appears the great orchestra is thrown into the background, even in a symphony concert, and the tail temporarily wags the dog. For ourselves we wish that no vocalists were ever engaged for these concerts, for even in an operatic aria, where the orchestra is a partner in the work, the footlight flavor disagrees with the symphonic, and the lack of costume, scenery and dramatic action make themselves felt. It is different with pianists or violinists appearing in a concert, for here we still have the sonata-form, the true spirit of the concert room.

Mr. Gericke always insisted strongly upon the dignity of these concerts, and gave the symphony the preponderance. He generally placed the symphoy last upon the program so that the author might leave the hall with the greatest work strongly impressed upon his mind. Perhaps so earnest a view might make the concerts too heavily educational for the general public; a lighter program, a la Theodore Thomas, would certainly be welcome once in a while. Thomas even admitted Strauss (not the great Richard, but the three-quarter Johann) to an occasional program.

But there are younger concert-goers growing up who need to hear the chief classic works which have become familiar to our veterans, and we must have at least a sprinkling of these. In the old times we used faithfully to go through Beethoven's first eight symphonies every season. Dr. Ferdinand Hiller once said to the present writer: "You Americans are jumping at once into the heavily scored modern works. It is much safer to grow up to these through Mozart and Beethoven."

We may trust the tactful Frenchmen to give some graceful touches of lightness and humor to their programs. We wish that some time M. Rabaud would let us have a program of musical curiosities. Such a program would include Beethoven's "Battle of Vittoria," sometimes called the tenth symphony, which not one in a hundred concert auditors has ever heard. Then we might give our excellent kettle-drummer a chance with Tausch's concerto for kettle-drums, which we think has never been heard in America, a composition which is the symphonic world turned upside down, the kettle-drums (five of them played by the single pounder) being for the nonce the chief instrument of the composition. A Lully score for string orchestra would be a very old novelty also.

From MORNING TELEGRAPH
Address: New York City
Date NOV 8 - 191

BOSTON SYMPHONY GETS AN OVATION

Rejuvenated and Gallicized Orchestra Brilliantly Conducted by Pierre Monteaux.

PATRIOTIC AUDIENCE THRILLED

Playing of National Anthems of Allied Nations Stirs Great Crowd to High Pitch.

The first concert of the Boston Symphony Orchestra at Carnegie Hall last evening was an occasion more memorable than even the season's salutatory of one of the finest organizations of its class in the world. It marked the emergence of this splendid band from the shadows of gradually dominating alien influences and un-American artistic bigotries, it signalized the regeneration of a great musical institution in the spirit and tendency of momentous times, and it was apparently with such thoughts that the great audience began its demonstrations of enthusiasm the moment Conductor Pierre Monteaux made his appearance.

There were more exulting thoughts of the ugly, because disloyal, incidents of the Muck regime, now happily past, if not forgotten, when the Boston Orchestra rose and struck up the strains of "The Star Spangled Banner." Never was it better played and never before certainly not at a symphony concert was it so gladly cheered and madly applauded. Perhaps something of the all pervading desire to celebrate the arrival of peace entered into the persistent clamor of cheers and handclapping which brought forth "The Marseillaise" with even more inspiring acclaim. But the audience remained standing, even after that, and with ceaseless cries of "bravo," in which even the usually sedate box circle and parquette rivalled the balconies in frantic enthusiasm. To this outburst Conductor Monteaux responded by playing "America," the audience lustily joining in the chorus. Then there were shouts of "Italia! Italia!" and not until that nation's passionate anthem was played was there sufficient quiet to begin the program of the evening.

Franck's Great Symphony.

M. Monteaux began his program with the radiantly opulent concerto in D minor by Cesar Franck, a selection eminently fitted to express the new French influence now dominant in the Boston organization and at the same time to test and demonstrate the superb discipline, unanimity of feeling and exquisite departmental balance which distinguishes the reorganized orchestra. Perhaps it has been as well played by the Conservatoire Societe in the first and third movements, but at least in the amazing middle and most inspirational movement it has not had a more spirited or sympathetic reading nor a finer delivery in New York this season.

The change from the Muck manner and method of reading and directing was instantly apparent in an indescribable verve, alacrity and almost emotional response to the baton, which became delightfully more apparent in the "Manfred" overture, with its lacelike fragility, its tenuous beauty, its musical conversations, which become at times almost instrumental persiflage, playfully rippling repartee between the muted strings, the lesser reeds and the recurrently sympathetic horns. Dukas' "La Peri; Poeme Danse," too, was given with the antic fancy and impish grace that have not always been within the easy accomplishment of this orchestra in past seasons.

Debussy in Sympathetic Hands.

Perhaps the Gallicized Boston Symphony Orchestra showed at its inspired best in the wonderfully imaginative and illustrative "Iberia" of Debussy. Conductor Monteaux and his men addressed its vividly descriptive and poetic themes with wonderful sympathy and perfect understanding. Perhaps there is nothing in Debussy so exotically beautiful or so luxuriantly imaginative as "Les Parfums de la Nuit," which constitutes this second movement of one of the famous Frenchman's most perfect orchestral compositions. And the bounding joyousness of the concluding excursion, with its burgeoning fountains of sparkling melody and tantalizing deviltry, gave the final touch to a performance which will be remembered as one of the best, as it was the most momentous, of the annual visits of the great Boston orchestra.

CITIZEN
ess: Brooklyn, N. Y.

MUSIC NOTES OF INTEREST

Boston Symphony Orchestra to Appear Here Friday Evening.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music next Friday evening, Nov. 8, at 8:15. War conditions have wrought many changes in Boston's famous orchestra. Its management is new, its conductor is new, and 20 per cent. of its personnel is new.

The orchestra opened its season in Boston, after a delay of a fortnight due to the influenza, on Oct. 25-26, and the verdict there was unanimous that, if anything, the orchestra was more briliant, richer and more sonorous than it had ever been in the past. The management was fortunate in securing artists of unusual quality to fill the vacancies; it was most fortunate in having been able to secure a distinguished conductor like Pierre Monteux to take the orchestra in hand during the month of October, pending the arrival of its permanent conductor, Henri Rabaud.

Mr. Monteux has shown himself, in addition to being a most talented conductor, to be a skilled maker of programmes, and the first programme he has prepared for Brooklyn is remarkable for its "variety in unity." It begins with the noble symphony of Cesar Franck in D minor, and the other orchestral numbers comprise Schuman's "Manfred" overture, Vincent d'Indy's superb symphonic variations "Istar," and the brilliant and colorful Spanish suite of Claude Debussy, entitled "Iberia."

The soloist will be Florence Easton. Her first number will be "Dove Sono," the air of the Countess from Mozart's "Marriage of Figaro," and her second number will be the recitative and air of Lia from Debussy's "L'Enfant Prodigue."

EVENING SUN
ss: Baltimore, Md.
NOV 2 - 918

BOSTON SYMPHONY OPENS MUSIC SEASON

Classic And Modern French Works Will Be Presented At Concert Wednesday.

The formal opening of the local music season will take place next Wednesday evening at the Lyric when the reorganized Boston Symphony Orchestra, of which the management, the conductor and 25 per cent. of the personnel are new, will give the first of its local season's concerts under the direction of Pierre Monteux.

The influenza having delayed the opening of the season in Boston for two weeks, the great band was enabled to have a month of solid rehearsing, and because of this the personnel is said to have been welded into a homogeneous mass which plays as if it had been together for years. The orchestra is said to be finer and stronger than it has ever been at any time in its history.

As Henri Ribaud, the permanent conductor, did not arrive from France in time to take the baton for the first concert, Gatti-Casazze, of the Metropolitan Opera House, has lent Mr. Monteux to the orchestra for its first Southern trip, and he will present a program that is a skillful mingling of classic and modern French works. It will open with the Haendel fifth "Concerto Grosso," for string orchestra, the one in D major, in which Mr. Fradkin, the new concert master, and Mr. Noack will play the solo violins; Mr. Barrier, the solo viola, and Mr. Malkin, the solo violoncello. The other minor orchestral numbers will be Charles Martin Loeffler's symphonic poem, "La Bonne Chanson," and Debussy's Spanish suite, "Iberia." The symphony, which closes the program, will be the splendid one in D minor by Cesar Franck.

The soloist of the occasion will be Florence Easton, an English lyric soprano, who is now a member of the Metropolitan Opera Company. She will be heard in two numbers, the famous "Dove Song" aria from Mozart's "Le Nozze di Figaro," and the recitative and air of Lia, from Debussy's "L'Enfant Prodigue."

EVENING JOURNAL
ess New York City
NOV 6 918

Washington music season opened yesterday with the first concert of the Boston Symphony Orchestra, which was in the National Theatre. Mme. Jusserand, wife of the French Ambassador, entertained guests in her box. Mrs Franklin K. Lane, wife of the Secretary of the Interior, was a [illegible] Marshall Field's box.

ADVERTISER AMERICAN, NOVEMBER 10

Rabaud to Lead Next Symphony Concert

THE third pair of Symphony concerts, which will be given next Friday afternoon and Saturday evening, are exciting unwonted interest. At these concerts the Symphony patrons will hear the orchestra for the first time under its new permanent conductor, Henri Rabaud.

In Boston, as in Cambridge on Thursday night, Mr. Rabaud opens his program with the "Eroica" Symphony of Beethoven, thus paying tribute at the very beginning to what he calls "the beauty of the classics." In the second part of the program will be found the unfamiliar symphonic poem of Saint Saens, "The Youth of Hercules," and the second Rimsky Korsakoff's brilliant "Caprice on Spanish Themes."

POST, NOVEMBER 1

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"Exquisite precision!" But in none of the performances of the Franck's symphony by the Boston orchestra were the rhythmical accents of the string figures in the middle movement so inacurate and smudged as they were under Karl Muck in his last seasons in Boston, while if Mr. Monteux's performance has had one inescapable characteristic it has been the precision of attack and of intonation—notoriously false under his predecessor of the different choirs.

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Perhaps Mr. Monteux was in a tense mood when he conducted in New York yet in view of the exquisite tone qualities of his performance here, and especially the roundness and glory of the brass tone, which contrasted so happily with the hard brilliancy to which Dr. Muck was prone—remember the trumpet?—it is difficult to understand Mr. Huneker's impressions of a symphony "over-blown."

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PATRIOTIC AUDIENCE THRILLED

Playing of National Anthems of Allied Nations Stirs Great Crowd to High Pitch.

The first concert of the Boston Symphony Orchestra at Carnegie Hall last evening was an occasion more memorable than even the season's salutatory of one of the finest organizations of its class in the world. It marked the emergence of this splendid band from the shadows of gradually dominating alien influences and un-American artistic bigotries, it signalized the regeneration of a great musical institution in the spirit and tendency of momentous times, and it was apparently with such thoughts that the great audience began its demonstrations of enthusiasm the moment Conductor Pierre Monteaux made his appearance.

There were more exulting thoughts of the ugly, because disloyal, incidents of the Muck regime, now happily past, if not forgotten, when the Boston Orchestra rose and struck up the strains of "The Star Spangled Banner." Never was it better played and never before certainly not at a symphony concert was it so gladly cheered and madly applauded. Perhaps something of the all-pervading desire to celebrate the arrival of peace entered into the persistent clamor of cheers and handclapping which brought forth "The Marseillaise" with even more inspiring acclaim. But the audience remained standing, even after that, and with ceaseless cries of "bravo," in which even the usually sedate box circle and parquette rivalled the balconies in frantic enthusiasm. To this outburst Conductor Monteaux responded by playing "America," the audience lustily joining in the chorus. Then there were shouts of "Italia! Italia!" and not until that nation's passionate anthem was played was there sufficient quiet to begin the program of the evening.

Franck's Great Symphony.

M. Monteaux began his program with the radiantly opulent concerto in D minor by Cesar Franck, a selection eminently fitted to express the new French influence now dominant in the Boston organization and at the same time to test and demonstrate the superb discipline, unanimity of feeling and exquisite departmental balance which distinguishes the reorganized orchestra. Perhaps it has been as well played by the Conservatoire Societe in the first and third movements, but at least in the amazing middle and most inspirational movement it has not had a more spirited or sympathetic reading nor a finer delivery in New York this season.

The change from the Muck manner and method of reading and directing was instantly apparent in an indescribable verve, alacrity and almost emotional response to the baton, which became delightfully more apparent in the "Manfred" overture, with its lacelike fragility, its tenuous beauty, its musical conversations, which become at times almost instrumental persiflage, playfully rippling repartee between the muted strings, the lesser reeds and the recurrently sympathetic horns. Dukas' "La Peri; Poeme Danse," too, was given with the antic fancy and impish grace that have not always been within the easy accomplishment of this orchestra in past seasons.

Debussy in Sympathetic Hands.

Perhaps the Gallicized Boston Symphony Orchestra showed at its inspired best in the wonderfully imaginative and illustrative "Iberia" of Debussy. Conductor Monteaux and his men addressed its vividly descriptive and poetic themes with wonderful sympathy and perfect understanding. Perhaps there is nothing in Debussy so exotically beautiful or so luxuriantly imaginative as "Les Parfums de la Nuit," which constitutes this second movement of one of the famous Frenchman's most perfect orchestral compositions. And the bounding joyousness of the concluding excursion, with its burgeoning fountains of sparkling melody and tantalizing deviltry, gave the final touch to a performance which will be remembered as one of the best, as it was the most momentous, of the annual visits of the great Boston orchestra.

CITIZEN
ess: Brooklyn, N. Y.

MUSIC NOTES OF INTEREST

Boston Symphony Orchestra to Appear Here Friday Evening.

The first concert of the season by the Boston Symphony Orchestra will be given in the Academy of Music next Friday evening, Nov. 8, at 8:15. War conditions have wrought many changes in Boston's famous orchestra. Its management is new, its conductor is new, and 20 per cent. of its personnel is new.

The orchestra opened its season in Boston, after a delay of a fortnight due to the influenza, on Oct. 25-26, and the verdict there was unanimous that, if anything, the orchestra was more briliant, richer and more sonorous than it had ever been in the past. The management was fortunate in securing artists of unusual quality to fill the vacancies; it was most fortunate in having been able to secure a distinguished conductor like Pierre Monteux to take the orchestra in hand during the month of October, pending the arrival of its permanent conductor, Henri Rabaud.

Mr. Monteux has shown himself, in addition to being a most talented conductor, to be a skilled maker of programmes, and the first programme he has prepared for Brooklyn is remarkable for its "variety in unity." It begins with the noble symphony of Cesar Franck in D minor, and the other orchestral numbers comprise Schuman's "Manfred" overture, Vincent d'Indy's superb symphonic variations "Istar," and the brilliant and colorful Spanish suite of Claude Debussy, entitled "Iberia."

The soloist will be Florence Easton. Her first number will be "Dove Sono," the air of the Countess from Mozart's "Marriage of Figaro," and her second number will be the recitative and air of Lia from Debussy's "L'Enfant Prodigue."

EVENING SUN
ss: Baltimore, Md.

BOSTON SYMPHONY OPENS MUSIC SEASON

Classic And Modern French Works Will Be Presented At Concert Wednesday.

The formal opening of the local music season will take place next Wednesday evening at the Lyric when the reorganized Boston Symphony Orchestra, of which the management, the conductor and 25 per cent. of the personnel are new, will give the first of its local season's concerts under the direction of Pierre Monteux.

The influenza having delayed the opening of the season in Boston for two weeks, the great band was enabled to have a month of solid rehearsing, and because of this the personnel is said to have been welded into a homogeneous mass which plays as if it had been together for years. The orchestra is said to be finer and stronger than it has ever been at any time in its history.

As Henri Ribaud, the permanent conductor, did not arrive from France in time to take the baton for the first concert, Gatti-Casazze, of the Metropolitan Opera House, has lent Mr. Monteux to the orchestra for its first Southern trip, and he will present a program that is a skillful mingling of classic and modern French works. It will open with the Haendel fifth "Concerto Grosso," for string orchestra, the one in D major, in which Mr. Fradkin, the new concert master, and Mr. Noack will play the solo violins; Mr. Barrier, the solo viola, and Mr. Malkin, the solo violoncello. The other minor orchestral numbers will be Charles Martin Loeffler's symphonic poem, "La Bonne Chanson," and Debussy's Spanish suite, "Iberia." The symphony, which closes the program, will be the splendid one in D minor by Cesar Franck.

The soloist of the occasion will be Florence Easton, an English lyric soprano, who is now a member of the Metropolitan Opera Company. She will be heard in two numbers, the famous "Dove Song" aria from Mozart's "Le Nozze di Figaro," and the recitative and air of Lia, from Debussy's "L'Enfant Prodigue."

EVENING JOURNAL
ess New York City

Washington music season opened yesterday with the first concert of the Boston Symphony Orchestra, which was in the National Theatre. Mme. Jusserand, wife of the French Ambassador, entertained guests in her box. Mrs. Franklin K. Lane, wife of the Secretary of the Interior, was a guest of Mrs. Marshall Field's box.

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Eagle

Hub Critics Approve Monteux; Rabaud, the Man and Artist

The Boston Symphony Orchestra makes its first visit to the Metropolitan district this week, playing in Brooklyn Friday evening and in Manhattan Thursday evening and Saturday afternoon. The time and place, and probably the audiences, will be the same as of past years, but the orchestra will be different. To those who have followed the course of this, the premier orchestra of this country, if not of the world, there will be much that is new in the personnel of the players, in the kind and quality of the conductor, in the whole atmosphere surrounding the concerts.

Memories are still fresh of the agitation that raged last year over Dr. Muck and the German members of the band, all of which culminated in the internment at the hands of the United States Government of the revered—so to speak—conductor, in the resignation of Col. Higginson, in the reorganization of the orchestra with the forcing out of all alien enemies, in the appointment of nine trustees to take the place of a single patron, and finally, after months of public apprehension, in the appointment of Henri Rabaud, distinguished French composer and conductor, to the post held for years by a German. All these things have happened. They are of the past, and now we can with confidence look to a new regime that will better express the spirit of the times and of America.

Undoubtedly many who have revered the orchestra and have for years looked upon it as the finest expressive medium for orchestral composition have wondered, pondered and been anxious over the possibility of its losing its position of pride in the world of music. They have lamented the changes that have taken place, not because their patriotism was to be questioned in the slightest, but because they have in their life-long admiration for the playing of the orchestra felt that any severance of past traditions might work harm to the musical value of its performances.

Boston Critics on the Orchestra.

Friday evening we in Brooklyn will hear and judge for ourselves, but it is not unwise to listen carefully to those Boston scribes who reviewed the first Boston concert in Symphony Hall, October 18. In the Boston Herald of October 19, Philip Hale said:

"The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday, a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

"While Mr. Monteux had ample time, it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous and plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him for his indefatigable labor. There was spontaneous and public acknowledgement of his technical mastery as a conductor; of his sensitiveness and poetic insight as an interpreter; of the modest and ingratiating personality of the man himself.

"Mr. Monteux has an exquisite sense of tone values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation; but Mr. Monteux has in addition warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature."

Mr. H. T. Parker in the Boston Transcript pays equal praise to orchestra and conductor, but has more

in the uniform of a Poilu in the French Infantry.

to say with regard to the new personnel. "Four-fold has been the good fortune of the band; first in the tireless pains and the relentless exaction with which Mr. Monteux and Mr. Fradkin, the concertmaster, have tested and chosen many of the new members; second, in the month, instead of a fortnight, that the postponement of the concerts yielded for daily rehearsals; third in the diligence, ambition and good will of the men themselves; fourth, above and beyond the rest, in the work of Mr. Monteux in the fusing of the orchestra into a sensitive and responsive body, in the schooling of it to plasticity, euphony and the whole gamut of symphonic eloquence. What Mr. Gericke or Dr. Muck, at his coming to the concerts, spreads over a season, Mr. Monteux, without haste, without waste, has largely accomplished in a month. Few conductors have done the Symphony Orchestra such signal service. Two weeks hence Mr. Rabaud may well marvel at the instrument that awaits his hand. He has known none such in the Paris that has enclosed, hitherto, his whole working life.

"To write so of the orchestra is not to imply that it is beyond betterment. A maturer first flute than Mr. De Mainy would serve it well. The English horn, under the exactions of Debussy and Dukas, left something to be desired; the eloquent tuba player is by no means the equal of his predecessor; Mr. Schroeder in his sixties hardly replaces Mr. Warnke in his prime. The three horns to be added to the orchestra should be of the finest obtainable material. On the other hand there is no doubting that the reorganization of the strong choir and its reaction to the abilities of Mr. Fradkin as concertmaster, have bettered it. In particular the second violins now escape the dryness, the suggestion of mechanism that were beginning to beset them in Dr. Muck's final year. They and the whole body of strings now play with an exceeding sensibility and plasticity, losing nothing in essential precision yet sloughing away a tendency to a hard accuracy. Their tone gains in sensuous beauty, delicate euphonies, soft and glamorous shimmer. Yet, as in the climaxes of Franck's Symphony, it lacked not a radiant power.

"The oboes with Mr. Longy, the clarinets with Mr. Sand, the horns with Mr. Wendler, keep familiar quality; while Mr. Monteux has mellowed the brass choir and tempered certain inclinations among the instruments of percussion to an excess of metallic zeal. As of old, the orchestra is master of adroit euphonies, as it proved time and again with Franck's music and the second division of Debussy's 'Iberia.' Throughout the afternoon it phrased like such a singing woman as was Mme. Sembrich in her golden prime while its graduations of long ascents and descents were as flawless. Its rhythm in 'Iberia' whipped the ear; in the 'Peri' it often overlaid the body of Dukas' music with a very jewelry of harmonies and timbres. To listen to it from the first darkling measures of Franck's symphony to the final flash of Debussy's 'Image' was to renew old, to discover new delights."

Monteux and Rabaud.

Because of the delay in the appointment of Mr. Rabaud and the consequent deferring of his arrival in this country. Mr. Monteux was secured through the kindness of the Metropolitan Opera House to attend to the initial rehearsals and to conduct the first month's concerts. Hence it happens that Mr. Monteux, familiar here as conductor of symphonic band and opera alike, will direct the concerts this week in Carnegie Hall and the Academy of Music. But following this month Mr. Rabaud, who arrived in this city within the past week, will take charge, and when the orchestra again visits us it will do so under the direction of its permanent conductor.

There is little need at the present time to retell Mr. Monteux's achievements in this city. What he can accomplish with the resources of the Boston Orchestra at his command may well reveal a new Monteux.

Of Mr. Rabaud little is known in this country, though last year we heard his opera, "Marouf," under auspices of the Metropolitan Opera House, and his "Second Symphony" played by the New York Symphony Orchestra.

Rabaud's Career.

Though known here, therefore, only as a composer he has for the past seven years been one of the principal conductors at the Paris Opera. He comes of musical stock, and was born in Paris, November 10, 1873. His father was the celebrated 'cellist and professor of the violoncello in the Conservatoire. One of his grandmothers was the famous singer, Mme. Dorus-Gros. He is a graduate of the Conservatoire, where he studied composition under Masseret, and in 1884 won the Grand Prix de Rome. For the four years following he lived in Rome at the Villa Medici, and when he finished his studies there he immediately organized a series of concerts in Rome, and in the following year in Vienna, for the purpose of familiarizing the public of those cities with modern French music.

For twenty years he has been a prominent figure in the musical and artistic life of Paris. Aside from his work at the Grand Opera he has been a conductor at the Opera Comique, and has often conducted at the Concerts Lamoureux, the Concerts Colonne and the Concerts Monteux.

His first symphony was produced in Paris in 1895 and was followed by a Divertissement for orchestra on Russian folk songs, played for the first time at a Colonne Concert in 1901. Meantime, however, the second symphony—that heard in New York last spring—had its initial performance at a Concert Colonne in Paris in 1899. He has also composed a symphonic poem "La Procession Nocturne"; a setting of the Fourth Psalm for solo, chorus and orchestra; an oratorio "Job," and three operas, "La Fille de Roland," "La Premier Glaive" and "Marouf."

Rabaud's Appearance and Reticence.

When seen by The Eagle representative in New York last week Mr. Rabaud refused to reveal any of his ideas probably because as a gentleman he wanted in no way to embarrass the present trustees of the orchestra. Only after he had conferred with them, he said, would he have anything to say for publication. He is above all else quiet, dignified and reticent. Apparently he prefers to let his work speak for itself, not a bad idea in these days of the enterprising press agent.

In appearance, Mr. Rabaud is tall and spare with a long, thin body that fits into the loosest of sack suits. His head, slightly small for the huge length of body, is well formed. The face, benignant and calm except when animated by conversational interest when it breaks into a succession of rippling smiles, is such as might be seen in any number of New England clergymen. His beard and mustache are gray and full; the eyes gray and deeply set; the nose straight and without prominence; his hair sparse and what there is of it carefully, almost meticulously combed. He bears in toto little resemblance to any preconceived and conventional ideas regarding European composers; instead he might well be an American business man.

Friday's Program.

Friday's Brooklyn program, which as noted above will be conducted by Mr. Monteux, includes the Cesar Franck Symphony in D-minor, Schumann's Overture, "Manfred," D'Indy's Symphonic Variations, "Istar" and Debussy's "Iberia." In addition Florence Easton, as soloist, will sing the aria "Dove Sono" from Mozart's "Le Marriage de Figaro" and Lia's recitative and air from Debussy's "L'Enfant Prodigue."

Reorganizing Factors in Boston Symphony

Left—Pierre Monteux, who will conduct Friday's concert. Center—Henri Rabaud, newly appointe permanent conductor. Right—Fredric Fradkin, new American conce

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New York City.

BOSTON SYMPHONY SADLY DISAPPOINTS

Orchestra's Reconstruction Into Loyal Band Shows Effect in Concert.

The first concert of the Boston Symphony Orchestra's season in this city given last evening in Carnegie Hall might easily have aroused misgivings in the minds of the faithful subscribers. History does not demand detailed repetition here, but it is well to call to mind the stormy period of last spring, when dissolution threatened the famous organization because of the peculiar actions of a Teutonic conductor (now retired) and others, in regard to the national anthem.

Major Higginson's abandonment of his long cherished creation was happily not fatal and public spirited Bostonians were found to take up the burden which he had laid down. They scanned the horizon for a conductor and saw Sir Henry Wood, Arturo Toscanini and other stars, which refused to move westward. Finally Henri Rabaud, composer, was secured, but he could not arrive in time to prepare the first concerts, whereupon Mr. Gatti-Casazza kindly lent Boston his French conductor, Pierre Monteux, who directed last evening's performance.

Incidentally it may be recorded that some two score of the twenty members of the band were dismissed and this generated a considerable rearrangement. A new concert master, Frederick Fradkin, supplanted Anton Witek, and altogether there was much to raise question as to the present state of music in Boston. Last evening's concert provided an uncertain answer.

The programme comprised Cesar Franck's symphony, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." It will be noted that one Teutonic romanticist was represented by an overture to a drama by an English poet.

M. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under M. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played the Cesar Franck symphony.

It was a very vigorous, not to say robustious reading that M. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing.

There was more smoothness in the Schumann number, but there was again little vitality in the tone and a want of nuance throughout. The Dukas composition was a novelty. It was written around the chromatic scale, which is a foundation for tears, but not for melodic song. The composer was chiefly concerned about juggling with all the modern apparatus of the orchestral writer, from celesta to stopped trumpets.

Of plain line and curve, it seemed to take no heed. All this harmonic paint becoming wearisome. One yearns for a Bach fugue, which is at least obvious in its design. However, it is the pride of the day. If they would only combine their tone painting with some outlines after the manner of the Venetian colorists in a sister art there would be general happiness. The composition of M. Dukas might sound better if it were better played. It was a foggy night and there was noise both outdoors and in.

SUN

ess: Baltimore, Md.

BOSTON SYMPHONY

THE Boston Symphony Orchestra will give its first concert of the season in the Lyric Theatre Wednesday evening. A year ago the orchestra suddenly became a storm center, which prevented its giving any concerts in this city, and, in fact, endangered the very existence of the orchestra itself. Fortunately it has not only survived the storm that raged about it but, from all accounts, has emerged from it stronger and finer than it has ever been in the past. It has a new management, a new conductor and many changes have been made in its personnel, affecting 25 per cent. of its members. But what has endured has been the splendid tradition and fine discipline established in 37 years of honest and sincere artistic effort. The management was most fortunate in securing artists of unusual quality to fill the vacancies that occurred in its ranks; it was most fortunate in being able to secure a most distinguished French musician as its permanent conductor, and, again, it was fortunate in securing the services of Pierre Monteux, the principal French conductor of the Metropolitan Opera Company, to take charge of the orchestra for the month of October and the first week of November pending the arrival of Henri Rabaud.

This first concert has many points of interest. The orchestra brings to Baltimore as soloist Florence Easton, a singer of unusual quality of voice and unusual musical talent, who is one of the principal sopranos of the Metropolitan Opera Company.

The program which Mr. Monteux has made is a clever mingling of the classic and the modern French. It opens with one of the Concerto Grossos of Handel, for strings alone. It is one of a set written by Handel while he was a resident of London and has all the aristocratic, elegant qualities that characterize his music at the best. The other orchestra numbers will be a symphonic poem entitled "La Bonne Chanson" by Charles Martin Loeffler, Claude Debussy's Spanish suite "Iberia," and the noble symphony of Cesar Franck in D minor.

Mme. Easton will sing twice. Her first number will be the Countess' aria from Mozart's "Marriage of Figaro"—"Dove Sono," and her second will be the recitative and air of Lia from Debussy's little opera "L'Enfant Prodigue."

ress: New York City

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BOSTON ORCHESTRA OPENS SEASON; HAS FRENCH CONDUCTOR

Starts Thirty-Third Season, with Pierre Monteux in Place of Doktor Muck.

By REGINALD DE KOVEN.

The Boston Symphony Orchestra, revise and reconstructed following the inter ment of Dr. Karl Muck as an enemy alie opened its thirty-third season in New Yor with a concert at Carnegie Hall last nigh with Pierre Monteux, French conductor, the Metropolitan Opera House, as condu tor. The occasion was notable, owing t the fact that the orchestra played for th first time in New York under another b German conductor.

The orchestra was greeted by an aud ence ebullient with enthusiasm over t war news, true or false, to an exte which, after the playing of "The St Spangled Banner," which Dr. Muck on refused to conduct, to open the procee ings, demanded more patriotic music, a Mr. Monteux responded first with t "Marsellaise," then with "God, Save t King," and the Italian national anthem finish up with, before the audience wou quiet down to the serious musical busine of the evening.

Apart from Schumann's overture Byron's "Manfred," which on this ocasion sounded as dry as dust and ha as nails, the programme was compos entirely of music by French compose Memories of the interpretation of Franc D minor symphony, which opened t programme, by the French Orchestra w sufficiently recent and vivid to decide impair one's enjoyment of the work the very muddy way it was perform last night. Mons. Monteux is a very sistent conductor, anxious, as it we to dig out effects by the roots; and if t symphony, through his reading, gai somewhat in force and dynamic effect o that of the French Orchestra it l definitely the mystic color, elasticity nuance and subtle charm which sho characterize the work.

For me a little of Paul Dukas goes long way, but the little we heard night in the shape of "La Peri, a Dan Poem," showed the composer at his b in point of varied orchestral color effect, and also at his worst in p of diffuseness of expression and lack salient melodic material. This poem, set to music by Dukas, must have b very tempestuous and febrile in chara and I tremble to think of the feeli any dancer who danced it all.

But in this number the orchestra to play with something more of it finesse and finish than had been ex before, and this evidence of orch efficiency was fortunately again able in the playing of Dubussy's where both color and contrast it tion brought out with excellent results the impressionistic a varied imagery of this most and typical work of its compos

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NG JOURNAL
ew York City
NOV 6 1918

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Eagle
Brooklyn, N. Y.

Hub Critics Approve Monteux; Rabaud, the Man and Artist

The Boston Symphony Orchestra makes its first visit to the Metropolitan district this week, playing in Brooklyn Friday evening and in Manhattan Thursday evening and Saturday afternoon. The time and place, and probably the audiences, will be the same as of past years, but the orchestra will be different. To those who have followed the course of this, the premier orchestra of this country, if not of the world, there will be much that is new in the personnel of the players, in the kind and quality of the conductor, in the whole atmosphere surrounding the concerts.

Memories are still fresh of the agitation that raged last year over Dr. Muck and the German members of the band, all of which culminated in the internment at the hands of the United States Government of the revered—so to speak—conductor, in the resignation of Col. Higginson, in the reorganization of the orchestra with the forcing out of all alien enemies, in the appointment of nine trustees to take the place of a single patron, and finally, after months of public apprehension, in the appointment of Henri Rabaud, distinguished French composer and conductor, to the post held for years by a German. All these things have happened. They are of the past, and now we can with confidence look to a new regime that will better express the spirit of the times and of America.

Undoubtedly many who have revered the orchestra and have for years looked upon it as the finest expressive medium for orchestral composition have wondered, pondered and been anxious over the possibility of its losing its position of pride in the world of music. They have lamented the changes that have taken place, not because their patriotism was to be questioned in the slightest, but because they have in their life-long admiration for the playing of the orchestra felt that any severance of past traditions might work harm to the musical value of its performances.

Boston Critics on the Orchestra.

Friday evening we in Brooklyn will hear and judge for ourselves, but it is not unwise to listen carefully to those Boston scribes who reviewed the first Boston concert in Symphony Hall, October 18. In the Boston Herald of October 19, Philip Hale said:

"The answer to the many erroneous, some of them malicious, statements published abroad concerning the present condition of the Boston Symphony Orchestra was the concert of yesterday, a concert that was conspicuously beautiful and brilliant; a concert long to be remembered gratefully, one that aroused the large audience to enthusiastic approval.

"While Mr. Monteux had ample time, it would seem to some, for preparation, his task was not an easy one. He had never conducted the orchestra in former years; he was musically unacquainted with the older members; no matter how skilful the new players may be, the orchestra could not reasonably be expected to be at once a homogeneous and plastic body. The tribute paid Mr. Monteux yesterday by audience and orchestra must have recompensed him for his indefatigable labor. There was spontaneous and public acknowledgement of his technical mastery as a conductor; of his sensitiveness and poetic insight as an interpreter; of the modest and ingratiating personality of the man himself.

"Mr. Monteux has an exquisite sense of tone values, of tonal balance and proportion. He is an invoker of euphony. He has the respect for clarity and logical development that characterizes his nation in literature and art. Mr. Gericke had these qualities, the exercise of which gave the Boston Symphony Orchestra international reputation; but Mr. Monteux has in addition warmth, imagination, emotional expressiveness, qualities that were foreign to Mr. Gericke's nature."

Mr. H. T. Parker in the Boston Transcript pays equal praise to orchestra and conductor, but has more

in the uniform of a Poilu in the French Infantry.

to say with regard to the new personnel. "Four-fold has been the good fortune of the band; first in the tireless pains and the relentless exaction with which Mr. Monteux and Mr. Fradkin, the concertmaster, have tested and chosen many of the new members; second, in the month, instead of a fortnight, that the postponement of the concerts yielded for daily rehearsays; third in the diligence, ambition and good will of the men themselves; fourth, above and beyond the rest, in the work of Mr. Monteux in the fusing of the orchestra into a sensitive and responsive body, in the schooling of it to plasticity, euphony and the whole gamut of symphonic eloquence. What Mr. Gericke or Dr. Muck, at his coming to the concerts, spreads over a season, Mr. Monteux, without haste, without waste, has largely accomplished in a month. Few conductors have done the Symphony Orchestra such signal service. Two weeks hence Mr. Rabaud may well marvel at the instrument that awaits his hand. He has known none such in the Paris that has enclosed, hitherto, his whole working life.

"To write so of the orchestra is not to imply that it is beyond betterment. A maturer first flute than Mr. De Mainy would serve it well. The English horn, under the exactions of Debussy and Dukas, left something to be desired; the eloquent tuba player is by no means the equal of his predecessor; Mr. Schroeder in his sixties hardly replaces Mr. Warnke in his prime. The three horns to be added to the orchestra should be of the finest obtainable material. On the other hand there is no doubting that the reorganization of the strong choir and its reaction to the abilities of Mr. Fradkin as concertmaster, have bettered it. In particular the second violins now escape the dryness, the suggestion of mechanism that were beginning to beset them in Dr. Muck's final year. They and the whole body of strings now play with an exceeding sensibility and plasticity, losing nothing in essential precision yet sloughing away a tendency to a hard accuracy. Their tone gains in sensuous beauty, delicate euphonies, soft and glamorous shimmer. Yet, as in the climaxes of Franck's Symphony, it lacked not a radiant power.

"The oboes with Mr. Longy, the clarinets with Mr. Sand, the horns with Mr. Wendler, keep familiar quality; while Mr. Monteux has mellowed the brass choir and tempered certain inclinations among the instruments of percussion to an excess of metallic zeal. As of old, the orchestra is master of adroit euphonies, as it proved time and again with Franck's music and the second division of Debussy's 'Iberia.' Throughout the afternoon it phrased like such a singing woman as was Mme. Sembrich in her golden prime while its graduations of long ascents and descents were as flawless. Its rhythm in 'Iberia' whipped the ear; in the "Peri' it often overlaid the body of Dukas' music with a very jewelry of harmonies and timbres. To listen to it from the first darkling measures of Franck's symphony to the final flash of Debussy's 'Image' was to renew old, to discover new delights."

Monteux and Rabaud.

Because of the delay in the appointment of Mr. Rabaud and the consequent deferring of his arrival in this country. Mr. Monteux was secured through the kindness of the Metropolitan Opera House to attend to the initial rehearsals and to conduct the first month's concerts. Hence it happens that Mr. Monteux, familiar here as conductor of symphonic band and opera alike, will direct the concerts this week in Carnegie Hall and the Academy of Music. But following this month Mr. Rabaud, who arrived in this city within the past week, will take charge, and when the orchestra again visits us it will do so under the direction of its permanent conductor.

There is little need at the present time to retell Mr. Monteux's achievements in this city. What he can accomplish with the resources of the Boston Orchestra at his command may well reveal a new Monteux.

Of Mr. Rabaud little is known in this country, though last year we heard his opera, "Marouf," under auspices of the Metropolitan Opera House, and his "Second Symphony" played by the New York Symphony Orchestra.

Rabaud's Career.

Though known here, therefore, only as a composer he has for the past seven years been one of the principal conductors at the Paris Opera. He comes of musical stock, and was born in Paris, November 10, 1873. His father was the celebrated 'cellist and professor of the violoncello in the Conservatoire. One of his grandmothers was the famous singer, Mme. Dorus-Gros. He is a graduate of the Conservatoire, where he studied composition under Masseret, and in 1884 won the Grand Prix de Rome. For the four years following he lived in Rome at the Villa Medici, and when he finished his studies there he immediately organized a series of concerts in Rome, and in the following year in Vienna, for the purpose of familiarizing the public of those cities with modern French music.

For twenty years he has been a prominent figure in the musical and artistic life of Paris. Aside from his work at the Grand Opera he has been a conductor at the Opera Comique, and has often conducted at the Concerts Lamoureux, the Concerts Colonne and the Concerts Monteux.

His first symphony was produced in Paris in 1895 and was followed by a Divertissement for orchestra on Russian folk songs, played for the first time at a Colonne Concert in 1901. Meantime, however, the second symphony—that heard in New York last spring—had its initial performance at a Concert Colonne in Paris in 1899. He has also composed a symphonic poem "La Procession Nocturne"; a setting of the Fourth Psalm for solo, chorus and orchestra; an oratorio "Job," and three operas, "La Fille de Roland," "La Premier Glaive" and "Marouf."

Rabaud's Appearance and Reticence.

When seen by The Eagle representative in New York last week Mr. Rabaud refused to reveal any of his ideas probably because as a gentleman he wanted in no way to embarrass the present trustees of the orchestra. Only after he had conferred with them, he said, would he have anything to say for publication. He is above all else quiet, dignified and reticent. Apparently he prefers to let his work speak for itself, not a bad idea in these days of the enterprising press agent.

In appearance, Mr. Rabaud is tall and spare with a long, thin body that fits into the loosest of sack suits. His head, slightly small for the huge length of body, is well formed. The face, benignant and calm except when animated by conversational interest when it breaks into a succession of rippling smiles, is such as might be seen in any number of New England clergymen. His beard and mustache are gray and full; the eyes gray and deeply set; the nose straight and without prominence; his hair sparse and what there is of it carefully, almost meticulously combed. He bears in toto little resemblance to any preconceived and conventional ideas regarding European composers; instead he might well be an American business man.

Friday's Program.

Friday's Brooklyn program, which as noted above will be conducted by Mr. Monteux, includes the Cesar Franck Symphony in D-minor, Schumann's Overture, "Manfred," D'Indy's Symphonic Variations, "Istar" and Debussy's "Iberia." In addition Florence Easton, as soloist, will sing the aria "Dove Sono" from Mozart's "Le Marriage de Figaro" and Lia's recitative and air from Debussy's "L'Enfant Prodigue."

Reorganizing Factors in Boston Symphony

Left—Pierre Monteux, who will conduct Friday's concert. Center—Henri Rabaud, newly appointe permanent conductor. Right—Fredric Fradkin, new American concert master.

SUN

New York City.

BOSTON SYMPHONY SADLY DISAPPOINTS

Orchestra's Reconstruction Into Loyal Band Shows Effect in Concert.

The first concert of the Boston Symphony Orchestra's season in this city given last evening in Carnegie Hall might easily have aroused misgivings in the minds of the faithful subscribers. History does not demand detailed repetition here, but it is well to call to mind the stormy period of last spring, when dissolution threatened the famous organization because of the peculiar actions of a Teutonic conductor (now retired) and others, in regard to the national anthem.

Major Higginson's abandonment of his long cherished creation was happily not fatal and public spirited Bostonians were found to take up the burden which he had laid down. They scanned the horizon for a conductor and saw Sir Henry Wood, Arturo Toscanini and other stars, which refused to move westward. Finally Henri Rabaud, composer, was secured, but he could not arrive in time to prepare the first concerts, whereupon Mr. Gatti-Casazza kindly lent Boston his French conductor, Pierre Monteux, who directed last evening's performance.

Incidentally it may be recorded that some two score alien enemy members of the band were dismissed, and this necessitated a considerable rearrangement. A new concert master, Frederick Fradkin, supplanted Anton Witek, and altogether there was much to raise question as to the present state of music in Boston. Last evening's concert provided an uncertain answer.

The programme comprised Cesar Franck's symphony, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." It will be noted that one Teutonic romanticist was represented by an overture to a drama by an English poet.

M. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under M. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played the Cesar Franck symphony.

It was a very vigorous, not to say robustious reading that M. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing.

There was more smoothness in the Schumann number, but there was again little vitality in the tone and a want of nuance throughout. The Dukas composition was a novelty. It was written around the chromatic scale, which is a foundation for tears, but not for melodious song. The composer was chiefly concerned about juggling with all the modern apparatus of the orchestral writer, from celesta to stopped trumpets.

Of plain line and curve, he seemed to take no heed. All this harmonic paint became wearisome. One yearns for a Bach fugue, which is at least obvious in its design. However, it is the modernists' day. If they would only combine their tone tinting with some outlines after the manner of the Venetian colorists in a sister art there would be general happiness. The composition of M. Dukas might sound better if it were better played. It was a foggy night and there was noise both outdoors and in.

SUN

ess: Baltimore, Md.

BOSTON SYMPHONY

THE Boston Symphony Orchestra will give its first concert of the season in the Lyric Theatre Wednesday evening. A year ago the orchestra suddenly became a storm center, which prevented its giving any concerts in this city, and, in fact, endangered the very existence of the orchestra itself. Fortunately it has not only survived the storm that raged about it but, from all accounts, has emerged from it stronger and finer than it has ever been in the past. It has a new management, a new conductor and many changes have been made in its personnel, affecting 25 per cent. of its members. But what has endured has been the splendid tradition and fine discipline established in 37 years of honest and sincere artistic effort. The management was most fortunate in securing artists of unusual quality to fill the vacancies that occurred in its ranks; it was most fortunate in being able to secure a most distinguished French musician as its permanent conductor, and, again, it was fortunate in securing the services of Pierre Monteux, the principal French conductor of the Metropolitan Opera Company, to take charge of the orchestra for the month of October and the first week of November pending the arrival of Henri Rabaud.

This first concert has many points of interest. The orchestra brings to Baltimore as soloist Florence Easton, a singer of unusual quality of voice and unusual musical talent, who is one of the principal sopranos of the Metropolitan Opera Company.

The program which Mr. Monteux has made is a clever mingling of the classic and the modern French. It opens with one of the Concerto Grossos of Handel, for strings alone. It is one of a set written by Handel while he was a resident of London and has all the aristocratic, elegant qualities that characterize his music at the best. The other orchestra numbers will be a symphonic poem entitled "La Bonne Chanson" by Charles Martin Loeffler. Claude Debussy's Spanish suite "Iberia," and the noble symphony of Cesar Franck in D minor.

Mme. Easton will sing twice. Her first number will be the Countess' aria from Mozart's "Marriage of Figaro"—"Dove Sono," and her second will be the recitative and air of Lia from Debussy's little opera "L'Enfant Prodigue."

rk City

BOSTON ORCHESTRA OPENS SEASON; HAS FRENCH CONDUCTOR

Starts Thirty-Third Season, with Pierre Monteux in Place of Doktor Muck.

By REGINALD DE KOVEN.

The Boston Symphony Orchestra, revise and reconstructed following the inter ment of Dr. Karl Muck as an enemy alie opened its thirty-third season in New Yor with a concert at Carnegie Hall last nigh with Pierre Monteux, French conductor, the Metropolitan Opera House, as condu tor. The occasion was notable, owing t the fact that the orchestra played for th first time in New York under another bu German conductor.

The orchestra was greeted by an aud once ebullient with enthusiasm over t war news, true or false, to an exte which, after the playing of "The St Spangled Banner," which Dr. Muck on refused to conduct, to open the procee ings, demanded more patriotic music, a Mr. Monteux responded first with t "Marsellaise," then with "God, Save t King," and the Italian national anthem finish up with, before the audience wou quiet down to the serious musical busine of the evening.

Apart from Schumann's overture Byron's "Manfred," which on this ocasion sounded as dry as dust and ha as nails, the programme was compos entirely of music by French compose Memories of the interpretation of Franc D minor symphony, which opened t programme, by the French Orchestra w sufficiently recent and vivid to decide impair one's enjoyment of the work the very muddy way it was perform last night. Mons. Monteux is a very sistent conductor, anxious, as it we ti dig out effects by the roots; and if t symphony, through his reading, gai somewhat in force and dynamic effect o that of the French Orchestra it l definitely the mystic color, elasticity nuance and subtle charm which sho characterize the work.

For me a little of Paul Dukas goes long way, but the little we heard night in the shape of "La Peri, a Dan Poem," showed the composer at his b in point of varied orchestral color effect, and also at his worst in p of diffuseness of expression and lack salient melodic material. This poem, set to music by Dukas, must have b very tempestuous and febrile in chara and I tremble to think of the feeli any dancer who danced it all.

But in this number the orchestra to play with something more of it finesse and finish than had been ex before, and this evidence of orch efficiency was fortunately again able in the playing of Dubussy's " where both color and contrast i tion brought out with excellent results the impressionistic a varied imagery of this most and typical work of its compos

The Boston Symphony Orch many another institution durin has had to suffer by the forc of adverse circumstance sc

EVENING WORLD

New York City.

NOV 8 1918

Boston Players Led by Monteux At First Concert

By Sylvester Rawling.

THE Boston Symphony Orchestra, purged of its German conductor and regenerated by the infusion of more than a score of new players, gave its first concert of the season at Carnegie Hall last night. The audience was as large as ever, and, while there were many new faces to be seen, after a remarkable exhibition of exaltation in celebration of Victory, remained typical of New York's best musical intelligence and appreciation. First "The Star Spangled Banner" was played. Demands for "The Marseillaise" followed, next for "God Save the King" and, finally, for the "Marcia Reale." Patriotic fervor then subsided and the official programme was permitted to be carried out.

Pierre Monteux, who, by courtesy of Mr. Gatti-Casazza, has conducted the opening concerts of the organization in Boston this season, again was the leader, as he will be at the concert here on to-morrow afternoon. After that Henri Rabaud, another Frenchman, who has been engaged as successor to the interned Dr. Karl Muck, will take charge. Mr. Monteux showed vigorous qualities not anticipated and something lacking in poetic interpretation to be expected.

The programme consisted of Cesar Franck's symphony in D minor, Schumann's overture to Byron's "Manfred," Dukas's danced poem "La Peri" and Debussy's "Iberia." There was harshness, not to say blatancy, in the orchestra's pronouncement of each of these works, save in the Dukas composition, unquestionably the best played. In that the suavity and grace to which this orchestra has accustomed us were maintained. Doubtless after Mr. Rabaud has welded the old and the new material together the virtues of this superb band, fostered by Mayor Higginson and developed under master conductors for lo! these many years, will shine resplendent as ever.

Leon Sampaix was to have given a piano recital at Aeolian Hall yesterday afternoon, but the noise and excitement of the Victory celebration caused him and his managers to postpone it until next Friday.

TIMES

New York City

SYMPHONY CONCERT MARRED BY THE DIN

Boston Orchestra Begins Its Program at Carnegie Hall with Patriotic Airs.

PIERRE MONTEUX CONDUCTS

His Reading of Cesar Franck's Work and Schumann's Manfred Overture Not Noteworthy.

By JAMES GIBBONS HUNEKER.

There were vibrations extraordinary in Carnegie Hall last night; vibrations both patriotic and musical. When Pierre Monteux mounted his little railed-in rostrum he found an audience ready to go up in the air at the merest provocation. No wonder. Without the hall cacophany reigned. "The Star-Spangled Banner" led to the "Marseillaise," which in turn modulated into "God Save the King," followed by the "Marcia Reale" of Italy. Only the fact that Cesar Franck opened the program, or a call might have been made for the Belgian National Hymn. However, M. Monteux's amiability and patriotism merged into the Franck work, which was not played in a noteworthy fashion. Perhaps the strenuous preludings upset the color scheme, for the first movement was opaque, the second was heavy in touch, and the final allegro noisy.

But the new band from Boston is still the old band, and there were moments, nay, stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony was overblown. It is profound, this "genial" composition. It has an atmosphere of its own, and like the composer levies upon Brahms, Schumann, Wagner—toujours Wagner!—has an individual profile. With Debussy he is one of the beloved Little Masters.

The new and temporary conductor, M. Monteux, was at the head of the famous orchestra through the courtesy of Manager Gatti-Casazza. A familiar figure his; New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader tonal masses, something of tendency to shifting rhythms. There was less balance of the various instrumental choirs than a certain aiming at picturesque, even sweeping effects, in a word, operatic. The Schumann Manfred Overture, muddy in orchestration yet contains nobler ideas and more poetical expressiveness than [illegible] But the Belgian is the better in safer waters. "The Peri: A Poem Danced," by Dukas, may not add to his reputation, though it proved entertaining. This charming French composer is now the sorcerer's apprentice to his own mannerisms. He spins an iridescent, harmonious web, and his dance rhythms were sonorous and melodic and in his beloved exotic scales. The evening ended with Debussy's "Iberia," with the Spain of Velasquez, El Greco or Goya, but a subtilized Spain in which the stark realism of Zuloaga is sifted through silken veils, painted veils, like the perfumed prose of Maurice Barrès. Yet all that followed the glow and rapture of the national anthems seemed in the nature of an anticlimax.

Pierre Monteux received a warm greeting from a large audience, both modish and musical. We await with curiosity his second and last concert next Saturday afternoon. No doubt the serenity and search for nuances will be more gratifying. Any fear that the Boston Symphony Orchestra had changed was dispelled after the first clangorous chords. Our musical community breathed easier last night.

From MORNING TELEGRAPH

Address: New York City

Date NOV 3 1918

Boston Symphony Next.

The Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening at 8.15 and next Saturday afternoon, November 9, at 2.30. Both concerts will be under the direction of Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company. Mr. Monteux, through the courtesy of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was engaged to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor of the orchestra, could not arrive from Paris in time properly to prepare for the first tour of the orchestra Mr. Gatti-Casazza generously released Mr. Monteux from rehearsals at the Metropolitan so that he could conduct these concerts. His appearance on next Saturday afternoon will be the last with the Boston Symphony, and on the following Monday in Boston Mr. Rabaud will take charge of the rehearsals.

The program for Thursday evening is as follows: Franck Symphony in D minor, Schumann overture to Byron's "Manfred," Dukas's "La Peri: Poeme Danse," Debussy's "Iberia," "Images" for orchestra.

Dukas's "La Peri" will be new to New York. Although it was written in 1910 and produced at the Chatelet in Paris as a poeme danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916. Its next performance was in Boston ten days ago at the opening of the symphony season in that city. It is a work in modern form of great brilliancy.

The program for Saturday afternoon is as follows: Handel's Concerto Grosso in D major (Messrs. Fradkin and Noack, solo violins; Mr. Barrier, solo viola; Mr. Malkin, solo violoncello); Loeffler's poeme, "La Bonne Chanson"; D'Indy's symphonic variations, "Istar"; Beethoven's Symphony No. 7 in A major.

The novelty on this program will be Martin Loeffler's poem, "La Bonne Chanson." As the title indicates, the composer has drawn his inspiration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last Summer, and the work has just been played the past week in Boston for the first time in its new form.

HERALD

New York City

NOV 6 - 1918

Washington music season opened yesterday with the first concert of the Boston Symphony Orchestra, which was in the National Theatre. Mme. Jusserand, wife of the French Ambassador, entertained guests in her box. Mrs. Franklin K. Lane, wife of the Secretary of the Interior, was a guest in Mrs. Marshall Field's box.

From Nati

Address New York City

Date NOV 1918

Correspondence

Gallicizing the Boston Orchestra

TO THE EDITOR OF THE NATION:

SIR: Mr. Henry T. Finck stated in your issue of October 12, that "the Boston Orchestra has lately been thoroughly Americanized as well as unionized." The negotiations, undertaken last May between members of the orchestra and officers of the American Federation of Musicians came to nothing, as the newspapers of Boston recorded at the time, and the band is still outside the union. Furthermore, the new conductors, both temporary and permanent—MM. Monteux and Rabaud—are Parisians; while the more important newcomers to the orchestra are almost wholly French. Only in the rank and file of the strings is there any appreciable increase in Americans. Much more truly, the Boston Orchestra has been Gallicized.

H. T. PARKER

Boston, October 17.

TIMES

ress: Washington, D. C.

1918

MUSIC SEASON TO OPEN NEXT WEEK

By J. MacB.

Washington no longer is to remain music starved! All indications point to the formal opening of the season of music next week, with four concerts in the first week's schedule. These are the first lecture-recital of Nicholas Douty, tenor, at Central High School, on Monday evening; the Boston Symphony Orchestra, on Tuesday afternoon; the French Orchestra from the Paris Conservatoire on Wednesday afternoon, and the recital of Pablo Casals, the Spanish 'cellist, on Friday afternoon.

The late beinning of the music season has revealed, to an unusual degree, what music means in the life of each of us. At every hand one hears "Oh, aren't you hungry for some good music?"

And there should be music enough for all, although T. Arthur Smith says that his former estimate of 1,128 people, to quote him literally, as the regular patrons of music in the National Capital, has increased this year to at least double that number.

Miss Laura Harlan, who as secretary for the concerts of the Philadelphia Symphony Orchestra always is identified with these important musical events in Washington, said this week that the clientele of the concerts will show a marked change. The newcomers, she asserts, seem to belong, all of them, to the list of music patrons.

Already most of the concerts are fully subscribed for, with perhaps a few seats on the lower floors. This holds good for most of the music events announced for the season.

n TIMES

ress: Washington, D. C.

OCT 1918

Boston Symphony Orchestra.

Through the courtesy of Gatti-Casazza and the Metropolitna Opera, Pierre Monteux will direct the first concert of the Boston Symphony Orchestra on Tuesday. M. Monteux will conduct the opening opera of the Metropolitan's season on November 1, when Caruso and Mme. Homer will be heard in "Samson et Delila." Thus it is by a very small margin that we are privileged to know yet another great French conductor.

Henri Rabaud, who comes from Europe to direct the Boston Orchestra for the season, arrived in the United States last Monday. He has gained fame in conducting opera at the Grand Opera, Paris, where he was under Messager. It will be interesting to compare these three Frenchmen who bring us the best traditions of the French art in music.

SUN

ss: New York City

The Boston Symphony Orchestra, led by Pierre Monteux of the Metropolitan, will open its New York series of Thursday evening concerts this week with Franck's Symphony in D minor, Schumann's Manfred Overture, Dukas's Dance-Poem "The Peri," and Debussy's "Iberia," from the Images, No. 2.

om STANDARD UNION

ldress: Brooklyn, N. Y.

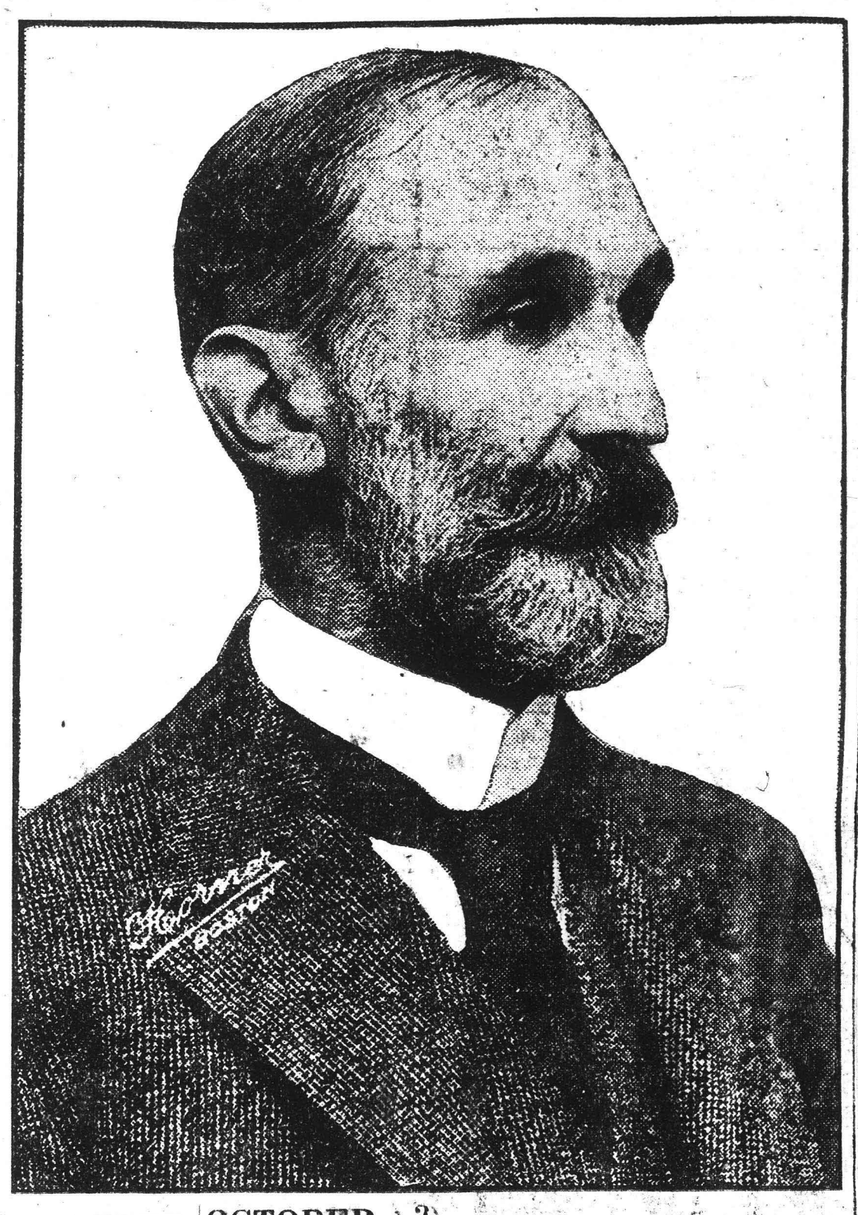
ate NOV 7 - 1918

The programme which the Boston Symphony Orchestra will play tomorrow evening for the first concert of the season at the Academy of Music, with Pierre Monteux as conductor, through the courtesy of Mr. Gatti-Casazza, was considered in detail in a lecture recital given yesterday afternoon in the Academy lecture hall by Prof. Walter R. Spalding, of Harvard University. Prof. Spalding gave an exhaustive exposition of the symphony, Cesar Franck's D minor composition, and played the chief motives of the three movements. He devoted some time to the study of D'Indy's Symphonic Variations, "Istar," and played portions of Schumann's "Manfred" overture and Debussy's "Iberia," analyzing the distinctive themes.

PROVIDENCE JOURNAL NOVEMBER 14.

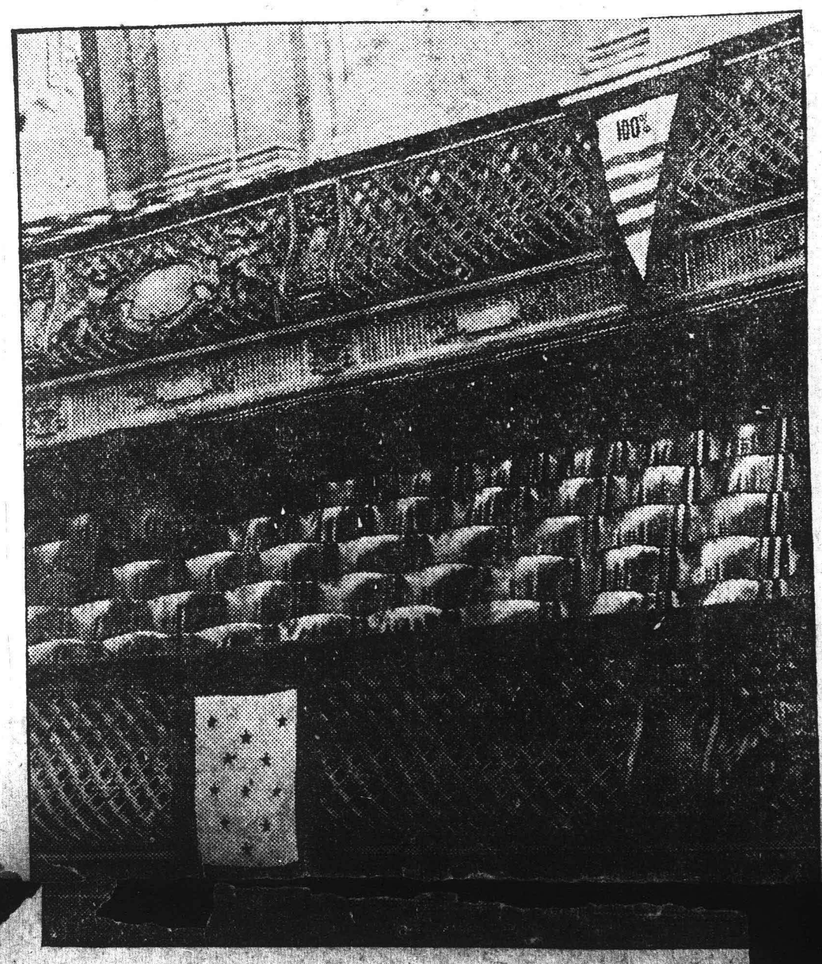
HENRI RABAUD, NEW DIRECTOR OF BOSTON SYMPHONY ORCHESTRA

He is an Eminent Composer and Holds a High Rank Among French Conductors



TRAVELER, OCTOBER 2

Symphony Proud of War Record



Liberty loan industrial honor pennant and service flags draped balcony at Symphony Hall.

All Own Bonds and Eleven Are in the Service

The Boston Symphony orchestra is proud of its war record. It won an industrial honor pennant for 100 per cent. subscription in the fourth Liberty loan, and has 11 men in the service of Uncle Sa mor the allies.

The attention of patrons who attended the first Symphony concert this afternoon was attracted to two flags draped artistically over the railing of the first balcony. One flag was the honor pennant and the other the service flag.

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The stars in the service flag are for George Grisez, Paul Mimart, Modeste Alloo, Andre Gletzen, Leslie J. Rogers, Charles Pinfield, Joseph Gewirtz, Samuel Rosen, Leon Roby and Mrs. Florence Hayford.

EVENING WORLD

: New York City.

Boston Players Led by Monteux At First Concert

By Sylvester Rawling.

THE Boston Symphony Orchestra, purged of its German conductor and regenerated by the infusion of more than a score of new players, gave its first concert of the season at Carnegie Hall last night. The audience was as large as ever, and, while there were many new faces to be seen, after a remarkable exhibition of exaltation in celebration of Victory, remained typical of New York's best musical intelligence and appreciation. First "The Star Spangled Banner" was played. Demands for "The Marseillaise" followed, next for "God Save the King" and, finally, for the "Marcia Reale." Patriotic fervor then subsided and the official programme was permitted to be carried out.

Pierre Monteux, who, by courtesy of Mr. Gatti-Casazza, has conducted the opening concerts of the organization in Boston this season, again was the leader, as he will be at the concert here on to-morrow afternoon. After that Henri Rabaud, another Frenchman, who has been engaged as successor to the interned Dr. Karl Muck, will take charge. Mr. Monteux showed vigorous qualities not anticipated and something lacking in poetic interpretation to be expected.

The programme consisted of Cesar Franck's symphony in D minor, Schumann's overture to Byron's "Manfred," Dukas's danced poem "La Peri" and Debussy's "Iberia." There was harshness, not to say blatancy, in the orchestra's pronouncement of each of these works, save in the Dukas composition, unquestionably the best played. In that the suavity and grace to which this orchestra has accustomed us were maintained. Doubtless after Mr. Rabaud has welded the old and the new material together the virtues of this superb band, fostered by Mayor Higginson and developed under master conductors for lo! these many years, will shine resplendent as ever.

Leon Sampaix was to have given a piano recital at Aeolian Hall yesterday afternoon, but the noise and excitement of the Victory celebration caused him and his managers to postpone it until next Friday.

TIMES

New York City

SYMPHONY CONCERT MARRED BY THE DIN

Boston Orchestra Begins Its Program at Carnegie Hall with Patriotic Airs.

PIERRE MONTEUX CONDUCTS

His Reading of Cesar Franck's Work and Schumann's Manfred Overture Not Noteworthy.

By JAMES GIBBONS HUNEKER.

There were vibrations extraordinary in Carnegie Hall last night; vibrations both patriotic and musical. When Pierre Monteux mounted his little railed-in rostrum he found an audience ready to go up in the air at the merest provocation. No wonder. Without the hall cacophany reigned. "The Star-Spangled Banner" led to the "Marseillaise," which in turn modulated into "God Save the King," followed by the "Marcia Reale" of Italy. Only the fact that Cesar Franck opened the program, or a call might have been made for the Belgian National Hymn. However, M. Monteux's amiability and patriotism merged into the Franck work, which was not played in a noteworthy fashion. Perhaps the strenuous preludings upset the color scheme, for the first movement was opaque, the second was heavy in touch, and the final allegro noisy.

But the new band from Boston is still the old band, and there were moments, nay, stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony was overblown. It is profound, this "genial" composition, it has an atmosphere of its own, and ile the composer levies upon Brahms, aumann, Wagner—toujours Wagner!—has an individual profile. With ebussy he is one of the beloved Little lasters.

The new and temporary conductor, M. Monteux, was at the head of the famous orchestra through the courtesy of Manager Gatti-Casazza. A familiar figure his; New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader tonal masses, something of tendency to shifting rhythms. There was less balance of the various instrumental choirs than a certain aiming at picturesque, even sweeping effects, in a word, operatic. The Schumann Manfred Overture, muddy in orchestration yet contains nobler ideas and more poetical expressiveness than ... But the Belgian is the better ... in safer waters. "The Peri: A Poem Danced," by Dukas, may not add to his reputation, though it proved entertaining. This charming French composer is now the sorcerer's apprentice to his own mannerisms. He spins an iridescent, harmonious web, and his dance rhythms were sonorous and melodic and in his beloved exotic scales. The evening ended with Debussy's "Iberia," with the Spain of Velasquez, El Greco or Goya, but a subtilized Spain in which the stark realism of Zuloaga is sifted through silken veils, painted veils, like the perfumed prose of Maurice Barrès. Yet all that followed the glow and rapture of the national anthems seemed in the nature of an anticlimax.

Pierre Monteux received a warm greeting from a large audience, both modish and musical. We await with curiosity his second and last concert next Saturday afternoon. No doubt the serenity and search for nuances will be more gratifying. Any fear that the Boston Symphony Orchestra had changed was dispelled after the first clangorous chords. Our musical community breathed easier last night.

From _____

Address New York City

Date _____ 1918

rom MORNING TELEGRAPH

ddress: New York City

ate _____

Boston Symphony Next.

The Boston Symphony Orchestra will give its first pair of concerts in Carnegie Hall next Thursday evening at 8.15 and next Saturday afternoon, November 9, at 2.30. Both concerts will be under the direction of Pierre Monteux, the distinguished French conductor of the Metropolitan Opera Company. Mr. Monteux, through the courtesy of Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, was engaged to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor of the orchestra, could not arrive from Paris in time properly to prepare for the first tour of the orchestra Mr. Gatti-Casazza generously released Mr. Monteux from rehearsals at the Metropolitan so that he could conduct these concerts. His appearance on next Saturday afternoon will be the last with the Boston Symphony, and on the following Monday in Boston Mr. Rabaud will take charge of the rehearsals.

The program for Thursday evening is as follows: Franck Symphony in D minor, Schumann overture to Byron's "Manfred," Dukas's "La Peri: Poeme Danse," Debussy's "Iberia," "Images" for orchestra.

Dukas's "La Peri" will be new to New York. Although it was written in 1910 and produced at the Chatelet in Paris as a poeme danse in 1912, it was not played in this country until Alfred Hertz performed it in San Francisco in January, 1916. Its next performance was in Boston ten days ago at the opening of the symphony season in that city. It is a work in modern form of great brilliancy.

The program for Saturday afternoon is as follows: Handel's Concerto Grosso in D major (Messrs. Fradkin and Noack, solo violins; Mr. Barrier, solo viola; Mr. Malkin, solo violoncello); Loeffler's poeme, "La Bonne Chanson"; D'Indy's symphonic variations, "Istar"; Beethoven's Symphony No. 7 in A major.

The novelty on this program will be Martin Loeffler's poem, "La Bonne Chanson." As the title indicates, the composer has drawn his inspiration from the poem of the same name by Paul Verlaine. It was written originally fifteen or sixteen years ago and had one performance at a symphony concert in Boston under Mr. Gericke. Then the composer withdrew it for revision. That revision was not made until last Summer, and the work has just been played the past week in Boston for the first time in its new form.

HERALD

: New York City

Washington music season opened yesterday with the first concert of the Boston Symphony Orchestra, which was in the National Theatre. Mme. Jusserand, wife of the French Ambassador, entertained guests in her box. Mrs. Franklin K. Lane, wife of the Secretary of the Interior, was a guest in Mrs. Marshall Field's box.

n TIMES

ress: Washington, D. C.

MUSIC SEASON TO OPEN NEXT WEEK

By J. MacB.

Washington no longer is to remain music starved! All indications point to the formal opening of the season of music next week, with four concerts in the first week's schedule. These are the first lecture-recital of Nicholas Douty, tenor, at Central High School, on Monday evening; the Boston Symphony Orchestra, on Tuesday afternoon; the French Orchestra from the Paris Conservatoire, on Wednesday afternoon, and the recital of Pablo Casals, the Spanish 'cellist, on Friday afternoon.

The late beinning of the music season has revealed, to an unusual degree, what music means in the life of each of us. At every hand one hears: "Oh, aren't you hungry for some good music?"

And there should be music enough for all, although T. Arthur Smith says that his former estimate of 1,128 people, to quote him literally, as the regular patrons of music in the National Capital, has increased this year to at least double that number.

Miss Laura Harlan, who as secretary for the concerts of the Philadelphia Symphony Orchestra always is identified with these important musical events in Washington, said this week that the clientele of the concerts will show a marked change. The newcomers, she asserts, seem to belong, all of them, to the list of music patrons.

Already most of the concerts are fully subscribed for, with perhaps a few seats on the lower floors. This holds good for most of the music events announced for the season.

n TIMES

ress: Washington, D. C.

Boston Symphony Orchestra.

Through the courtesy of Gatti-Casazza and the Metropolitan Opera, Pierre Monteux will direct the first concert of the Boston Symphony Orchestra on Tuesday. M. Monteux will conduct the opening opera of the Metropolitan's season on November 1, when Caruso and Mme. Homer will be heard in "Samson et Delila." Thus it is by a very small margin that we are privileged to know yet another great French conductor.

Henri Rabaud, who comes from Europe to direct the Boston Orchestra for the season, arrived in the United States last Monday. He has gained fame in conducting opera at the Grand Opera, Paris, where he was under Messager. It will be interesting to compare these three Frenchmen who bring us the best traditions of the French art in music.

SUN

ss: New York City.

The Boston Symphony Orchestra, led by Pierre Monteux of the Metropolitan, will open its New York series of Thursday evening concerts this week with Franck's Symphony in D minor, Schumann's Manfred Overture, Dukas's Dance-Poem "The Peri," and Debussy's "Iberia," from the Images, No. 2.

Correspondence

Gallicizing the Boston Orchestra

TO THE EDITOR OF THE NATION:

SIR: Mr. Henry T. Finck stated in your issue of October 12, that "the Boston Orchestra has lately been thoroughly Americanized as well as unionized." The negotiations, undertaken last May between members of the orchestra and officers of the American Federation of Musicians came to nothing, as the newspapers of Boston recorded at the time, and the band is still outside the union. Furthermore, the new conductors, both temporary and permanent—MM. Monteux and Rabaud—are Parisians; while the more important newcomers to the orchestra are almost wholly French. Only in the rank and file of the strings is there any appreciable increase in Americans. Much more truly, the Boston Orchestra has been Gallicized.

H. T. PARKER

Boston, October 17

om STANDARD UNION

ldress: Brooklyn, N. Y.

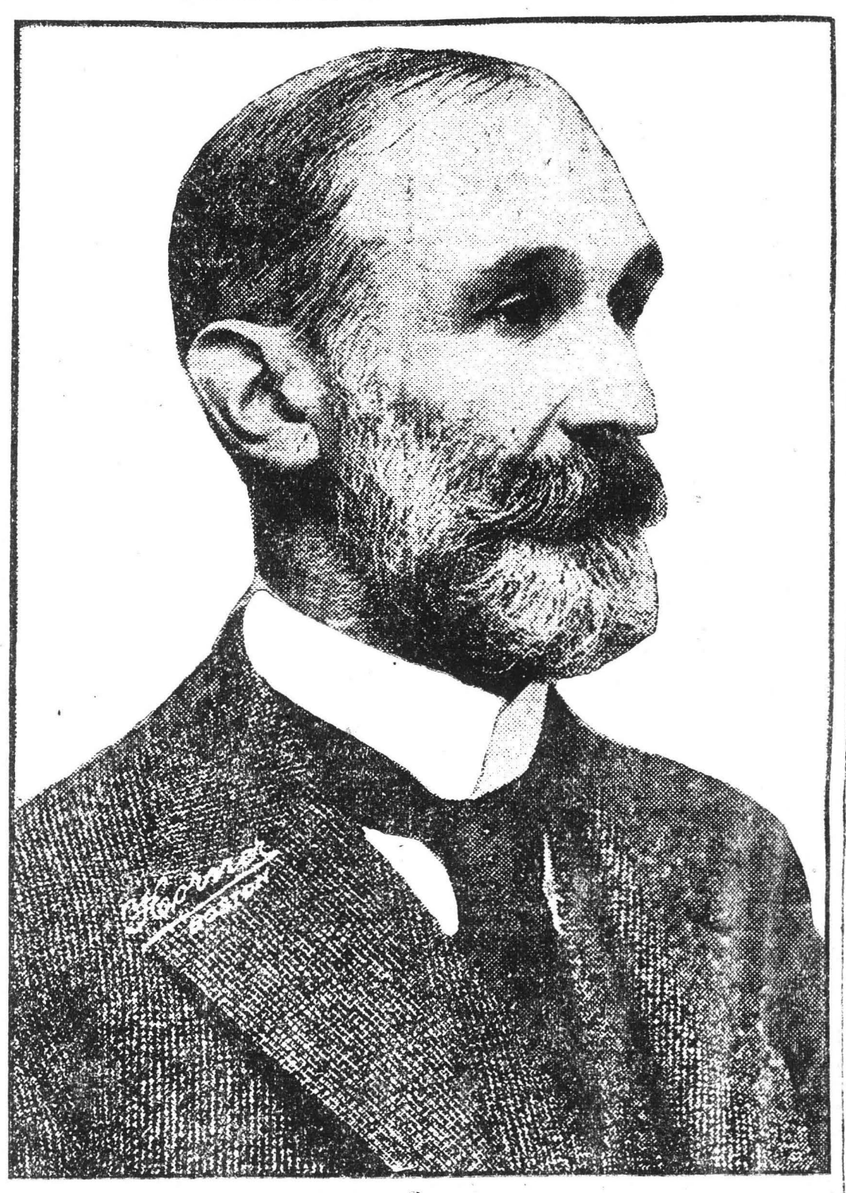
ate _____

The programme which the Boston Symphony Orchestra will play tomororw evening for the first concert of the season at the Academy of Music, with Pierre Monteux as conductor, through the courtesy of Mr. Gatti-Casazza, was considered in detail in a lecture recital given yesterday afternoon in the Academy lecture hall by Prof. Walter R. Spalding, of Harvard University. Prof. Spalding gave an exhaustive exposition of the symphony, Cesar Franck's D minor composition, and played the chief motives of the three movements. He devoted some time to the study of D'Indy's Symphonic Variations, "Istar," and played portions of Schumann's "Manfred" overture and Debussy's "Iberia," analyzing the distinctive themes.

PROVIDENCE JOURNAL NOVEMBER 14.

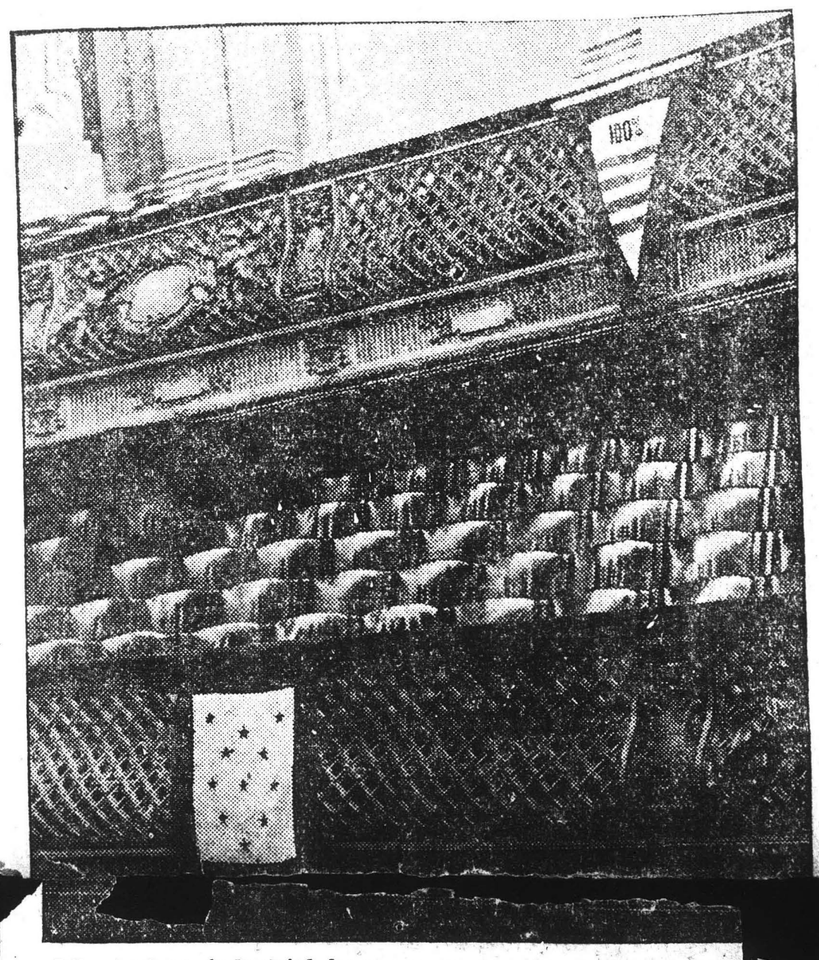
HENRI RABAUD, NEW DIRECTOR OF BOSTON SYMPHONY ORCHESTRA

He is an Eminent Composer and Holds a High Rank Among French Conductors



TRAVELER, OCTOBER 2

Symphony Proud of War Record



Liberty loan industrial honor pennant and service flags draped balcony at Symphony Hall.

All Own Bonds and Eleven Are in the Service

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RALD NOVEMBER 10

Mr. Rabaud, who will conduct for the first time in this country next Thursday night at Cambridge, does not believe in long concerts. He thinks that a concert of an hour and a half is long enough; at the utmost, it should not exceed an hour and three-quarters.

And it is evident that Mr. Rabaud is not a chauvinist. An overture by Weber is on the program of the Cambridge concert; a symphony by Beethoven will be played in Symphony Hall on Friday and Saturday.

A little sketch of Mr. Rabaud has already been published in the Herald. A more complete one is now pertinent. Born at Paris in 1873, he is the son of Hippolyte Francois Rabaud (1839-1900), who took the first prize for violoncello playing at the Paris Conservatory in 1861. He was violoncellist of the Opera orchestra (1859-1889), professor of the violoncello at the Paris Conservatory (1886-1900) and for many years the solo violoncellist of the famous Conservatory orchestra. He wrote a method for his instrument, 12 etudes for it, also violoncello pieces.

The celebrated singer, Mme. Dorus-Gras, was the sister of Mr. Rabaud's grandfather, the flute player, equally distinguished. Vincent Joseph Van Steenkiste, better known by the name of Dorus. Mr. Rabaud is therefore the grand-nephew of the singer, not the grandson, as has been stated. The singer (1805-1896) and the flute player were born at Valenciennes.

Mr. Rabaud, a pupil of Massenet at the Paris Conservatory, took the prix de Rome in 1894. He spent four years at the Villa Medicis. With his colleague, Max d'Ollone, he gave in Rome (1898) and in Vienna (1899) orchestral concerts to introduce in those cities the works of contemporaneous French composers.

In 1908 he was chosen a conductor at the Paris Opera. His debut was on Feb. 1 and the opera was "Lohengrin." His command of the orchestra and singers and his musical taste at once excited attention. Among the operas he conducted that year were "Tristan und Isolde," "Thais" and "Tannhauser." In 1912 he produced "Cobzar," an opera by Mme. Ferrari. On Jan. 3, 1914, he was named first conductor of the Opera in the place of Paul Vidal. The war came. In 1914-15 he conducted concerts of the Conservatory Orchestra, which were then given at the Sorbonne.

On June 30, 1915, at a performance of his opera "Marouf," the minister of fine arts announced that he was made chevalier of the Legion of Honor. Mr. Rabaud was then and there loudly applauded "for this honor spontaneously awarded to a true though very modest artist, to a musician of great and fine talent, to the composer of beautiful musical work that is genuinly French." It is to be noted that in all the reviews of Mr. Rabaud's career published in Paris emphasis is laid on the refreshing modesty of the man as well as on his skill as a conductor and talent as a composer.

Mr. Rabaud is on the committee of performances for the Societe Nationale de Musique.

The list of his chief compositions is as follows:

OPERAS: "La Fille de Roland," musical tragedy in four acts, libretto based by Paul Ferrier on the tragedy of Henri de Bornier. Opera Comique, Paris, March 16, 1904. There were 10 performances that year. Chief singers: Mmes, Carre, Mumesnil, Muratore; Messrs. Beyle, Dufranne, Vieuille, Sizes, Allard, Huberdeau, Vignie Messager conducted.

"Marouf," opera comique in five acts, book by Lucien Nepoty, based on a tale in "The Thousand Nights and a Night" (translation of Dr. Mardrus) Opera Comique, Paris, May 15, 1914 Chief singers: Mmes. Davelli, Tippaine; Messrs, Perier, Vieuille, Delvoye, Vigneau. Ruhlmann conducted

The opera was produced at the Metropolitan House, Dec. 19, 1917. Mr. Morteux was the conductor.

STAGE MUSIC: For Shakespeare's "Merchant of Venice" at the Theatre Antoine, Paris, 1916-17, Mr. Rabaud took his themes from English composers of the 16th century, employing an orchestra that was not too palpably modern.

For "Antony and Cleopatra" (Shakespeare's) at the Theatre Antoine, Paris, 1917.

CHORAL WORKS, etc.: "Job," an oratorio for solo voices, chorus and orchestra, performed at the Conservatory, for the Academy of Fine Arts, 1900. This was Mr. Rabaud's "Envoi de Rome."

"Daphne," the work with which Mr. Rabaud won the prix de Rome. Performed at the Institute in 1894.

Second Lyric Poem on Job, for baritone solo and orchestra. Colonne concert, 1905.

Psalm IV., for solo voices, chorus and orchestra, 1901. Societe des Compositeurs and Societe Guillot de Sainbris.

Hymn a la France Eternelle (Victor Hugo), for tenor solo, chorus and orchestra. Opera House, Paris, December, 1916, at a performance "Theatre aux Armees."

Songs.

INSTRUMENTAL: Symphony in D minor, No. 1, Concert d'Harcourt, 1895. This symphony was written while Mr. Rabeau was still in the Conservatory.

Symphony, E minor, No. 2, Colonne Concert. Performed in Boston on Jan. 21, 1908, at Mrs. R. J. Hall's concert conducted by Mr. Longy. This symphony was awarded the Prix Mobinne.

Divertissement sur les Chansons Russe. Colonne Concert, 1901. Performed in Boston by the Orchestral Club, Mr. Longy conductor, April 1, 1902.

"La Procession Nocturne" (after Lenau), Colonne Concert, Jan. 15, 1899. Performed in Boston by the Orchestral Club, Mr. Longy conductor, Jan. 7, 1903. Performed in Boston by the orchestra of the New England Conservatory of Music, Nov. 19, 1909, Mr. Chadwick conductor.

Eglogue: Pieme Virgilien. Colonne Concert. Performed in Boston by the Orchestral Club, Mr. Longy conductor, Jan. 5, 1904.

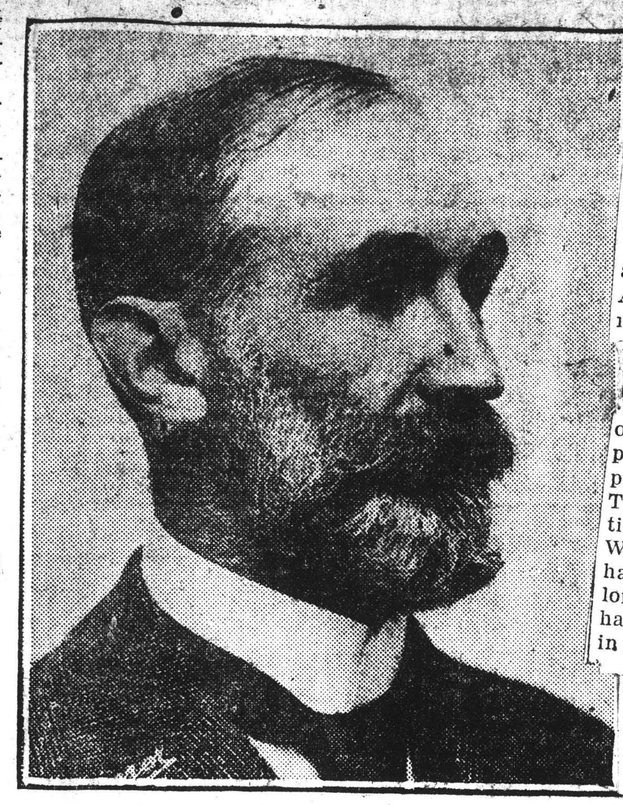
String quartet.

Andante and Scherzo for flute, violin and piano.

Mr. Rabaud orchestrated "Dolly." Six piano pieces by Gabriel Faure. Nancy, Feb. 9, 1908.

He has made an orchestral suite from the stage music to "The Merchant of Venice."

SYMPHONY CO



Left to Right, Henri Rabaud, Conductor Boston Symphony Orchestra, Baritone, W

When the present war comes to an end, there will be no need of forming new musical organizations to celebrate the jubilant event. The existing choruses and the Boston Symphony Orchestra will be here, ready to give fitting observance to the great day.

In the first year of war-time Symphony Hall itself was converted almost into a battle-ground, on which, most happily, the orchestra, as an institution of Boston and America, was not put to flight. Already the smoke of that clash of opinions is vanishing in a brightned sunlight. There may not be many months to wait before the orchestra will take its foreordained place as the clearest voice to interpret the great meaning of victory. The possibilities of that interpretation hardly need to be suggested. When they are realized, music, perhaps more than ever before in the long history of the orchestra, will have come completely into its own in Boston.

sc.

Music and Victory

It is not necessary to look beyond the history of Boston to find illustrations of the fact that music affords one of the most natural and satisfying expressions of the joy that comes through victory. After the war of 1812 there was held in King's Chapel a peace jubilee, out of which grew the Handel and Haydn Society. After the civil war there was another peace jubilee, leaving no permanent traces in musical Boston, but uttering in the universal language of the emotions something that was in the hearts of all the people.

PROVIDENCE JOURNAL, NOVEMBER 14

HENRI RABAUD TO LEAD BOSTON SYMPHONY HERE

All German and Austrian Musicians Discharged from Organization.

Henri Rabaud's first appearance in this city as the new director of the Boston Symphony Orchestra next Tuesday evening should provide an incentive for all music lovers to attend the concert in Infantry Hall.

The elimination of all German and Austrian musicians from the famous orchestra, thereby removing the objectionable features which aroused public disapproval and its present constitution of musicians free from the taint of disloyalty, should make certain the return of the orchestra to the niche in popular esteem which it enjoyed for so long a period prior to the war.

Henri Rabaud, the new director, has for 20 years been one of the most distinguished figures in French music, standing in the first rank among French conductors and being an eminent composer as well. Now in his 54th year, he won the Grand Prix de Rome at the Paris Conservatoire in 1894 and for seven years he has been the principal conductor at the Grand Opera, Paris, under Messager, the leader of the Paris Symphony Orchestra, which recently appeared in this city. In addition M. Rabaud has conducted symphony concerts in Rome, Vienna and other cities, so that his continental reputation is firmly established.

As a composer he has to his credit two symphonies, a symphonic poem, two oratorios and three operas. His opera, "Marouf," was one of the novelties produced at the Metropolitan Opera House, New York, last season.

Providence and the Boston Symphony

Providence is prepared to give a rousing welcome to the Boston Symphony Orchestra when it makes its first appearance here under its new auspices. This city has always been among the firmest friends of the splendid organization, though it resented the leadership of the infamous Muck, in whose subsequent downfall it openly rejoiced.

The orchestra as at present constituted no longer bears its old Teutonic stamp—there is nothing about it to offend the patriotic sensibilities of the most loyal American. Under French direction its technical quality, moreover, has not suffered. The concerts thus far given this season have shown a fine spirit and execution. M. Rabaud, who will make his initial appearance in Providence next week, may be depended upon to maintain its best traditions. He s among the most accomplished of European conductors.

There are to be five concerts here during the next few months, and the people of Providence will greet with enthusiasm the opportunity of proving anew their affectionate regard for this premier body of skilled musicians.

From SUN

Address: Baltimore, Md.

Date NOV 3 1916

The Boston Symphony Orchestra brings Florence Easton back to Baltimore for the first time since she appeared here several years ago with the Henry W. Savage company in English opera. She is one of the American girls who have made good at the Metropolitan Opera House and she will give two operatic selections, the well-known "Dove Sono?" of the countess from Mozart's "Marriage of Figaro," and a recitative and air from Debussy's operetta "L'Enfant Prodigue." The latter will be of particular interest on account of the recent death of the composer. As long as a man is living and producing we are apt to take his compositions for their face value; after his death the public begins to place them for posterity, and the next few years will determine Debussy's position and the extent of his contribution to the music of the world. His lovely "Iberia" suite, not urly as nationalistic in inspiration, however, as the name would imply, will be the program, as well as the Cesar Franck Symphony in D Minor and a musical version of Verlaine's poem, "La Bonne Chanson," by Charles Martin Loeffler.

"La Bonne Chanson" is a collection of seven short poems written by Verlaine in one of his exquisite moods of faith and optimism, and it is utterly free from the esoteric and rather decadent flavor of much of his work. It is a sort of Epithalamion—a tender and lovely exposition of the thoughts of an expectant bridegroom looking forward to "la vie du foyer," life by his own fireside, and the serene joys of domesticity. It contains the beautiful lyric "L'Heure Exquise," which has become familiar to the musical public through the setting of Reynaldo Hahn.

Fradkin, the new concert master of the orchestra, will be heard in the Handel String Concerto, which completes the program, and Pierre Monteux will lead. Later in the season we will have the new conductor, Henri Rabaud, who has arrived in this country. At the present writing the program for the concert of the French orchestra has not reached us, but it will probably be of unusual interest and composed entirely of the works of French composers.

THE BOSTON LEADER.

In engaging Pierre Monteux to conduct the Boston Symphony Orchestra during the month of October the management of America's premier orchestra has officially indicated its independence of the enslaving and ridiculous idea that only a German or an Austrian is capable of successfully conducting symphony concerts. Mr. Monteux has, of course, conducted such concerts with distinguished success both in Paris and in New York, besides proving his ability as a leader of opera and of ballet. His training at the Paris Conservatory and his experience as a viola player in orchestra and in chamber music organizations speak for the thoroughness of his musicianship. Altogether Mr. Monteux is a conductor eminently worthy of the honor that has come his way. The Boston Symphony Orchestra need only regret that a contract with the Metropolitan Opera Company makes it impossible for Mr. Monteux to remain its leader throughout the season.

Whoever immediately succeeds Mr. Monteux when his October engagement is at an end, it seems certain that the next permanent conductor of the orchestra will also be a man chosen from among our allies and artistically altogether up to the requirements of the position. The most credible report has it that the great Toscanini will return to America a year hence to this appropriate field for the display of his extraordinary abilities. There are also persistent rumors that Camille Chevillard will come hither from Paris, whether to fill the gap between the going of Mr. Monteux and the coming of Mr. Toscanini or as permanent conductor is not disclosed. Mr. Chevillard, who succeeded Lamoureux as conductor of the Lamoureux Orchestra of Paris, is, like Messrs. Monteux and Toscanini, a leader of sound training, long experience, and recognized ability. In any case it is clear that a suitable man will guide the future of the Boston Symphony Orchestra and contribute at the same time to the further liberation of America from its former humiliating position as a musical vassal of Germany.

GLOBE-NOVEMBER 10

MUSIC AND MUSICIANS

Rabauds Debut as Conductor of Symphony

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, will make his first appearance in America Thursday evening when the orchestra gives its second concert in Sanders Theatre, Cambridge. Mr Rabaud, who did not accompany the orchestra on its Southern trip, spent the week in Boston, devoting much of his time to going over the library of the orchestra at Symphony Hall.

In keeping with the belief the new conductor expressed on his arrival, that at this time the music of Beethoven should remain an inspiration to all, he will appropriately play the third, "Eroica," symphony, a work recalling first Beethoven's tribute to Napoleon, and later his angry repudiation of him when he learned that the enemy of kings had had himself declared Emperor.

The soloist of the concert will be Merle Alcock, the contralto who sang successfully last Winter in the Symphony Choral concerts. The program will be as follows: Beethoven, Symphony No. 3; Handel, recit. and aria from "Xerxes," popularly known as the "Largo"; Franck, "Les Eolides"; Saint-Saens, Aria, "My Heart at Thy Dear Voice"; Weber, Overture to "Euryanthe."

Mr Rabaud's First Concerts Here Friday and Saturday

Mr Rabaud will begin rehearsals tomorrow morning with the Symphony Orchestra, which has had the benefit of the opening weeks of rehearsal and the past week's trip with Mr Monteux. For his first Boston concerts Friday afternoon and Saturday evening, Mr Rabaud will play, as in Cambridge, Beethoven's third symphony.

In the second part of the program will be found the unfamiliar symphonic poem of Saint-Saens, "The Youth of Hercules," and Rimsky Korsakoff's brilliant Caprice on Spanish Themes. "The Youth of Hercules" was last played in Boston in the Spring of 1905 and so will come as a novelty to a large part of the audience. Rimsky Korsakoff's Caprice, better known, has been played several times in the last

om WORLD

ddress: New York City

Date NOV 8 - 19

BOSTON SYMPHONY LED HERE BY M. MONTEUX

Muck's Temporary Successor Gets Enthusiastic Reception at Carnegie Hall Opening.

The Boston Symphony Orchestra has established many records here, but never such a one as that of last night, when the first New York concert of the current season took place in Carnegie Hall.

Every seat was occupied, and each auditor waited expectantly for a first sight of Pierre Monteux, the French Conductor of the Metropolitan Opera Company. M. Monteux prepared the Boston orchestra for the introductory concerts, pending the delayed arrival of Henri Rabaud, who is to be Karl Muck's successor.

M. Monteux was enthusiastically received, and when he and his players finished "The Star-Spangled Banner" there were shouts from all parts of the auditorium. Demands for "La Marseillaise" brought a stirring performance of that work and enthusiasm from the audience. Then followed "God Save the King" and the Italian national anthem.

M. Monteux's abilities never showed to such advantage as they did last evening in his reading of Caesar Franck's D minor symphony, the Schumann "Manfred" overture, Dukas's "La Peri" and the three Debussy bits for orchestra, called "Iberia." The playing of the musi-

RALD NOVEMBER 10,

Mr. Rabaud, who will conduct for the first time in this country next Thursday night at Cambridge, does not believe in long concerts. He thinks that a concert of an hour and a half is long enough; at the utmost, it should not exceed an hour and three-quarters.

And it is evident that Mr. Rabaud is not a chauvinist. An overture by Weber is on the program of the Cambridge concert; a symphony by Beethoven will be played in Symphony Hall on Friday and Saturday.

A little sketch of Mr. Rabaud has already been published in the Herald. A more complete one is now pertinent. Born at Paris in 1873, he is the son of Hippolyte Francois Rabaud (1839-1900), who took the first prize for violoncello playing at the Paris Conservatory in 1861. He was violoncellist of the Opera orchestra (1859-1889), professor of the violoncello at the Paris Conservatory (1886-1900) and for many years the solo violoncellist of the famous Conservatory orchestra. He wrote a method for his instrument, 12 etudes for it, also violoncello pieces.

The celebrated singer, Mme. Dorus-Gras, was the sister of Mr. Rabaud's grandfather, the flute player, equally distinguished. Vincent Joseph Van Steenkiste, better known by the name of Dorus. Mr. Rabaud is therefore the grand-nephew of the singer, not the grandson, as has been stated. The singer (1805-1896) and the flute player were born at Valenciennes.

Mr. Rabaud, a pupil of Massenet at the Paris Conservatory, took the prix de Rome in 1894. He spent four years at the Villa Medicis. With his colleague, Max d'Ollone, he gave in Rome (1898) and in Vienna (1899) orchestral concerts to introduce in those cities the works of contemporaneous French composers.

In 1908 he was chosen a conductor at the Paris Opera. His debut was on Feb. 1 and the opera was "Lohengrin." His command of the orchestra and singers and his musical taste at once excited attention. Among the operas he conducted that year were "Tristan und Isolde," "Thais" and "Tannhauser." In 1912 he produced "Cobzar," an opera by Mme. Ferrari. On Jan. 3, 1914, he was named first conductor of the Opera in the place of Paul Vidal. The war came. In 1914-15 he conducted concerts of the Conservatory Orchestra, which were then given at the Sorbonne.

On June 30, 1915, at a performance of his opera "Marouf," the minister of fine arts announced that he was made chevalier of the Legion of Honor. Mr. Rabaud was then and there loudly applauded "for this honor spontaneously awarded to a true though very modest artist, to a musician of great and fine talent, to the composer of beautiful musical work that is genuinly French." It is to be noted that in all the reviews of Mr. Rabaud's career published in Paris emphasis is laid on the refreshing modesty of the man as well as on his skill as a conductor and talent as a composer.

Mr. Rabaud is on the committee of performances for the Societe Nationale de Musique.

The list of his chief compositions is as follows:

OPERAS: "La Fille de Roland," musical tragedy in four acts, libretto based by Paul Ferrier on the tragedy of Henri de Bornier. Opera Comique, Paris, March 16, 1904. There were 10 performances that year. Chief singers: Mmes. Carre, Mumesnil, Muratore; Messrs. Beyle, Dufranne, Vieuille, Sizes, Allard, Huberdeau, Vignie Messager conducted.

"Marouf," opera comique in five acts, book by Lucien Nepoty, based on a tale in "The Thousand Nights and a Night" (translation of Dr. Mardrus) Opera Comique, Paris, May 15, 1914 Chief singers: Mmes. Davelli, Tippaine; Messrs, Perier, Vieuille, Delvoye, Vigneau. Ruhlmann conducted

The opera was produced at the Metropolitan House, Dec. 19, 1917. Mr. Morteux was the conductor.

STAGE MUSIC: For Shakespeare's "Merchant of Venice" at the Theatre Antoine, Paris, 1916-17, Mr. Rabaud took his themes from English composers of the 16th century, employing an orchestra that was not too palpably modern.

For "Antony and Cleopatra" (Shakespeare's) at the Theatre Antoine, Paris, 1917.

CHORAL WORKS, etc.: "Job," an oratorio for solo voices, chorus and orchestra, performed at the Conservatory, for the Academy of Fine Arts, 1900. This was Mr. Rabaud's "Envoi de Rome."

"Daphne," the work with which Mr. Rabaud won the prix de Rome. Performed at the Institute in 1894.

Second Lyric Poem on Job, for baritone solo and orchestra. Colonne concert, 1905.

Psalm IV., for solo voices, chorus and orchestra, 1901. Societe des Compositeurs and Societe Guillot de Sainbris.

Hymn a la France Eternelle (Victor Hugo), for tenor solo, chorus and orchestra. Opera House, Paris, December, 1916, at a performance "Theatre aux Armees."

Songs.

INSTRUMENTAL: Symphony in D minor, No. 1, Concert d'Harcourt, 1895. This symphony was written while Mr. Rabeau was still in the Conservatory.

Symphony, E minor, No. 2, Colonne Concert. Performed in Boston on Jan. 21, 1908, at Mrs. R. J. Hall's concert conducted by Mr. Longy. This symphony was awarded the Prix Mobinne.

Divertissement sur les Chansons Russe. Colonne Concert, 1901. Performed in Boston by the Orchestral Club, Mr. Longy conductor, April 1, 1902.

"La Procession Nocturne" (after Lenau), Colonne Concert, Jan. 15, 1899. Performed in Boston by the Orchestral Club, Mr. Longy conductor, Jan. 7, 1903. Performed in Boston by the orchestra of the New England Conservatory of Music, Nov. 19, 1909, Mr. Chadwick conductor.

Eglogue: Pieme Virgilien. Colonne Concert. Performed in Boston by the Orchestral Club, Mr. Longy conductor, Jan. 5, 1904.

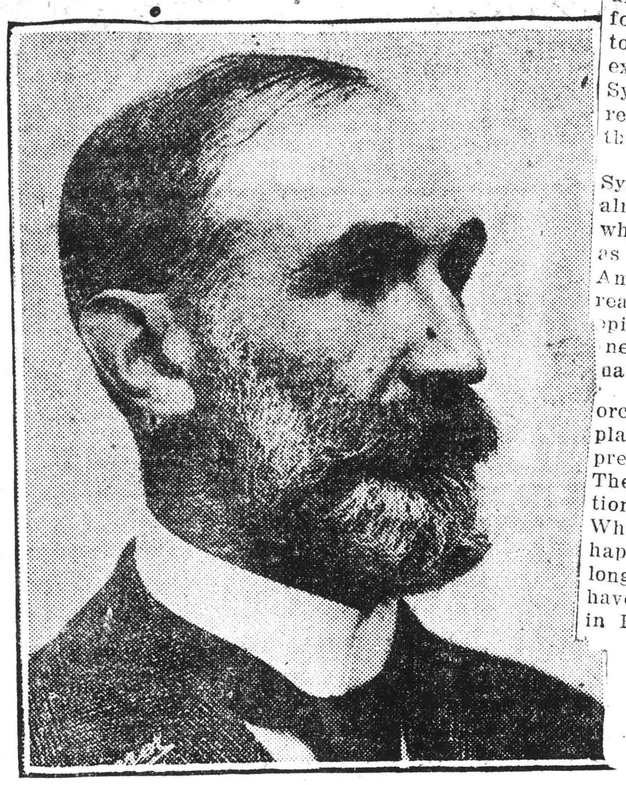
String quartet.

Andante and Scherzo for flute, violin and piano.

Mr. Rabaud orchestrated "Dolly." Six piano pieces by Gabriel Faure. Nancy, Feb. 9, 1908.

He has made an orchestral suite from the stage music to "The Merchant of Venice."

SYMPHONY CO



Left to Right, Henri Rabaud, Conductor Boston Symphony Orchestra,

When the present war comes to an end, there will be no need of forming new musical organizations to celebrate the jubilant event. The existing choruses and the Boston Symphony Orchestra will be here, ready to give fitting observance to the great day.

In the first year of war-time Symphony Hall itself was converted almost into a battle-ground, on which, most happily, the orchestra, as an institution of Boston and America, was not put to flight. Already the smoke of that clash of opinions is vanishing in a brightened sunlight. There may not be many months to wait before the orchestra will take its foreordained place as the clearest voice to interpret the great meaning of victory. The possibilities of that interpretation hardly need to be suggested. When they are realized, music, perhaps more than ever before in the long history of the orchestra, will have come completely into its own in Boston.

Music and Victory

It is not necessary to look beyond the history of Boston to find illustrations of the fact that music affords one of the most natural and satisfying expressions of the joy that comes through victory. After the war of 1812 there was held in King's Chapel a peace jubilee, out of which grew the Handel and Haydn Society. After the civil war there was another peace jubilee, leaving no permanent traces in musical Boston, but uttering in the universal language of the emotions something that was in the hearts of all the people.

From SUN

Address: Baltimore, Md.

Date 3 191

The Boston Symphony Orchestra brings Florence Easton back to Baltimore for the first time since she appeared here several years ago with the Henry W. Savage company in English opera. She is one of the American girls who have made good at the Metropolitan Opera House and she will give two operatic selections, the well-known "Dove Sono?" of the countess from Mozart's "Marriage of Figaro," and a recitative and air from Debussy's operetta "L'Enfant Prodigue." The latter will be of particular interest on account of the recent death of the composer. As long as a man is living and producing we are apt to take his compositions for their face value; after his death the public begins to place them for posterity, and the next few years will determine Debussy's position and the extent of his contribution to the music of the world. His lovely "Iberia" suite, not unlikely as nationalistic in inspiration, however, as the name would imply, will be on the program, as well as the Cesar Franck Symphony in D Minor and a musical version of Verlaine's poem, "La Bonne Chanson," by Charles Martin Loeffler.

"La Bonne Chanson" is a collection of seven short poems written by Verlaine in one of his exquisite moods of faith and optimism, and it is utterly free from the esoteric and rather decadent flavor of much of his work. It is a sort of Epithalamion—a tender and lovely exposition of the thoughts of an expectant bridegroom looking forward to "la vie du foyer," life by his own fireside, and the serene joys of domesticity. It contains the beautiful lyric "L'Heure Exquise," which has become familiar to the musical public through the setting of Reynaldo Hahn.

Franklin, the new concert master of the orchestra, will be heard in the Handel String Concerto, which completes the program, and Pierre Monteux will lead. Later in the season we will have the new conductor, Henri Rabaud, who has arrived in this country. At the present writing the program for the concert of the French orchestra has not reached us, but it will probably be of unusual interest and composed entirely of the works of French composers.

THE BOSTON LEADER.

In engaging Pierre Monteux to conduct the Boston Symphony Orchestra during the month of October the management of America's premier orchestra has officially indicated its independence of the enslaving and ridiculous idea that only a German or an Austrian is capable of successfully conducting symphony concerts. Mr. Monteux has, of course, conducted such concerts with distinguished success both in Paris and in New York, besides proving his ability as a leader of opera and of ballet. His training at the Paris Conservatory and his experience as a viola player in orchestra and in chamber music organizations speak for the thoroughness of his musicianship. Altogether Mr. Monteux is a conductor eminently worthy of the honor that has come his way. The Boston Symphony Orchestra need only regret that a contract with the Metropolitan Opera Company makes it impossible for Mr. Monteux to remain its leader throughout the season.

Whoever immediately succeeds Mr. Monteux when his October engagement is at an end, it seems certain that the next permanent conductor of the orchestra will also be a man chosen from among our allies and artistically altogether up to the requirements of the position. The most credible report has it that the great Toscanini will return to America a year hence to this appropriate field for the display of his extraordinary abilities. There are also persistent rumors that Camille Chevillard will come hither from Paris, whether to fill the gap between the going of Mr. Monteux and the coming of Mr. Toscanini or as permanent conductor is not disclosed. Mr. Chevillard, who succeeded Lamoureux as conductor of the Lamoureux Orchestra of Paris, is, like Messrs. Monteux and Toscanini, a leader of sound training, long experience, and recognized ability. In any case it is clear that a suitable man will guide the future of the Boston Symphony Orchestra and contribute at the same time to the further liberation of America from its former humiliating position as a musical vassal of Germany.

GLOBE-NOVEMBER 10

MUSIC AND MUSICIANS

Rabauds Debut as Conductor of Symphony

Henri Rabaud, the new conductor of the Boston Symphony Orchestra, will make his first appearance in America Thursday evening when the orchestra gives its second concert in Sanders Theatre, Cambridge. Mr Rabaud, who did not accompany the orchestra on its Southern trip, spent the week in Boston, devoting much of his time to going over the library of the orchestra at Symphony Hall.

In keeping with the belief the new conductor expressed on his arrival, that at this time the music of Beethoven should remain an inspiration to all. he will appropriately play the third, "Eroica," symphony, a work recalling first Beethoven's tribute to Napoleon, and later his angry repudiation of him when he learned that the enemy of kings had had himself declared Emperor.

The soloist of the concert will be Merle Alcock, the contralto who sang successfully last Winter in the Symphony Choral concerts. The program will be as follows: Beethoven, Symphony No. 3; Handel, recit. and aria from "Xerxes," popularly known as the "Largo"; Franck, "Les Eolides"; Saint-Saens, Aria, "My Heart at Thy Dear Voice"; Weber, Overture to "Euryanthe."

Mr Rabaud's First Concerts Here Friday and Saturday

Mr Rabaud will begin rehearsals tomorrow morning with the Symphony Orchestra, which has had the benefit of the opening weeks of rehearsal and the past week's trip with Mr Monteux. For his first Boston concerts Friday afternoon and Saturday evening, Mr Rabaud will play, as in Cambridge, Beethoven's third symphony.

In the second part of the program will be found the unfamiliar symphonic poem of Saint-Saens, "The Youth of Hercules," and Rimsky Korsakoff's brilliant Caprice on Spanish Themes. "The Youth of Hercules" was last played in Boston in the Spring of 1905 and so will come as a novelty to a large part of the audience. Rimsky Korsakoff's Caprice, better known, has been played several times in the last

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PROVIDENCE JOURNAL NOVEMBER 14

HENRI RABAUD TO LEAD BOSTON SYMPHONY HERE

All German and Austrian Musicians Discharged from Organization.

Henri Rabaud's first appearance in this city as the new director of the Boston Symphony Orchestra next Tuesday evening should provide an incentive for all music lovers to attend the concert in Infantry Hall.

The elimination of all German and Austrian musicians from the famous orchestra, thereby removing the objectionable features which aroused public disapproval and its present constitution of musicians free from the taint of disloyalty, should make certain the return of the orchestra to the niche in popular esteem which it enjoyed for so long a period prior to the war.

Henri Rabaud, the new director, has for 20 years been one of the most distinguished figures in French music, standing in the first rank among French conductors and being an eminent composer as well. Now in his 54th year, he won the Grand Prix de Rome at the Paris Conservatoire in 1894 and for seven years he has been the principal conductor at the Grand Opera, Paris, under Messager, the leader of the Paris Symphony Orchestra, which recently appeared in this city. In addition M. Rabaud has conducted symphony concerts in Rome, Vienna and other cities, so that his continental reputation is firmly established.

As a composer he has to his credit two symphonies, a symphonic poem, two oratorios and three operas. His opera, "Marouf," was one of the novelties produced at the Metropolitan Opera House, New York, last season.

Providence and the Boston Symphony

Providence is prepared to give a rousing welcome to the Boston Symphony Orchestra when it makes its first appearance here under its new auspices. This city has always been among the firmest friends of the splendid organization, though it resented the leadership of the infamous Muck, in whose subsequent downfall it openly rejoiced.

The orchestra as at present constituted no longer bears its old Teutonic stamp—there is nothing about it to offend the patriotic sensibilities of the most loyal American. Under French direction its technical quality, moreover, has not suffered. The concerts thus far given this season have shown a fine spirit and execution. M. Rabaud, who will make his initial appearance in Providence next week, may be depended upon to maintain its best traditions. He

s among the most accomplished of European conductors.

There are to be five concerts here during the next few months, and the people of Providence will greet with enthusiasm the opportunity of proving anew their affectionate regard for this premier body of skilled musicians.

HERALD NOV. 1 8

SPEAKERS LAUD GREAT VICTORY

Mayor Peters Presides at Notable Celebration in Symphony Hall

Boston's municipal victory celebration was given a fitting setting last evening at Symphony Hall where, with Mayor Peters presiding, representatives of the army and the navy and the church vied in giving expression to a feeling of thankfulness that the long period of bloody strife had been ended and prolonged peace appears on the horizon of nations.

Not alone that, but the Boston Symphony orchestra was also present to perform in a most impressive way the national anthems of the allies and to lead in the singing of the various camp songs which the audience sang with a will, under the leadership of Herbert W. Smith, camp song leader, and the singing of "La Marseillaise," which was demanded by the audience as a tribute to France and to the new leader of the orchestra, Henri Rabaud, who was accorded an enthusiastic reception.

Distinguished Speakers

Addresses were made by Maj.-Gen. William Crozier, commandant of the department of the northeast; Rear Admiral Spencer S. Wood, commandant of the 1st naval district; Brig.-Gen. John A. Ruckman, in charge of the coast fortifications; Chaplain Henry E. Van Dyke, and the Rt. Rev. William Lawrence, bishop of Massachusetts. The closing number was the singing of "America" by the audience, led by the orchestra.

Mayor Peters, in opening, declared that it was eminently proper to celebrate such a day, and that he knew of no city in the country where the glad tidings came with greater joy than right here. "We may feel proud that we have taken part in these great things," he said; "that we have stood shoulder to shoulder with a nation struggling against the autocratic rule of Germany. And today we may grasp in a way the great things that have made the world safe for democracy. Let us remember today that we have much to be grateful for, for our security, progress and peace. We owe the deepest debt of gratitude to those who risked all to cross the waters and fight the battles of democracy on the fields of France."

Maj.-Gen. Crozier said the signing of the armistice had come somewhat suddenly. "The Kaiser rather took us by surprise," he added. "Not that we did not expect it, but what we were thinking of was of making it sure rather than speedy." The speaker referred to a talk he had with Marshal Joffre and of a question he asked regarding the probability of the Germans breaking through the French line, and of the conclusion he reached that if an American army could be got across the success of the allied arms was assured. "Since the middle of August it has come our time to turn in and fight," he continued.

"We have reached the point of surrender on his part and we have done it without breaking through the centre or enveloping the flanks. But we have done it very completely. The Germans knew enough to give in and avoid the inevitable. We have the right to assemble here and say to ourselves we are not a warlike nation, but we can congratulate ourselves that we have reached a stage in the history of the world where we have made ourselves felt. We are grateful for the self-content and great satisfaction that has come to us and which is going to last."

Rear Admiral Wood paid a compliment to the people of Boston who have so nobly helped the navy and he urged all to "be not weary in well doing." "Further aid, comfort and the right hand of fellowship are needed and all these things take money," he said. "It is your privilege and duty to help out the war work drive and so help every individual who is fighting your battles for you and this dear city of ours," he declared.

Brig.-Gen. Ruckman declared that he had been in various parts of the country since the war began but his experience in Boston led him to believe that Boston is a good place to receive such news as came during the day. The speaker referred at some length to the great part this country is to take in the future and the great problems to be met. "All the little nations and even Germany want to be republics and they all need instruction. It seems to me that we are going to set up a kindergarten to teach small nations to become republics. All our standards have been very high, but we may have to raise them if we are to become the big brother of all these little nations."

"It has been a fine day," said Chaplain Van Dyke, "and it has been one of the most splendid 'falls' the world has ever seen. It is evident that we will have plenty of Turkey and very likely Strassburgh goose for Thanksgiving." He made a strong plea for the war work drive support and declared "we must do more in the hours of grateful victory for our boys who have won it than we did in the hours of peril."

Bishop Lawrence was the closing speaker and declared that all should be grateful for our men and our leaders. He paid a strong tribute to King Albert of Belgium, to Lord Kitchener, to the fleets and army of Great Britain, to King George and to Lloyd George, to Gen. Joffre and to Marshal Foch and [illegible] leaders of the other allied na[illegible] and closed by thanking God for [illegible]adership of President Wilson, who [illegible] sent such men as Pershing and [illegible] to lead our forces across the [illegible]ers. "And thank God for all those [illegible] men, from the cabin and the [illegible]tation, from the homes of the rich [illegible] from the hovels of the poor, some [illegible] rest beneath the sod of a [illegible]

TRIBUNE

New York City

NOV 1 1918

Music

The Second Concert of the Boston Orchestra—Assyriology and Music

By H. E. Krehbiel

The second concert of the Boston Symphony Orchestra under the direction of M. Monteux, which took place in Carnegie Hall, was a more enjoyable entertainment than that which had preceded it on Thursday evening. This was because of its programme, for it offered no revelation touching the constitution of the band calculated to cause a change of the opinion expressed in the first review, though the Concerto grosso in D by Handel which opened the programme enabled the hearers to form a better judgment of the quality of the strings.

That judgment is highly favorable to the organization, as well as to the excellence of the training which it has received at the hands of M. Monteux, who now surrenders it to M. Rabaud in order to take up his duties at the opera. The strings are good in quality, precise, sonorous and responsive to their leader. Their work in the last movement of the concerto was distinctly brilliant, as was that of Mr. Fradkin, the new concertmaster, whose boyhood was spent in New York, where he received his early training. Following the concerto came music of the modern type, Mr. Loeffler's "La Bonne Chanson" and D'Indy's "Istar."

Mr. Loeffler's piece is a musical transcription or paraphrase of Verlaine's dainty poem, beginning "Avant que tu ne t'en Allies," which it follows as closely as highly idealized music can follow verses which appeal to a sweet and gentle fancy, with their invocation of the fading morning star, the matin call of birds, the upward circling lark, the spreading benediction of azure light, the glistening dew, the quickening of a lover's thoughts under the urge of the rising sun. There is much that is correspondingly exquisite in the iridescent web of tone which the composer has woven, but fortunately the beauty is not all of orchestral vesture and adornment, but also of musical thought. The composition differed from M. D'Indy's, in that it aroused delicate fancies while it charmed the sense, while "Istar" was chiefly an irritant of curiosity.

It was pleasant to have Verlaine's gentle images in mind while listening to Loeffler, but it was not necessary to enjoyment; understanding of D'Indy's purposes and devices depended upon knowledge of its literary motive. When the work was first performed by the Boston Orchestra, in February, 1899, even the erudite Mr. Apthorp was at a loss to explain its singular structure, which is that of a theme and variations played wrong and foremost, the variations coming first and the theme last, a disquisition before announcement of its topic, a sermon with the text at the conclusion.

There are no programme books to be had in Carnegie Hall for the Boston concerts, and those who failed to get one in the street yesterday were as much puzzled as the accomplished annotator of former years, unless they chanced to be familiar with Deltzsch's translation of tht old Babylonia poem, which the German professor calls "Höllenfahrt der Istar," or the chapter in George Smith's "Chaldean Genesis," which tells how Istar, an Oriental love-goddess of unspeakable divinity, descended into the underworld in search of her husband-lover Tammuz.

On this subterranean visit she was compelled by seven warders of as many portals to divest herself of an article of ornament or dess until she passed through the last gate entirely nude. To illustrate this series of adventures the composer (who, by the way, conducted a performance of the work here in 1905) conceived the ingenious scheme of writing seven variations on a theme and playing the variations first and the theme last. Only a fragment of the theme is heard at the outset, and this is tricked out with much scintillant ornament (the tiara of the goddess). As the music goes on the melodic formation is augmented and this investiture simplified, until at the last the theme stalks forth in its whole stature, nude of even harmony.

The mere title might enable an Assyriologist familiar with musical devices to comprehend M. D'Indy's scheme. It is expecting too much of an ordinary mortal unprovided even with an English translation of the French lines which are printed in the score. We might at least have the text in cuneiform characters thrown on a screen. Debussy might also have found for us an Assyrian or Chaldean scale.

The concert ended with Beethoven's Seventh Symphony, which was just music and asked no toleration of the hearer, though it was the third performance of the work here within nine days, and there were things admirable as well as things questionable in its reading and performance. To expound them would call for technical analysis, which, of course, is not tolerable.

Music.

Boston Symphony Orchestra in Victory Concert.

While the city was frantically celebrating victory, if not yet peace, Carnegie Hall housed last evening the first local concert this season of the Boston Symphony Orchestra. Last season this orchestra of great renown was notoriously not identified with patriotism—that is, American patriotism—nor, it must in justice be said, were the highly decorous audiences it habitually commands here by any means so vigorous in their greetings of our National Anthem as in the applause they bestowed on Dr. Muck, though already under suspicion of the conduct that soon compelled him to quit his Boston habitat for a residence in Fort Oglethorpe. Yesterday, however, much had been changed.

The orchestra returns to us cleansed of enemy-members, whose places have been filled by men of Allied citizenship. Instead of a German conductor, Henri Rabaud, immediately from the Paris Opéra, is now the official conductor of the band, though last evening, through the courtesy of Mr. Gatti-Casazza, Pierre Monteux, the French conductor of the Metropolitan Opera House, led in the place of Mr. Rabaud, who, reaching Boston after the beginning of the season, takes up his new duties only on Monday next. As for the audience, in appearance quite the decorous Boston Symphony audience to which we are accustomed, it exploded with enthusiasm when Mr. Monteux entered, and the majestic playing of "The Star-Spangled Banner" wrought it to such a frenzy that nothing short of the "Marseillaise," "God Save the King," and the Italian "Marcia Reale," to an obbligato of hand-clapping broken by cheers, served to still its ebullitions of emotion so that the orchestra could begin the programme of the evening.

This programme consisted of César Franck's symphony, Schumann's "Manfred" overture, a "danced poem" by Dukas, being the score of his ballet "La Péri," and Debussy's "Ibéria." Probably to most of those present the concert itself, after such a strenuous prelude, made an anticlimax. Possibly the orchestra shared in this feeling. At any rate, a fairer judgment can be passed on the reconstituted orchestra from the concert it will give in the same hall to-morrow afternoon than from its victory concert last night. Nevertheless, it was evident yesterday that, though the new band did not always play with the clarity or the finish that characterized its performance in former years, it is still the unmatched band of America, one of the premier orchestras of the world.

Mr. Monteux is, of course, no stranger to New York audiences as a symphonic conductor. He won local distinction in that field through his leadership of the Civic concerts in the summer of 1917. In Paris, despite his association with the Diaghileff ballet and opera company, he is best known as a conductor of symphony concerts. There was, therefore, nothing of the experimental in his taking up the baton Dr. Muck had laid down, and no one who recalled his conducting at the Civic concerts felt the slightest surprise that once more he followed the growing custom of conducting everything without a score before him. His reading of the great symphony of Franck emphasized the contrasts of substance and of treatment in the composition, and he whipped out the strenuous pages of the two allegros with greater speed and thrust than has been the habit of Teutonic conductors. He also led a broad and richly sonorous performance of the "Manfred" overture, though neither he nor any other conductor can disguise the fact that all but the concluding measures of this work are now hopelessly aged. The overture might with profit have been omitted from a programme that was too long even without the patriotic prelude.

The Dukas and the Debussy pieces were in a sense the royal dishes of the feast—the Debussy because the composer's evocation of Spain is a major enchantment, and because no conductor surpasses, if any indeed equals, Mr. Monteux as a conductor of Debussy; the Dukas because it was new. Doubtless this "danced poem" would gain greatly in effect with the dancers and the stage decorations before one's eyes. Last night it seemed chiefly notable for the glittering sumptuousness of the instrumental dress. The music itself is surprisingly flowing, even a little old-fashioned, for the composer of "Ariane et Barbe-Bleue" in 1910. However, it was good to hear it, both for the unfamiliarity of it and for the stirring performance. But the real feature of the concert proper was Debussy's wondrous "Ibéria" as led with sympathy and imagination by Mr. Monteux.

PITTS SANBORN.

SUN

ss: New York City.

The Week End's Music.

This Saturday brings forth much orchestral music. The Boston Symphony will give its second concert—the first of the Saturday afternoons—at Carnegie Hall, for which programme Mr. Monteux has selected the Seventh Symphony as the great piece. Before that will come Handel's Concerto Grosso, No. 5, D major, for string orchestra; Loeffler's Poeme, "La Bonne Chanson," and D'Indy's symphonic variations, "Istar," op. 42, which is the musical [illegible] of all historic [illegible]

NEWS

:: Baltimore, Md.

NOV 4 - 1918

BALTIMORE'S season of orchestral concerts, which is decidedly rich in promise, will open, so to speak, tout de suite.

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But as things now stand, the prospects are bright for the resumption of the regular round of musical events, and there is every reason to believe that the different concerts and recitals will take place as scheduled.

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Boston Symphony.

That the Boston Symphony Orchestra has lost nothing of its finesse and its musical prestige by reason of the departure of Herr Muck and the extensive reorganization of the musicians by which aliens were eliminated was quite apparent by the critical reports of its first concert of the season.

It would seem that the predominating nationality of the players is now French, rather than German which, Heaven knows, is an infinitely preferable condition.

Those who have the musical interests of the United States at heart—and they should be more at heart now than ever before—have cause to be thankful that the difficulties into which the Boston Symphony was plunged by the Muck debouement did not bring about the disintegration of the orchestra that for a time seemed imminent.

"Fortunately," a Boston writer says, "it has not only survived the storm that raged about it but it has emerged stronger and finer than it has ever been in the past. It has a new management, a new conductor and many changes have been made affecting 35 per cent. of the personnel. But what has endured is the splendid tradition and fine discipline established by 77 years of honest and sincere artistic effort."

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I am happy to take advantage of another opportunity of speaking a word in her praise. I do not think there is anybody else in the city who could have handled this particular undertaking more effectively, more untiringly or with greater enthusiasm.

om AMERICAN

dress: New York City.

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Boston Symphony with Its New Conductor at Carnegie Hall

By MAX SMITH.

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As soon as Pierre Monteux, maestro pro tem of the visiting band, had made his first entrance, suppressed excitement found vent in a prolonged demonstration. But the real tumult came after a majestic initial performance of the "Star Spangled Banner." Then the crowd, carried away by the fever of the surging streets outside, clamored for the national songs of the Allies and wrung from the musicians the "Marseillaise," "God Save the King" and the "Italian Royal March." Happily Mr. Monteux and his disciples, prepared for the emergency, were able to answer the popular demand on the instant, and they did so with a vim.

After the introductory celebration the concert proceeded along normal lines. There was much applause after each movement of the Franck symphony, which opened the programme, and at the close of that beautiful work of the great Belgian composer the whole orchestra rose to a man in acknowledgement of well-merited enthusiasm. But the noise of approval at no time passed beyond the bounds of decorum. In fact, the welcome extended to the distinguished visitors was of the kind we have been accustomed to on such occasions for years.

It may be admitted at the outset that both the orchestra and its temporary leader made a stronger impression than many of us had anticipated. Various changes in the personnel of the famous association of virtuosi, and familiarity with Monsieur Monteux's record in New York as a conductor of ballet, opera and symphonic music, had aroused considerable scepticism among the cognoscenti.

At the same time it does seem that the fanfares of Boston's critics, who perhaps were carried away by municipal pride, sounded a note of triumph somewhat too blatant. The blasts of approval sent heavenward from the Hub cannot be re-echoed in New York with quite as much vehemence.

Undoubtedly the Boston Symphony Orchestra, with the talented young violinist, F. Fradkin, as its new concertmaster, still holds its pre-eminent position in America. Yet the group of second violins is not quite equal to that of former years, and detracts somewhat from the mellow richness and noble eloquence of the string choir. The brass, on the other hand, still retains its opulence and the woodwind has lost none of its old-time euphony and delicacy.

What really caused occasional misgivings last night, however, were the extraordinary vigorous methods employed by Mr. Monteux, who apparently was anxious to prove himself a man of power and temperament. His reading of the Franck symphony steered clear of all sentimentalism. And that was most refreshing. It was a robust, healthy, warm-blooded, thrilling reading, absolutely and agreeably different from that of the polite Monsieur Messager. But the conductor was prone to force the tone of his orchestra and to stirr up the instrumental waters to such a degree that they became clouded, even muddy.

Lack of transparency and clarity, of delicate dynamic adjustment and balance, were even more evident in Dukas's "La Peri," which "Poeme Danse," so labored in its clever elaborations, does not improve on closer acquaintance. This detracted also from the enjoyment of Debussy's "Iberia" images No. 2.

Just why Monsieur Monteux had chosen Schumann's "Manfred" Overture as his other contribution was not fully apparent. His interpretation of this music was vigorous to a degree, and had little poetic finesse.

That Mr. Monteux had rehearsed his men most carefully was evident from the beginning to the end of the evening. He has never given as good an account of himself as he did on this occasion when he wielded the baton a la Toscanini without a score to re-enforce his memory.

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SYMPHONY MUSIC DISCUSSED

The program which the Boston Symphony Orchestra will play tomorrow evening for the first concert of the season at the Academy of Music, with Pierre Monteux as conductor, through the courtesy of Mr. Gatti-Casazza, was considered in detail in a lecture recital given yesterday afternoon in the Academy lecture hall, by Professor Walter R. Spalding of Harvard University. Professor Spalding gave an exhaustive exposition of the symphony, Cesar Franck's D minor composition, and played the chief motives of the three movements. He also devoted some time to the study of D'Indy's Symphonic Variations, "Istar," and played portions of Schumann's Manfred Overture and Debussy's "Iberia," analyzing the dis-

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HERALD NOV. 1 8

SPEAKERS LAUD GREAT VICTORY

Mayor Peters Presides at Notable Celebration in Symphony Hall

Boston's municipal victory celebration was given a fitting setting last evening at Symphony Hall where, with Mayor Peters presiding, representatives of the army and the navy and the church vied in giving expression to a feeling of thankfulness that the long period of bloody strife had been ended and prolonged peace appears on the horizon of nations.

Not alone that, but the Boston Symphony orchestra was also present to perform in a most impressive way the national anthems of the allies and to lead in the singing of the various camp songs which the audience sang with a will, under the leadership of Herbert W. Smith, camp song leader, and the singing of "La Marseillaise," which was demanded by the audience as a tribute to France and to the new leader of the orchestra, Henri Rabaud, who was accorded an enthusiastic reception.

Distinguished Speakers

Addresses were made by Maj.-Gen. William Crozier, commandant of the department of the northeast; Rear Admiral Spencer S. Wood, commandant of the 1st naval district; Brig.-Gen. John A. Ruckman, in charge of the coast fortifications; Chaplain Henry E. Van Dyke, and the Rt. Rev. William Lawrence, bishop of Massachusetts. The closing number was the singing of "America" by the audience, led by the orchestra.

Mayor Peters, in opening, declared that it was eminently proper to celebrate such a day, and that he knew of no city in the country where the glad tidings came with greater joy than right here. "We may feel proud that we have taken part in these great things," he said; "that we have stood shoulder to shoulder with a nation struggling against the autocratic rule of Germany. And today we may grasp in a way the great things that have made the world safe for democracy. Let us remember today that we have much to be grateful for, for our security, progress and peace. We owe the deepest debt of gratitude to those who risked all to cross the waters and fight the battles of democracy on the fields of France."

Maj.-Gen. Crozier said the signing of the armistice had come somewhat suddenly. "The Kaiser rather took us by surprise," he added. "Not that we did not expect it, but what we were thinking of was of making it sure rather than speedy." The speaker referred to a talk he had with Marshal Joffre and of a question he asked regarding the probability of the Germans breaking through the French line, and of the conclusion he reached that if an American army could be got across the success of the allied arms was assured. "Since the middle of August it has come our time to turn in and fight," he continued.

"We have reached the point of surrender on his part and we have done it without breaking through the centre or enveloping the flanks. But we have done it very completely. The Germans knew enough to give in and avoid the inevitable. We have the right to assemble here and say to ourselves we are not a warlike nation, but we can congratulate ourselves that we have reached a stage in the history of the world where we have made ourselves felt. We are grateful for the self-content and great satisfaction that has come to us and which is going to last."

Rear Admiral Wood paid a compliment to the people of Boston who have so nobly helped the navy and he urged all to "be not weary in well doing." "Further aid, comfort and the right hand of fellowship are needed and all these things take money," he said. "It is your privilege and duty to help out the war work drive and so help every individual who is fighting your battles for you and this dear city of ours," he declared.

Brig.-Gen. Ruckman declared that he had been in various parts of the country since the war began but his experience in Boston led him to believe that Boston is a good place to receive such news as came during the day. The speaker referred at some length to the great part this country is to take in the future and the great problems to be met. "All the little nations and even Germany want to be republics and they all need instruction. It seems to me that we are going to set up a kindergarten to teach small nations to become republics. All our standards have been very high, but we may have to raise them if we are to become the big brother of all these little nations."

"It has been a fine day," said Chaplain Van Dyke, "and it has been one of the most splendid 'falls' the world has ever seen. It is evident that we will have plenty of Turkey and very likely Strassburgh goose for Thanksgiving." He made a strong plea for the war work drive support and declared "we must do more in the hours of grateful victory for our boys who have won it than we did in the hours of peril."

Bishop Lawrence was the closing speaker and declared that all should be grateful for our men and our leaders. He paid a strong tribute to King Albert of Belgium, to Lord Kitchener, to the fleets and army of Great Britain, to King George and to Lloyd George, to Gen. Joffre and to Marshal Foch and [illegible] leaders of the other allied na- [illegible] and closed by thanking God for [illegible]adership of President Wilson, who [illegible] sent such men as Pershing and [illegible] to lead our forces across the [illegible]ers. "And thank God for all those [illegible] men, from the cabin and the [illegible]tation, from the homes of the rich [illegible] from the hovels of the poor, some [illegible] rest beneath the sod of a [illegible]

TRIBUNE

New York City

NOV 1 1918

Music

The Second Concert of the Boston Orchestra—Assyriology and Music

By H. E. Krehbiel

The second concert of the Boston Symphony Orchestra under the direction of M. Monteux, which took place in Carnegie Hall, was a more enjoyable entertainment than that which had preceded it on Thursday evening. This was because of its programme, for it offered no revelation touching the constitution of the band calculated to cause a change of the opinion expressed in the first review, though the Concerto grosso in D by Handel which opened the programme enabled the hearers to form a better judgment of the quality of the strings.

That judgment is highly favorable to the organization, as well as to the excellence of the training which it has received at the hands of M. Monteux, who now surrenders it to M. Rabaud in order to take up his duties at the opera. The strings are good in quality, precise, sonorous and responsive to their leader. Their work in the last movement of the concerto was distinctly brilliant, as was that of Mr. Fradkin, the new concertmaster, whose boyhood was spent in New York, where he received his early training. Following the concerto came music of the modern type, Mr. Loeffler's "La Bonne Chanson" and D'Indy's "Istar."

Mr. Loeffler's piece is a musical transcription or paraphrase of Verlaine's dainty poem, beginning "Avant que tu ne t'en Allies," which it follows as closely as highly idealized music can follow verses which appeal to a sweet and gentle fancy, with their invocation of the fading morning star, the matin call of birds, the upward circling lark, the spreading benediction of azure light, the glistening dew, the quickening of a lover's thoughts under the urge of the rising sun. There is much that is correspondingly exquisite in the iridescent web of tone which the composer has woven, but fortunately the beauty is not all of orchestral vesture and adornment, but also of musical thought. The composition differed from M. D'Indy's, in that it aroused delicate fancies while it charmed the sense, while "Istar" was chiefly an irritant of curiosity.

It was pleasant to have Verlaine's gentle images in mind while listening to Loeffler, but it was not necessary to enjoyment; understanding of D'Indy's purposes and devices depended upon knowledge of its literary motive. When the work was first performed by the Boston Orchestra, in February, 1899, even the erudite Mr. Apthorp was at a loss to explain its singular structure, which is that of a theme and variations played wrong and foremost, the variations coming first and the theme last, a disquisition before announcement of its topic, a sermon with the text at the conclusion.

There are no programme books to be had in Carnegie Hall for the Boston concerts, and those who failed to get one in the street yesterday were as much puzzled as the accomplished annotator of former years, unless they chanced to be familiar with Deltzsch's translation of tht old Babylonia poem, which the German professor calls "Höllenfahrt der Istar," or the chapter in George Smith's "Chaldean Genesis," which tells how Istar, an Oriental love-goddess of unspeakable divinity, descended into the underworld in search of her husband-lover Tammuz.

On this subterranean visit she was compelled by seven warders of as many portals to divest herself of an article of ornament or dess until she passed through the last gate entirely nude. To illustrate this series of adventures the composer (who, by the way, conducted a performance of the work here in 1905) conceived the ingenious scheme of writing seven variations on a theme and playing the variations first and the theme last. Only a fragment of the theme is heard at the outset, and this is tricked out with much scintillant ornament (the tiara of the goddess). As the music goes on the melodic formation is augmented and this investiture simplified, until at the last the theme stalks forth in its whole stature, nude of even harmony.

The mere title might enable an Assyriologist familiar with musical devices to comprehend M. D'Indy's scheme. It is expecting too much of an ordinary mortal unprovided even with an English translation of the French lines which are printed in the score. We might at least have the text in cuneiform characters thrown on a screen. Debussy might also have found for us an Assyrian or Chaldean scale.

The concert ended with Beethoven's Seventh Symphony, which was just music and asked no toleration of the hearer, though it was the third performance of the work here within nine days, and there were things admirable as well as things questionable in its reading and performance. To expound them would call for technical analysis, which, of course, is not tolerable.

Music.

Boston Symphony Orchestra in Victory Concert.

While the city was frantically celebrating victory, if not yet peace, Carnegie Hall housed last evening the first local concert this season of the Boston Symphony Orchestra. Last season this orchestra of great renown was notoriously not identified with patriotism—that is, American patriotism—nor, it must in justice be said, were the highly decorous audiences it habitually commands here by any means so vigorous in their greetings of our National Anthem as in the applause they bestowed on Dr. Muck, though already under suspicion of the conduct that soon compelled him to quit his Boston habitat for a residence in Fort Oglethorpe. Yesterday, however, much had been changed.

The orchestra returns to us cleansed of enemy-members, whose places have been filled by men of Allied citizenship. Instead of a German conductor, Henri Rabaud, immediately from the Paris Opéra, is now the official conductor of the band, though last evening, through the courtesy of Mr. Gatti-Casazza, Pierre Monteux, the French conductor of the Metropolitan Opera House, led in the place of Mr. Rabaud, who, reaching Boston after the beginning of the season, takes up his new duties only on Monday next. As for the audience, in appearance quite the decorous Boston Symphony audience to which we are accustomed, it exploded with enthusiasm when Mr. Monteux entered, and the majestic playing of "The Star-Spangled Banner" wrought it to such a frenzy that nothing short of the "Marseillaise," "God Save the King," and the Italian "Marcia Reale," to an obbligato of hand-clapping broken by cheers, served to still its ebullitions of emotion so that the orchestra could begin the programme of the evening.

This programme consisted of César Franck's symphony, Schumann's "Manfred" overture, a "danced poem" by Dukas, being the score of his ballet "La Péri," and Debussy's "Ibéria." Probably to most of those present the concert itself, after such a strenuous prelude, made an anticlimax. Possibly the orchestra shared in this feeling. At any rate, a fairer judgment can be passed on the reconstituted orchestra from the concert it will give in the same hall to-morrow afternoon than from its victory concert last night. Nevertheless, it was evident yesterday that, though the new band did not always play with the clarity or the finish that characterized its performance in former years, it is still the unmatched band of America, one of the premier orchestras of the world.

Mr. Monteux is, of course, no stranger to New York audiences as a symphonic conductor. He won local distinction in that field through his leadership of the Civic concerts in the summer of 1917. In Paris, despite his association with the Diaghileff ballet and opera company, he is best known as a conductor of symphony concerts. There was, therefore, nothing of the experimental in his taking up the baton Dr. Muck had laid down, and no one who recalled his conducting at the Civic concerts felt the slightest surprise that once more he followed the growing custom of conducting everything without a score before him. His reading of the great symphony of Franck emphasized the contrasts of substance and of treatment in the composition, and he whipped out the strenuous pages of the two allegros with greater speed and thrust than has been the habit of Teutonic conductors. He also led a broad and richly sonorous performance of the "Manfred" overture, though neither he nor any other conductor can disguise the fact that all but the concluding measures of this work are now hopelessly aged. The overture might with profit have been omitted from a programme that was too long even without the patriotic prelude.

The Dukas and the Debussy pieces were in a sense the royal dishes of the feast—the Debussy because the composer's evocation of Spain is a major enchantment, and because no conductor surpasses, if any indeed equals, Mr. Monteux as a conductor of Debussy; the Dukas because it was new. Doubtless this "danced poem" would gain greatly in effect with the dancers and the stage decorations before one's eyes. Last night it seemed chiefly notable for the glittering sumptuousness of the instrumental dress. The music itself is surprisingly flowing, even a little old-fashioned, for the composer of "Ariane et Barbe-Bleue" in 1910. However, it was good to hear it, both for the unfamiliarity of it and for the stirring performance. But the real feature of the concert proper was Debussy's wondrous "Ibéria" as led with sympathy and imagination by Mr. Monteux.

PITTS SANBORN.

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ss: New York City.

The Week End's Music.

This Saturday brings forth much orchestral music. The Boston Symphony will give its second concert—the first of the Saturday afternoons—at Carnegie Hall, for which programme Mr. Monteux has selected the Seventh Symphony as the great piece. Before that will come Handel's Concerto Grosso, No. 5, D major, for string orchestra; Loeffler's Poeme, "La Bonne Chanson," and D'Indy's symphonic variations, "Istar," op. 42, which is the musical epic of all historic travail.

NEWS

: Baltimore, Md.

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ballet tells how a young monarch eyed to the ends of the earth in ch of the lotus flower which was symbol and badge of immortality, at last found it in the hands of a i. He snatched it from her, and she ove to regain it so that she might ian approach the light which went t from Ormuzd, on the steps of whose ll Iskender had found her sleeping. the face of the peri ravished the of the young King, which so l with longing that the lotus ned purple, whereby he knew that he flower of life was not for him. And he peri danced the dance of the peris, hile the prince was torn between deire for her and life everlasting, until t last he gave back the flower, which ow became as snow and gold comingled, as sunset upon a mountain. hen she faded away in the light which treamed from the calix of the lotus and vanished from his sight like a hand uplifting a flower of flame. An inviting theme, reminding one of the legend of "The blue flower which Brahmins say Blooms nowhere but in Paradise,"

but we should have had picture and action to stir the fancy and prevent the weariness which came from listening to multitudinous voices commingling short breathed phrases, over-persistent pedal points and tiresomely reiterated figures. It is decorative music, and we should have had before our [illegible] pictures which it professed to decorate. Then, possibly, we should have found pretty associations between kaledioscopic mixtures of tones, golden mountains, crimson valleys and silver-fruited trees. A so perhaps with purple cows and blue moons.

SUN
ss: New York City. NOV 10 1918

BOSTON SYMPHONY HEARD AT MATINEE

Monteux Presents Programme Combining Old Favorites With the New.

DAMROSCH ALSO PLAYS

Evening Concert Presents Mischa Levitzki as Soloist in Saint-Saens Number.

There was a time when he who proceeded from a matinee concert of the Boston Symphony Orchestra to an evening contribution by the Symphony Society of New York carried a broken heart and a humble spirit. But the temper of the time is different and, as they say in "the Street," confidence has been restored. The Bostonians gave their first matinee yesterday in Carnegie Hall and the New Yorkers their second evening concert.

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A word about Loeffler, about whom too few are written. This composition was written in 1901, and since has been remodelled, at least as to its instrumentation. It is not one of the best works of this genuinely important American composer. He is American only by naturalization, like so many other things musical; but he is not American in the fashion of imtating the Teutonic lords of sound.

He writes like the modern Frenchmen, but with a clearly distinguishable individuality. "La Bonne Chanson," which pursues the elusive shadow of a Verlaine fancy, is skilfully made, and its orchestral textures are gorgeous, but its imagination halts at times and there is too much method in its fantasy.

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The orchestra was very luscious in certain parts of these two modern lyrics of sense. But, alas, there was much dryness in the ingenious and delectable concerto of Mr. Handel. The solo instruments were particularly professorial in tone and style and the tutti were rectangular. The first movement of the Beethoven symphony had little of the joyous spirit of the composer's fancy except speed and impetuosity. It had enough and to spare of both.

The slow movement cannot easily be spoiled, but it was well done and the scherzo was played admirably. There was more clarity and there was a finer adjustment of tonal balance in the middle movements of the symphony than in anything else the orchestra has done here under the baton of M. Monteux. He seems to be happier in the heavier lights and shadows of opera, where he will relax his beat and his soul to-morrow night.

SUN
ss: New York City. NOV 8 1918

Music

The Boston Symphony.

The Boston Symphony, on its native heath, is something between an enjoined privilege and a very fashionable religion. Here in New York it is taken, along with the rest of life, a little more lightly, although its perfections are no less appreciated. Certainly it is the king of all the golden orchestral rivers, but with the gods showering so many streams of artistic magic upon fortunate Manhattan its worldly and unregenerate inhabitants cannot be expected to worship, in pure Bostonese style, at one and only one altar. The return of that orchestra, however, to Carnegie Hall each autumn is always the big event of the orchestral season; the cognoscenti are out and the lowbrows are for once happily forgotten. Last night's first concert of this season, however, was a more than doubly significant event, because the orchestra which played upon the stage of Carnegie was not the Muckian ensemble that in the past few years, under the leadership of the most famous interned of them all, carved for that orchestra, with all its glowing past, an indestructible present. The remorseless—perhaps too much for some—perfection of the Boston Symphony had become a byword; it was a matchless, if perhaps a little coldly remote, instrument of beauty that came from Boston every fortnight.

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Mr. Monteux conducted his orchestra last night on a significant night; an audience which had with the rest of New York madly welcomed an unverified peace, found a Boston programme a far call from a paper tearing day. The paper tearing spirit had its outlet, at the beginning of the performance, when the orchestra played first "The Star Spangled Banner" set to the dignified and stately orchestral background supplied by Mr. Converse. After which the audience had to have the "Marseillaise," the Italian national anthem and "God Save the King." There were still some who apparently wanted the Brabanconne, or the air of Siam, but the orchestra settled down with a fine renunciation to the Franck Symphony in D minor.

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New York City
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A TRIUMPH FOR LEVITZKI

Young American Displays His Pianistic Prowess at Concert of the New York Society.

The first matinée of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon before a large audience, which enthusiastically demanded the "Marseillaise" after Pierre Monteux had conducted the national anthem. It was delivered with accustomed Gallic gusto. Whether he be considered as a temporary conductor or as a skilled and versatile musician, M. Monteux deserves the gratitude of our musical public. Yesterday his brief connection with the band from Boston came to a close, and tomorrow evening we hope to see him in his familiar place at the head of the Metropolitan Opera forces. The music at the matinée went with more precision and spirit than at the opening concert last Thursday evening. And the musical scheme was more interesting. Handel, Loeffler, D'Indy and Beethoven. Two old-time Germans, one American and one Frenchman.

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WORLD
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Boston Organization's Beethoven Work Pleases, as Does New York Orchestra's Programme

Two symphony concerts and one of mixed character represented the serious musical achievements here yesterday. In the afternoon in Carnegie Hall the Boston Symphony men played their first matinee programme, Beethoven's seventh symphony being the most important work.

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A large audience heard a concert of Swedish music in Aeolian Hall last night, the performers being Greta Torpadie, soprano; Edna Gunnar Peterson, pianist, and Samul Ljung Kvist, tenor. There were some commendable compositions offered and others of no pronounced musical worth.

TRIBUNE
New York City
NOV 8 1918

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Music

Visit From the Boston Orchestra With a French Conductor

By H. E. Krehbiel

The Boston Orchestra, which departed from us last spring amid recriminations and heartburnings, and followed by regrets as well as imprecations because of its German conductor, returned to us at Carnegie Hall last night with a French leader of good local repute at its head. It was sped with contumely, it was welcomed with rejoicings. In the interim it has undergone constitutional changes as well as dynastic, but since in its home town its temporary conductor was received metaphorically with shouts of "The king is dead! Long live the king!" there is danger that we should be called unpatriotic did we not echo the cry. The organization comes back to us "as chastened and not killed" as Paul remarked to the Corinthians. It brings with it on this visit M. Pierre Monteux, of whose excellence as an operatic conductor the local public was well advised. Nevertheless it is a pleasure to say of him that in his new capacity he seemed as admirable as in that in which he had already won our admiration. It was a happy dispensation which brought him to us on a night when we could think of the gentleman interned at Oglethorpe with some of the goodwill which filled all hearts and yet with no regret that he was not at the head of the purged and purified organization. Purged and purified, but neither bettered nor worsened as much as was hoped and feared. The wind-choirs have suffered, both wood and brass, but that they are still capable is incontestable, and that M. Monteux has worked something like a miracle with the band is incontestable. Last night's audience, a fine one in number and character, was not in a captious mood, however. It rejoiced in the opportunity to hear the organization whose stiff-necked, short-sighted manager withheld "The Star-Spangled Banner" play not only that patriotic air, but also because insistent applause commanded also the national airs of France, England and Italy, and settled down to the conventional business of the evening only because it was a duty enforced by artistic propriety.

The programme was made up of César Franck's D minor symphony, Schumann's overture to "Manfred," a "danced poem" entitled "La Péri," by Dukas, and the second of Debussy's "Images" entitled "Iberia." The performance of the symphony might under ordinary circumstances have tempted a comparison of reading and execution with the work done recently under M. Messager by the orchestra of the Conservatory. But we forbear beyond saying that while there was not finesse in the performance of the Frenchmen there was less academic rigidity and more virility in that of the band from Boston. The Debussy piece has been played here before by the Boston Orchestra as well as our own Philharmonic. By a coincidence, when Mr Fiedler brought it forward some seven years ago, he also associated it with Franck's symphony. This circumstance was edifying for those who were able and willing to take note of the divergent trends of French music during the last generation, assuming that César Franck is to be taken as a representative of French and not Franco-Flemish music. The D minor symphony has been played so often in this city within the last few years that its defect of reiteration of theme and mood has been so forced upon attention as to militate a little unduly, perhaps, against the lofty beauty of the work. Its monotony has grown almost oppressive. But it is honest music, logical, consistent with the materials, purposes and capacities of the art, never straying outside its boundaries. Debussy's "Iberia" is in a vastly different case. As music it is chiefly concerned with an exploitation of devices in orchestral combinations and an attempt to appeal to the fancy and ear by extra musical means. It professes not only to depict such scenes as the streets and bypaths of Spain and suggest the spirit of a Spanish festival, but also to give an impression of the night air burdened with odors.

That there may be some association between sounds, colors and odors is an ancient notion, and simultaneous appeals to optical, aural and olfactory nerves date back at least as far as Apuleius's sojourn in Alexandria. We know that when the intellect first gives an impetus to the fancy much can be done in the way of juggling with the senses in music. Fantastic as it may sound, we know that in the idyllic scene in "Siegfried" Wagner almost makes the eyes hear and the ears see; but he first puts the picture and a dramatic situation before us. It is also something more than mere fancy when after the storm scene in Beethoven's "Pastoral" symphony the Ranz des Vaches, which introduces the final movement, seems to make us feel freshened and reinvigorated atmosphere. And this magic is accomplished by purely musical means, aided but slightly by the verbal programme. But can even a programmatic title make the ear smell? A Viennese critic once professed that such a dreadful thing as a stench in the ear had been suggested to him when listening for the first time to Tschaikowsky's violin concerto; but that was only a literary trick caught from a German æsthetician who had said that some pictures had a bad odor in the eye. Here criticism has gone as far astray as the performances which it is endeavoring to reprobate. We see no struts, and we smell no odors in Debussy's so-called "image." All that we do is to recognize that Spanish rhythms and melodies of a Spanish type have been put together fragmentarily in a manner so ingenious as to fascinate a sophisticated listener. Musical themes based on exotic scales are no more redolent of sweet perfumes than would be themes frankly conceived in the familiar diatonic modes; nor can they be made odorous by ingenious and novel combinations of orchestral voices.

A novel in our concert rooms was the ballet music by Dukas, which was first heard in Paris five years ago, when the composition had its proper adjuncts of stage picture and pantomime. It might have made a different impression last night had the listeners been permitted to see and not merely imagine the scene showing, as Mr. Hale tells us it did at the Châtelet Theatre, "gold mountains, crimson valleys and trees bearing silver fruit," and also to witness the choreographic acting ("miming" is the word since the Russian dancers brought revelations to young reviewers) of Mademoiselle Trouhanowa, whose figure, we hope, is better for the eye than her name. The story

EVENING MAIL
s: New York City

CITIZEN
ess: Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Florence Easton Appears as Soloist.

The reconstructed Boston Symphony Orchestra returned to Brooklyn at the Academy of Music last night, with Pierre Monteux as the temporary leader of the Boston forces. The orchestra was greeted by an unusually large audience, which showed patriotic enthusiasm after the playing of "The Star Spangled Banner."

The programme opened with Cesar Frank's Symphony in D minor, which was played in a noteworthy fashion; then Schumann's "Manfred" overture, Symphonic Variations "Istar" of d'Indy and three "Images" for orchestra of Debussy. In all of these the orchestra played with its old-time finesse and finish, with color and contrast in execution. There were moments when the strings were celestial and the woodwind euphonious.

Conductor Monteux was a very insistent leader and dug out dynamic effects by the roots, producing a mystic color and subtle charm.

Florence Easton, a soprano of the Metropolitan Opera forces, was the soloist, and the recitatives, "How Susanna Delays," and "Flown Forever" (Mozart), Debussy's recitative and air of Lia from "The Prodigal Son," were sung with great power and beauty of voice.

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THE BOSTON ORCHESTRA.

IT may have been a significant coincidence that the Boston Symphony Orchestra should return to Carnegie Hall on the day that New York was celebrating German's reported surrender. Certainly the memories of Dr. Muck have been quite "spurlos versenkt," and the sounds produced by the revised band under the baton of Pierre Monteux were fittingly echoed by the distant but triumphant horns and cowbells of Fifty-seventh street.

Backed by a huge spread of stars and stripes, doubled in octaves, as it were, the orchestra last evening made its big hit right at the start by reeling off the national anthems of America, France, England and Italy in rapid succession, responding to the vociferous demands of an audience which for the first time in the history of Boston's exclusive music makers was personally conducting a patriotic request programme.

What came afterward mattered very little. Slight disagreements of pitch between woodwind and strings, and an occasional wabble of the brass in the Franck symphony could easily be forgiven, for in every note the Bostonians were protesting their purity.

Schumann's "Manfred" was Byronically acceptable, and the unfamiliar "Peri" of Dukas emphasized the affinity of modern France and modern Russia. Debussy's "Iberia" completed a concert which had a real historical value, for it marked the final elimination of what once threatened to become an international issue.

K. L.

SUN
ss: New York City.

BOSTON SYMPHONY HEARD AT MATINEE

Monteux Presents Programme Combining Old Favorites With the New.

DAMROSCH ALSO PLAYS

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The programme was made up of César Franck's D minor symphony, Schumann's overture to "Manfred," a "danced poem" entitled "La Péri," by Dukas, and the second of Debussy's "Images" entitled "Iberia." The performance of the symphony might under ordinary circumstances have tempted a comparison of reading and execution with the work done recently under M. Messager by the orchestra of the Conservatory. But we forbear beyond saying that while there was not finesse in the performance of the Frenchmen there was less academic rigidity and more virility in that of the band from Boston. The Debussy piece has been played here before by the Boston Orchestra as well as our own Philharmonic. By a coincidence, when Mr Fiedler brought it fo ward some seven years ago, he also associated it with Franck's symphony. This circumstance was edifying for those who were able and willing to take note of the divergent trends of French music during the last generation, assuming that César Franck is to be taken as a representative of French and not Franco-Flemish music. The D minor symphony has been played so often in this city within the last few years that its defect of reiteration of theme and mood has been so forced upon attention as to militate a little unduly, perhaps, against the lofty beauty of the work. Its monotony has grown almost oppressive. But it is honest music, logical, consistent with the materials, purposes and capacities of the art, never straying outside its boundaries. Debussy's "Iberia" is in a vastly different case. As music it is chiefly concerned with an exploitation of devices in orchestral combinations and an attempt to appeal to the fancy and ear by extra musical means. It professes not only to depict such scenes as the streets and bypaths of Spain and suggest the spirit of a Spanish festival, but also to give an impression of the night air burdened with odors.

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A novel in our concert rooms was the ballet music by Dukas, which was first heard in Paris five years ago, when the composition had its proper adjuncts of stage picture and pantomime. It might have made a different impression last night had the listeners been permitted to see and not merely imagine the scene showing, as Mr. Hale tells us it did at the Châtelet Theatre, "gold mountains, crimson valleys and trees bearing silver fruit," and also to witness the choreographic acting ("miming" is the word since the Russian dancers brought revelations to young reviewers) of Mademoiselle Trouhanowa, whose figure, we hope, is better for the eye than her name. The story

EVENING MAIL
s: New York City

CITIZEN
ess: Brooklyn, N. Y.

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NOV 9 - 1919

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K. L.

SUN

ss: New York City.

BOSTON SYMPHONY HEARD AT MATINEE

Monteux Presents Programme Combining Old Favorites With the New.

DAMROSCH ALSO PLAYS

Evening Concert Presents Mischa Levitzki as Soloist in Saint-Saens Number.

There was a time when he who proceeded from a matinee concert of the Boston Symphony Orchestra to an evening contribution by the Symphony Society of New York carried a broken heart and a humble spirit. But the temper of the time is different and, as they say in "the Street," confidence has been restored. The Bostonians gave their first matinee yesterday in Carnegie Hall and the New Yorkers their second evening concert.

M. Monteux presented a programme of the old and the new, with the elders sitting on guard at the front and the rear. Handel ushered in the feast with his concerto grosso in D, No. 5, and Beethoven finished it with his symphony in A, No. 7. Betwixt and between them were Charles Martin Loeffler's "La Bonne Chanson" and Vincent d'Indy's "Istar" variations.

A word about Loeffler, about whom too few are written. This composition was written in 1901, and since has been remodelled, at least as to its instrumentation. It is not one of the best works of this genuinely important American composer. He is American only by naturalization, like so many other things musical; but he is not American in the fashion of imtating the Teutonic lords of sound.

He writes like the modern Frenchmen, but with a clearly distinguishable individuality. "La Bonne Chanson," which pursues the elusive shadow of a Verlaine fancy, is skilfully made, and its orchestral textures are gorgeous, but its imagination halts at times and there is too much method in its fantasy.

Dance of the Seven Veils.

THE SUN'S musical recorder confesses to an ancient and somewhat shamefaced weakness for d'Indy's delineation of the entry of Istar into the lower regions. Of course there is something ludicrous in the attempt to compose the disrobing dance of the seven veils by clothing a theme in variations, stripping them off one at a time and exposing the theme unadorned at the end.

But how beautiful the naked theme when you get down to it! One remembers Herod's cry, "Dance for me, Salome. Ah, thou art to dance with naked feet. 'Tis well. Thy little feet will be like white doves. They will be like little white flowers that dance upon the trees." Yes, there come memories. But what have they to do with the Boston Symphony concert?

The orchestra was very luscious in certain parts of these two modern lyrics of sense. But, alas, there was much dryness in the ingenious and delectable concerto of Mr. Handel. The solo instruments were particularly professorial in tone and style and the tutti were rectangular. The first movement of the Beethoven symphony had little of the joyous spirit of the composer's fancy except speed and impetuosity. It had enough and to spare of both.

The slow movement cannot easily be spoiled, but it was well done and the scherzo was played admirably. There was more clarity and there was a finer adjustment of tonal balance in the middle movements of the symphony than in anything else the orchestra has done here under the baton of M. Monteux. He seems to be happier in the heavier lights and shadows of opera, where he will relax his beat and his soul to-morrow night.

SUN

ss: New York City.

Music

The Boston Symphony.

The Boston Symphony, on its native heath, is something between an enjoined privilege and a very fashionable religion. Here in New York it is taken, along with the rest of life, a little more lightly, although its perfections are no less appreciated. Certainly it is the king of all the golden orchestral rivers, but with the gods showering so many streams of artistic magic upon fortunate Manhattan its worldly and unregenerate inhabitants cannot be expected to worship, in pure Bostonese style, at one and only one altar. The return of that orchestra, however, to Carnegie Hall each autumn is always the big event of the orchestral season; the cognoscenti are out and the lowbrows are for once happily forgotten. Last night's first concert of this season, however, was a more than doubly significant event, because the orchestra which played upon the stage of Carnegie was not the Muckian ensemble that in the past few years, under the leadership of the most famous interned of them all, carved for that orchestra, with all its glowing past, an indestructible present. The remorseless—perhaps too much for some—perfection of the Boston Symphony had become a byword; it was a matchless, if perhaps a little coldly remote, instrument of beauty that came from Boston every fortnight.

The new Boston Symphony, new considering the extensive changes in its membership, and the new directors, has laid out for itself as no light obligation the living up to and the revivification under the protective coloration of patriotism of the high artistic ideals of its past. Last night's concert showed that the reorganization in the name of the Allies has shaken more than the mere membership; the threads of the fabric cannot be ripped here and there without spoiling the pattern. On the other hand, these are early days for a last judgment; if Rabaud has a hard task before him Monteux has had a still harder one in the last few weeks of preparation for an over critical public and a disorganized orchestra, which for years has been an absolute unity.

Mr. Monteux conducted his orchestra last night on a significant night; an audience which had with the rest of New York madly welcomed an unverified peace, found a Boston programme a far call from a paper 'earing day. The paper tearing spirit had its outlet, at the beginning of the performance, when the orchestra played first "The Star Spangled Banner" set to the dignified and stately orchestral background supplied by Mr. Converse. After which the audience had to have the "Marseillaise," the Italian national anthem and "God Save the King." There were still some who apparently wanted the Brabanconne, or the air of Siam, but the orchestra settled down with a fine renunciation to the Franck Symphony in D minor.

This particular symphony seems to have been seized upon by all the orchestral leaders from Chicago east for their first concerts this fall.

It was perhaps unfortunate for Mr. Ronteux' aggregation that the orchestra of the Paris Conservatory under M. Messager had antedated its playing here, for the perfectly tempered Parisian orchestra at its first concert gave to the symphony a richer, defter reading than it received last night There is no lack of warmth or fire in Mr. Monteux' reading, but there was too much noise, too much encouragement to the brass, too little delicacy at times to the solo singing of the woodwinds, by which the themes one by one are written down. These are irregularities that practice and time may pare down; it would require much bungling to impair for the hearer the almost unearthly beauties of the Franck symphonies. They belong not quite to this sinful world.

TIMES

New York City

TWO SYMPHONY ORCHESTRAS PLAY

Pierre Monteux Again Conducts the Boston at Matinee in Carnegie Hall.

A TRIUMPH FOR LEVITZKI

Young American Displays His Pianistic Prowess at Concert of the New York Society.

The first matinée of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon before a large audience, which enthusiastically demanded the "Marseillaise" after Pierre Monteux had conducted the national anthem. It was delivered with accustomed Gallic gusto. Whether he be considered as a temporary conductor or as a skilled and versatile musician, M. Monteux deserves the gratitude of our musical public. Yesterday his brief connection with the band from Boston came to a close, and tomorrow evening we hope to see him in his familiar place at the head of the Metropolitan Opera forces. The music at the matinée went with more precision and spirit than at the opening concert last Thursday evening. And the musical scheme was more interesting. Handel, Loeffler, D'Indy and Beethoven. Two old-time Germans, one American and one Frenchman.

The tonality D major began and ended the matinée Handel's Concerto Grosso No. 5, for string orchestra, was, no doubt, selected to show the paces of that particular department. It must be confessed that neither the reading nor the performance was distinguished. The Introduction and Allegro were rather wiry in tone, nor was the Largo ingratiating to the ear. The various solos were played by Frederick Fradkin, the new concert master; his colleague, S. Noack; C. Barrier, viola, and J. Malkin, violoncello.

The absence of elasticity in the strings did not cease with the Handel number, for "La Bonne Chanson," by Charles Martin Loeffler, which followed, lacked an eloquent interpretation for patent reasons. This orchestral poem has not been heard here for years. Since then the composer has revised the score and orchestrated it. He has employed as his motto the fifth poem in the Paul Verlaine's delicate and tender "La Bonne Chanson." Loeffler is a tone painter doubled by a poet; even if he were not a musician he could not have escaped the temptation to drop into verse, like Silas Wegg. His score is rich in sentiment and shifting moods, its coloring ranging from sombre purple to the violet rays. The Loeffler palette is mixed with brains and lovely hues. This work was originally presented in company with the composer's "Villanelle du Diable."

The Symphonic Variations, by Vincent d'Indy, "Istar," the Oriental young woman who is divested of her harmonic degrees coram publico, had the proper atmospheric quality. It is cerebral music at the best, and it reveals the frigidity of an Academic nude by Mr. Lefebvre. But enormously clever. Beethoven's Seventh Symphony closed the pleasant afternoon, though there was nothing of note in the performance except that the Allegretto was the high-water mark of the program, while a word is not amiss concerning the dash of the finale. As a whole, there were flat spots and tonal dryness. M. Monteux was warmly received and, during the task he essayed at such short notice he admirably succeeded. Work of a stop-gap is ever thankless.

WORLD

ss: New York City

TWO SYMPHONY CONCERTS GIVE MUSICAL TREATS.

Boston Organization's Beethoven Work Pleases, as Does New York Orchestra's Programme

Two symphony concerts and one of mixed character represented the serious musical achievements here yesterday. In the afternoon in Carnegie Hall the Boston Symphony men played their first matinee programme, Beethoven's seventh symphony being the most important work.

Temporary Conductor Monteux led with much fervor and obtained abundant contrasts, especially in Loeffler's "La Bonne Chanson" and the "Istar" variations of d'Indy; but his fortes also were so much overdone that the desired melodic and harmonic definitions were blurred. Handel's great D major concerto for strings opened the performance, which was heavily attended.

A splendid programme was given in the evening by the New York Symphony Orchestra, also in Carnegie Hall. Borodin's B minor symphony, which pulsates with life and color, was the most interesting composition. Paul Vidal's "Danses Tanagreevines" received its New York premiere, and Mischa Levitzki played the Saint-Saens G minor concerto.

A large audience heard a concert of Swedish music in Aeolian Hall last night, the performers being Greta Torpadie, soprano; Edna Gunnar Peterson, pianist, and Samul Ljung Kvist, tenor. There were some commendable compositions offered and others of no pronounced musical worth.

TRIBUNE

New York City

NOV 8 1919

Music

Visit From the Boston Orchestra With a French Conductor

By H. E. Krehbiel

The Boston Orchestra, which departed from us last spring amid recriminations and heartburnings, and followed by regrets as well as imprecations because of its German conductor, returned to us at Carnegie Hall last night with a French leader of good local repute at its head. It was sped with contumely, it was welcomed with rejoicings. In the interim it has undergone constitutional changes as well as dynastic, but since in its home town its temporary conductor was received metaphorically with shouts of "The king is dead! Long live the king!" there is danger that we should be called unpatriotic did we not echo the cry. The organization comes back to us "as chastened and not killed" as Paul remarked to the Corinthians. It brings with it on this visit M. Pierre Monteux, of whose excellence as an operatic conductor the local public was well advised. Nevertheless it is a pleasure to say of him that in his new capacity he seemed as admirable as in that in which he had already won our admiration. It was a happy dispensation which brought him to us on a night when we could think of the gentleman interned at Oglethorpe with some of the goodwill which filled all hearts and yet with no regret that he was not at the head of the purged and purified organization. Purged and purified, but neither bettered nor worsened as much as was hoped and feared. The wind-choirs have suffered, both wood and brass, but that they are still capable is incontestable, and that M. Monteux has worked something like a miracle with the band is incontestable. Last night's audience, a fine one in number and character, was not in a captious mood, however. It rejoiced in the opportunity to hear the organization whose stiff-necked, short-sighted manager withheld "The Star-Spangled Banner" play not only that patriotic air, but also because insistent applause commanded also the national airs of France, England and Italy, and settled down to the conventional business of the evening only because it was a duty enforced by artistic propriety.

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EVENING MAIL

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K. L.

EVENING TELEGRAM
Philadelphia, Pa.
NOV 2 - 18

MUSIC SUFFERS FROM THE WAR

Outlook for Season Here a Present Time Chaotic—Profession Hard Hit

BATTERED by the war, buffeted by the "flu," the Philadelphia musical season of 1918-19 made its belated appearance at the Academy of Music yesterday afternoon, when the Philadelphia Orchestra gave the first important concert; in fact, it might almost be said to have been the first concert of the year.

The war has made itself felt in every walk of life and music has not escaped the lot of the other professions. Indeed, as the active cultivation of the art in the form of learning to play or sing might be considered somewhat of a luxury, there is little doubt that financially the musical profession has been harder hit than most others. At the same time, the value of hearing good music, with its tremendous, if silent, effect upon the public morale, is recognized by those who are directing the destiny of the nation. Therefore there is little doubt that music will be considered as an "essential," as it really is, in the last analysis.

* * *

THE outlook for the season at this time, outside of the regular orchestra concerts and operatic performances, is somewhat chaotic. Comparatively few concerts have been postponed, because condition caused by the war were so uncertain that few soloists cared to announce recitals until the season began with the concerts of the big orchestras and the musical atmosphere clarified. The most important of the postponed recitals was that of Jascha Heifetz, scheduled for last Wednesday at the Metropolitan, which concert was torn from its moorings by the gale of influenza and swept away to a date to be announced later.

The attitude of America towards music in wartime is still more or less of an unanswered question. There are many whose sons or husbands have made the supreme sacrifice for universal liberty, and into the souls of whom the iron has entered deep, but as a nation we have not had the real horrors of war brought home to us. Therefore, it remains to be seen whether we as a people will turn to music for solace in the same sense as have the burdened, weary people of France and England; whether the problems of the world strife will merely distract our attention from music, or whether the world's burden of grief will drive us to it for the solace it unquestionably gives. Upon the answer to this hangs the fate of the coming season.

* * *

THE concerts of the Philadelphia Orchestra have begun and, together with the series by the Boston Symphony and three concerts of the New York Symphony Society, form the basis of the local season.

The orchestra has unquestionably been strengthened in personnel by the changes which Mr. Stokowski has made. Andre Maquarre, for many years first flutist of the Boston Orchestra, takes the same position in our orchestra, succeeding his brother, Daniel Maquarre, who left at the close of last season. Emile Ferir, solo viola of the Boston Orchestra, takes the same position here, succeeding Alfred Lorenz, who returns to the first violins, from which choir he was originally selected by Mr. Stokowski to become first viola. There are a number of other changes in the personnel which have tended to strengthen the organization.

In one way the influenza epidemic helped the orchestra, even if its effect upon the general musical season was not so good. It gave them three weeks of daily rehearsal, which in a season when a great many new or at least unfamiliar works will be performed, will prove to be a decided advantage. As there were no concerts during this time, the orchestra was able to give its undivided time and attention to the rehearsal of these compositions, and much was gained which will be apparent to the regular concertgoer later in the season.

* * *

MUCH interest, not to say curiosity, attends upon the first two concerts of the Boston Symphony Orchestra. Philadelphia musicians are eager to see how the organization came through the famous "Muck" raking episode of last spring, an episode which not only deprived the orchestra of its leader, but also caused sweeping changes in the personnel. And not all of those who left were of the enemy countries, as witness the coming of Maquarre and Ferir, both of the French musical school, if not of actual French citizenship.

However, the chief interest centers in the new conductors. Pierre Monteux, of the Metropolitan Opera House Company, will conduct the concert next Monday evening and the new permanent conductor, Henri Rabaud, will conduct the second concert in December.

Monteux's work as an operatic conductor is well known, but as a symphonic director he is an unknown quantity in Philadelphia. His work will be of especial interest because it is not given to every one to conduct opera and symphonic works with equal skill. Philadelphians will have an unusually good chance to judge because he will interpret the D-minor Symphony of Cesar Franck, which Mr. Stokowski has made familiar to Philadelphia audiences.

* * *

THE advent of Rabaud next month will also be of great interest. He has never been in this country, and so his conductorship is unknown here, but Mr. Stokowski has played a symphony of his, a work of much charm though not of great depth. As the writer remembers it, the work was not aggressively modern in harmony and was built along classical lines as to form, the scherzo, with a very original and brilliant harp part at the close, being the most attractive movement. An opera of his, "Marouf," was given in New York, but was not performed in this city. Like Monteux, Rabaud has proved his proficiency in a branch of the art other than conducting—but here again it is given to few musicians both to compose and conduct and do both well.

EVENING POST
ess: New York City

A Note on Music.

This is the greatest day in the history of the world, but it is not a day for musical criticism. President Wilson has truly said that "there is no better way to express patriotism than through music." Throughout the world—even in Germany, where there are millions who now want peace at any price—voices and instruments will unite in pæans of exultation over the end of the war. But who wants to read about any other kind of music on such a day?

For the record's sake a few lines may be penned about musical happenings on Saturday and Sunday. Included in the Boston Symphony Orchestra's second concert was a novelty by Charles Martin Loeffler, an Alsatian by birth, who has lived in Boston since 1881. Though he studied in Berlin he never became an imitator of German models. Nor is his music American. It is purely Parisian, some of it being more Debussyan than Debussy's. His "La Bonne Chanson," which was heard in Carnegie Hall on Saturday, is along similar lines, though less imitative than some of his other works, such as "The Death of Tintagiles." To this, on the other hand, it is inferior in thematic invention, as well as in shimmering richness of orchestral coloring. It is beautifully orchestrated, but apart from that it seemed to have no special *raison d'être*.

HERALD
New York City
NOV

BOSTON SYMPHONY'S PLAYING SHOWS NEED OF LEADERSHIP TO RESTORE ITS SUPREMACY

Herald's Critic Reviews Second Concert and Looks for Gradual Assimilation of New Artists in Reorganized Orchestra Under M. Ribaud.

By REGINALD DE KOVEN.

After more than a quarter of a century of personal opinion that the Boston Symphony was one of the best, if not the best, orchestras in the world one listened almost aghast in half convinced wonderment to the playing of the orchestra last Thursday night. Critical promptings to exclaim "Eheu Fugaces," "Ichabod, Ichabod" and other comminatory comments were too insistent to be allowed expression, because no constructive critic aims or wishes to overturn idols or subvert ideals. For the Boston orchestra has been an undisturbed orchestral ideal to the American public for years.

Neither would any likeminded critic desire to support Colonel Higginson's dictum that none but a German conductor can conduct a symphony, or in any way indorse the notion that without German musicians no orchestra could continue to exist in this country.

The wonderful unison voice of this orchestra, in effect a magnificent single instrument, was a definite characteristic which made it almost unique. The playing together in personal contact, as it were, of so many men and so many instruments for so many years produced a unity of intent, impulse and actual tonal values unattainable in any other way.

Granting this, it is evident that any considerable change in the personnel of the orchestra, due to war requirements, would inevitably disturb for the time being at any rate previously existent orchestral conditions. I cannot but feel that the previous spirit and purpose of this great orchestra is still dominant—for nearly forty years of great tradition must mean something—and that all that is needed now is a gradual assimilation of and adaptation to new conditions under such a conductor as I hope Mr. Henri Rabaud may prove to easily restore the Boston orchestra to the former high and acknowledged orchestral supremacy to which its great traditions and lofty purposes entitle it.

Heard in New Programme.

The orchestra for so many years has been so supreme that slight technical imperfections, which might be passed over with any other organization, in this instance cannot remain unnoticed. The playing of the orchestra in the second concert of the season at Carnegie Hall yesterday afternoon was not such as to lead me to revise my former impression of Thursday. The classical definiteness of Handel's Concerto Grosso, No. 5, in D major, which opened the programme after the vague and elusive meandering of the modern French school of late, was positively refreshing in its old time formality. The strings played with accuracy and precision, if without any suave roundness or nobility of tone, but it struck me that the solo part, as rendered by Messrs. Fradkin—the new concert master—and Noak, sounded both thin and unimportant—Mr. Malkin's 'cello and Mr. Barrere's viola were much more impressive. The last movement allegro was by far the best played of the five movements of the work, as it possessed a life, finish, tone and vocal quality seemingly lacking in the other four.

The Loeffler number, "La Bonne Chanson," already familiar to us, with its "Tristan" references was played with distinction, good balance and contrast of sonority, and marked, perhaps, the best work done by the orchestra thus far. Mr. Monteux, too, for once content to let things take their own way, did not fume and insist too far.

D'Indy's "Istar" Played.

Vincent d'Indy, whose symphonic variations, "Istar," followed, has always represented to me the maximum of self-conscious empiricism, froth and harmonic extravagance of the modern French school at its worst, as well as the minimum of melodic invention or spontaniety. The straightforwardness of musical thought in conception and expression d'Indy is, however, at his best in this work, as in the interpretation of its strongly insistent dramatic suggestion, which approaches the operatic, was also Mr. Monteux, who conducted with picturesque appreciation and effect. The breadth and sonority of the strings was really imposing.

Mr. Monteau's interpretation of Beethoven's Seventh Symphony, which closed the programme, was somewhat perfunctorily and badly classical, a trifle blatant in the fortissimo and crudely unfinished in the softer passages; rather forcibly rythmic, but decidedly lacking in plasticity and charm. The two first movements were decidedly perfunctory, the lovely allegretto almost wholly without sentiment. The scherzo, read conventionally, was nevertheless played with spirit and rhythm, and the last movement was brilliant in a sort of rough and ready fashion. All honor to Mr. Damrosch and the New York Symphony Orchestra, who played this symphony at its last previous hearing. I look for important and welcome changes in the playing of Boston Orchestra before its next concert after Mr. Rabaud takes hold.

EVENING JOURNAL
New York City
NOV 8 1918

MONTEUX LEADS REORGANIZED BOSTON BAND

Metropolitan OperaConductor at Orchestra's First New York Concert.

The Boston Symphony Orchestra, completely expurgated but un-Bowdlerized, played its first New York concert of the season last evening in Carnegie Hall. The conductor, as every one had been apprised, was Pierre Monteux, loaned for the band's preliminary rehearsals and concerts by the Metropolitan Opera, where he is the director of the French repertoire. The permanent conductor, Henri Rabaud, from the Paris Opera, will have charge of the Boston Orchestra at the other eight concerts here, following that of to-morrow afternoon.

It was a singular and an opportune coincidence that the Boston Orchestra should have had its first appearance here fall on the evening that marked the celebration of the end of the war—for any doubt of this that there may have been in the mind of the audience that filled the hall quite as aforetime, was submerged in the realization of Germany's military collapse. A singular and happy coincidence, the thought of which took immediate shape in a roar of applause as Mr. Monteux led his men in "The Star Spangled Banner." The cloud of awkwardness and constraint and the seething of bile that attended performances of the national anthem last Spring became only a memory in contrast. Shouts for "The Marseillaise" and "God Save the King," following "The Star Spangled Banner," were answered by the orchestra's playing of the French and British national airs and Mr. Monteux then added the "Garibaldi Hymn" of Italy. And thereupon the now genuinely American band proceeded to set forth its quality in the announced program of the evening.

The orchestra has experienced a very radical transformation, and one that affects what one may call the internals rather than the externals of its tradition. The kernel of this tradition was its absorbedly German outlook upon the universe of music. Its deteutonization has changed all that. The externals of the band's tradition—the consummate smoothness and beauty of its playing—remain considerably, if not quite, the same.

What must have struck even the most casual among last night's audience—not observably different in quality from the usual Boston Symphony gathering—was the change in character from Dr. Karl Muck's polygonal programs. That of last evening was the most attractive, both as to content and inter-relationship, that a Boston Orchestra evening has been concerned with for a matter of years. The Cesar Franck symphony formed its first section, whilst the latter portion consisted of the Schumann overture, "Manfred"; Paul Dukas's "dance poem," "La Peri," and Debussy's second suite of "images" for orchestra, "Iberia."

Here was both contrast and progression in the development of French orchestral style from that of the Belgian, Franck, of the last quarter of the last century, to the latest Debussy and a revelation of Dukas' [illegible] was quite as intelligible as program music customarily is. It employs the Stravinsky idiom and the Ravel orchestral manner. It called up in one's mind as simile the ancient, criss-cross, collapsible hat-rack, for one continually imagined that, were it to be suddenly kicked back into a transposition of closed diatonics, it would emerge as utterly commonplace. But extended and flung wide along its modernistic tricks with the orchestral instruments, its indefinite tonalities and eerie harmonization, it served Mr. Monteux well with pegs from which to depend his virtuosity.

As a symphonic conductor he more than ever revealed his fondness for vigorous and massive contrasts. This was particularly the case in the Cesar Franck symphony, which he successfully converted from the mysteriously spiritual into the dramatically obvious. Not improbably, the monastic Belgian would have had some difficulty in recognizing his music, but the audience had none, and the dramatically obvious thus proved its advantages. In any case, Mr. Monteux made the symphony refreshingly interesting in his own fashion.

LEON SAMPAIN PLAYS

ENQUIRER
Philadelphia, Pa.

Boston Symphony Orchestra

The Boston Symphony Orchestra will make the first of its five visits to Philadelphia tomorrow evening, November 4, in the Academy of Music. As is generally known, Pierre Monteux conductor of French opera at the New York Metropolitan Opera House, took charge of the orchestra on the 1st of October to conduct the October concerts in Boston, and when it became evident that Henri Rabaud, the new permanent conductor, could not arrive from Paris in time properly to prepare for the orchestra's first Southern trip, Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, released Mr. Monteux from his duties at the Metropolitan in order that he might conduct these concerts.

The programme of this first concert presents many points of interest. The soloist will be Florence Easton, the English soprano, who had such a brilliant success during the brief season of grand opera in the Academy of Music last spring. Mr. Monteux devotes his programme chiefly to French composers, but at the same time he is not overlooking the classics. The symphony will be that of Cesar Franck in D minor. The other orchestral numbers will be Schumann's overture to Byron's "Manfred," Paul Dukas's "La Peri" and Claude Debussy's "Iberia." Schumann's "Manfred" and Debussy's "Iberia" are familiar to the Philadelphia musical public, but the Dukas number will be a novelty. Its first performance in America was several years ago in San Francisco and its second was in Boston last week. It is called a "poeme danse," and was written by Dukas for performance by the Ballet Russe in Paris in 1911. It is in ultra-modern form. Madame Easton will sing twice. Her first number will be the familiar "Dove Song" sung by the Countess in Mozart's "Marriage of Figaro," and her second number will be the recitative and air of Lia from Debussy's "L'Enfant Prodigue."

HERALD
Washington, D. C.
NOV 3 - 1918

And it is isn't only the churches that are opening up, glory be! It's the theaters and the movies, and a whole lot of the pleasant things of life. The President will be able to go to Keith's again. He must have missed it horribly, poor man! It's hard to be denied one's pet rest cure, in times of such grave responsibility and feverish correspondence. And there are two or three restfully frivolous shows on at the several theaters.

Moreover there's all sorts of good music promised. The week is simply crowded with goods things from the musical point of view—the first of the Boston Symphony concerts on Tuesday, the postponed "French" concert on Wednesday, and the Casals' recital, also postponed, on Friday. Three such musical treats in one week, is wealth indeed.

The French concert—the concert of the Societe des Concerts du Conservatoire, to be given at Poli's on Friday afternoon, is not merely a musical event—it is also a great social event. It will mean about the first big turning out of the season of the cream of diplomatic, official and residential society. Mrs. Wilson, wife of the President, and Mme. Jusserand, wife of the French Ambassador, are boxholders, and the French High Commissioner, M. Andre Tardieu, who returned on Friday, will also entertain a party at the concert. The orchestra is under the direction of M. Andre Messager, and is composed only of Frenchmen. It is a national organization and their visit to this country, the first time they have played in foreign lands, is to stimulate an interest in French music by Frenchmen. The other boxholders for the Washington concert include the French Deputy High Commissioner M. Edouardo de Billy; M. Aubert and M. Simon, of the French High Commission, Mrs. Thomas F. Logan, Mrs. F. B. Moran, and Mr. Charles W. Wetmore. The orchestra is making a tour of sixty of the large cities in this country at the request of the French government, and with the co-operation of the government of the United States and the French High Commission. The tour is under the direction of the French-American Association of Musical Art.

The complete list of patronesses for the Washington concert includes Mrs. Wilson, Mrs. Marshall, Mrs. Lansing, Mme. Jusserand, Mrs. McAdoo, Mrs. Baker, Mrs. Willard Saulsbury, Miss Margaret Woodrow Wilson, Mrs. Frank Lyon Polk, Mme. Collardet, Mme. de Blanpre, Mme. Louis Aubert, Mrs. Perry Belmont, Mrs. Calderon Carlisle, Mrs. Henry F. Dimock, Mrs. Stephen B. Elkins, Mrs. Gibson Fahnestock, Mrs. Eugene Hale, Mrs. John Hays Hammond, Mme. Christian Hauge, Mrs. Henry Rea and the members of the French High Commission.

The Casals recital at the National on Friday was originally set for Friday of last week, but the authorities would not lift the ban. It is making no great appeal to mere "society," as such, but rather to music lovers and connoisseurs, by whom Casals is hailed as the greatest living 'cellist. Those who heard him last season in the benefit concert at Mrs. Gaff's, in which he shared honors with Mary Garden, will not soon forget him—a little man to handle such a big instrument, and a great artist! Fairly bristling with personality, under the control of a marvelous technique, all fire and all emotion, and all wonderful mastery of his instrument. That—and many things besides—is Casals. His program, printed in this column last Sunday, is in itself an invitation to all music lovers, and the invitation should not need to be repeated.

TELEGRAM
: New York City.

PIERRE MONTEUX, of the Metropolitan Opera House, conducted the first concert of the season of the Boston Symphony Orchestra in Carnegie Hall last evening. The audience which filled the hall gave him a demonstration upon his entrance and generously applauded him after each number.

Two large American flags were draped at the back of the stage, and with a French conductor wielding the baton the Boston players were thoroughly emancipated from the mockery of the interned Dr. Karl Muck.

"The Star Spangled Banner" was played and the audience cheered; the director gave them the "Marseillaise," and more cheers; "God Save the King" followed, and there were shouts, and before all in the audience had resumed their seats the orchestra began the "Marche Royale," which was received with the same spontaneous outburst of enthusiasm.

It was a big night outside and an enjoyable one inside, for the programme had Franck's "Symphony in D Minor," Schumann's overture to Byron's "Manfred," "La Peri: Poeme Danse," by Dukas, and "Iberia: Images," by Debussy.

On the whole the playing of the orchestra was excellent. The audience was perfectly satisfied and enjoyed every moment of the concert.

To-morrow afternoon the orchestra [illegible] will give another concert in Carnegie Hall [illegible] at a quarter-past [illegible]

EVENING TELEGRAM
Philadelphia, Pa.

MUSIC SUFFERS FROM THE WAR

Outlook for Season Here a Present Time Chaotic—Profession Hard Hit

BATTERED by the war, buffeted by the "flu," the Philadelphia musical season of 1918-19 made its belated appearance at the Academy of Music yesterday afternoon, when the Philadelphia Orchestra gave the first important concert; in fact, it might almost be said to have been the first concert of the year.

The war has made itself felt in every walk of life and music has not escaped the lot of the other professions. Indeed, as the active cultivation of the art in the form of learning to play or sing might be considered somewhat of a luxury, there is little doubt that financially the musical profession has been harder hit than most others. At the same time, the value of hearing good music, with its tremendous, if silent, effect upon the public morale, is recognized by those who are directing the destiny of the nation. Therefore there is little doubt that music will be considered as an "essential," as it really is, in the last analysis.

* * *

THE outlook for the season at this time, outside of the regular orchestra concerts and operatic performances, is somewhat chaotic. Comparatively few concerts have been postponed, because condition caused by the war were so uncertain that few soloists cared to announce recitals until the season began with the concerts of the big orchestras and the musical atmosphere clarified. The most important of the postponed recitals was that of Jascha Heifetz, scheduled for last Wednesday at the Metropolitan, which concert was torn from its moorings by the gale of influenza and swept away to a date to be announced later.

The attitude of America towards music in wartime is still more or less of an unanswered question. There are many whose sons or husbands have made the supreme sacrifice for universal liberty, and into the souls of whom the iron has entered deep, but as a nation we have not had the real horrors of war brought home to us. Therefore, it remains to be seen whether we as a people will turn to music for solace in the same sense as have the burdened, weary people of France and England; whether the problems of the world strife will merely distract our attention from music, or whether the world's burden of grief will drive us to it for the solace it unqustionably gives. Upon the answer to this hangs the fate of the coming season.

* * *

THE concerts of the Philadelphia Orchestra have begun and, together with the series by the Boston Symphony and three concerts of the New York Symphony Society, form the basis of the local season.

The orchestra has unquestionably been strengthened in personnel by the changes which Mr. Stokowski has made. Andre Maquarre, for many years first flutist of the Boston Orchestra, takes the same position in our orchestra, succeeding his brother, Daniel Maquarre, who left at the close of last season. Emile Ferir, solo viola of the Boston Orchestra, takes the same position here, succeeding Alfred Lorenz, who returns to the first violins, from which choir he was originally selected by Mr. Stokowski to become first viola. There are a number of other changes in the personnel which have tended to strengthen the organization.

In one way the influenza epidemic helped the orchestra, even if its effect upon the general musical season was not so good. It gave them three weeks of daily rehearsal, which in a season when a great many new or at least unfamiliar works will be performed, will prove to be a decided advantage. As there were no concerts during this time, the orchestra was able to give its undivided time and attention to the rehearsal of these compositions, and much was gained which will be apparent to the regular concertgoer later in the season.

* * *

MUCH interest, not to say curiosity, attends upon the first two concerts of the Boston Symphony Orchestra. Philadelphia musicians are eager to see how the organization came through the famous "Muck" raking episode of last spring, an episode which not only deprived the orchestra of its leader, but also caused sweeping changes in the personnel. And not all of those who left were of the enemy countries, as witness the coming of Maquarre and Ferir, both of the French musical school, if not of actual French citizenship.

However, the chief interest centers in the new conductors. Pierre Monteux, of the Metropolitan Opera House Company, will conduct the concert next Monday evening and the new permanent conductor, Henri Rabaud, will conduct the second concert in December.

Monteux's work as an operatic conductor is well known, but as a symphonic director he is an unknown quantity in Philadelphia. His work will be of especial interest because it is not given to every one to conduct opera and symphonic works with equal skill. Philadelphians will have an unusually good chance to judge because he will interpret the D-minor Symphony of Cesar Franck, which Mr. Stokowski has made familiar to Philadelphia audiences.

* * *

THE advent of Rabaud next month will also be of great interest. He has never been in this country, and so his conductorship is unknown here, but Mr. Stokowski has played a symphony of his, a work of much charm though not of great depth. As the writer remembers it, the work was not aggressively modern in harmony and was built along classical lines as to form, the scherzo, with a very original and brilliant harp part at the close, being the most attractive movement. An opera of his, "Marouf," was given in New York, but was not performed in this city. Like Monteux, Rabaud has proved his proficiency in a branch of the art other than conducting—but here again it is given to few musicians both to compose and conduct and do both well.

EVENING POST
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m HERALD
dress Washington, D. C.
te 3-9-19

And it is isn't only the churches that are opening up, glory be! It's the theaters and the movies, and a whole lot of the pleasant things of life. The President will be able to go to Keith's again. He must have missed it horribly, poor man! It's hard to be denied one's pet rest cure, in times of such grave responsibility and feverish correspondence. And there are two or three restfully frivolous shows on at the several theaters.

Moreover there's all sorts of good music promised. The week is simply crowded with goods things from the musical point of view—the first of the Boston Symphony concerts on Tuesday, the postponed "French" concert on Wednesday, and the Casals' recital, also postponed, on Friday. Three such musical treats in one week, is wealth indeed.

The French concert—the concert of the Societe des Concerts du Conservatoire, to be given at Poli's on Friday afternoon, is not merely a musical event—it is also a great social event. It will mean about the first big turning out of the season of the cream of diplomatic, official and residential society. Mrs. Wilson, wife of the President, and Mme. Jusserand, wife of the French Ambassador, are boxholders, and the French High Commissioner, M. Andre Tardieu, who returned on Friday, will also entertain a party at the concert. The orchestra is under the direction of M. Andre Messager, and is composed only of Frenchmen. It is a national organization and their visit to this country, the first time they have played in foreign lands, is to stimulate an interest in French music by Frenchmen. The other boxholders for the Washington concert include the French Deputy High Commissioner M. Edouardo de Billy; M. Aubert and M. Simon, of the French High Commission, Mrs. Thomas F. Logan, Mrs. F. B. Moran, and Mr. Charles W. Wetmore. The orchestra is making a tour of sixty of the large cities in this country at the request of the French government, and with the co-operation of the government of the United States and the French High Commission. The tour is under the direction of the French-American Association of Musical Art.

The complete list of patronesses for the Washington concert includes Mrs. Wilson, Mrs. Marshall, Mrs. Lansing, Mme. Jusserand, Mrs. McAdoo, Mrs. Baker, Mrs. Willard Saulsbury, Miss Margaret Woodrow Wilson, Mrs. Frank Lyon Polk, Mme. Collardet, Mme. de Blanpre, Mme. Louis Aubert, Mrs. Perry Belmont, Mrs. Calderon Carlisle, Mrs. Henry F. Dimock, Mrs. Stephen B. Elkins, Mrs. Gibson Fahnestock, Mrs. Eugene Hale, Mrs. John Hays Hammond, Mme. Christian Hauge, Mrs. Henry Rea and the members of the French High Commission.

The Casals recital at the National on Friday was originally set for Friday of last week, but the authorities would not lift the ban. It is making no great appeal to mere "society," as such, but rather to music lovers and connoisseurs, by whom Casals is hailed as the greatest living 'cellist. Those who heard him last season in the benefit concert at Mrs. Gaff's, in which he shared honors with Mary Garden, will not soon forget him—a little man to handle such a big instrument, and a great artist! Fairly bristling with personality, under the control of a marvelous technique, all fire and all emotion, and all wonderful mastery of his instrument. That—and many things besides—is Casals. His program, printed in this column last Sunday, is in itself an invitation to all music lovers, and the invitation should not need to be repeated.

TELEGRAM
: New York City.

PIERRE MONTEUX, of the Metropolitan Opera House, conducted the first concert of the season of the Boston Symphony Orchestra in Carnegie Hall last evening. The audience which filled the hall gave him a demonstration upon his entrance and generously applauded him after each number.

Two large American flags were draped at the back of the stage, and with a French conductor wielding the baton the Boston players were thoroughly emancipated from the mockery of the interned Dr. Karl Muck.

"The Star Spangled Banner" was played and the audience cheered; the director gave them the "Marseillaise," and more cheers; "God Save the King" followed, and there were shouts, and before all in the audience had resumed their seats the orchestra began the "Marche Royale," which was received with the same spontaneous outburst of enthusiasm.

It was a big night outside and an enjoyable one inside, for the programme had Franck's "Symphony in D Minor," Schumann's overture to Byron's "Manfred," "La Peri: Poeme Dansé," by Dukas, and "Iberia: Images," by Debussy.

On the whole the playing of the orchestra was excellent. The audience was perfectly satisfied and enjoyed every moment of the concert.

To-morrow afternoon the orchestra [illegible] will give another concert in Carnegie Hall, two evening at a quarter [illegible]

D.C.
3 - 1918

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PUBLIC LEDGER
ess Philadelphia, Pa.
V 5 1918

BOSTON SYMPHONY OPENS ITS SEASON

First Concert, Under Pierre Monteux Brings Forward Florence Easton as the Soloist

Program

Franck.....D Minor Symphony
Schumann.....“Manfred” Overture
Mozart,
Recitative and Aria from Mozart’s “Figaro”
Dukas.....“Le Peri”
Debussy.....Recitative and Aria of Lia from “L’Infant Prodigue”
Debussy.....“Iberia”

The reorganized Boston Symphony Orchestra gave a very fine initial concert of a series of five at the Academy last night. The audience was somewhat smaller than usual. There were seats vacant in the parquet and the boxes. The disposition of those present was manifestly cordial toward conductor, players, soloist and all the music played, and it was apparent at once that the present and the future of a great American orchestra rest in safe and wholly competent hands.

Pierre Monteux, spared for the purpose by the Metropolitan Opera management, led in a way that showed he is no mere locum tenens until Henri Rabaud, the permanent conductor, appears. Merely as a feat of memory, his achievement of last night was extraordinary. His railed-off dais did not hold a stand, and even for the accompaniments of the soloists he had no score. The chop-and-change of Debussy's complex and varying rhythms in "Iberia" were the same open book to his photographic mind that Mozart's recitative and aria in their simpler form presented. He earned the appreciation of loyal Americans at the start by a version of the national air that was innocent of tricks, of ornament and orchestration. He showed himself a leader of grace coupled with force, of suavity in union with authority, of equipoise and temperance not wanting in temperament. He forbore to pose as a god in the musical machine and he put the music ahead of himself, where it should be.

The new concertmeister, Frederic Fradkin, plays with easy-going yet scrupulously accurate refinement, producing a full, round tone without agony. It was pleasant to recognize the veteran Alwin Schroeder once more with the cellos. At the celesta sat Carl Lamson, who was formerly Mr. Kreisler's accompanist.

The orchestra stood after the Franck symphony, at the bidding of an audience moved to admiration. Mr. Monteux had put his harpists (young Theodore Cella, of Philadelphia, one of the pair) at the rear of the cellos, and the effect in the allegretto movement was to make them members of the family. The English horn (whose inclusion ellcited the protest of the conventional symphonists when the work was first played) descanted luscious sounds. In the Schumann overture the beautifully pure and fluent tone of the strings issued to especial advantage.

Madam Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red-flowered white satin gave itself with aptness to the lovely lyricism of Mozart—and nobody cared to remember to the mellifluous Italian text that the music was German. The words of Lia from Debussy (aged twenty-two, and in his early, unsophisticated method) were likewise declaimed with purity of voice and a sympathetic sincerity of manner. Madam Easton is a singer who rests her appeal on the straightforward technics and not the artificial strategics of her metier. She knows how to sing, and so she does not have to display meretricious bravura.

The "dance poem" of Dukas, "Le Peri," and the atmospheric, exotic tissue of vague weird sounds denominated "Iberia" by Debussy rounded out the program. Both works are of the sort the orchestralist loves, for they individualize the instruments and give every player his own puzzle-problem in fingering or breathing. An audience that a third of a century ago (when this orchestra first came here) would have had no patience with such music heard it and liked it very much last night. "Iberia" was first performed nearly nine years ago. It seems almost old-fashioned in this futurist era.

F. L. W.

n TIMES
dress: Washington, D. C.
NOV 3 - 19

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will resume its series of concerts in Washington next Tuesday afternoon, November 5, in the New National Theater at 4:30 o'clock.

This will be the first of the five subscription concerts.

Owing to the delayed arrival in America of Henri Rabaud, the new conductor of the orchestra, as already announced, this first concert will be under the direction of Pierre Monteux, principal conductor of French opera of the Metropolitan Opera Company, new York, who was courteously lent to the Boston Symphony by Mr. Gatti-Casazza for this Southern trip.

The orchestra brings to Washington as soloist Florence Easton, a singer of unusual quality of voice and unusual musical talent, who is one of the principal sopranos of the Metropolitan Opera Company.

The program which Mr. Monteux has made opens with one of the concerto grossos of Handel, for strings alone. The other orchestra numbers will be a symphonic poem entitled "La Bonne Chanson," by Charles Martin Loeffler, Claude Debussy's Spanish suite, "Iberia," and the noble symphony of Franck in D minor.

Madame Easton will sing twice. Her first number will be the Countess' aria from Mozart's "Marriage of Figaro"—"Dove Sono," and her second will be the recitative and air of Lia from Debussy's little opera "L'Enfant Prodigue."

RECORD
Philadelphia, Pa.
NOV 5 - 1918

BOSTON ORCHESTRA

Reorganized Musical Body Gives Season's First Concert.

In the thirty-eighth year of its existence, the Boston Orchestra, under a different form of management, a French conductor, with an American concertmaster and with a widely changed personnel, has taken a new lease of life. With the enforced retirement of Conductor Karl Muck, and the subsequent withdrawal of Major Higginson, who had financed the orchestra and was its virtual ruler, there was threatened a collapse of the famous combination of musicians. Happily, however, that disaster was averted, and with the creation of a board of trustees, the engagement of the French composer and conductor Henri Rabaud, and the opportunity of securing some members of the French Military Band touring in this country, together with the many fine American musicians available, the Boston Orchestra is able to continue with every evidence of being as popular as in seasons past.

At the Academy of Music last night in the initial concert of a series of five Philadelphians were not given an opportunity of judging the work of Henri Rabaud, who arrived in this country too late to undertake the first tour with his new charge. Rabaud, however, is one of the leading men in France, a distinguished composer as well as a conductor of experience and versatility, and there can be no question of his musicianship and ability. For the first concert Rabaud was replaced by Pierre Monteux, of the Metropolitan Opera Company, a conductor well known to Philadelphia, where he has directed the Russian Ballet and also various operas, principally French, of the Metropolitan repertoire. Monteux arranged an exceptionally interesting program, beginning with the Franck D minor symphony and including the Schumann Overture to Byron's "Manfred;" "Le Peri, Poeme Danse," by Paul Dukas and the entrancing "Iberia Images," of Debussy. The soloist was Florence Easton, who was especially happy in her interpretation of the Lia aria from Debussy's "L'Enfant Prodigue," although she was also interesting in the Mozart Recitative and aria from "The Marriage of Figaro." The Mozart music, however, was not as well within Miss Easton's grasp vocally as the Debussy.

Her lyric voice does not lend itself with sufficient limpidity to the Mozart demands. She was much more effective in the Debussy, where the unevenness of quality so noticeable in her range was less observed. She made an effective orchestral singer and was warmly applauded.

Monteux was much more interesting and successful in the color and variety of Dukas and Debussy than with Francko. His instinct for contrast and vividness had full sweep in the "Iberia Images," which closed the program and brought him well-earned applause. The symphony was done in traditional style, and served to show that the Boston Orchestra tone has not suffered by the musical upheaval. The string choir is still sonorous and flexible, while the ensemble, generally speaking, was smooth and reliable. It is interesting to note the presence of Schroeder, one of the finest 'cellists. The new concertmaster exhibited a good tone and fine rhythm, and will probably show his metal as the season progresses.

n TIMES
dress: Washington, D. C.

There was no necessity for postponing the first of the Boston symphony concerts, which will be given on Tuesday, as the ban on amusements was lifted in time for arrangements to go through as per schedule. After all, the new conductor, Henri Rabaud did reach this country in time for the opening of the season, and I understand he is to conduct.

n EVENING MAIL
ress: New York City
NO 1 1918

JUST why did Mr. Pierre Monteux need the iron railing which surrounded the conductor's stand at the two concerts of the Boston Symphony Orchestra? Perhaps it was to confine what Beethoven would have called his "unbuttoned joy" in the finale of that composer's Seventh symphony. Certainly Mr. Monteux unloosed an exuberance in conducting this venerated work which might have forced him off the little platform if the railing had not put forth a kindly resistance.

Altogether, the Saturday afternoon performance by the made-over Boston Orchestra was much more satisfying than the Thursday evening programme had permitted. Handel's concerto for string orchestra gave Messrs. Fradkin, Noack, Barrier and Malkin a chance as soloists for brief intervals, and in Charles Martin Loeffler's "La Bonne Chanson" there were moments of exquisite beauty. This musical paraphrase of Paul Verlaine's lovely poem also gave the strings, so long praised as the note of one intensified violin, an opportunity to sound, for those moments, the strings of the old orchestra. Mr. Monteux admirably caught the spirit of the "Poeme" and of D'Indy's symphonic variations, "Istar." This composition, suggested by the Babylonian poem, leads Istar, daughter of Sin, to the seven gates, where each warder removes a jewel or two, until at the seventh gate a warder takes the last veil that covers her body. And D'Indy clothes Istar with his variations and strips them off so amiably that even a devoutly attentive Boston Orchestra audience, listening to programme music not too spi[illegible] variety, seemed [illegible] satis[illegible]

from PRESS
Address Philadelphia, Pa.
Date NOV 5 1918

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BOSTON SYMPHONY PLAYS ITS FIRST CONCERT HERE

Pierre Monteux Conducts—Florence Easton Soloist—Orchestral Novelty Is Dukas' "Le Peri."

BY BENJAMIN F. GLAZER.

The first of the five Boston Symphony concerts was heard at the Academy last evening without the new conductor, M. Rabaud, who arrived from France a few days ago. In his stead M. Pierre Monteux wielded the baton. Local audiences have grateful memories of him as conductor of French opera for the Metropolitan Opera Company.

His debut as a symphony conductor was less impressive, yet highly creditable. He read the Cesar Franck D minor symphony in a scholarly fashion and without affectation, yet it would be folly to blink at the fact that the rendition was not up to the Boston Symphony standard. It is reported that about a quarter of the orchestra's personnel is new and that the whole has had inadequate time for rehearsal owing to the delay in choosing a conductor. And, indeed, a lot of the old tonal perfection was missing—grievously so in the brasses—wherefore the fault may not be with M. Monteux at all.

The rest of his program, which was rather light in quality and markedly theatrical in its essence, revealed him at his best. His accompaniments to Florence Easton's singing were a marvel of precision and discretion, revealing his sound operatic experience, just as his interpretation of the Dukas "Le Peri" was finely evocative of the fancy, the spectacle, the drama of the ballet. Also, be it noted, he read the "Iberia" images of Debussy with consummate delicacy.

Miss Easton sang the third act recitative and aria from "The Marriage of Figaro" somewhat heavily. Her voice seemed tired, her tone production labored; and in her phrasing was lacking the vivacity one expects of those inimitable Mozartian melodies. But her recitative and aria from Debussy's "L'Enfant Prodigue," was splendily done. On the whole, Miss Easton showed remarkable improvement since her operatic appearance here.

The Dukas poeme danse was heard for the first time in Philadelphia. Its juxtaposition to the Debussy suite made an interesting comparison. Was it Debussy himself who proclaimed his artistic creed thus: "Pianissimo—delicately—win the emotion by suggestion. Reach the mind through the imagination! Take fleeting impressions—not the obvious?" And wasn't it Van Vechten whose epigram described Dukas as "a giant cutting capers?"

And yet, hearing them both together in this fashion, it is the "giant cutting capers" whose appeal is finer. "Le Peri" is music of the obviously descriptive sort, adapted to the theatre and neither very gigantic nor capricious; yet there is a virility in its orchestration, a solidity in its architecture and a profundity in its conception that make Debussy seem pallid and trivially sensuous by comparison.

M. Rabaud himself will conduct the next Boston Symphony concert, which will be given on the evening of December 2.

NORTH AMERICAN
s Philadelphia, Pa.

BOSTON ORCHESTRA IN TREAT AT ACADEMY

M. Monteux Conducts Masterfully Thru a Difficult and Brilliant Program

The press agent's favorite phrase, "everything new but the name," might have been applied with almost literal truthfulness to the Boston Symphony Orchestra, which last night came to the Academy of Music for its first concert of the season here. Any fears that might have been entertained about the effects of a new conductor and sweeping reorganization of personnel were changed, however, to pleasure and satisfaction as the extremely meaty and varied program progressed under the bland and gracious leadership of Pierre Monteux.

M. Monteux has been known here hitherto only as a conductor of the Metropolitan Opera. Last night's test as an orchestral conductor was particularly severe, because of the range of compositions played and the fact that his work with this organization is only temporary. But his sound musicianship was ever in evidence, and the work of his men was not only satisfactory, but frequently brilliant. M. Monteux conducted without score.

The reconstructed orchestra has gained in elasticity of phrase and delicacy of shading. The brasses in particular have improved, and the trumpets were particularly rich. The initial number was the lovely Cesar Franck Symphony in D minor, and it was not until the allegretto that it became evident that the string choirs retain their mellifluous beauty undimmed. Their brilliance in the Dukas "Peri" was amazing.

"Florence Easton, of the Metropolitan forces, was the soloist, her first number being the recitative and aria "Dove Sono," from Mozart's "The Marriage of Figaro," which has come to be regarded as the test piece for a dramatic soprano. She has not the technique for Mozart, but her later singing of Lia's recitative and aria from Debussy's "L'Enfant Prodigue" was thrilling in its loveliness and freshness.

Two ultra-modern numbers on the program were Dukas' "Le Peri," a dance poem, and Debussy's "Iberia," a suite of "images" in three sections. The "Peri" is not of the school of cacophony, but is an enchanting, ear-ravishing piece, fairly glowing with oriental color, employing full modern resources of orchestra for enriched harmonies, rather than for meretricious tone-painting.

The Debussy number is a masterpiece of polyphony; its orchestral color is of the brightest, and there is a lively sense of humor of crowds in the frank rhythms of the first movement, against which is contrasted the evanescent mistiness of the second movement.

The symphony was played with true feeling for its heroic and spiritual qualities.

Schumann's familiar "Manfred" overture was the second number on the splendid program.

m EVENING JOURNAL
dress New York City
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TWO ORCHESTRA CONCERTS OVER THE WEEK-END

Boston and New York Bands Heard—Raoul Vidas, French Violinist, in Debut.

Orchestral furor—music Handelian-Italian, Novoanglo-Alsatian, Irano-Gallic, Teutono-Asiatic and just plain French—battered itself against the encasement of Carnegie Hall on Saturday, afternoon and evening. Pierre Monteux, conductor of the Boston Symphony Orchestra, and Walter Damrosch, of the New York Symphony Band, loosed this single day's Niagara of sound, and one still retains the sensation of inundation.

Mr. Monteux began matters innocently enough with Handel's concerto grosso in D, largely, no doubt, to exploit to New York the abilities of Messrs. Fradkin, Barrier and Malkin, respectively the principal violin, viola and violincello of the band. It was not overweeningly persuasive Handel. del.

Subsequently Mr. Monteux occupied himself with the New England Alsatian, Charles Martin Loeffler's labored and belabored elaboration, "La Bonne Chanson." Mr. Loeffer has cast and recast, polished and repolished this hand-made music. Inspiration is foreign to its substance and even Mr. Monteux's buffetings of its effingyan integument could not lend its dead weight the camouflage of mental or manual souffle.

But Mr. Monteux's chief effort of the afternoon was the Seventh Symphony of Beethoven which, under that peculiar contagion that appears to [illegible] with as much deadly certainty as the influenza germ, from one orchestral conductor to another, has now been played three times in a young season. None of these performances has been within nodding acquaintance of perhaps the post "unbuttoned" and yet profoundly introspective utterance of the colossus of Bonn. Mr. Monteux, like Mr. Damrosch, is obsessed by the Wagnerian dictum, the Frenchman also trying to preoccupy Beethoven with a finicking dance hypothesis.

A second hearing of the Boston Orchestra, reconstituted, confirmed one's previous impression as to its playing. There is a good deal of work ahead of it to make it sound up to its previous standards, both as to the matter of string and brass tone and as to precision in attack and release, unanimity and the general balance and beauty of the full orchestral diapason.

EVENING POST
ss: New York City
OV 8 1918

The Boston Symphony Orchestra.

The Boston Symphony Orchestra.

If the Boston Symphony Orchestra were as bad as a perambulating street band it would have sounded well last night to ears outraged by the horrible din in the streets, and seeking refuge in Carnegie Hall. Now that the populace has let off steam, what will happen when peace is truly announced? Will it be as with Peary, whose discovery of the North Pole created not a ripple because Dr. Cook had taken the wind out of his sails?

However that may be, the Boston Symphony Orchestra, at its first New York concert of the season, got the benefit of the prevailing patriotic excitement. After it had played the "Star-Spangled Banner," there were many calls for the "Marseillaise," and then for the English and Italian national hymns, all of which were played with splendid fervor and tonal beauty.

The Boston Symphony Orchestra is not what it was last year. Some weeks ago the present writer, misled by newspaper reports, asserted that it had been "unionized and Americanized." The article was copied by a Boston paper and brought a correction by President Kingman, of the Local 9, A. F. of M., who stated that "an effort was made to unionize the orchestra, but negotiations were broken off, owing to the fact that the cardinal principle of the American Federation of Musicians stands for American musicians first, to which the management of the Boston Symphony Orchestra took exception." A prominent Boston critic wrote a very insulting letter about the present writer's mistake, declaring emphatically that the orchestra had not been Americanized (except as to its concertmaster), but Gallicized, most of the Germans ousted having been replaced by Frenchmen. Well and good; but is it such an awful crime to accuse an organization in this country of being Americanized?

The orchestra could hardly have been expected to play as well last night as it used to play, for it takes time to secure so fine an ensemble as that which made this organization famous. The temporary conductor, M. Monteux, moreover, did not succeed so well as he has done at the Metropolitan Opera House in making the music interpreted by him of vital interest. The romantic bloom of Schumann's "Manfred" overture was sadly missed, and the second and third movements of the César Franck symphony were deadly dull, while the first—which owes its inspiration chiefly to Grieg and "Parsifal"—was rather disjointed. He was at his best in the number which preceded the final "Iberia" of Debussy: "La Péri: Poème Dansé," by Paul Dukas. This was read and played with the true neo-Gallic nuances and atmosphere—an atmosphere of glittering cascades of sound and sunset colors without much form or sequence. With the stage pictures and the dancing it would have doubtless been quite effective; without them it seemed too long.

m BULLETIN
dress: Philadelphia, Pa.

MUSICALLY, the calendar for next week, and subsequently in the near future, foretells some events of much interest. The musical season may be said really to have started with the delayed first pair of concerts of the Philadelphia Orchestra at the Academy of Music yesterday afternoon and this evening. On the program to be presented next Friday afternoon and Saturday evening a popular soloist will be Margaret Matzenauer, contralto, of the Metropolitan Opera Company, who is to be heard in two numbers. For the orchestral portion of the program, Mr. Stokowski has selected the Capriccio Espagnol of Rimsky-Korsakow, in place of the usual symphony; the overture to the opera "Gwendoline," by Chabrier, and "Two Indian Dances" by an American composer, Charles Sanford Skilton.

The Boston Symphony will make its first appearance of the season at the Academy of Music on Monday evening, being conducted on this occasion by Pierre Monteux, conductor of French opera at the Metropolitan Opera House in New York, while the soloist will be Florence Easton, soprano, of the Metropolitan Company, one of the most popular singers to appear in Philadelphia in recent years. The instrumental numbers are to be the Franck Symphony, in D Minor, the overture to Schumann's "Manfred," Dukas' "La Peri" and Debussy's "Iberia." Miss Easton will sing numbers of Schumann and Debussy. The subsequent four concerts of the Boston Orchestra series will be under the direction of Henri Rabaud, who has been engaged as permanent conductor.

Of momentous interest next Tuesday evening will be the appearance at the Metropolitan of the famous Paris Conservatoire Orchestra, which has started its first tour of this country. The orchestra, which is conducted by M. Messager, is composed largely of professors at the Conservatoire, who elect their own conductor. The soloist of the occasion, Alfred Cortet, ranked as one of the greatest pianists in France, also is a [illegible] at the famous music school.

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D. C.
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et him—a little man
big instrument, and
Fairly bristling with
r the control of a
que, all fire and all
l wonderful mastery
nt. That—and many
is Casals. His pro-
in this column last
itself an invitation to
rs, and the invitation
to be repeated.

AM

York City.

NOV 5 1918

IERRE MONTEUX, of the Metropolitan Opera House, conducted the first concert of the season of the Boston Symphony Orchestra in Carnegie Hall last evening. which filled the hall gave nstration upon his entrance y applauded him after each

American flags were draped of the stage, and with a ctor wielding the baton the rs were thoroughly eman- the mockery of the interned uck.

r Spangled Banner" was the audience cheered; the e them the "Marseillaise," heers; "God Save the King" d there were shouts, and be- he audience had resumed their orchestra began the "Marche which was received with the taneous outburst of enthusi-

a big night outside and an one inside, for the pro- ad Franck's "Symphony in D chumann's overture to Byron's " "La Peri: Poeme Dansé," by d "Iberia: Images," by Debussy the playing of the or cellent. The audienc enjoyed even

PUBLIC LEDGER
ess Philadelphia, Pa.

BOSTON SYMPHONY OPENS ITS SEASON

First Concert, Under Pierre Monteux, Brings Forward Florence Easton as the Soloist

Program

Franck.....D Minor Symphony
Schumann.....'Manfred' Overture
Mozart,
Recitative and Aria from Mozart's "Figaro"
Dukas.....'Le Peri'
Debussy....Recitative and Aria of Lia from
"L'Infant Prodigue"
Debussy.....'Iberia'

The reorganized Boston Symphony Orchestra gave a very fine initial concert of a series of five at the Academy last night. The audience was somewhat smaller than usual. There were seats vacant in the parquet and the boxes. The disposition of those present was manifestly cordial toward conductor, players, soloist and all the music played, and it was apparent at once that the present and the future of a great American orchestra rest in safe and wholly competent hands.

Pierre Monteux, spared for the purpose by the Metropolitan Opera management, led in a way that showed he is no mere locum tenens until Henri Rabaud, the permanent conductor, appears. Merely as a feat of memory, his achievement of last night was extraordinary. His railed-off dais did not hold a stand, and even for the accompaniments of the soloists he had no score. The chop-and-change of Debussy's complex and varying rhythms in "Iberia" were the same open book to his photographic mind that Mozart's recitative and aria in their simpler form presented. He earned the appreciation of loyal Americans at the start by a version of the national air that was innocent of tricks, of ornament and orchestration. He showed himself a leader of grace coupled with force, of suavity in union with authority, of equipoise and temperance not wanting in temperament. He forbore to pose as a god in the musical machine and he put the music ahead of himself, where it should be.

The new concertmeister, Frederic Fradkin, plays with easy-going yet scrupulously accurate refinement, producing a full, round tone without agony. It was pleasant to recognize the veteran Alwin Schroeder once more with the cellos. At the celesta sat Carl Lamson, who was formerly Mr. Kreisler's accompanist.

The orchestra stood after the Franck symphony, at the bidding of an audience moved to admiration. Mr. Monteux had put his harpists (young Theodore Cella, of Philadelphia, one of the pair) at the rear of the cellos, and the effect in the allegretto movement was to make them members of the family. The English horn (whose inclusion ellcited the protest of the conventional symphonists when the work was first played) descanted luscious sounds. In the Schumann overture the beautifully pure and fluent tone of the strings issued to especial advantage.

Madam Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red-flowered white satin gave itself with aptness to the lovely lyricism of Mozart—and nobody cared to remember to the mellifluous Italian text that the music was German. The words of Lia from Debussy (aged twenty-two, and in his early, unsophisticated method) were likewise declaimed with purity of voice and a sympathetic sincerity of manner. Madam Easton is a singer who rests her appeal on the straightforward technics and not the artificial strategies of her metier. She knows how to sing, and so she does not have to display meretricious bravura.

The "dance poem" of Dukas, "Le Peri," and the atmospheric, exotic tissue of vague weird sounds denominated "Iberia" by Debussy rounded out the program. Both works are of the sort the orchestralist loves, for they individualize the instruments and give every player his own puzzle-problem in fingering or breathing. An audience that a third of a century ago (when this orchestra first came here) would have had no patience with such music heard it and liked it very much last night. "Iberia" was first performed nearly nine years ago. It seems almost old-fashioned in this futurist era.

F. L. W.

n TIMES
dress: Washington, D. C.

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will resume its series of concerts in Washington next Tuesday afternoon, November 5, in the New National Theater at 4:30 o'clock.

This will be the first of the five subscription concerts.

Owing to the delayed arrival in America of Henri Rabaud, the new conductor of the orchestra, as already announced, this first concert will be under the direction of Pierre Monteux, principal conductor of French opera of the Metropolitan Opera Company, new York, who was courteously lent to the Boston Symphony by Mr. Gatti-Casazza for this Southern trip.

The orchestra brings to Washington as soloist Florence Easton, a singer of unusual quality of voice and unusual musical talent, who is one of the principal sopranos of the Metropolitan Opera Company.

The program which Mr. Monteux has made opens with one of the concerto grossos of Handel, for strings alone. The other orchestra numbers will be a symphonic poem entitled "La Bonne Chanson," by Charles Martin Loeffler, Claude Debussy's Spanish suite, "Iberia," and the noble symphony of César Franck in D minor.

Madame Easton will sing twice. Her first number will be the Countess' aria from Mozart's "Marriage of Figaro"—"Dove Sono," and her second will be the recitative and air of from Debussy's little opera "L'Enfant Prodigue."

RECORD
Philadelphia, Pa.
NOV 5 - 1918

BOSTON ORCHESTRA

Reorganized Musical Body Gives Season's First Concert.

In the thirty-eighth year of its existence, the Boston Orchestra, under a different form of management, a French conductor, with an American concertmaster and with a widely changed personnel, has taken a new lease of life. With the enforced retirement of Conductor Karl Muck, and the subsequent withdrawal of Major Higginson, who had financed the orchestra and was its virtual ruler, there was threatened a collapse of the famous combination of musicians. Happily, however, that disaster was averted, and with the creation of a board of trustees, the engagement of the French composer and conductor Henri Rabaud, and the opportunity of securing some members of the French Military Band touring in this country, together with the many fine American musicians available, the Boston Orchestra is able to continue with every evidence of being as popular as in seasons past.

At the Academy of Music last night in the initial concert of a series of five Philadelphians were not given an opportunity of judging the work of Henri Rabaud, who arrived in this country too late to undertake the first tour with his new charge. Rabaud, however, is one of the leading men in France, a distinguished composer as well as a conductor of experience and versatility, and there can be no question of his musicianship and ability. For the first concert Rabaud was replaced by Pierre Monteux, of the Metropolitan Opera Company, a conductor well known to Philadelphia, where he has directed the Russian Ballet and also various operas, principally French, of the Metropolitan repertoire. Monteux arranged an exceptionally interesting program, beginning with the Franck D minor symphony and including the Schumann Overture to Byron's "Manfred;" "Le Peri, Poeme Danse," by Paul Dukas and the entrancing "Iberia Images," of Debussy. The soloist was Florence Easton, who was especially happy in her interpretation of the Lia aria from Debussy's "L'Enfant Prodigue," although she was also interesting in the Mozart Recitative and aria from "The Marriage of Figaro." The Mozart music, however, was not as well within Miss Easton's grasp vocally as the Debussy.

Her lyric voice does not lend itself with sufficient limpidity to the Mozart demands. She was much more effective in the Debussy, where the unevenness of quality so noticeable in her range was less observed. She made an effective orchestral singer and was warmly applauded.

Monteux was much more interesting and successful in the color and variety of Dukas and Debussy than with Francke. His instinct for contrast and vividness had full sweep in the "Iberia Images," which closed the program and brought him well-earned applause. The symphony was done in traditional style, and seered to show that the Boston Orchestra tone has not suffered by the musical upheaval. The string choir is still sonorous and flexible, while the ensemble, generally speaking, was smooth and reliable. It is interesting to note the presence of Schroeder, one of the finest 'cellists. The new concertmaster exhibited a good tone and fine rhythm, and will probably show his metal as the season progresses.

n TIMES
dress: Washington, D. C.

There was no necessity for postponing the first of the Boston symphony concerts, which will be given on Tuesday, as the ban on amusements was lifted in time for arrangements to go through as per schedule. After all, the new conductor, Henri Rabaud did reach this country in time for the opening of the season, and I understand he is to conduct

n EVENING MAIL
ress: New York City

NOV 1 1918

JUST why did Mr. Pierre Monteux need the iron railing which surrounded the conductor's stand at the two concerts of the Boston Symphony Orchestra? Perhaps it was to confine what Beethoven would have called his "unbuttoned joy" in the finale of that composer's Seventh symphony. Certainly Mr. Monteux unloosed an exuberance in conducting this venerated work which might have forced him off the little platform if the railing had not put forth a kindly resistance.

Altogether, the Saturday afternoon performance by the made-over Boston Orchestra was much more satisfying than the Thursday evening programme had permitted. Handel's concerto for string orchestra gave Messrs. Fradkin, Noack, Barrier and Malkin a chance as soloists for brief intervals, and in Charles Martin Loeffler's "La Bonne Chanson" there were moments of exquisite beauty. This musical paraphrase of Paul Verlaine's lovely poem also gave the strings, so long praised as the note of one intensified violin, an opportunity to sound, for those moments, the strings of the old orchestra. Mr. Monteux admirably caught the spirit of the "Poeme" and of D'Indy's symphonic variations, "Istar." This composition, suggested by the Babylonian poem, leads Istar, daughter of Sin, to the seven gates, where each warder removes a jewel or two, until at the seventh gate a warder takes the last veil that covers her body. And D'Indy clothes Istar with his variations and strips them off so amiably that even a devoutly attentive Boston Orchestra audience liking programme music not too spi[illegible] ciety, seemed [illegible]ly satis[illegible]

rom PRESS
ddress Philadelphia, Pa.
NOV 5 1918
Date

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BOSTON SYMPHONY PLAYS ITS FIRST CONCERT HERE

Pierre Monteux Conducts—Florence Easton Soloist—Orchestral Novelty Is Dukas' "Le Peri."

BY BENJAMIN F. GLAZER.

The first of the five Boston Symphony concerts was heard at the Academy last evening without the new conductor, M. Rabaud, who arrived from France a few days ago. In his stead M. Pierre Monteux wielded the baton. Local audiences have grateful memories of him as conductor of French opera for the Metropolitan Opera Company.

His debut as a symphony conductor was less impressive, yet highly creditable. He read the César Franck D minor symphony in a scholarly fashion and without affectation, yet it would be folly to blink at the fact that the condition was not up to the Boston Symphony standard. It is reported that about a quarter of the orchestra's personnel is new and that the whole has had inadequate time for rehearsal owing to the delay in choosing a conductor. And indeed, a lot of the old tonal perfection was missing—grievously so in the brasses—wherefore the fault may not be with M. Monteux at all.

The rest of his program, which was rather light in quality and markedly theatrical in its essence, revealed him at his best. His accompaniments to Florence Easton's singing were a marvel of precision and discretion, revealing his sound operatic experience, just as his interpretation of the Dukas "Le Peri" was finely evocative of the fancy, the spectacle, the drama of the ballet. Also, be it noted, he read the "Iberia" images of Debussy with consummate delicacy.

Miss Easton sang the third act recitative and aria from "The Marriage of Figaro" somewhat heavily. Her voice seemed tired, her tone production labored; and in her phrasing was lacking the vivacity one expects of those inimitable Mozartian melodies. But her recitative and aria from Debussy's "L'Enfant Prodigue," was splendidly done. On the whole, Miss Easton showed remarkable improvement since her operatic appearance here.

The Dukas poeme danse was heard for the first time in Philadelphia. Its juxtaposition to the Debussy suite made an interesting comparison. Was it Debussy himself who proclaimed his artistic creed thus: "Pianissimo—delicately—win the emotion by suggestion. Reach the mind through the imagination! Take fleeting impressions—not the obvious?" And wasn't it Van Vechten whose epigram described Dukas as "a giant cutting capers?"

And yet, hearing them both together in this fashion, it is the "giant cutting capers" whose appeal is finer. "Le Peri" is music of the obviously descriptive sort, adapted to the theatre and neither very gigantic nor capricious; yet there is a virility in its orchestration, a solidity in its architecture and a profundity in its conception that make Debussy seem pallid and trivially sensuous by comparison.

M. Rabaud himself will conduct the next Boston Symphony concert, which will be given on the evening of December 2.

NORTH AMERICAN
s Philadelphia, Pa.

BOSTON ORCHESTRA IN TREAT AT ACADEMY

M. Monteux Conducts Masterfully Thru a Difficult and Brilliant Program

The press agent's favorite phrase, "everything new but the name," might have been applied with almost literal truthfulness to the Boston Symphony Orchestra, which last night came to the Academy of Music for its first concert of the season here. Any fears that might have been entertained about the effects of a new conductor and sweeping reorganization of personnel were changed, however, to pleasure and satisfaction as the extremely meaty and varied program progressed under the bland and gracious leadership of Pierre Monteux.

M. Monteux has been known here hitherto only as a conductor of the Metropolitan Opera. Last night's test as an orchestral conductor was particularly severe, because of the range of compositions played and the fact that his work with this organization is only temporary. But his sound musicianship was ever in evidence, and the work of his men was not only satisfactory, but frequently brilliant. M. Monteux conducted without score.

The reconstructed orchestra has gained in elasticity of phrase and delicacy of shading. The brasses in particular have improved, and the trumpets were particularly rich. The initial number was the lovely Cesar Franck Symphony in D minor, and it was not until the allegretto that it became evident that the string choirs retain their melifluous beauty undimmed. Their brilliance in the Dukas "Peri" was amazing.

"Florence Easton, of the Metropolitan forces, was the soloist, her first number being the recitative and aria "Dove Sono," from Mozart's "The Marriage of Figaro," which has come to be regarded as the test piece for a dramatic soprano. She has not the technique for Mozart, but her later singing of Lia's recitative and aria from Debussy's "L'Enfant Prodigue" was thrilling in its loveliness and freshness.

Two ultra-modern numbers on the program were Dukas' "Le Peri," a dance poem, and Debussy's "Iberia," a suite of "images" in three sections. The "Peri" is not of the school of cacophony, but is an enchanting, ear-ravishing piece, fairly glowing with oriental color, employing full modern resources of orchestra for enriched harmonies, rather than for meretricious tone-painting.

The Debussy number is a masterpiece of polyphony; its orchestral color is of the brightest, and there is a lively sense of humor of crowds in the frank rhythms of the first movement, against which is contrasted the evanescent mistiness of the second movement.

The symphony was played with true feeling for its heroic and spiritual qualities.

Schumann's familiar "Manfred" overture was the second number on the splendid program.

m EVENING JOURNAL
dress New York City

TWO ORCHESTRA CONCERTS OVER THE WEEK-END

Boston and New York Bands Heard—Raoul Vidas, French Violinist, in Debut.

Orchestral furor—music Handelian-Italian, Novoanglo-Alsatian, Irano-Gallic, Teutono-Asiatic and just plain French—battered itself against the encasement of Carnegie Hall on Saturday, afternoon and evening. Pierre Monteux, conductor of the Boston Symphony Orchestra, and Walter Damrosch, of the New York Symphony Band, loosed this single day's Niagara of sound, and one still retains the sensation of inundation.

Mr. Monteux began matters innocently enough with Handel's concerto grosso in D, largely, no doubt, to exploit to New York the abilities of Messrs. Fradkin, Barrier and Malkin, respectively the principal violin, viola and violincello of the band. It was not overweeningly persuasive Handel.

Subsequently Mr. Monteux occupied himself with the New England Alsatian, Charles Martin Loeffler's labored and belabored elaboration, "La Bonne Chanson." Mr. Loeffer has cast and recast, polished and repolished this hand-made music. Inspiration is foreign to its substance and even Mr. Monteux's buffetings of its effingy integument could not lend its dead weight the camouflage of mental or manual souffle.

But Mr. Monteux's chief effort of the afternoon was the Seventh Symphony of Beethoven which, under that peculiar contagion that appears to [illegible] with as much deadly certainty as the influenza germ, from one orchestral conductor to another, has now been played three times in a young season. None of these performances has been within nodding acquaintance of perhaps the post "unbuttoned" and yet profoundly introspective utterance of the colossus of Bonn. Mr. Monteux, like Mr. Damrosch, is obsessed by the Wagnerian dictum, the Frenchman also trying to preoccupy Beethoven with a finicking dance hypothesis.

A second hearing of the Boston Orchestra, reconstituted, confirmed one's previous impression as to its playing. There is a good deal of work ahead of it to make it sound up to its previous standards, both as to the matter of string and brass tone and as to precision in attack and release, unanimity and the general balance and beauty of the full orchestral diapason.

EVENING POST
ss: New York City

The Boston Symphony Orchestra

The Boston Symphony Orchestra.

If the Boston Symphony Orchestra were as bad as a perambulating street band it would have sounded well last night to ears outraged by the horrible din in the streets, and seeking refuge in Carnegie Hall. Now that the populace has let off steam, what will happen when peace is truly announced? Will it be as with Peary, whose discovery of the North Pole created not a ripple because Dr. Cook had taken the wind out of his sails?

However that may be, the Boston Symphony Orchestra, at its first New York concert of the season, got the benefit of the prevailing patriotic excitement. After it had played the "Star-Spangled Banner," there were many calls for the "Marseillaise," and then for the English and Italian national hymns, all of which were played with splendid fervor and tonal beauty.

The Boston Symphony Orchestra is not what it was last year. Some weeks ago the present writer, misled by newspaper reports, asserted that it had been "unionized and Americanized." The article was copied by a Boston paper and brought a correction by President Kingman, of the Local 9, A. F. of M., who stated that "an effort was made to unionize the orchestra, but negotiations were broken off, owing to the fact that the cardinal principle of the American Federation of Musicians stands for American musicians first, to which the management of the Boston Symphony Orchestra took exception." A prominent Boston critic wrote a very insulting letter about the present writer's mistake, declaring emphatically that the orchestra had not been Americanized (except as to its concertmaster), but Gallicized, most of the Germans ousted having been replaced by Frenchmen. Well and good; but is it such an awful crime to accuse an organization in this country of being Americanized?

The orchestra could hardly have been expected to play as well last night as it used to play, for it takes time to secure so fine an ensemble as that which made this organization famous. The temporary conductor, M. Monteux, moreover, did not succeed so well as he has done at the Metropolitan Opera House in making the music interpreted by him of vital interest. The romantic bloom of Schumann's "Manfred" overture was sadly missed, and the second and third movements of the César Franck symphony were deadly dull, while the first—which owes its inspiration chiefly to Grieg and "Parsifal"—was rather disjointed. He was at his best in the numbers which preceded the final "Iberia" of Debussy: "La Péri: Poème Dansé," by Paul Dukas. This was read and played with the true neo-Gallic nuances and atmosphere—an atmosphere of glittering cascades of sound and sunset colors without much form or sequence. With the stage pictures and the dancing it would have doubtless been quite effective; without them it seemed too long.

m BULLETIN
dress: Philadelphia, Pa.

MUSICALLY, the calendar for nex week, and subsequently in the nea future, foretells some events of much in terest. The musical season may be sai really to have started with the delaye first pair of concerts of the Philadel phia Orchestra at the Academy of Music yesterday afternoon and this eve ning. On the program to be presented next Friday afternoon and Saturday eve ning a popular soloist will be Margaret Matzenauer, contralto, of the Metropolita Opera Company, who is to be heard in two numbers. For the orchestral portion of the program, Mr. Stokowski has se lected the Capriccio Espagnol of Rimsky Korsakow, in place of the usual sym phony; the overture to the opera "Gwendoline," by Chabrier, and "Two Int dian Dances" by an American composer Charles Sanford Skilton.

The Boston Symphony will make it first appearance of the season at the Academy of Music on Monday evening being conducted on this occasion b Pierre Monteux, conductor of Frenc opera at the Metropolitan Opera Hous in New York, while the soloist will b Florence Easton, soprano, of the Metro politan Company, one of the most pop lar singers to appear in Philadelphia recent years. The instrumental number are to be the Franck Symphony, in D Minor, the overture to Schumann "Manfred," Dukas' "La Peri" and De bussy's "Iberia." Miss Easton will sing numbers of Schumann and Debussy. The subsequent four concerts of the Boston Orchestra series will be under the direc tion of Henri Rabaud, who has been en gaged as permanent conductor.

Of momentous interest next Tuesda evening will be the appearance at the Metropolitan of the famous Paris Con servatoire Orchestra, which has start its first tour of this country. The orches tra, which is conducted by M. Message is composed largely of professors at the Conservatoire, who elect their own con ductor. The soloist of the occasion, Al fred Cortet, ranked as one of the gre est pianists in France, also is a [illegible] at the famous music school.

gram includes the Prelude to [illegible] "L'Apres midi d'un Faun," the "Pari overture of Bizet, the Morceau sy phonique extrait de "Redemption" Franck, "La Carnaval Romain" overtu of Berlioz, and the C minor symphon of Beethoven. Mons. Cortet will pla [illegible] Concerto [illegible]

ENQUIRER

Philadelphia, Pa.

NOV 5 - 19

BOSTON SYMPHONY

Heard at the Academy of Music Under Mr. Monteux's Direction

The Boston Symphony Orchestra opened its local season at the Academy of Music last evening when a varied and interesting programme, which had the Cesar Franck symphony in D minor for its leading feature, was rendered under the direction of Mr. Pierre Monteux in a manner which evidently afforded much pleasure to the large audience which the occasion had attracted.

Since the orchestra was heard here last extensive changes have taken place in its personnel and naturally much curiosity was felt as to the effect of this reorganization upon the character and quality of its performance. It may be said without hesitation that little effect was noticeable. The orchestra played the several numbers in which it was heard with much the same beauty and refinement of tone, the same brilliancy of execution and eloquence of expression, for which it has so long been distinguished and a better interpretation of the D minor symphony, one more intelligently appreciative or more eloquently expressive, than was given under Mr. Monteux's sympathetic and illuminative baton could with difficulty be imagined and need not be desired.

In its grace and clarity and spirituality, in the symmetry of its proportions and the unity of its design, Franck's noble masterpiece is a characteristically French creation, none the less so because its composer was a Belgian, and it was expounded with a technical skill and a perceptive delicacy which left nothing of its message undelivered nor any of its manifold beauties undisclosed. The heartiness of the applause which broke out at its conclusion showed how much the audience had been pleased, and the recalls which Mr. Monteux received were well deserved. The other purely instrumental numbers were Schumann's opaque and sombre "Manfred" overture, an intricate and impassioned rev-

erie by Dukas, entitled "Le Peri," which had not previously been heard here, and which, although somewhat prolix, proved well worth while, and Debussy's richly colored "Iberia."

The soloist for the evening was that excellent artist and gifted soprano singer, Mme. Florence Easton, who is so well and favorably known to the opera and concert-goers of this city, whose fine voice and cultivated methods were advantageously displayed in an authoritative delivery of the "Dove Sono" from Mozart's "Marriage of Figaro" and of Lia's aria in Debussy's "Le Enfant Prodigue." The next of these concerts will take place on Monday evening, December 24

HERALD

Washington, D. C.

CONCERTS TO OPEN TUESDAY

Boston Symphony Singers Give First Recital at National.

The Boston Symphony Orchestra will resume its series of concerts in Washington at 4:30 o'cock next Tuesday afternoon, November 5, at the New National Theater. This will be the first of five subscription concerts, and the return of Boston's famous orchestra is waited here with eagerness. Since it gave its last concert here a year ago it has undergone a radical reorganization that has affected the personnel, the management and the conductor.

Owing to the delayed arrival in America of Henri Rabaud the new conductor, this first concert will be under the direction of Pierre Monteux, principal conductor of French opera of the Metropolitan Opera Company, New York, who was courteously lent to the Boston Symphony by Mr. Gatti-Casazza for this Southern trip. Twenty-five per cent of the personnel is new.

Florence Easton Here.

The orchestra brings to Washington as soloist, Florence Easton, a singer of unusual quality of voice and unusual musical talent, one of the Metropolitan Opera Company sopranos. Miss Easton is not altogether a stranger in Washington. A dozen years ago in her apprentice days she appeared here with the Savage Opera Company. Since then she has made great strides and has been engaged for a half dozen appearances with the orchestra in various cities in addition to Boston.

Mr. Monteux's program is a mingling of the classic and the modern French. It opens with one of the Concerto Grossos of Handel, for strings alone. It is one of a set written by Handel while he was a resident of London and has all the aristocratic, elegant qualities that characterize his music at the best. The other orchestra numbers will be a symphonic poem entitled "La Bonne Chanson," by Charles Martin Loeffler, Claude Debussy's Spanish suite, "Iberia," and the noble symphony of Cesar Franck in D minor. Martin Loeffler is, all told, the most distinguished figure in American music today. His "La Bonne Chanson," inspired by a poem of the same name by Paul Verlaine, was written sixteen years ago, played once in Boston then withdrawn by the composer for future revision. This revision was made last summer and the work is practically new. Debussy's fascinating "Iberia" and Cesar Franck's symphony are well known to Washingtonians.

Program Announced.

Madame Easton will sing twice. Her first number will be the Countess' aria from Mozart's "Marriage of Figaro," "Dove Sono," and her second will be the recitative and air of Lia from Debussy's little opera, "L'Enfant Prodigue." The program in its proper form is as follows:

"Concerto Grosso No. 5," D major, for string orchestra (Messrs. Fradkin and Noack, solo violins; Mr. Barrier, solo viola; Mr. Malkin, solo violoncello (Handel); Aria "Dove Sono" from "Le Nozze di Figaro" (Mozart); poeme, "La Bonne Chanson" (Loeffler); recitative and air of Lia from "L'Enfant Prodigue" (Debussy); symphony in D minor (Franck).

Church of the Covenant.

Mr. Sydney Lloyd Wrightson announces the engagement of a double quartet this season instead of a triple quartet for the afternoon services at the Church of the Covenant, in addition to which there will be an additional soloist, Mr. Fred East, bass. The personnel of the double quartet is as follows: Miss Netta Craig, Mrs. Jewell Downs, sopranos; Miss Mary Jacobs, Miss M. E. Allen, contraltos; Mr. Richard P. Backing, Mr. W. S Blanchard, tenors; Mr. Wheeler Wilson, Mr. Harry H. R. Helwig, basses.

This organization will sing for the first time this season at the community sing which will take the place of the regular afternoon service. It will render the following numbers during the afternoon: "I Will Sing of Thy Power (Sullivan); soprano solo, "Cast Thy Burden Upon the Lord" (Hamblen); "Yea; Though I Walk Through the Valley of the Shadow of Death" (Stevenson); incidental solo, Miss M. Culp, of Cincinnati, substituting for Miss Mary Jacobs; Supplication (Scott); incidental solo, Mr. East.

At the church in the evening at 8 o'clock the double quartet of the evening choir will render the music. Miss M. Culp will substitute for Miss Jacobs, who will arrive in Washington to take up her work on November 5. The musical numbers follow: Organ prelude [illegible] B flat (Peace); "At Thy Footstool" (Broome); contralto solo, "O, Rest in the Lord, Elijah (Mendelssohn), Miss Culp; "Thus Saith the Lord" (Hosmer), incidental solo, Mr. Wilson; "O, Father Almighty" (Koschat); organ postlude, Festival (Stark).

The evening choir of the church, which had only one rehearsal this season and was forced to close down on account of influenza, will resume its rehearsals on Wednesday evening next in the chapel of the church at 8 o'clock, and will sing for the first time this season the following Sunday night, November 10. The choir usually has the month of October to prepare for its season's work, which usually begins on the first Sunday in November, but this year it will take its place in the church with only two rehearsals. New members are earnestly and cordially invited to join this organization, the largest chorus choir in the city. Voices for all parts in this large mixed chorus are welcome, especially in the male section. Anyone can join at any of the Wednesday evening rehearsals, and there is no limit to the number of singers that will be enrolled, as there is a capacity for 250 voices in the new choir gallery.

m STAR

dress: Baltimore, Md.

At its first concert in this country in New York city the big number of its program was the symphony in D minor by Cesar Franck, the great French composer of Belgian birth. It is understood this was to have been played in Baltimore, also. Boston Symphony Orchestra, however, has announced that it will play this work in Baltimore on Wednesday night, the night before the Paris Orchestra plays here, and the Paris Orchestra may decide for this reason to substitute another composition.

If this is not done and the Boston Symphony Orchestra does not change its own program for Wednesday night here, there will be particular opportunity and additional interest, nevertheless, in comparing the renditions of the same work by the two orchestras so close together.

It will be a pity for Baltimore to lose an opportunity to hear this work played by the Paris Orchestra, which will be here only once.

As there will be interest, also, in a rendition of it by the reorganized Boston Symphony Orchestra, a way out of the immediate repetition would be for the Boston Orchestra to play it at one of the four other concerts it will give in Baltimore this season.

HERALD, NOVEMBER 17

SYMPHONY CONCERTS

The fourth pair of symphony concerts, in Symphony Hall next Friday afternoon and Saturday evening, presents a program of unusual interest and a soloist who, a few years back, was popular here—Mme. Olga Samaroff, pianist. Since her marriage to Leopold Stokowski she has done comparatively little concert work. She will play Grieg's Concerto in A minor. The opening number of the program will be Schubert's "Unfinished" Symphony; the closing number the Symphony of Saint-Saens, in C minor. The organ will be played by Albert Show.

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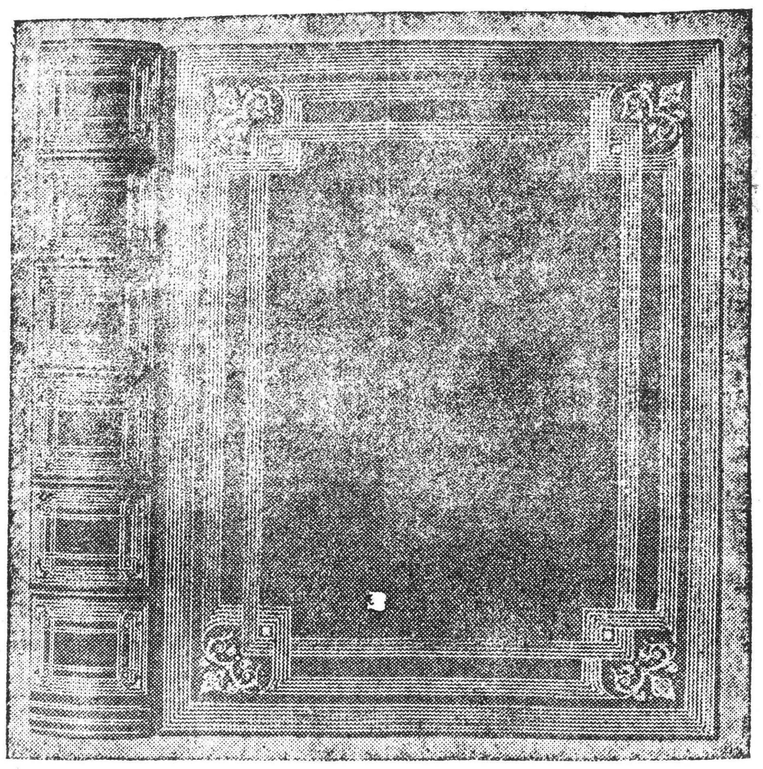
Mme. Samaroff is the wife of Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra.

Madame Olga Samaroff, pianist, soloist at Boston Symphony concerts.

4000 AUTOGRAPHS ON TESTIMONIAL

Symphony Subscribers Give Book Containing Signatures to Major Higginson on His 84th Birthday



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An earnest effort to reach all who have attended the concerts was made, but it was not possible, since their sense of the public benefits which have resulted and will result from your disinterested and patient labors on behalf of the orchestra and the community it has served. Many of the signers of this memorial are acquaintances who have long cherished high respect for you and your good works, or friends, old and young, who feel for you the sincerest affection; but most of them are strangers who gladly embrace this their first opportunity to tell you directly that you have gladdened and exalted their physical and spiritual lives.

Soil Well Prepared

employed. Your orchestra has given year by year a demonstration of the exceeding value of co-operative discipline. You have steadily insisted that the skilled musician's occupation is not a mechanical trade, but an artistic profession. You have given your public the pure, refining, exalting, inspiring music of all nations and all periods. You have enlarged and strengthened the appreciation of sweet and noble music in this community.

Value in the Future

"We shall all better appreciate the work you have done for Boston and the country if we bear in mind that good music sustains and consoles the human spirit in times of adversity, and is, next to good literature, the best expression of public prosperity, social joy and religious transport. It transcends the limits of language or race, requires no versions or translations, and ranges freely through all the civilized world and the successive generations of men. Your success in creating the Symphony Orchestra as a permanent institution will have a high educational value in the future; for common enjoyment of immortal music allied with immortal poetry will prove an exalting and binding influence among the various elements of the American population.

"On behalf of the signers of this memorial I greet you and Mrs. Higginson with heartiest congratulations on the principal work of your useful life, warmest thanks and best wishes for your enjoyment of serene content as you look backward, and still more as you look forward.

"Your old friend,

"CHARLES W. ELIOT.

"Major Henry L. Higginson."

Record Nov. 23

SAMAROFF AS SOLOIST WITH THE SYMPHONY

By J. V. CLARK

Boston Symphony Orchestra: Henri Rabaud, conductor; Mme. Olga Samaroff, soloist. Fourth concert of the Boston season, Symphony Hall. The program:—

Schubert—Unfinished Symphony, B minor.
Grieg—Concerto in A minor for pianoforte.
Saint-Saens—Symphony in C minor, No. 3, Op. 78.

This was Mr. Rabaud's second appearance with the orchestra and in this program, so familiar to patrons of these concerts, he again proved that he was a most efficient conducter, well versed in the traditions of standard music, thorough, safe and sane. The charming Unfinished Symphony, which is, possibly, best described as being most Schubertian, was very beautifully played.

Mme. Samaroff evidently has a penchant for the Grieg Concerto. She played it here with the Boston orchestra in 1906. In fact, the concerto seems to be a great favorite with women pianists. Out of six performances with the Boston orchestra five have been by women, Mme. Samaroff twice; Katherine Goodson, once; Augusta Cottlow, once, and Fanny Bloomfield-Zeisler, once. The last time we heard Mme. Samaroff play the concerto it was with another orchestra in a smaller hall. If memory serves us correctly, her performance yesterday was even more poetic than in other days. There was no overplaying. There were no heroics. There was no attempt to distort any of the music into a merely brilliant display of pianism, which it does not permit. The tenderness, the sadness, the touch of unhappiness that pervades the work were finely caught by Mme. Samaroff. The rondo on the five themes, that constitutes the third section of the work, were played with sufficient verve and color, but the performance, as a whole, was a finely subdued one, a performance that indicated a true appreciation of the real spirit of this concerto, which to some remains one of Grieg's most interesting works. The only criticism of Mme. Samaroff's playing yesterday was that she apparently did not always gauge the acoustics of the hall and that occasionally, as in the adagio, her tone was was too pianissimo. The concerto is not one to excite frenzied applause, but Mme. Samaroff was appreciatively applauded.

In two perofrmances Mr. Rabaud has given two Saint-Saens works, last week "The Youth of Hercules," this week the C minor Symphony. Either Saint-Saens is a favorite with the new conductor or the limits of repertoire set by war time conditions has compelled him to include Saine-Saens frequently in his list. The symphony has been played here frequently. It was played for the last time on March 22, 1918. The qualities of its music, its form, its deftness and simplicity in orchestration are well known. The music received a performance that enhanced its inherent quantities by Mr. Rabaud, the orchestra, Mr. Albert Snow, organist, and Mr. Alfred De Voto, pianist.

The program for the concerts of Nov. 29-30 will be Weber, "Euryanthe" overture; Mozart, Symphony in C Major (Jupiter); Dukas, "The Sorcerer's Apprentice," and Borodin, Symphony in B minor, No. 2.

ENQUIRER
Philadelphia, Pa.

NOV 5 - 1918

47

BOSTON SYMPHONY

Heard at the Academy of Music Under Mr. Monteux's Direction

The Boston Symphony Orchestra opened its local season at the Academy of Music last evening when a varied and interesting programme, which had the Cesar Franck symphony in D minor for its leading feature, was rendered under the direction of Mr. Pierre Monteux in a manner which evidently afforded much pleasure to the large audience which the occasion had attracted.

Since the orchestra was heard here last extensive changes have taken place in its personnel and naturally much curiosity was felt as to the effect of this reorganization upon the character and quality of its performance. It may be said without hesitation that little effect was noticeable. The orchestra played the several numbers in which it was heard with much the same beauty and refinement of tone, the same brilliancy of execution and eloquence of expression, for which it has so long been distinguished and a better interpretation of the D minor symphony, one more intelligently appreciative or more eloquently expressive, than was given under Mr. Monteux's sympathetic and illuminative baton could with difficulty be imagined and need not be desired.

In its grace and clarity and spirituality, in the symmetry of its proportions and the unity of its design, Franck's noble masterpiece is a characteristically French creation, none the less so because its composer was a Belgian, and it was expounded with a technical skill and a perceptive delicacy which left nothing of its message undelivered nor any of its manifold beauties undisclosed. The heartiness of the applause which broke out at its conclusion showed how much the audience had been pleased, and the recalls which Mr. Monteux received were well deserved. The other purely instrumental numbers were Schumann's opaque and sombre "Manfred" overture, an intricate and impassioned rev-

erie by Dukas, entitled "Le Peri," which had not previously been heard here, and which, although somewhat prolix, proved well worth while, and Debussy's richly colored "Iberia."

The soloist for the evening was that excellent artist and gifted soprano singer, Mme. Florence Easton, who is so well and favorably known to the opera and concert-goers of this city, whose fine voice and cultivated methods were advantageously displayed in an authoritative delivery of the "Dove Sono" from Mozart's "Marriage of Figaro" and of Lia's aria in Debussy's "Le Enfant Prodigue." The next of these concerts will take place on Monday evening, December 24

m STAR
dress: Baltimore, Md.

e 13

At its first concert in this country in New York city the big number of its program was the symphony in D minor by Cesar Franck, the great French composer of Belgian birth. It is understood this was to have been played in Baltimore, also. Boston Symphony Orchestra, however, has announced that it will play this work in Baltimore on Wednesday night, the night before the Paris Orchestra plays here, and the Paris Orchestra may decide for this reason to substitute another composition.

If this is not done and the Boston Symphony Orchestra does not change its own program for Wednesday night here, there will be particular opportunity and additional interest, nevertheless, in comparing the renditions of the same work by the two orchestras so close together.

It will be a pity for Baltimore to lose an opportunity to hear this work played by the Paris Orchestra, which will be here only once.

As there will be interest, also, in a rendition of it by the reorganized Boston Symphony Orchestra, a way out of the immediate repetition would be for the Boston Orchestra to play it at one of the four other concerts it will give in Baltimore this season.

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ALD
Washington, D. C.

NOV 5 - 1918

CONCERTS TO OPEN TUESDAY

Boston Symphony Singers Give First Recital at National.

The Boston Symphony Orchestra will resume its series of concerts in Washington at 4:30 o'cock next Tuesday afternoon, November 5, at the New National Theater. This will be the first of five subscription concerts, and the return of Boston's famous orchestra is waited here with eagerness. Since it gave its last concert here a year ago it has undergone a radical reorganization that has affected the personnel, the management and the conductor.

Owing to the delayed arrival in America of Henri Rabaud the new conductor, this first concert will be under the direction of Pierre Monteux, principal conductor of French opera of the Metropolitan Opera Company, New York, who was courteously lent to the Boston Symphony by Mr. Gatti-Casazza for this Southern trip. Twenty-five per cent of the personnel is new.

Florence Easton Here.

The orchestra brings to Washington as soloist, Florence Easton, a singer of unusual quality of voice and unusual musical talent, one of the Metropolitan Opera Company sopranos. Miss Easton is not altogether a stranger in Washington. A dozen years ago in her apprentice days she appeared here with the Savage Opera Company. Since then she has made ... has been engaged

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The evening choir of the church, which had only one rehearsal this season and was forced to close down on account of influenza, will resume its rehearsals on Wednesday evening next in the chapel of the church at 8 o'clock, and will sing for the first time this season the following Sunday night, November 10. The choir usually has the month of October to prepare for its season's work, which usually begins on the first Sunday in November, but this year it will take its place in the church with only two rehearsals. New members are earnestly and cordially invited to join this organization, the largest chorus choir in the city. Voices for all parts in this large mixed chorus are welcome, especially in the male section. Anyone can join at any of the Wednesday evening rehearsals, and there is no limit to the number of singers that will be enrolled, as there is a capacity for 250 voices in the new choir gallery.

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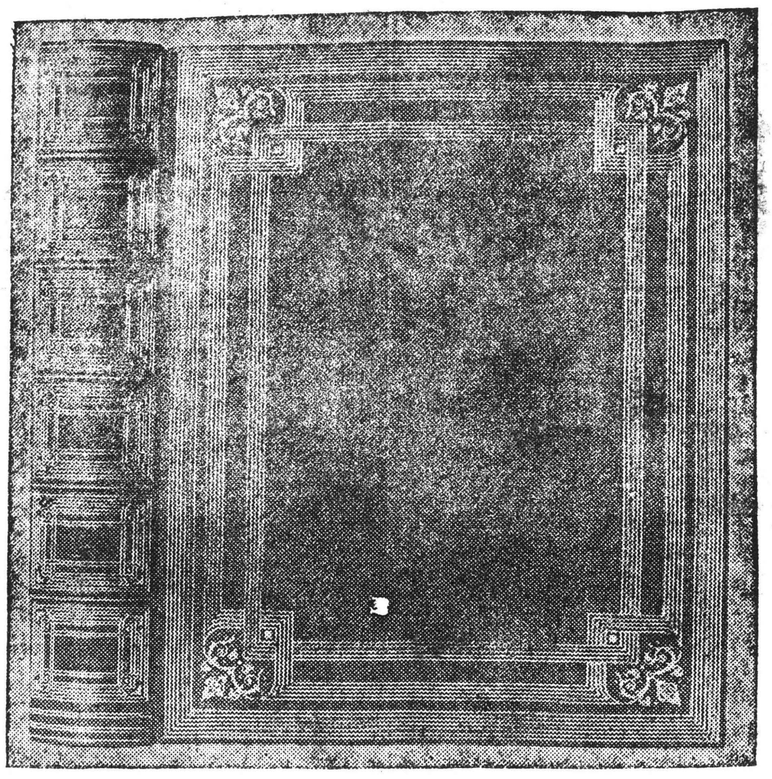

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The volume is a beautiful affair, bound in full crushed brown levant, with light brown morocco lining and fly-leaves. Both the outside and the inside of the covers are tooled by hand in gold to a special design made for the volume by F. C. D. Palmer. Slips of a uniform size, bearing the autograph signatures of those testifying to their affection for Major Higginson, are mounted on leaves of Japanese vellum.

The following letter, written by Dr. Charles W. Eliot, appears on the first page of the book:

"Dear Major Higginson—Some of the thousands of persons who have had their lives made more interesting and happier by the concerts of your Symphony Orchestra in Boston and its vicinity during the past 37 years wish to declare to you on your 84th birthday their personal gratitude and their strong sense of the public benefits which have resulted and will result from your disinterested and patient labors on behalf of the orchestra and the community it has served. Many of the signers of this memorial are acquaintances who have long cherished high respect for you and your good works, or friends, old and young, who feel for you the sincerest affection; but most of them are strangers who gladly embrace this their first opportunity to tell you directly that you have gladdened and exalted their physical and spiritual lives.

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"Boston was historically the right place in the United States to develop an orchestra of high merit. The soil in which you planted the Boston Symphony Orchestra in 1880-81 had been well prepared during the 40 years preceding by a series of earlier organizations for providing orchestral concerts in the community where you and I grew up. These pioneering organizations were the Boston Academy of Music, the Musical Fund Society, the Germania Orchestra, the Philharmonic Society and the Harvard Musical Association. Their resources were limited, and their achievements modest; but they made ready a supporting public for you.

"Your purpose was to create an orchestra out of the best available material in all the world competent to render to perfection the best music in the world. In this very difficult undertaking your success has been marvellous. Your plans and policies have been wise, and generous towards both your public and the artists whom you employed. Your orchestra has given year by year a demonstration of the exceeding value of co-operative discipline. You have steadily insisted that the skilled musician's occupation is not a mechanical trade, but an artistic profession. You have given your public the pure, refining, exalting, inspiring music of all nations and all periods. You have enlarged and strengthened the appreciation of sweet and noble music in this community.

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Record Nov. 33

SAMAROFF AS SOLOIST WITH THE SYMPHONY

By J. V. CLARK

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Saint-Saens—Symphony in C minor, No. 3, Op. 78.

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TRAVELER NOVEMBER 20.

OLGA SAMAROFF TO BE SOLOIST

Plays with Symphony Orchestra Friday

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ENQUIRER

Philadelphia, Pa.

NOV 5 - 19

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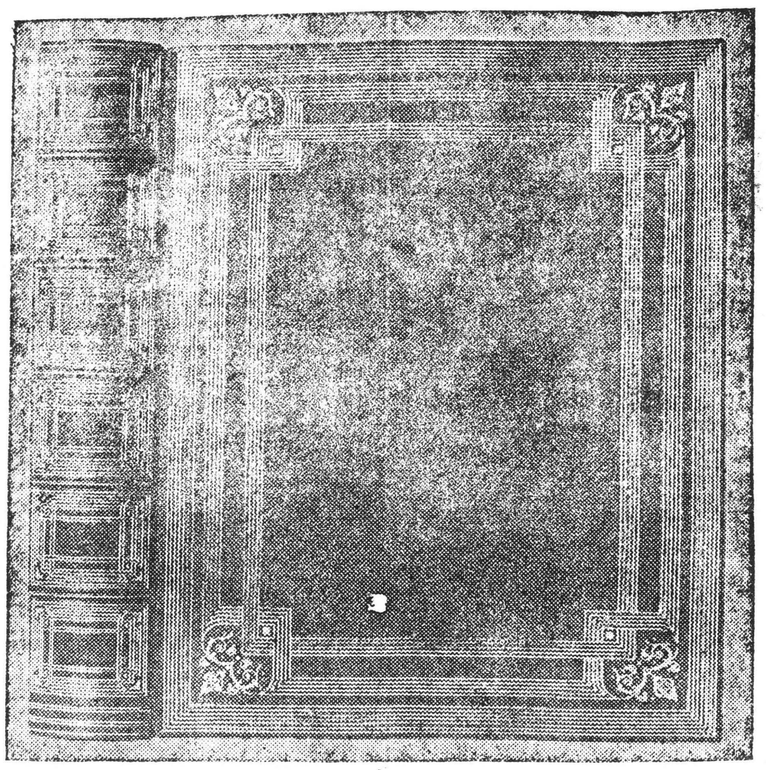

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"Your purpose was to create an orchestra out of the best available material in all the world competent to render to perfection the best music in the world. In this very difficult undertaking your success has been marvellous. Your plans and policies have been wise, and generous towards both your public and the artists whom you employed. Your orchestra has given year by year a demonstration of the exceeding value of co-operative discipline. You have steadily insisted that the skilled musician's occupation is not a mechanical trade, but an artistic profession. You have given your public the pure, refining, exalting, inspiring music of all nations and all periods. You have enlarged and strengthened the appreciation of sweet and noble music in this community.

Value in the Future

"We shall all better appreciate the work you have done for Boston and the country if we bear in mind that good music sustains and consoles the human spirit in times of adversity, and is, next to good literature, the best expression of public prosperity, social joy and religious transport. It transcends the limits of language or race, requires no versions or translations, and ranges freely through all the civilized world and the successive generations of men. Your success in creating the Symphony Orchestra as a permanent institution will have a high educational value in the future; for common enjoyment of immortal music allied with immortal poetry will prove an exalting and binding influence among the various elements of the American population.

"On behalf of the signers of this memorial I greet you and Mrs. Higginson with heartiest congratulations on the principal work of your useful life, warmest thanks and best wishes for your enjoyment of serene content as you look backward, and still more as you look forward.

"Your old friend,

"CHARLES W. ELIOT.

"Major Henry L. Higginson."

Record Nov. 33

SAMAROFF AS SOLOIST WITH THE SYMPHONY

By J. V. CLARK

Boston Symphony Orchestra; Henri Rabaud, conductor; Mme. Olga Samaroff, soloist. Fourth concert of the Boston season, Symphony Hall. The program:—

Schubert—Unfinished Symphony, B minor.
Grieg—Concerto in A minor for pianoforte.
Saint-Saens—Symphony in C minor, No. 3, Op. 78.

This was Mr. Rabaud's second appearance with the orchestra and in this program, so familiar to patrons of these concerts, he again proved that he was a most efficient conducter, well versed in the traditions of standard music, thorough, safe and sane. The charming Unfinished Symphony, which is, possibly, best described as being most Schubertian, was very beautifully played.

Mme. Samaroff evidently has a penchant for the Grieg Concerto. She played it here with the Boston orchestra in 1906. In fact, the concerto seems to be a great favorite with women pianists. Out of six performances with the Boston orchestra we have been by women, Mme. Samaroff twice; Katherine Goodson, once; Augusta Cottlow, once, and Fanny Bloomfield-Zeisler, once. The last time we heard Mme. Samaroff play the concerto it was with another orchestra in a smaller hall. If memory serves us correctly, her performance yesterday was even more poetic than in other days. There was no overplaying. There were no heroics. There was no attempt to distort any of the music into a merely brilliant display of pianism, which it does not permit. The tenderness, the sadness, the touch of unhappiness that pervades the work were finely caught by Mme. Samaroff. The rondo on the five themes, that constitutes the third section of the work, were played with sufficient verve and color, but the performance, as a whole, was a finely subdued one, a performance that indicated a true appreciation of the real spirit of this concerto, which to some remains one of Grieg's most interesting works. The only criticism of Mme. Samaroff's playing yesterday was that she apparently did not always gauge the acoustics of the hall and that occasionally, as in the adagio, her tone was was too pianissimo. The concerto is not one to excite frenzied applause, but Mme. Samaroff was appreciatively applauded.

In two perofrmances Mr. Rabaud has given two Saint-Saens works, last week "The Youth of Hercules," this week the C minor Symphony. Either Saint-Saens is a favorite with the new conductor or the limits of repertoire set by war time conditions has compelled him to include Saine-Saens frequently in his list. The symphony has been played here frequently. It was played for the last time on March 22, 1918. The qualities of its music, its form, its deftness and simplicity in orchestration are well known. The music received a performance that enhanced its inherent quantities by Mr. Rabaud, the orchestra, Mr. Albert Snow, organist, and Mr. Alfred De Voto, pianist.

The program for the concerts of Nov. 29-30 will be Weber "Euryanthe" overture; Mozart, Symphony in C Major (Jupiter); Dukas, "The Sorcerer's Apprentice," and Borodin, Symphony in B minor, No. 2.

TRAVELER NOVEMBER 20.

OLGA SAMAROFF TO BE SOLOIST

Plays with Symphony Orchestra Friday

Olga Samaroff, pianist, will be the soloist at the Friday afternoon and Saturday evening Boston Symphony concerts this week.

Mme. Samaroff has not appeared in Boston with the orchestra since 1909, when she played Rubinstein's Concerto in D minor. Her first appearance with the Boston Symphony Orchestra was in 1906, when she played the Grieg Concerto in A minor. She will play this same work in Symphony Hall on Friday and Saturday.

Mme. Samaroff is the wife of Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra.

RETURNS THIS WEEK TO CONCERT STAGE

Madame Olga Samaroff, pianist, soloist at Boston Symphony concerts.

MIN G SEASON

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ned the Metropolitan. Sophie ntralto, has appeared here era and concert. The other e Emilio de Gogorza, who is the Symphony for the first igh for years he has been a Boston.

violinists from abroad are fetz and Jacques Thibaud. rious fact that Mr. Thibaud his first appearance with the in Boston.

of pianists is interesting: nann, Olga Samaroff, Harold Arthur Rubinstein. Of these, anger is Rubinstein. In the of 1906 Mr. Rubinstein gave n the Colonial Theatre, but Boston music lovers he will ger. He is a native of Lodz, oland, where he was born 31 . In childhood he was a Joachim, and his first master He did his principal study er d'Albert and spent some eschetitzky. He is called ly great pianists of the world.

The return of Josef Hofmann will be warmly welcomed. It is many years since Mme. Samaroff appeared here in Boston. In a sense she is a Boston product, for here she had her first success in America, and until her marriage she regarded this city almost as home. Harold Bauer last appeared with the orchestra three years ago.

An engagement out of the common is that of Joseph Bonnet, the French organist. Bonnet's several appearances in Boston have demonstrated that as an artist he has most unusual qualities. The organ in Symphony Hall is an admirable instrument, Mr. Bonnet having said last year that he thought it one of the most brilliant in this country.

Naturally there will be unc mmon interest in the appearance of M Fradkin, the new concert master of orchestra, and, as a matter of rse, Mr. Noack, the second concert ter, will appear as soloist, and Mr. kin, the leading cellist.

ADVERTISER AMERICAN, NOVEMBER 17,

Rabaud's Debut in Symphony a Success

By LOUIS C. ELSON.

PROGRAM.

Beethoven—Heroic Symphony.
St. Saens—"Youth of Hercules," Symphonic Poem.
Rimski-Korsakoff—Spanish Caprice.

NOT a very remarkable program for our orchestral series. Can it be that M. Rabaud, the new conductor, thinks us provincial compared with Paris? But each one of the new Frenchmen, Monteux, Messager and Rabaud, have played Beethoven as their trump card at each of their debuts, and, therefore, it is possible that they assume the interpretation of this master to be the touchstone of directorial ability.

And Beethoven's Heroic Symphony fits well to the present times, for it was the composer's cry for Liberty, and he pictures his hero, in the first movement, as pulling down all kinds of tyrants, and M. Rabaud demolished them with sufficient emphasis. The new conductor was received with the wildest Boston enthusiasm, and those who think the Boston audiences frigid ought to attend the orchestral concerts this season.

M. Rabaud began well. He made an excellent impression at this concert. Even "The Star Spangled Banner" went more broadly and less sentimentally than it has recently been done, and, by the way, the removal of that banner from the middle of the hall was an acoustical necessity. The resonance is better with the flag placed against a wall.

M. Rabaud read the Heroic symphony in a sensible, well-balanced and unaffected manner. This was very evident in the first movement. The Funeral March, no matter how well interpreted, is too long. Beethoven was altogether too prolix in the planting of his hero, but thanks to the conservative conductor there was no sentimentality exhibited in the movement, and the oboe playing was especially exquisite. Coleridge called this "A funeral in purple," and that best describes its earnest vein. The horns did good work in the next movement, and the final variations were given with superb ensemble. M. Rabaud was applauded to the echo after this excellent reading of a great work.

St. Saens' views about Hercules as a young man have not led to his greatest music, but we are glad to see that all of the French newcomers give this sterling composer a good place upon their programs. St. Saens is an adept at modern scoring without indulging in too much bigness, he is always intelligible, his musical architecture does not run to the crazy-quilt style and he does not discard pleasant melody. We predict that in the music of the near future tune will come back into music again, and we agree with St. Saens' own recent saying, "Music is sick"—at least at present.

We can recall performances of this work under Gericke when the music was taken too gently to portray the champion heavy-weight of Olympus. In these performances, of last Friday and yesterday, there was more of power and it fitted well to the subject. It would be easy to sketch a story to the music. Hercules is a young man, enters college and is admitted to the "Dickey" Club at Harvard because of his athletic capabilities. A lively drinking theme pictures the young hero going over the bridge to take up an extra chemistry course at the Parker house. Tinkle of triangle and cymbals picture the return (2 a. m.) heavily loaded with chemicals. In the Scherzando, which might be called "At Play," Hercules holds two horns. In the draw he gets two more and a bugle. He wins, of course, four horns against a small pair of oboes. A subsequent minor passage may portray a later interview with the dean.

Seriously, however, this symphonic poem is a portrayal of a struggle between virtue and vice, a topic which Wagner has set forth with tremendously greater power in the "Tannhaeuser Overture." M. Rabaud exhibited commendable abandon in this work and had the elasticity required by its rhapsodical character. The piccolo did some good work in the "Path of Pleasure" portion; vice and the piccolo always go hand in hand; and there were also some stirring climaxes, of which the conductor made the most.

The concert ended with Rimski-Korsakoff. By the way, a pupil of this composer once told the present writer that he always accented the next to last syllable of his name, which is against the statement of the musical dictionaries. The caprice is a good deal more truly Spanish than the recent Spanish concert of M. Laparra was. Extremes meet, and the Russians and Scandinavians seem to catch up the Spanish swing readily. Not only are the Spanish rhythms well carried out, but there is a piquancy in the scoring that gives an agreeable and fitting spiciness to the subject. The work contains some fine obbligato work for solo violin, clarinette and for harp, and these were especially well done. The reading of the caprice was commendable, and M. Rabaud caught up its spirit finely. We enjoy this caprice more thoroughly with repeated hearings. Its spicy contrasts, its rhythmic dance effects, and its theatrical climaxes are all calculated to arouse the public and certainly did so on this occasion.

Altogether then, M. Rabaud has made a very successful debut. He is graphic and decisive in his beat and gestures, has sufficient freedom in his interpretation, is by no means as operatic in orchestral work as we had feared, and evidently has correct ideas about the length of the program. A good acquisition with which musical Boston may be heartily satisfied.

SYMPHONY CONCERTS

The fourth pair of Symphony concerts, which will be given in Symphony Hall next Friday afternoon and Saturday evening, presents a program of unusual beauty and interest and a soloist who ranks among the most popular artists that visited Boston. This is Madame Olga Samaroff, the pianist. Her playing is even more brilliant today than it ever has been in the past. She will play Grieg's concerto in A minor. The opening number of the program will be Schubert's "Unfinished" symphony. The closing number will be the "Organ" symphony of Saint Saens with Alber Snow as organist.

HERALD NOVEMBER 2

The program of the Symphony concerts this week is as follows: Schubert, Unfinished Symphony; Grieg, piano concerto (Mme. Samaroff, pianist); Saint-Saens Symphony in C minor No. 3 (with organ; Mr. Snow organist.) The program for Nov. 29-30 will include these pieces: Weber, overture to "Euryanthe"; Mozart, "Jupiter" Symphony; Dukas, "The Sorcerer's Apprentice"; Borodin, Symphony No. 2.

HERALD
New York City

HENRI RABAUD'S CAREER IN BOSTON STARTS FAVORABLY

New Conductor of Symphony Orchestra Reveals Abilities and Characteristics.

By REGINALD de KOVEN.

BOSTON, Mass., Sunday.—Having come to Boston especially for that purpose, I heard Mr. Henri Rabaud, the new conductor of the Boston Symphony Orchestra, conduct his first evening concert on Saturday night and was impressed by both the man and his art.

Mr. Rabaud has distinguished and distinctive personality; at once forcible and charming. Tall and slight, looking perhaps more than his years—he was born in 1873—he is dignified even to primness in pose and gesture, looking more like a diplomatists that a conductor; not at all the man in appearance whom one might expect to have written "Marouf" until one talks to him and notes the genial half humorous twinkle in his eye; altogether a kindly man, methinks. As a conductor Mr. Rabaud has a firm, clear swinging beat, with the evident knowledge, experience and fixity of purpose to know exactly what he wants, and all the authority and energy and force necessary to obtain it.

All these qualities and characteristics were well in evidence on Saturday, as in one short week of control Mr. Rabaud has pulled the orchestra together and restored to them a noticeable measure of their former unity of tone and artistic purpose. This fact surely speaks for itself.

Three Composers Represented.

The programme I heard was commendably brief and also varied and comprised Beethoven's "Erocia" symphony, Saint-Saën's symphonic poem, "The Youth of Hercules," and the "Caprice on Spanish Themes," by Rimsky-Korsakoff; a programme, as I thought, giving good indications of the trend of Mr. Rabaud's musical thought and his general attitude toward the classic, the romantic and the very modern in music.

And as between the classic and the modern he draws the line pretty sharply. For after his reading of the "Eroica," sanely classic, considered and consistent; martial, vigorous, and insistently brilliant; rather brusque in climax and a little too classically dry and unplastic where the composer meant to be romantic, it was evident that to Mr. Rabaud, Beethoven was the last of the great classicists, rather than, as I firmly believe, the first of the great romantics. It is unnecessary to particularize about the interpretation of the four movements, for all were read in entire consonance with the conductor's general scheme, but I must say that martial fervor, as in the "funeral march," but poorly replaced the mournful pathos which to my thinking ought to make this wonderful bit of inspiration a wail of the dead and vanquished. On the whole a Napoleonic reading of this mighty work, and generally effective and acceptable as such.

His Saint-Saens Romance.

Mr. Rabaud, however, allowed his Saint-Saëns to be romantic at will, without let or hindrance; and read this tone poem—the least striking, as I feel, of the four—with much color and imagination. And imagination, vivid, fervid, rather intellectual perhaps, than deeply emotional or sentiment, is certainly one of Mr. Rabaud's artistic assets and characteristics.

The composer of "Marouf" fairly revelled in the modernity and orchestral color and extravagance of Rimsky-Korsakoff—I feel that much inspiration has been derived from this source—and fairly pulled along his orchestra to a rendition of this gorgeous work so efficient and so brilliant that it recalled pleasurably former orchestral days when the orchestra stood supreme.

I think that New York will understand, like and approve of Mr. Rabaud as an orchestral conductor of marked force and individuality. Boston has so far given him cordial recognition and a respectful attention which bids fair to develop, and that soon, into entire adoption and affection.

NEW YORK HERALD, NOVEMBER 18,

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From
Address Washington, D. C.
Date NOV 10 1918

POLITICS, war news, visits and anticipated visits from dignitaries from foreign lands, important but small dinner parties, weddings, engagements and intended debuts all had their place in the social melange of the past week, and gave to society its usual meed of interest. And as for music, such rare treats have seldom or never been confined to the period of a few days. The Boston Symphony, which holds its special place in the hearts of all music lovers, would ordinarily have formed a well rounded week in that line, but when added to it were La Societe des Concerts du Conservatoire de Paris and the wonderful program from Mme. Schumann-Heink on the Treasury steps, then, indeed, must Washington folk congratulate themselves on riches and blessing abundance.

Brooklyn, N. Y.
NOV 2 1918

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FLORENCE EASTON,
Prima donna soprano of the Metropolitan Opera Company, soloist with the Boston Symphony Orchestra at the Academy of Music on November eighth.

Boston Symphony's First Brooklyn Concert.

The Boston Symphony Orchestra will resume its concerts in Brooklyn in the Academy of Music on Friday evening, November eighth, under the auspices of the Brooklyn Philharmonic Society and the Institute of Arts and Sciences. This first concert will be under the direction of Pierre Monteux, the brilliant French conductor of the Metropolitan Opera Company, who is making the first autumn tour with the orchestra through the courtesy of Mr. Gatti-Casazza. Henri Rabaud, the new permanent conductor, is in America, but will not begin his work until Monday, November eleventh, when he holds his first rehearsal in Boston. The soloist at this first concert will be Florence Easton, the English prima donna soprano of the Metropolitan Opera House. Madame Easton is not unknown in Brooklyn, where her beauty of voice, soundness of musicianship and charm of personality are justly admired. Madame Easton will sing twice. Her first number will be the canzona "Dove Sono" from Mozart's "Marriage of Figaro," and her second number the recitative and air of "Lia" from Debussy's "The Prodigal Son." Mr. Monteux has arranged a most interesting list of works for the orchestra. César Franck's Symphony in D minor, one of the noblest contributions of contemporary music, will be the first and longest number. The other works to be played will be Schumann's "Manfred" overture, Vincent d'Indy's extraordinarily brilliant and subversive variations, entitled "Istar," and Debussy's kaleidoscopic "Iberia."

Press HERALD Washington, D. C.

ENTHUSIASTIC CROWD WELCOMES ORCHESTRA

Initial Concert of Boston Symphony Success at National.

The Boston Symphony Orchestra gave its first Washington concert of the season at the National Theater yesterday afternoon to an enthusiastic audience. It was made doubly enjoyable by reason of being the first musical event since the theaters were closed because of the influenza, and the first local appearance of the orchestra under the leadership of Henri Rabaud, who succeeded Dr. Karl Muck as conductor. Mr. Rabaud was unable to accompany th e orchestra to Washington, however, and Pierre Monteux, from the Metropolitan Opera House, in New York, conducted.

The opening number, Handel's Concerto Grosso No. 5, D minor, was well received, the first and third movements, Allegro and Largo being especially noteworthy for the solo work of the violins. Loeffler's "Une Bonne Chanson," a paraphrase of the poem by Paul Verlaine, was given a beautiful interpretation. The symphony was that of Ceasr Franck, in D minor, about which such a controversy raged at the time of its first performance in 1899. As interpreted by Mr. Monteux its status was established for all time with Washington music patrons.

The soloist was Florence Easton, soprano, who charmed by her rendition of the recitative "E Susanna non vein," and the "Aria Dove Sono," both from Mozart's "Marriage of Figaro," and the recitative and aria of Lia from Debussy's opera, "The Infant's Prodigy."

Press BULLETIN Philadelphia, Pa.

BOSTON SYMPHONY

Pierre Monteux Conducts Opening Concert, with Florence Easton Soloist

The first concert of the Boston Symphony Orchestra's thirty-fourth season in Philadelphia took place at the Academy of Music last evening, with Pierre Monteux as a new and temporary conductor, serving until the arrival from France of Henri Rabaud, who is to assume the post as a permanent successor to Karl Muck. As the French conductor of the Metropolitan Opera Company, Mr. Monteux has several times appeared in Philadelphia, but last evening was the first occasion on which he has held the baton here purely as an orchestral leader.

There are many new players in the Boston organization this season, but during the weeks that he has had it in hand for rehearsals Mr. Monteux has succeeded in welding together the old men and the new into a homogeneous body which, in some respects, may be pronounced even finer than in former seasons. This fact particularly is noticeable in the elasticity and vibrant quality of the strings, always, however, a noticeable beauty of this great orchestra.

Mr. Monteux makes free use of his arms, though with no extravagance of gesture, and modesty marks a demeanor which indicates no desire for self-glorification. His work blends sympathetically and artistically into that of the orchestra, so that he seems a part of the admirable whole, rather than a conspicuous personality.

The program was opened with the Franck Symphony in D minor, a noble work, of rich tonal beauty, revealed in a wealth of instrumental detail, at once poetic and dramatic. At times the music is that of one inspired, less satisfactory, as to the manner of its interpretation, last evening, in the opening lento movement than in the allegretto, with its delightful pizzicato strains, and the closing allegro, which disclosed in brilliant style the best qualities of the orchestra.

Except for the somewhat uninteresting "Manfred" overture of Schuman, the program had a distinctly modern tinge. It included the fantastic "La Peri—Poeme Danse" ballet music of Dukas, given here the first time—and most felicitously done—and the characteristic "Iberia" of Debussy, in the well-known picturesque and impressionatic vein of the much-imitated French composer.

There was evidently much pleasure on the part of the audience in welcoming Miss Easton, whose appearances here in opera have established her as a favorite. Her clear, sympathetic soprano, of unusual beauty in quality and in its power of dramatic expression, was heard in Mozart's "Marriage of Figaro," and the recitative and aria of Lia, from "L'Enfant Prodigue," Debussy, the latter disclosing her decidedly to the best advantage.

ADVERTISER AMERICAN, NOVEMBER 17,

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By LOUIS C. ELSON.

PROGRAM.

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St. Saens—"Youth of Hercules," Symphonic Poem.
Rimski-Korsakoff—Spanish Caprice.

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HERALD, NOVEMBER 2

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NEW YORK HERALD, NOVEMBER 18,

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HERALD

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ADVERTISER AMERICAN, NOVEMBER 17,

Rabaud's Debut in Symphony a Success

By LOUIS C. ELSON.

PROGRAM.

Beethoven—Heroic Symphony.
St. Saens—"Youth of Hercules," Symphonic Poem.
Rimski-Korsakoff—Spanish Caprice.

NOT a very remarkable program for our orchestral series. Can it be that M. Rabaud, the new conductor, thinks us provincial compared with Paris? But each one of the new Frenchmen, Monteux, Messager and Rabaud, have played Beethoven as their trump card at each of their debuts, and, therefore, it is possible that they assume the interpretation of this master to be the touchstone of directorial ability.

And Beethoven's Heroic Symphony fits well to the present times, for it was the composer's cry for Liberty, and he pictures his hero, in the first movement, as pulling down all kinds of tyrants, and M. Rabaud demolished them with sufficient emphasis. The new conductor was received with the wildest Boston enthusiasm, and those who think the Boston audiences frigid ought to attend the orchestral concerts this season.

M. Rabaud began well. He made an excellent impression at this concert. Even "The Star Spangled Banner" went more broadly and less sentimentally than it has recently been done, and, by the way, the removal of that banner from the middle of the hall was an acoustical necessity. The resonance is better with the flag placed against a wall.

M. Rabaud read the Heroic symphony in a sensible, well-balanced and unaffected manner. This was very evident in the first movement. The Funeral March, no matter how well interpreted, is too long. Beethoven was altogether too prolix in the planting of his hero, but thanks to the conservative conductor there was no sentimentality exhibited in the movement, and the oboe playing was especially exquisite. Coleridge called this "A funeral in purple," and that best describes its earnest vein. The horns did good work in the next movement, and the final variations were given with superb ensemble. M. Rabaud was applauded to the echo after this excellent reading of a great work.

St. Saens' views about Hercules as a young man have not led to his greatest music, but we are glad to see that all of the French newcomers give this sterling composer a good place upon their programs. St. Saens is an adept at modern scoring without indulging in too much bigness, he is always intelligible, his musical architecture does not run to the crazy-quilt style and he does not discard pleasant melody. We predict that in the music of the near future tune will come back into music again, and we agree with St. Saens' own recent saying, "Music is sick"—at least at present.

We can recall performances of this work under Gericke when the music was taken too gently to portray the champion heavy-weight of Olympus. In these performances, of last Friday and yesterday, there was more of power and it fitted well to the subject. It would be easy to sketch a story to the music. Hercules is a young man, enters college and is admitted to the "Dickey" Club at Harvard because of his athletic capabilities. A lively drinking theme pictures the young hero going over the bridge to take up an extra chemistry course at the Parker house. Tinkle of triangle and cymbals picture the return (2 a. m.) heavily loaded with chemicals. In the Scherzando, which might be called "At Play," Hercules holds two horns. In the draw he gets two more and a bugle. He wins, of course, four horns against a small pair of oboes. A subsequent minor passage may portray a later interview with the dean.

Seriously, however, this symphonic poem is a portrayal of a struggle between virtue and vice, a topic which Wagner has set forth with tremendously greater power in the "Tannhaeuser Overture." M. Rabaud exhibited commendable abandon in this work and had the elasticity required by its rhapsodical character. The piccolo did some good work in the "Path of Pleasure" portion; vice and the piccolo always go hand in hand; and there were also some stirring climaxes, of which the conductor made the most.

The concert ended with Rimski-Korsakoff. By the way, a pupil of this composer once told the present writer that he always accented the next to last syllable of his name, which is against the statement of the musical dictionaries. The caprice is a good deal more truly Spanish than the recent Spanish concert of M. Laparra was. Extremes meet, and the Russians and Scandinavians seem to catch up the Spanish swing readily. Not only are the Spanish rhythms well carried out, but there is a piquancy in the scoring that gives an agreeable and fitting spiciness to the subject. The work contains some fine obbligato work for solo violin, clarinette and for harp, and these were especially well done. The reading of the caprice was commendable, and M. Rabaud caught up its spirit finely. We enjoy this caprice more thoroughly with repeated hearings. Its spicy contrasts, its rhythmic dance effects, and its theatrical climaxes are all calculated to arouse the public and certainly did so on this occasion.

Altogether then, M. Rabaud has made a very successful debut. He is graphic and decisive in his beat and gestures, has sufficient freedom in his interpretation, is by no means as operatic in orchestral work as we had feared, and evidently has correct ideas about the length of the program. A good acquisition with which musical Boston may be heartily satisfied.

SYMPHONY CONCERTS

The fourth pair of Symphony concerts, which will be given in Symphony Hall next Friday afternoon and Saturday evening, presents a program of unusual beauty and interest and a soloist who ranks among the most popular artists that visited Boston. This is Madame Olga Samaroff, the pianist. Her playing is even more brilliant today than it ever has been in the past. She will play Grieg's concerto in A minor. The opening number of the program will be Schubert's "Unfinished" symphony. The closing number will be the "Organ" symphony of Saint Saens with Alber Snow as organist.

HERALD NOVEMBER 2

The program of the Symphony concerts this week is as follows: Schubert, Unfinished Symphony; Grieg, piano concerto (Mme. Samaroff, pianist); Saint-Saens Symphony in C minor No. 3 with organ; Mr. Snow organist.) The program for Nov. 29-30 will include these pieces: Weber, overture to "Euryanthe"; Mozart, "Jupiter" Symphony; Dukas, "The Sorcerer's Apprentice"; Borodin, Symphony No. 2.

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With a conductor, Pierre Monteux, borrowed for the occasion, the Boston Symphony Orchestra gave its first concert of the year in the Academy of Music last evening. The audience which greeted the reorganized band was to all appearances the same which year after year has sat at the feet of the long line of conductors who in the past were responsible for the orchestra's premier place in the world of music. Last evening they heard a new orchestra, a new conductor—this time for the first a Frenchman—and realized that a new spirit had entered into personnel and spirit of the playing. Like all Brooklyn audiences that last evening was cautious in its applause, correct almost to coldness in its greeting of new faces, appreciative but undemonstrative, and in sharp contrast to that which greeted the orchestra the evening previous in Carnegie Hall. Last evening only one national air was played, "The Star-Spangled Banner." A few enthusiasts might have insisted upon more, but they were quickly hushed by the coldness of their fellows.

Florence Easton, soloist of the evening, sang the recitative "E Susanna non vien?" and the aria "Dove Sang," from "Le Nozze di Figaro," and Lia's recitative and air from Debussy's "L'Enfant Prodigue." The latter she delivered with much dramatic warmth, purity of tone and excellence of diction; but in the Mozart she was not so happy, for, while she entered fully into the spirit of the composition and revealed an intelligent grasp of the essentials of Mozart's style, she found only inadequate vocal expression for its classic and aristocratic line. For her Mr. Monteux furnished adequate accompaniments.

The purely orchestral numbers included the Franck Symphony, Schumann's overture to "Manfred," Debussy's "Iberia" (the second of his three "Images" for orchestra)—all three of which compositions had been played in Carnegie Hall Thursday evening—and D'Indy's symphonic variations, "Istar." It was not altogether a representative program, but one which offered sufficient variety of composition to form an accurate estimate of the capability of the new band and of the conductor. Certainly, so far as the conductor was concerned, it seemed a program devised for his especial benefit, for its works were, with one exception, of the French school, and therefore particularly ingratiating for a French musician.

While the changes in the orchestra's personnel have been many, amounting in all to 25 per cent., enough of the older members were left after the purging of the Teutonic element to maintain the prestige of the band. What changes have taken place have affected the string sections primarily. There is a new American concertmaster, Frederic Fradkin; a new viola player at the first desk, Barrier, in lieu of Ferir, departed to Philadelphia; all in all, thirty-six old members and twenty-two new ones in the strings. In the woodwinds there is a new first flutist, one new clarinettist, one new bassoon and a new bass clarinet. There are changes in the horns and trombones, but the trumpets remain the same.

All these innovating moves have resulted in new qualities. The string section shows improvement, manifesting now a richer, more lustrous tone than ever before, particularly in the case of the second violins, who at times formerly approached to dryness of utterance. The woods and brasses are weaker in spots, more reliable in others. Today's band is one of euphony of utterance, pliant and pliable; still the premier orchestra of this country, and one to delight the mind of any conductor entrusted with the joy of leading it through the intricacies of an orchestral score. It is an orchestra capable of the fullest and most fitting expression, quick to respond to intelligent and penetrative direction. Its verve, its pliancy, its range of color, its brilliancy of execution, its power to stimulate ear and imagination are as potent as ever. With proper leadership there is musically nothing it canot accomplish.

For what Mr. Monteux has accomplished in the reorganization and rehabilitation of the band, much thanks are due him, and to him must go all the credit for the preliminary rehearsing. Mr. Rabaud, permanent conductor, finds a well-organized instrument to do his bidding.

As a conductor Mr. Monteux revealed nothing new to us last evening. He has been heard here many times, both as symphonic conductor of the civic concerts two years ago and as operatic with the Metropolitan last year. Before, he had been heard frequently with the Ballet Russe. But in all that time he never disclosed any qualities of greatness, and last evening and that before in New York he revealed nothing to change our estimate formed in seasons past. There was the same lack of decisiveness of beat, resulting in much roughness in an orchestra hitherto deemed incapable thereof; unformulated plan of outline; indefinite feeling for style.

The Franck Symphony received an amiable reading, but one that lost much of value because of its indefiniteness. This is music that because of its architechtonic structure submits to the finest and clearest of chiseling on the part of conductor. It can be made a Greek temple of sound; last evening its most delicate friezes were indistinct. Mr. Monteux hurried both first and last movements to distortion of the outline; only the allegretto was eloquent of Franck's complete genius.

On the other hand, the Debussy, which calls for atmosphere, almost impalpable at times, was clear cut to a fault. There is need for rhythmic precision in its glimpses of Spain, but not to the point of exaggeration disclosed by Mr. Monteux. The Schumann was better, and the D'Indy found the conductor at his best. Yet throughout the program was pervaded with an unevenness to which, in the case of this orchestra, we are unaccustomed. While under Mr. Monteux last evening it was still the best orchestra, it was so in spite of his lapses.

TIMES
ess: Washington, D. C.
NOV 6 - 1918

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By J. MacB.

The Boston Symphony Orchestra, with Pierre Monteux, of the Metropolitan Opera as conductor, returned to Washington yesterday afternoon after almost a year's absence, and gave the opening orchestral concert of the season at the National Theater before a capacity audience. Florence Easton, one of the young sopranos of the Metropolitan, was the soloist.

With a marked change in the personnel of the orchestra and a French director, who came through the courtesy of Mr. Gatti-Casazza, replacing for this one concert the conductor of the season, Henri Rabaud, who has just reached America, this famous orchestra seemed to take on a volatile quality with more of lightness and brilliancy in its tone and something less of sonority.

Handel, Loeffler and Franck, for the orchestra, presented marked contrasts in type. The symphony was the Caesar Franck in D minor. The rich orchestral score was given with breadth, reverence, and vibrant depths in its wealth of charming melody. There was a suffused richness in the orchestral body, lyric beauty, and at times exquisite figuration in the parts.

M. Monteux uses an accented, almost a spasmodic, beat that renders his interpretations more like detached episodes, in varied orchestral effects, than a homogeneous idea. This impressed itself upon the Loeffler poeme, "La Bonne Chanson." It is vague in the modern French style of Debussy—where sustained atmosphere and imagination play so vital a part. But again it holds almost banal moments, such as the inconsequential waltz. Beautiful it was in the long descending close-interval passage that opened this idyl—or in the pastoral with its touch of "L'Apres-midi d'un Faune," showing the beauty of winds and strings.

In orchestral detail the great concerto of Handel for string orchestra rose to the greatest heights, with most effective solo work for Mr. Fradkin and Mr. Noack, solo violins; Mr. Barrier, solo viola, and Mr. Malkin, solo 'cello. The presto was exquisitely delineated in phrase and color, the voices clear and finely wrought in delicate figures, while against this the repose of the largo and its rich choral balance was gratifying and noble. Then M. Monteux made a delightful transition to the graceful minuet, giving it with a [illegible]

n SUN
ress: New York City.

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Monteux Conducts at Carnegie. in Brooklyn This Evening.

The Boston Symphony Orchestra, reorganized, rejuvenated, and with all its appendages of Teutonism removed, came to Carnegie Hall last evening in its first concert of the year. At least 25 per cent. of the players were newcomers, to fill those vacancies made by the elimination of the Germans of last year, and in the conductor's chair was Pierre Monteux of the Metropolitan Opera House, released through the courtesy of Mr. Gratti-Casazza to conduct the orchestra until such time as Henri Rabaud, the permanent conductor, might arrive in America. Mr. Rabaud is now here and will be heard during the next visit of the orchestra to the Metropolitan district.

Following the playing of "The Star-Spangled Banner" (in a new orchestral dress prepared by Converse), the "Marseillaise," the "Marche Reale" and "God Save the King," Mr. Monteux conducted the Franck Symphony, Schumann's Overture to "Manfred," Dukas' "Le Peri; Poeme Danse" and the "Iberia: Images" of Debussy. With the exception of the Dukas composition, all will be played by the orchestra at its first Brooklyn concert in the Academy this evening. Accordingly all critical comment regarding them will be reserved until tomorrow, as will also detailed account of Mr. Monteux's conducting and the present condition of the orchestra's playing.

Paul Abraham Dukas composed the ballet "Le Peri" in 1912 and found production for it at one of the Concerts de Danse at the Chatelet in 1912. While the work has not been given with its choreographic trappings in this country, it was played by the San Francisco Orchestra under the direction of Alfred Hertz, January 7, 1916. Its first performance by the Boston Symphony was two weeks ago, at the opening Boston concert.

The ballet tells the story of Iskender's search for the flower of life, his appropriation of it from the sleeping Peri at the world's end, the Peri's dance to secure its return, and its final surrender by Iskender to the true owner. Dukas has fashioned for the story such music as can only be comprehended and fully appreciated when played as accompaniment for the choreographic action. But as heard last evening, it is not such music as will redound to its inventor's fame. In form and substance it is eclectic, not to say imitative. There are measures of Debussy, of Ravel, of Rimsky-Korsakoff, and little of the genius that shines through the pages of its composer's "L'Apprenti Sorcier."

It received at the hands of conductor and orchestra alike, a reading born undoubtedly of affection, a reading that was marked by appreciation of its choreographic meaning, and such should find full understanding at the hands of Mr. Monteux, who for so long a time was associated with the pantomimic productions of the Ballet Russe. But all the luster and radiance of tone, all the sharply defined rhythm of the orchestra could not save the work from a tediousness inherent in its pages. How it might affect the ear, if heard with the accompaning visual delight of the dance is another matter. As a concert piece it proved of little musical value.

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The first of this season's series of concerts by the Boston Symphony Orchestra, was given yesterday afternoon at the National Theater and was attended by a brilliant audience, which crowded the theater to capacity. Mme. Jusserand, wife of the French ambassador, occupied a box and had members of the embassy staff with her as guests. Mme. Riano, wife of the Spanish ambassador, was a guest in Mme. Hauge's box, the others in the party being Mrs. Richard Townsend, Mrs. Henry Purdy and Mrs. Woodbury Blair. Mrs. Franklin K. Lane and Mrs. Hare Lippincott were among Mrs. Marshall Field's guests.

The Rt. Rev. Alfred Harding, bishop of Washington; Miss Harriette S. Douglas, Mrs. Craik and Miss Muriel Denys were guests of the Rev. and Mrs. F. Ward Denys. Mrs. Calderon Carlisle and Mrs. La Salle Corbell Pickett also had boxes.

Others in the audience were the Assistant Secretary of State and Mrs. William Phillips, Mrs. Stephen B. Elkins, Mrs. Robert M. Thompson, Miss Hilda Sykes, Miss [illegible]ura Harlan, Mrs. D. Buchanan Merr[illegible]an, Mr. and Mrs. Frank Reeside, M[illegible] Victor Kauffmann and Mrs. On[illegible] Talbot.

Major and Comt[illegible]sse Jean De Re[illegible]viers of Paris wh[illegible] have spent the [illegible] are in Wash-

NEW FIRST VIOLA WINS HIS AUDIENCE

Rene Pollain Plays "Harold in Italy" at Symphony Society Concert.

MABEL GARRISON SINGS

Philharmonic Orchestra Gives Programme in Carnegie Hall in the Evening.

Two local orchestras were heard in Carnegie Hall yesterday, the Symphony Society in the afternoon and the Philharmonic in the evening. Mr. Damrosch invited the attention of his audience to the familiar "Harold in Italy" symphony of Berlioz, which was chosen, no doubt, to enable the newly engaged first viola, M. Rene Pollain, to display his art. If so the choice was fully justified.

Not in some years has the "Harold" symphony had such a satisfactory performance. The last previous presentation rising above the common level was by the Boston Orchestra toward the close of the season of 1914-15, when Emil Ferir played the obbligato. But that performance was not as finished as yesterday's.

The Symphony Society musicians showed a transparency and richness of tone, a clear pellucid depth, a delicacy of nuance and a remarkable control of dynamics which evoked expressions of delight from music lovers. M. Pollain proved himself to be an artist of the soundest merit, equipped with a beautiful tone and a suave eloquence of delivery refreshingly congenial to all who cherish an affection for purity and repose in art.

The other orchestral numbers were Mozart's "Les Petits Riens" ballet music and the symphonic excerpt from Cesar Franck's "Redemption." The soloist was Mabel Garrison, who sang two numbers. The second was Edgar Stillman Kelley's "California Idyl," which was heard in public for the first time. A very pretty and grateful song it proved to be for any soprano with facility, a good range and taste. Miss Garrison sang it very well indeed.

The first of her numbers was Mozart's concert air, "Mia speranza adorata." If Miss Garrison had done nothing else she would have convinced her hearers that Mme. Lange, for whom the air was written, was a singer of extended scale and extraordinary command of both cantilena and floridity. Having done that the young singer should have been satisfied.

The Philharmonic Society's concert in the evening was the first of its series for the season. The programme was fragmentary in effect because it contained six numbers. These were the venerable and venerated "Meisgeneue" overture of the dean of American composers, George Whitfield Chadwick of Boston, Dvorak's G major symphony, Roger-Ducasse's symphonic poem "Sarabande," heard for the first time in this country; Sir Charles Villiers Stanford's tone poem "Verdun," produced at the Norfolk festival of last June; Debussy's "Rondes de Printemps" and Tschaikowsky's "Marche Slav."

Mr. Chadwick's overture was good to hear again for the sake of its soundness. The Dvorak's work would have been more pleasing had Mr. Stransky been better acquainted with the tempi. Furthermore, the style of the orchestra was much too heavy and opaque; but there was vigor in the last movement.

The Roger-Ducasse number proved to be one of the prevailing type of mood pictures in which neither purposes nor tonalities are clear. The employment of the invisible choir was very skilful and the character of the music allotted to it went far toward the establishment of a determinable feeling of wide and melancholy spaces, just as the invisible chorus in "Pelleas et Melisande" does. The composition was excellently composed in respect of technic, particularly in the instrumentation.

Sir Charles Villiers Stanford's "Verdun" is a work of very slight texture in which fragments of "The Marseillaise" are used as the chief melodic material. The work ends with the great anthem in full orchestration. Every one stood up and there was much applause.

m POST
lress: Washington, D. C.
te NOV 6 - 1918

Mme. Jusserand, accompanied by members of the French embassy staff, occupied a box at the concert yesterday afternoon of the Boston Symphony Orchestra. Mme. Riano was the guest of Mme. Hauge, who also had as guests in her box Mrs. Richard Townsend, Mrs. Henry Purdy and Mrs. Woodbury Blair. The Secretary of the Interior and Mrs. Lane and Mrs. Hare Lippincott were the guests of Mrs. Marshall Field. The Rev. and Mrs. F. Ward Denys had with them in their box the bishop of Washington, the Rev. Alfred Harding; Miss Douglass, Mrs. Craik and Miss Muriel Denys. Mrs. Calderon Carlisle and Mrs. La Salle Corbell Pickett also had boxes.

m EVENING TELEGRAM
lress Philadelphia, Pa.

BOSTON SYMPHONY OPENS ITS SEASON

A New Conductor Makes First Appearance With Orchestra. Florence Easton the Soloist

One goes, or, rather, should go, to a concert to hear the music more than to hear the interpreter; but this condition was reversed last night at the Academy of Music. The occasion was the first concert of the Boston Symphony Orchestra in Philadelphia since the disruption, which resulted virtually in a reorganization of the orchestra. Intense curiosity as to what effect the changes, including the conductorship, would have brought out a large audience.

It is not going too far to say that the changes have had anything but a beneficial effect on the orchestra. How much is due to the absence of the leader of former years and how much is due to the sweeping changes in personnel is impossible to say, but there was a noticeable lack of accuracy of attack and of the balance between the choirs in the tuttis, while there were unison solo passages, especially in the second movement of the symphony, which were not strictly in tune.

It was also the first appearance in this city of Pierre Monteux as conductor of a symphony orchestra, Monsieur Monteux having been allowed to lead the orchestra by the Metropolitan Opera Company until the arrival from France of Henri Rabaud, the new permanent conductor. M. Monteux is no stranger to symphonic work, as he frequently conducted the famous Colonne Orchestra in Paris, but he showed his preference for the operatic style of conducting strongly by treating purely orchestral works rather as series of dramatic climaxes than as homogeneous musical entities.

The program began, of course, with the "Star Spangled Banner," the little spark from which grew so mighty a blaze in the Boston Symphony, and this was followed by the D Minor Symphony of Caesar Franck. M. Monteux conducted the entire program without scores, even the accompaniments to the soloist, which were beautifully done, and showed himself a keen analyst and a master of detail.

His interpretation of the symphony depends somewhat upon whether the work is viewed as a symphony in classic form or in the light of freer orchestral works. It was poetic to a degree and every thematic detail of the composition was brought out clearly. The introductory lento, containing the germ of the whole work, was taken at a tremendously slow tempo, and the allegros very fast, thus giving strong contrasts. Design is one of the strongest characteristics of Franck's works, notably in the reappearance of the main themes in all the movements, and every part of the web and woof of it was brought out. There was a tendency to force the volume of tone here and there in the brasses, but the interpretation was original, enjoyable and decidedly French, although some of the so-called "mysticism" of Franck was lost in the dramatic reading.

The other orchestral numbers on the program were the "Manfred" Overture of Schumann and two numbers by Dukas and Debussy. The first of the French works, a ballet, entitled "The Peri," and described as a "danced poem," is ultra-modern in orchestration, although the melodies are somewhat more coherent than the average modern orchestral work. It is by no means absolute music, although with a program and performed under the circumstances called for by the composer, it would doubtless be effective. The Debussy number was "Iberia," the second of three "images" for orchestra. Both works are difficult and employ every resource of orchestration, including the muting of almost every instrument. In both, for the same influences are shown strongly in both composers, orchestral color used in the creation of "atmosphere" is everywhere, and melodic design and fixed tonalities are almost entirely missing.

The soloist was Florence Easton, and she made an excellent impression. Her voice is not very large nor her range excessive, but she rendered two numbers as far apart in style as the poles in a splendid manner. The first was the well-known "Dove Sono" from the "Marriage of Figaro," of Mozart, and the second the exquisite aria of Lia, from Debussy's "Prodigal Son." It is hard to say in which she excelled, the very difficult simplicity and perfect vocalization required by Mozart or in the pathos and sympathy demanded by the French master. She was recalled many times after each performance.

RECORD
ess Philadelphia, Pa.

Now that the Boston Symphony Orchestra has secured the services of Henri Rabaud as conductor, interest will be increased in the announcement by General Manager Gatti-Casazza that he will open the Metropolitan Opera season here on Tuesday evening, November 19, with Rabaud's spectacular opera, "Marouf." The opera had its premiere in Paris not long before the outbreak of the world war. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights." "Marouf" will be conducted by Rabaud's friend, Pierre Monteux, who has been directing the Boston symphonists until Rabaud's arrival. De Luca will have the title role. Frances Alda will impersonate the princess who falls in love with the cobbler, with whom she elopes, disguised as a boy.

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ress: New York City.

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NEW FIRST VIOLA WINS HIS AUDIENCE

Rene Pollain Plays "Harold in Italy" at Symphony Society Concert.

MABEL GARRISON SINGS

Philharmonic Orchestra Gives Programme in Carnegie Hall in the Evening.

Two local orchestras were heard in Carnegie Hall yesterday, the Symphony Society in the afternoon and the Philharmonic in the evening. Mr. Damrosch invited the attention of his audience to the familiar "Harold in Italy" symphony of Berlioz, which was chosen, no doubt, to enable the newly engaged first viola, M. Rene Pollain, to display his art. If so the choice was fully justified.

Not in some years has the "Harold" symphony had such a satisfactory performance. The last previous presentation rising above the common level was by the Boston Orchestra toward the close of the season of 1914-15, when Emil Ferir played the obbligato. But that performance was not as finished as yesterday's.

The Symphony Society musicians showed a transparency and richness of tone, a clear pellucid depth, a delicacy of nuance and a remarkable control of dynamics which evoked expressions of delight from music lovers. M. Pollain proved himself to be an artist of the soundest merit, equipped with a beautiful tone and a suave eloquence of delivery refreshingly congenial to all who cherish an affection for purity and repose in art.

The other orchestral numbers were Mozart's "Les Petits Riens" ballet music and the symphonic excerpt from Cesar Franck's "Redemption." The soloist was Mabel Garrison, who sang two numbers. The second was Edgar Stillman Kelley's "California Idyl," which was heard in public for the first time. A very pretty and grateful song it proved to be for any soprano with facility, a good range and taste. Miss Garrison sang it very well indeed.

The first of her numbers was Mozart's concert air, "Mia speranza adorata." If Miss Garrison had done nothing else she would have convinced her hearers that Mme. Lange, for whom the air was written, was a singer of extended scale and extraordinary command of both cantilena and floridity. Having done that the young singer should have been satisfied.

The Philharmonic Society's concert in the evening was the first of its series for the season. The programme was fragmentary in effect because it contained six numbers. These were the venerable and venerated "Melpomene" overture of the dean of American composers, George Whitfield Chadwick of Boston, Dvorak's G major symphony, Roger-Ducasse's symphonic poem "Sarabande," heard for the first time in this country; Sir Charles Villiers Stanford's tone poem "Verdun," produced at the Norfolk festival of last June; Debussy's "Rondes de Printemps" and Tschaikowsky's "Marche Slav."

Mr. Chadwick's overture was good to hear again for the sake of its soundness. The Dvorak's work would have been more pleasing had Mr. Stransky been better acquainted with the tempi. Furthermore, the style of the orchestra was much too heavy and opaque, but there was vigor in the last movement.

The Roger-Ducasse number proved to be one of the prevailing type of mood pictures in which neither purposes nor tonalities are clear. The employment of the invisible choir was very skilful and the character of the music allotted to it went far toward the establishment of a determinable feeling of wide and melancholy spaces, just as the invisible chorus in "Pelleas et Melisande" does. The composition was excellently composed in respect of technic, particularly in the instrumentation.

Sir Charles Villiers Stanford's "Verdun" is a work of very slight texture in which fragments of "The Marseillaise" are used as the chief melodic material. The work ends with the great anthem in full orchestration. Every one stood up and there was much applause.

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m POST

lress: Washington, D. C.

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NOV 6 - 1918

Mme. Jusserand, accompanied by members of the French embassy staff, occupied a box at the concert yesterday afternoon of the Boston Symphony Orchestra. Mme. Riano was the guest of Mme. Hauge, who also had as guests in her box Mrs. Richard Townsend, Mrs. Henry Purdy and Mrs. Woodbury Blair. The Secretary of the Interior and Mrs. Lane and Mrs. Hare Lippincott were the guests of Mrs. Marshall Field. The Rev. and Mrs. F. Ward Denys had with them in their box the bishop of Washington, the Rev. Alfred Harding; Miss Douglass, Mrs. Craik and Miss Muriel Denys. Mrs. Calderon Carlisle and Mrs. La Salle Corbell Pickett also had boxes.

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m EVENING TELEGRAM

lress Philadelphia, Pa.

BOSTON SYMPHONY OPENS ITS SEASON

A New Conductor Makes First Appearance With Orchestra. Florence Easton the Soloist

One goes, or, rather, should go, to a concert to hear the music more than to hear the interpreter; but this condition was reversed last night at the Academy of Music. The occasion was the first concert of the Boston Symphony Orchestra in Philadelphia since the disruption, which resulted virtually in a reorganization of the orchestra. Intense curiosity as to what effect the changes, including the conductorship, would have brought out a large audience.

It is not going too far to say that the changes have had anything but a beneficial effect on the orchestra. How much is due to the absence of the leader of former years and how much is due to the sweeping changes in personnel is impossible to say, but there was a noticeable lack of accuracy of attack and of the balance between the choirs in the tuttis, while there were unison solo passages, especially in the second movement of the symphony, which were not strictly in tune.

It was also the first appearance in this city of Pierre Monteux as conductor of a symphony orchestra, Monsieur Monteux having been allowed to lead the orchestra by the Metropolitan Opera Company until the arrival from France of Henri Rabaud, the new permanent conductor. M. Monteux is no stranger to symphonic work, as he frequently conducted the famous Colonne Orchestra in Paris, but he showed his preference for the operatic style of conducting strongly by treating purely orchestral works rather as series of dramatic climaxes than as homogeneous musical entities.

The program began, of course, with the "Star Spangled Banner," the little spark from which grew so mighty a blaze in the Boston Symphony, and this was followed by the D Minor Symphony of Caesar Franck. M. Monteux conducted the entire program without scores, even the accompaniments to the soloist, which were beautifully done, and showed himself a keen analyst and a master of detail.

His interpretation of the symphony depends somewhat upon whether the work is viewed as a symphony in classic form or in the light of freer orchestral works. It was poetic to a degree and every thematic detail of the composition was brought out clearly. The introductory lento, containing the germ of the whole work, was taken at a tremendously slow tempo, and the allegros very fast, thus giving strong contrasts. Design is one of the strongest characteristics of Franck's works, notably in the reappearance of the main themes in all the movements, and every part of the web and woof of it was brought out. There was a tendency to force the volume of tone here and there in the brasses, but the interpretation was original, enjoyable and decidedly French, although some of the so-called "mysticism" of Franck was lost in the dramatic reading.

The other orchestral numbers on the program were the "Manfred" Overture of Schumann and two numbers by Dukas and Debussy. The first of the French works, a ballet, entitled "The Peri," and described as a "danced poem," is ultra-modern in orchestration, although the melodies are somewhat more coherent than the average modern orchestral work. It is by no means absolute music, although with a program and performed under the circumstances called for by the composer, it would doubtless be effective. The Debussy number was "Iberia," the second of three "images" for orchestra. Both works are difficult and employ every resource of orchestration, including the muting of almost every instrument. In both for the same influences are shown strongly in both composers, orchestral color used in the creation of "atmosphere" is everywhere and melodic design and fixed tonalities are almost entirely missing.

The soloist was Florence Easton, and she made an excellent impression. Her voice is not very large nor her range excessive, but she rendered two numbers as far apart in style as the poles in a splendid manner. The first was the well-known "Dove Sono" from the "Marriage of Figaro," of Mozart, and the second the exquisite aria of Lia, from Debussy's "Prodigal Son." It is hard to say in which she excelled, the very difficult simplicity and perfect vocalization required by Mozart or in the pathos and sympathy demanded by the French master. She was recalled many times after each performance.

RECORD

ess Philadelphia, Pa.

Now that the Boston Symphony Orchestra has secured the services of Henri Rabaud as conductor, interest will be increased in the announcement by General Manager Gatti-Casazza that he will open the Metropolitan Opera season here on Tuesday evening, November 19, with Rabaud's spectacular opera, "Marouf." The opera had its premiere in Paris not long before the outbreak of the world war. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights." "Marouf" will be conducted by Rabaud's friend, Pierre Monteux, who has been directing the Boston symphonists until Rabaud's arrival. De Luca will have the title role. Frances Alda will impersonate the princess who falls in love with the cobbler, with whom she elopes, disguised as a boy.

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PHILADELPHIA PRESS
OCTOBER 13,

Music.

Monteux Conducts d'Indy and Beethoven.

The second local concert of the Bos-...n Symphony Orchestra, led by ...ierre Monteux, took place in Car-...negie Hall Saturday afternoon. To-...day Mr. Monteux returns to his post at the Metropolitan Opera House and yields the Boston baton to Henri Rabaud, the regular conductor of the Boston Symphony Orchestra for the present season. The programme chosen by Mr. Monteux for Saturday consisted of Handel's fifth concerto grosso, in D major, for string orchestra; Charles Martin Loeffler's poem "La Bonne Chanson"; Vincent d'Indy's symphonic variations, "Istar," and Beethoven's Seventh Symphony.

The pomp and the jollity which are both so characteristic of Handel were delightfully present in Mr. Monteux's vigorous, healthy reading of the concert grosso, but it is hndeniable that the strings of the Boston orchestra have lost their one-time golden transparency of tone, though they leave nothing to be desired in muscularity. Mr. Loeffler's poem, played here in its present form for the first time, is based on one of the loveliest lyrics in Verlaine's "Bonne Chanson," and is a revision and reorchestration of an earlier work of the same name composed in 1901. The orchestration is exceedingly beautiful, but the musical content leans heavily on Wagner and even bewrays a curious prevision of "Madama Butterfly." As a whole "La Bonne Chanson" is not one of Mr. Loeffler's most successful efforts. There is even an inappropriateness in paraphrasing Verlaine, who sang singly, as the bird sings, with the multiple choiring of a large modern orchestra. The work received a sympathetic performance. But the features of the afternoon were the d'Indy variations and the Beethoven symphony.

M. d'Indy himself led the Boston orchestra in his "Istar" here thirteen years ago. Dr. Muck during his reign excluded the works of d'Indy from the programmes of this band, angered, it is said, by M. d'Indy's shrewd observation that Germany had unduly influenced the musical life of America. Mr. Monteux did well to restore immediately this monumental work to the current repertory of the band. In splendor and variety of instrumental speech, in cunning nuance, in warmth, in sensuousness, in amplitude and nobility of design the performance of the variations led by Mr. Monteux was indeed memorable. Audiences have been as shy of d'Indy as a generation earlier they were of Brahms. The audience Saturday saw revealed the glory of this masterpiece of modern music even as the dwellers in the "immutable land" beheld the glory of Istar unveiled. The audience testified to its satisfaction in enthusiastic applause.

In the opening movement of the Seventh Symphony Mr. Monteux was not at his best. Dr. Muck, conducting unforgettably this sumphony in Carnegie Hall in November, 1914, far surpassed Mr. Monteux in the finesse and the leashed buoyancy of his reading of the introduction and in the golden clarity of line that leaped and caracolled through the vivace. But, with the next movement, Mr. Monteux redeemed himself magnificently. Here is a conductor who really knows an allegretto—which is neither an allegro nor an andante! The scherzo was also done in masterly fashion, and the finale came off with intoxicating spirit, though through all the tumultuousness of the merrymaking Mr. Monteux preserved a classical modelling that is rather of the jubilant Corybantes about the cradle of the infant Zeus than the utter downrightness of a peasant's dance. Again the audience responded heartily to the admirable efforts of the orchestra and the conductor.

Before the programme Mr. Monteux led with superb effect "The Star-Spangled Banner" and the "Marseillaise." To judge from the temper of the audience he might have gone on as Thursday night with "God Save the King" and the Italian "Marcia Reale," and even the anthems of other of our allies.

PITTS SANBORN.

...n PRESS
...ress Philadelphia, Pa.
NOV 10 1918

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From all accounts "Marouf," which had its premiere in Paris not long before the outbreak of the world war, has been pronounced the most popular French work produced in many years. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights." "Marouf" will be conducted by Mr. Rabaud's friend, Pierre Monteux, who has been directing the Boston symphonists until Mr. Rabaud's arrival. Mr. De Luca will have the title role, while Mme. Frances Alda will impersonate the Princess who falls in love with the Cobbler with whom she elopes disguised as a boy.

Miss Easton gave the recitative a... aria of Lia, from Debussy's "L'Enf... Prodigue," with good dramatic ef... and in musical accord with the ingr... tiating orchestral score. She has ... light soprano voice, but her "Dove Sono," from Mozart's "Marriage of Figaro," was marred by an uneven production of tone, at times throaty and varying in quality, that was not fully mature art.

TIMES, PAWTUCKET,
OCTOBER 26,

Boston Symphony.

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in Infantry Hall will open at Seddon's News Stand, Butler Exchange, Providence, Monday morning, Nov. 4. Rabaud, the new permanent conductor, will direct the first concert here, and incidentally it will be his first out-of-town concert with the orchestra.

There will be five concerts, all on Tuesday evenings, the dates being Nov. 19, Dec. 17, Jan. 21, March 11 and April 8. At the first concert the soloist will be Merle Alcock, the distinguished contralto. At the second concert Harold Bauer, the pianist, will appear; Frederic Fradkin, the new concertmaster of the orchestra, will be soloist at the third, and Arthur Hackett, the American tenor, will be soloist at the fourth. At the last concert Providence will make the acquaintance of that very remarkable young Chilean pianist, Rosita Renard.

NEW YORK TIMES,
NOVEMBER 8.

SYMPHONY CONCERT MARRED BY THE DIN

Boston Orchestra Begins Its Program at Carnegie Hall with Patriotic Airs.

PIERRE MONTEUX CONDUCTS

His Reading of Cesar Frank's Work and Schurmann's Manfried Overture Not Noteworthy.

By JAMES GIBBONS HUNEKER.

There were vibrations extraordinary in Carnegie Hall last night vibrations both patriotic and musical. When Pierre Monteux mounted his little railed-in rostrum he found an audience ready to go up in the air at the merest provocation. No wonder. Without the hall cacophany reigned. "The Star Spangled Banner" led to the "Marseiles," which in turn modulated into "God Save the King," followed by the "Marcia Reale" of Italy½. Only the fact that Cesar Franck opened the program, or a call might have been made for the Belgian National Hymn. However, M. Monteux' amiability and patriotism merged into the Frnck work, which was not played in a noaeworthy fashion. Perhaps the scheme, for the first movement was opaque, the second was heavy in touch, and the final allegro noisy.

But the new band from Boston is still the old band, and their momento, nay, stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass, both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony was overblown. It is not profound the "egnial" composition, but it has an atmosphere of its own, and while the composer levies upon Brahms, Schumann, Wagner—toujours Wagner!—he has an individual profile. With Debussy he is one of the beloved Little Masters.

The new and temporary conductor, M. Monteux, was at the head of the famous orchestra through the courtesy of Manager Gatti-Casazza. A familiar figure his; New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader toual masses, something of tendency to shifting rhythms. There was less balance of the various instrumental charms than a certain aiming at picturesque, even sweeping effects, in a word, operatic. The Schumann Munfred Overture, muddy in orchestration yet contains nobler ideas and more poetical expressiveness than Franck. But the Belgian is the better painter. M. Monteux's reading did not reveal the eloquence, stammering as it sometimes is, of Schumann.

In the nvelty of the program he was in safer waters. "The Peri: A Poem Dance," by Dukas, may not add to his reputation, though it proved entertaining. This charming French composer is now the sorcerer's apprentice to his own mannerisms. He spins an iridescent, harmonious web, and his dance rhythms were sonorous and melodic, and in his beloved exotic scales. The evening ended with Debussy's "Iberia," with the Spain of Velasquez, El Greco or Goya, but a subtilized Spain in which the stark realism of Zuloga is sifted through silken veils, painted veils, like prose of Maurice Barres. Yet all that followed lacked the glow and rapture of the national anthems seemed in the unfury of an anticlimax.

Pierre Monteux was given a warm greeting by a large audience, both modish and musical. We await with curiosity his second and last concert next Saturday afternoon. No doubt the serenity and search for Nuancis will be gratifying. Any fear that the Boston Symphony Orchestra had changed was dispelled after the first clangorous chords. Our musical community breathed easier last night.

THE SUN, NOVEMBER

BOSTON SYMPHONY SADLY DISAPPOINTS

Orchestra's Reconstruction Into Loyal Band Shows Effect in Concert.

The first concert of the Boston Symphony Orchestra's season in this city given last evening in Carnegie Hall, might easily have aroused misgivings in the minds of the faithful subscribers. History does not demand detailed repetition here, but it is well to call to mind the stormy period of last spring, when dissolution threatened the famous organization because of the peculiar actions of a Teutonic conductor (now retired) and others, in regard to the national anthem.

Major Higginson's abandonment of his long cherished creation was happily not fatal and public spirited Bostonians were found to take up the burden which he had laid down. They scanned the horizon for a conductor and saw Sir Henry Wood, Arturo Toscanini and other stars, which refused to move westward. Finally Henri Rabaud, composer, was secured, but he could not arrive in time to prepare the first concerts, whereupon Mr. Gatti-Casazza kindly lent Boston his French conductor, Pierre Monteux, who directed last evening's performance.

Incidentally it may be recorded that some two score alien enemy members of the band were dismissed, and this necessitated a considerable rearrangement. A new concert master, Frederick Fradkin, supplanted Anton Witek, and altogether there was much to raise question as to the present state of music in Boston. Last evening's concert provided an uncertain answer.

The programme comprised Cesar Franck's symphony, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." It will be noted that one Teutonic romanticist was represented by an overture to a drama by an English poet.

M. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under M. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played the Cesar Franck symphony.

It was a very vigorous, not to say robustious, reading that M. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing.

There was more smoothness in the Schumann number, but there was again little vitality in the tone and a way of nuance throughout. The Dukas composition was a novelty. It was written ...s work, in which the solo instruments ...re played by the Messrs. Fradkin and ...oak, violins, Mr. Barrier, viola, and ... Malkin, violoncello, it was possible ... sense the actual finesse of the players. ...his "concerto" is a beautiful example of ...ure music, replete with grace and the ...harming elegance of other days.

The modern note was introduced in ...oeffler's symphonic paraphrase of the ...ifth poem of Paul Verlaine's "Bonne Chanson," a strangely rambling work, richly beautiful in certain of its episodes, but, as read last evening, vividly emotional in its more expansive moments and scarcely a suggestive or satisfying musical interpretation of the poem which Verlaine himself spoke of as "so sincere, so amiably, sweetly purely thought, so simply written."

Florence Easton, Soloist.

In addition to the orchestral numbers, Florence Easton, one of the Metropolitan Opera sopranos, sang two arias, the famous "Dove Sono," from Mozart's "Marriage of Figaro," and Lia's plaint from Debussy's "L'Enfant Prodigue." As the timbre of this artist's upper register, which is very thin, is quite different from that of her lower voice, which is rich and quite beautiful, she made her most agreeable impression in the Debussy number, which she sang with a good deal of effect and passion, its more dramatic quality offering opportunities for the ... of her vo... She sa... gence, ... music is ... to accen... voice, w... broken t... ment of ... ing.

...VENING TELEGRAPH
New York City

Boston Symphony Transformation.

The opening concerts of the Boston Symphony Orchestra incurred some critical animadversions deprecating the disappearance of that infinite precision, that meticulous nicety of cohesion, that hair-splitting preciosity of instrumental concordance which characterized this orchestra under Doktor Muck. To my way of thinking, the disappearance of this unhuman (or is it superhuman?) accuracy, this microscopical precision of reading and rendition, this everlasting "efficiency" of German orchestral ideas and methods is a good riddance. The only danger which it invites is the temptation to become slovenly, to drift from extreme nicety of delivery to the opposite of disorderly individualism, "self-determination"—to use another favorite Teuton phrase—and so to dissipate the meaning as well as the motive of all true symphonic instrumentation.

To un-Teutonize the Boston Symphony and Gallicize it by the same process is, I think, a heroic undertaking in that it required vital changes in the personnel of the organization as well as a complete transformation in the philosophy and esthetic ideals of its new French conductors. Pierre Monteaux, known and beloved of the New York public as a most typically Gallic master of the operatic baton, has been leading the Boston orchestra out of its familiar, long-trodden paths of scientific exactness and Teutonic traditions, into the higher and rarified atmosphere of the new day of musical liberty, imagination, originality and buoyant audacity. And this "new day" for all of our symphonic and operatic organizations is, after all, an "old day" for France and Italy, as we have had ample proof in the two unforgettable concerts here by the Societe des Concerts du Conservatoire de Paris. There was freedom without license, imagination without disorder, originality without eccentricity, daring without impudence, from celesta to stopped trumpets.

Of plain line and curve, he seemed to take no heed. All this harmonic paint is becoming wearisome. One yearns for a Bach fugue, which is at least obvious in its design. However, it is the painters' day. If they would only combine their tone tinting with some outlines after the manner of the Venetian colorists in a sister art there would be general happiness. The composition of M Dukas might sound better if it were better played. It was a foggy night and there was noise both outdoors and in.

STANDARD UNION
s: Brooklyn, N. Y.
NOV 1918

THE BOSTON SYMPHONY.

The annual series of five subscription concerts by the Boston Symphony Orchestra has always been the sterling feature on the calendar of musical events under auspices of the Brooklyn Institute of Arts and Sciences. The first concert of this season's series was given at the Academy of Music last evening before an audience truly representative of the artistic and social culture of the borough. Every seat was occupied and appreciative enthusiasm was dominant throughout the evening. It was, furthermore, a new Boston Symphony for since the turbulent events of last season it has undergone changes of management and reorganization in its personnel of players. The orchestra, as heard last night, has entered upon a fresh era of progressive advancement due to the processes of deteutonicization through which it has passed. Pierre Monteux, of the Metropolitan Opera House, conducted. Mr. Monteux's assignment to this highest of musical posts is temporary, as the musical destinies of the orchestra will soon pass into the hands of the newly appointed French conductor, Henri Rabaud.

Last evening's programme was both liberal and interesting. The symphony was Cesar Franck's D minor, which is perhaps the finest flower of French symphonic literature. Like all superlative art creations, this symphony was misunderstood at first and has only in the last few years fully come into its own. Its performance, under the guidance of Mr. Monteux's baton, did not not bring forward the rich spiritual nature of its content. The conductor, as an exponent of operatic music, inclines towards dramaticism. The fine shadings of nuance were absent and the crescendos were too pronounced and sudden. The orchestra, in its playing, has not yet risen to the past standards of finished executancy. It has fine material, however, that will be more fully fused and developed as the season advances. The tone quality of the brass choir, in particular, must undergo modifications in the matter of dynamics.

The symphony was followed by Schumann's gloomy "Manfred," a later work in which the composer is guilty of forcing the mood. It is difficult to identify this Schumann with that of the exquisite pianoforte imageries. Vincent D'Indy's "Istar" variations and Debussy's "Iberia" (this latter introduced in Brooklyn several years ago by the late Gustave Mahler) were the remaining instrumental numbers. That of Debussy is a most marvelous example of tone-painting, surpassing in unheard effects the efforts of Richard Strauss. The colors are put on with a big brush, and there is no pretension of connected themes. Debussy, however, of all the moderns, does not desecrate the niceties of form as a simple expedient. He is the creator of new forms, and his music has the double faculty of being objective and subjective. The soloist was Florence Easton, soprano. Her numbers were from Mozart's "Le Nozze di Figaro" and Debussy's "L'Enfant Prodigue." Miss Easton's voice is not truly flexible and lacks somewhat in sympathetic quality.

...VENING SUN
Baltimore, Md.
NOV 1918

LYRIC

The Boston Orchestra.

The newly organized Boston Orchestra gave its first Baltimore concert at the Lyric last evening under the direction of Pierre Monteux, who was the guest-conductor of the occasion. The audience was unexpectedly sparse for so important a musical event, the first of the season's greater concerts, but so sincere was its enthusiasm that the musicians, who seemed to play with unusual brilliance, sympathy and verve, were several times brought to their feet during the course of the evening to acknowledge the freely offered plaudits.

The symphony was the famous one in D minor by Cesar Franck, a work peculiarly rich in thematic beauty and melodic charm. There is expressed in this score a subtle suggestion of spiritual growth, a kind of breaking forth of stifled aspirations that arise, as the symphony unfolds its harmonic richness, in a final outpouring that gives the auditor a curious sense of elevation and satisfaction. While listening to the reading of this great work one felt immediately that the tone of the orchestra had never seemed richer. M. Mouteux interpreted the symphony with rare appreciation, giving it a warmth and a certain vitality that brought to it a new interest, for this director has a rare understanding of dynamic values and rhythmic accent. The performance was throughout a fine piece of interpretative playing.

Orchestra At Its Best.

It was, however, in the delicate simplicity of Haendel's fifth "Concerto Grosso," the one in D major for string orchestra, that the exquisite purity and roundness of the timbre of the organization was most perfectly exploited. In

PUBLIC LEDGER
...ess Philadelphia, Pa.

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EGRAM
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ONY TS SEASON

Makes First Orchestra. the Soloist

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New York City

Music.

Monteux Conducts d'Indy and Beethoven.

The second local concert of the Boston Symphony Orchestra, led by Pierre Monteux, took place in Carnegie Hall Saturday afternoon. Today Mr. Monteux returns to his post at the Metropolitan Opera House and yields the Boston baton to Henri Rabaud, the regular conductor of the Boston Symphony Orchestra for the present season. The programme chosen by Mr. Monteux for Saturday consisted of Handel's fifth concerto grosso, in D major, for string orchestra; Charles Martin Loeffler's poem "La Bonne Chanson"; Vincent d'Indy's symphonic variations, "Istar," and Beethoven's Seventh Symphony.

The pomp and the jollity which are both so characteristic of Handel were delightfully present in Mr. Monteux's vigorous, healthy reading of the concert grosso, but it is hndeniable that the strings of the Boston orchestra have lost their one-time golden transparency of tone, though they leave nothing to be desired in muscularity. Mr. Loeffler's poem, played here in its present form for the first time, is based on one of the loveliest lyrics in Verlaine's "Bonne Chanson," and is a revision and reorchestration of an earlier work of the same name composed in 1901. The orchestration is exceedingly beautiful, but the musical content leans heavily on Wagner and even bewrays a curious prevision of "Madama Butterfly." As a whole "La Bonne Chanson" is not one of Mr. Loeffler's most successful efforts. There is even an inappropriateness in paraphrasing Verlaine, who sang singly, as the bird sings, with the multiple choiring of a large modern orchestra. The work received a sympathetic performance. But the features of the afternoon were the d'Indy variations and the Beethoven symphony.

M. d'Indy himself led the Boston orchestra in his "Istar" here thirteen years ago. Dr. Muck during his reign excluded the works of d'Indy from the programmes of this band, angered, it is said, by M. d'Indy's shrewd observation that Germany had unduly influenced the musical life of America. Mr. Monteux did well to restore immediately this monumental work to the current repertory of the band. In splendor and variety of instrumental speech, in cunning nuance, in warmth, in sensuousness, in amplitude and nobility of design the performance of the variations led by Mr. Monteux was indeed memorable. Audiences have been as shy of d'Indy as a generation earlier they were of Brahms. The audience Saturday saw revealed the glory of this masterpiece of modern music even as the dwellers in the "immutable land" beheld the glory of Istar unveiled. The audience testified to its satisfaction in enthusiastic applause.

In the opening movement of the Seventh Symphony Mr. Monteux was not at his best. Dr. Muck, conducting unforgettably this sumphony in Carnegie Hall in November, 1914, far surpassed Mr. Monteux in the finesse and the leashed buoyancy of his reading of the introduction and in the golden clarity of line that leaped and caracolled through the vivace. But, with the next movement, Mr. Monteux redeemed himself magnificently. Here is a conductor who really knows an allegretto—which is neither an allegro nor an andante! The scherzo was also done in masterly fashion, and the finale came off with intoxicating spirit, though through all the tumultuousness of the merrymaking Mr. Monteux preserved a classical modelling that is rather of the jubilant

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PHILADELPHIA PRESS,
OCTOBER 13,

Corybantes about the cradle of the infant Zeus than the utter downrightness of a peasant's dance. Again the audience responded heartily to the admirable efforts of the orchestra and the conductor.

Before the programme Mr. Monteux led with superb effect "The Star-Spangled Banner" and the "Marseillaise." To judge from the temper of the audience he might have gone on as Thursday night with "God Save the King" and the Italian "Marcia Reale," and even the anthems of other of our allies.

PITTS SANBORN.

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the maintenance and government was taken over by a board of nine trustees, composed of prominent men in Boston who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Fredric Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music, on November 4, December 2, January 6, February 5 and March 17.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. Subscribers to last year's concerts are given until October 15 in which to renew their subscriptions and retain the seats they had last year. The sale of seats to the general public will open Monday morning, October 21, 1119 Chestnut Street. The soloists announced for the season are: Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

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TIMES, PAWTUCKET,
OCTOBER 26,

Boston Symphony.

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in Infantry Hall will open at Seddon's News Stand, Butler Exchange, Providence, Monday morning, Nov. 4. Rabaud, the new permanent conductor, will direct the first concert here, and incidentally it will be his first out-of-town concert with the orchestra.

There will be five concerts, all on Tuesday evenings, the dates being Nov. 19, Dec. 17, Jan. 21, March 11 and April 8. At the first concert the soloist will be Merle Alcock, the distinguished contralto. At the second concert Harold Bauer, the pianist, will appear; Frederic Fradkin, the new concertmaster of the orchestra, will be soloist at the third, and Arthur Hackett, the American tenor, will be soloist at the fourth. At the last concert Providence will make the acquaintance of that very remarkable young Chilean pianist, Rosita Renard.

NEW YORK TIMES,
NOVEMBER 8,

SYMPHONY CONCERT MARRED BY THE DIN

Boston Orchestra Begins Its Program at Carnegie Hall with Patriotic Airs.

PIERRE MONTEUX CONDUCTS

His Reading of Cesar Frank's Work and Schurmann's Manfried Overture Not Noteworthy.

By JAMES GIBBONS HUNEKER.

There were vibrations extraordinary in Carnegie Hall last night vibrations both patriotic and musical. When Pierre Monteux mounted his little railed-in rostrum he found an audience ready to go up in the air at the merest provocation. No wonder. Without the hall cacophany reigned. "The Star Spangled Banner" led to the "Marseilles," which in turn modulated into "God Save the King," followed by the "Marcia Reale" of Italy½. Only the fact that Cesar Franck opened the program, or a call might have been made for the Belgian National Hymn. However, M. Monteux' amiability and patriotism merged into the Frnck work, which was not played in a noaeworthy fashion. Perhaps the scheme, for the first movement was opaque, the second was heavy in touch, and the final allegro noisy.

But the new band from Boston is still the old band, and their momento, nay, stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass, both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony was overblown. It is not profound the "egnial" composition, but it has an atmosphere of its own, and while the composer leaves upon Brahms, Schumann, Wagner—toujours Wagner!—he has an individual profile. With Debussy he is one of the beloved Little Masters.

The new and temporary conductor, M. Monteux, was at the head of the famous orchestra through the courtesy of Manager Gatti-Casazza. A familiar figure his; New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader toual masses, something of tendency to shifting rhythms. There was less balance of the various instrumental charms than a certain aiming at picturesque, even sweeping effects, in a word, operatic. The Schumann Munfred Overture, muddy in orchestration yet contains nobler ideas and more poetical expressiveness than Franck. But the Belgian is the better painter. M. Monteux's reading did not reveal the eloquence, stammering as it sometimes is, of Schumann.

In the nvelty of the program he was in safer waters. "The Peri: A Poem Dance," by Dukas, may not add to his reputation, though it proved entertaining. This charming French composer is now the sorcerer's apprentice to his own mannerisms. He spins an iridescent, harmonious web, and his dance rhythms were sonorous and melodic, and in his beloved exotic scales. The evening ended with Debussy's "Iberia," with the Spain of Velasquez, El Greco or Goya, but a subtilized Spain in which the stark realism of Zuloga is sifted through silken veils, painted veils, like prose of Maurice Barres. Yet all that followed lacked the glow and rapture of the national anthems seemed in the unfury of an anticlimax.

Pierre Monteux was given a warm greeting by a large audience, both modish and musical. We await with curiosity his second and last concert next Saturday afternoon. No doubt the serenity and search for Nuancis will be gratifying. Any fear that the Boston Symphony Orchestra had changed was dispelled after the first clangorous chords. Our musical community breathed easier last night.

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EVENING TELEGRAPH

New York City

Boston Symphony Transformation.

The opening concerts of the Boston Symphony Orchestra incurred some critical animadversions deprecating the disappearance of that infinite precision, that meticulous nicety of cohesion, that hair-splitting precisity of instrumental concordance which characterized this orchestra under Doktor Muck. To my way of thinking, the disappearance of this unhuman (or is it superhuman?) accuracy, this microscopical precision of reading and rendition, this everlasting "efficiency" of German orchestral ideas and methods is a good riddance. The only danger which it invites is the temptation to become slovenly, to drift from extreme nicety of delivery to the opposite of disorderly individualism, "self-determination"—to use another favorite Teuton phrase—and so to dissipate the meaning as well as the motive of all true symphonic instrumentation.

To un-Teutonize the Boston Symphony and Gallicize it by the same process is, I think, a heroic undertaking in that it required vital changes in the personnel of the organization as well as a complete transformation in the philosophy and esthetic ideals of its new French conductors. Pierre Monteaux, known and beloved of the New York public as a most typically Gallic master of the operatic baton, has been leading the Boston orchestra out of its familiar, long-trodden paths of scientific exactness and Teutonic traditions, into the higher and rarified atmosphere of the new day of musical liberty, imagination, originality and buoyant audacity. And this "new day" for all of our symphonic and operatic organizations is, after all, an "old day" for France and Italy, as we have had ample proof in the two unforgettable concerts here by the Societe des Concerts du Conservatoire de Paris. There was freedom without license, imagination without disorder, originality without eccentricity, daring without impudence.

THE SUN, NOVEMBER

BOSTON SYMPHONY SADLY DISAPPOINTS

Orchestra's Reconstruction Into Loyal Band Shows Effect in Concert.

The first concert of the Boston Symphony Orchestra's season in this city given last evening in Carnegie Hall, might easily have aroused misgivings in the minds of the faithful subscribers. History does not demand detailed repetition here, but it is well to call to mind the stormy period of last spring, when dissolution threatened the famous organization because of the peculiar actions of a Teutonic conductor (now retired) and others, in regard to the national anthem.

Major Higginson's abandonment of his long cherished creation was happily not fatal and public spirited Bostonians were found to take up the burden which he had laid down. They scanned the horizon for a conductor and saw Sir Henry Wood, Arturo Toscanini and other stars, which refused to move westward. Finally Henri Rabaud, composer, was secured, but he could not arrive in time to prepare the first concerts, whereupon Mr. Gatti-Casazza kindly lent Boston his French conductor, Pierre Monteux, who directed last evening's performance.

Incidentally it may be recorded that some two score alien enemy members of the band were dismissed, and this necessitated a considerable rearrangement. A new concert master, Frederick Fradkin, supplanted Anton Witek, and altogether there was much to raise question as to the present state of music in Boston. Last evening's concert provided an uncertain answer.

The programme comprised Cesar Franck's symphony, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." It will be noted that one Teutonic romanticist was represented by an overture to a drama by an English poet.

M. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under M. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played the Cesar Franck symphony.

It was a very vigorous, not to say robustious, reading that M. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing.

There was more smoothness in the Schumann number, but there was again little vitality in the tone and a way of nuance throughout. The Dukas composition was a novelty. It was written from celesta to stopped trumpets.

Of plain line and curve, he seemed to take no heed. All this harmonic paint is becoming wearisome. One yearns for a Bach fugue, which is at least obvious in its design. However, it is the painters' day. If they would only combine their tone tinting with some outlines after the manner of the Venetian colorists in a sister art there would be general happiness. The composition of M. Dukas might sound better if it were better played. It was a foggy night and there was noise both outdoors and in.

VENING SUN
Baltimore, Md.
NOV 1918

LYRIC

The Boston Orchestra.

The newly organized Boston Orchestra gave its first Baltimore concert at the Lyric last evening under the direction of Pierre Monteux, who was the guest-conductor of the occasion. The audience was unexpectedly sparse for so important a musical event, the first of the season's greater concerts, but so sincere was its enthusiasm that the musicians, who seemed to play with unusual brilliance, sympathy and verve, were several times brought to their feet during the course of the evening to acknowledge the freely offered plaudits.

The symphony was the famous one in D minor by Cesar Franck, a work peculiarly rich in thematic beauty and melodic charm. There is expressed in this score a subtle suggestion of spiritual growth, a kind of breaking forth of stifled aspirations that arise, as the symphony unfolds its harmonic richness, in a final outpouring that gives the auditor a curious sense of elevation and satisfaction. While listening to the reading of this great work one felt immediately that the tone of the orchestra had never seemed richer. M. Mouteux interpreted the symphony with rare appreciation, giving it a warmth and a certain vitality that brought to it a new interest, for this director has a rare understanding of dynamic values and rhythmic accent. The performance was throughout a fine piece of interpretative playing.

Orchestra At Its Best.

It was, however, in the delicate simplicity of Haendel's fifth "Concerto Grosso," the one in D major for string orchestra, that the exquisite purity and roundness of the timbre of the organization was most perfectly exploited. In his work, in which the solo instruments were played by the Messrs. Fradkin and Noak, violins, Mr. Barrier, viola, and Mr. Malkin, violoncello, it was possible to sense the actual finesse of the players. This "concerto" is a beautiful example of pure music, replete with grace and the charming elegance of other days.

The modern note was introduced in Loeffler's symphonic paraphrase of the fifth poem of Paul Verlaine's "Bonne Chanson," a strangely rambling work, richly beautiful in certain of its episodes, but, as read last evening, vividly emotional in its more expansive moments and scarcely a suggestive or satisfying musical interpretation of the poem which Verlaine himself spoke of as "so sincere, so amiably, sweetly purely thought, so simply written."

Florence Easton, Soloist.

In addition to the orchestral numbers, Florence Easton, one of the Metropolitan Opera sopranos, sang two arias, the famous "Dove Sono," from Mozart's "Marriage of Figaro," and Lia's plaint from Debussy's "L'Enfant Prodigue." As the timbre of this artist's upper register, which is very thin, is quite different from that of her lower voice, which is rich and quite beautiful, she made her most agreeable impression in the Debussy number, which she sang with a good deal of effect and passion, its more dramatic quality offering opportunities for the
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STANDARD UNION
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THE BOSTON SYMPHONY.

The annual series of five subscription concerts by the Boston Symphony Orchestra has always been the sterling feature on the calendar of musical events under auspices of the Brooklyn Institute of Arts and Sciences. The first concert of this season's series was given at the Academy of Music last evening before an audience truly representative of the artistic and social culture of the borough. Every seat was occupied and appreciative enthusiasm was dominant throughout the evening. It was, furthermore, a new Boston Symphony for since the turbulent events of last season it has undergone changes of management and reorganization in its personnel of players. The orchestra, as heard last night, has entered upon a fresh era of progressive advancement due to the processes of deteutonicization through which it has passed. Pierre Monteux, of the Metropolitan Opera House, conducted. Mr. Monteux's assignment to this highest of musical posts is temporary, as the musical destinies of the orchestra will soon pass into the hands of the newly appointed French conductor, Henri Rabaud.

Last evening's programme was both liberal and interesting. The symphony was Cesar Franck's D minor, which is perhaps the finest flower of French symphonic literature. Like all superlative art creations, this symphony was misunderstood at first and has only in the last few years fully come into its own. Its performance, under the guidance of Mr. Monteux's baton, did not not bring forward the rich spiritual nature of its content. The conductor, as an exponent of operatic music, inclines towards dramaticism. The fine shadings of nuance were absent and the crescendos were too pronounced and sudden. The orchestra, in its playing, has not yet risen to the past standards of finished executancy. It has fine material, however, that will be more fully fused and developed as the season advances. The tone quality of the brass choir, in particular, must undergo modifications in the matter of dynamics.

The symphony was followed by Schumann's gloomy "Manfred," a later work in which the composer is guilty of forcing the mood. It is difficult to identify this Schumann with that of the exquisite pianoforte imageries. Vincent D'Indy's "Istar" variations and Debussy's "Iberia" (this latter introduced in Brooklyn several years ago by the late Gustave Mahler) were the remaining instrumental numbers. That of Debussy is a most marvelous example of tone-painting, surpassing in unheard effects the efforts of Richard Strauss. The colors are put on with a big brush, and there is no pretension of connected themes. Debussy, however, of all the moderns, does not desecrate the niceties of form as a simple expedient. He is the creator of new forms, and his music has the double faculty of being objective and subjective. The soloist was Florence Easton, soprano. Her numbers were from Mozart's "Le Nozze di Figaro" and Debussy's "L'Enfant Prodigue." Miss Easton's voice is not truly flexible and lacks somewhat in sympathetic quality.

PRESS
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Now that the Boston Symphony Orchestra has secured the services of Henri Rabaud as conductor, interest will be increased in the announcement by General Manager Gatti-Casazza, that he will open the Metropolitan Opera season here on Tuesday evening, November 19, with Rabaud's spectacular opera "Marouf."

From all accounts "Marouf," which had its premiere in Paris not long before the outbreak of the world war, has been pronounced the most popular French work produced in many years. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights." "Marouf" will be conducted by Mr. Rabaud's friend, Pierre Monteux, who has been directing the Boston symphonists until Mr. Rabaud's arrival. Mr. De Luca will have the title role, while Mme. Frances Alda will impersonate the Princess who falls in love with the Cobbler with whom she elopes disguised as a boy.

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Miss Easton gave the recitative a aria of Lia, from Debussy's "L'Enf Prodigue," with good dramatic eff and in musical accord with the ingr tiating orchestral score. She has light soprano voice, but her "Dove Sono," from Mozart's "Marriage of Figaro," was marred by an uneven production of tone, at times throaty and varying in quality, that was not fully mature art.

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PHILADELPHIA PRESS,
OCTOBER 13,

In the Mu

After weeks of delay, due principally to conditions brought about by the war, the Boston Symphony Orchestra is able to make announcement of its plans for the series of concerts to be given in the Academy of Music, this city, during the coming Winter. As is generally known, Henry L. Higginson, who founded the orchestra and through all its life maintained it, retired last Spring from all active participation in its affairs, and the maintenance and government was taken over by a board of nine trustees, composed of prominent men in Boston who, in turn, represented a large number of other men, and thus assured the orchestra its continuance under the old conditions.

Many changes have been made in the personnel, but those who have heard the orchestra in rehearsal think it is stronger than ever. The presence in America of the famous French Military Band enabled the Boston Symphony Orchestra to secure several of its leading members. Fredric Fradkin, the American violinist, is now concertmaster. The cello section is headed by Joseph Malkin. The viola section has as its leader Mr. Barrier, who is now on his way from Paris, and the second violin section has as its leader Edward Tak, who for a number of years has been one of the strongest members of the first violin section. A number of changes have been made in the wood wind section, but the brass remains substantially the same as in the past.

As already announced, the permanent conductor will be Henri Rabaud, the distinguished French composer and conductor, who for the past seven years has been principal conductor for the Grand Opera in Paris. Mr. Rabaud will be late in arriving, therefore the early concerts of the orchestra, including the first concert in Philadelphia, will be under the direction of Pierre Monteux, of the Metropolitan Opera Company, whose services have been made available to the Boston Symphony Orchestra through the kind courtesy of Mr. Gatti-Casazza, general manager of the Metropolitan Opera Company.

The orchestra will give its usual series of five evening concerts in the Academy of Music, on November 4, December 2, January 6, February 5 and March 17.

Notices of renewals of subscriptions have been sent to all of last year's subscribers to the Symphony Orchestra, and the response has been immediate and gratifying. Subscribers to last year's concerts are given until October 15 in which to renew their subscriptions and retain the seats they had last year. The sale of seats to the general public will open Monday morning, October 21, 1119 Chestnut Street. The soloists announced for the season are: Florence Easton, soprano of the Metropolitan Opera Company, New York; Madame Melba, Fredric Fradkin, the distinguished violinist, who is now the concertmaster of the orchestra, and Arthur Rubinstein, the great Russian pianist.

* * *

TIMES, PAWTUCKET,
OCTOBER 26,

Boston Symphony.

The general sale of season tickets for the series of five concerts which the Boston Symphony Orchestra will give in Infantry Hall will open at Seddon's News Stand, Butler Exchange, Providence, Monday morning, Nov. 4. Rabaud, the new permanent conductor, will direct the first concert here, and incidentally it will be his first out-of-town concert with the orchestra.

There will be five concerts, all on Tuesday evenings, the dates being Nov. 19, Dec. 17, Jan. 21, March 11 and April 8. At the first concert the soloist will be Merle Alcock, the distinguished contralto. At the second concert Harold Bauer, the pianist, will appear; Frederic Fradkin, the new concertmaster of the orchestra, will be soloist at the third, and Arthur Hackett, the American tenor, will be soloist at the fourth. At the last concert Providence will make the acquaintance of that very remarkable young Chilean pianist, Rosita Renard.

NEW YORK TIMES,
NOVEMBER 8,

50

SYMPHONY CONCERT MARRED BY THE DIN

Boston Orchestra Begins Its Program at Carnegie Hall with Patriotic Airs.

PIERRE MONTEUX CONDUCTS

His Reading of Cesar Frank's Work and Schurmann's Manfried Overture Not Noteworthy.

By JAMES GIBBONS HUNEKER.

There were vibrations extraordinary in Carnegie Hall last night vibrations both patriotic and musical. When Pierre Monteux mounted his little railed-in rostrum he found an audience ready to go up in the air at the merest provocation. No wonder. Without the half cacophany reigned. "The Star Spangled Banner" led to the "Marseilles," which in turn modulated into "God Save the King," followed by the "Marcia Reale" of Italy½. Only the fact that Cesar Franck opened the program, or a call might have been made for the Belgian National Hymn. However, M. Monteux' amiability and patriotism merged into the Frnck work, which was not played in a noaeworthy fashion. Perhaps the scheme, for the first movement was opaque, the second was heavy in touch, and the final allegro noisy.

But the new band from Boston is still the old band, and their momento, nay, stretches, when the strings were celestial, the woodwind euphonious as no other orchestra's, and the brass, both massive and mellow. Nevertheless, one had the unmistakable sensation that the entire symphony was overblown. It is not profound the "egnial" composition, but it has an atmosphere of its own, and while the composer leaves upon Brahms, Schumann, Wagner—toujours Wagner!—he has an individual profile. With Debussy he is one of the beloved Little Masters.

The new and temporary conductor, M. Monteux, was at the head of the famous orchestra through the courtesy of Manager Gatti-Casazza. A familiar figure his; New York has known and liked him at our Opera House. His routine in operatic work doubtless led him to transpose to the symphonic region something of broader toual masses, something of tendency to shifting rhythms. There was less balance of the various instrumental charms than a certain aiming at picturesque, even sweeping effects, in a word, operatic. The Schumann Munfred Overture, muddy in orchestration yet contains nobler ideas and more poetical expressiveness than Franck. But the Belgian is the better painter. M. Monteux's reading did not reveal the eloquence, stammering as it sometimes is, of Schumann.

In the nvelty of the program he was in safer waters. "The Peri: A Poem Dance," by Dukas, may not add to his reputation, though it proved entertaining. This charming French composer is now the sorcerer's apprentice to his own mannerisms. He spins an iridescent, harmonious web, and his dance rhythms were sonorous and melodic, and in his beloved exotic scales. The evening ended with Debussy's "Iberia," with the Spain of Velasquez, El Greco or Goya, but a subtilized Spain in which the stark realism of Zuloga is sifted through silken veils, painted veils, like prose of Maurice Barres. Yet all that followed lacked the glow and rapture of the national anthems seemed in the unfury of an anticlimax.

Pierre Monteux was given a warm greeting by a large audience, both modish and musical. We await with curiosity his second and last concert next Saturday afternoon. No doubt the serenity and search for Nuancis will be gratifying. Any fear that the Boston Symphony Orchestra had changed was dispelled after the first clangorous chords. Our musical community breathed easier last night.

...NING TELEGRAPH
New York City

Boston Symphony Transformation.

The opening concerts of the Boston Symphony Orchestra incurred some critical animadversions deprecating the disappearance of that infinite precision, that meticulous nicety of cohesion, that hair-splitting preciosity of instrumental concordance which characterized this orchestra under Doktor Muck. To my way of thinking, the disappearance of this unhuman (or is it superhuman?) accuracy, this microscopical precision of reading and rendition, this everlasting "efficiency" of German orchestral ideas and methods is a good riddance. The only danger which it invites is the temptation to become slovenly, to drift from extreme nicety of delivery to the opposite of disorderly individualism, "self-determination"—to use another favorite Teuton phrase—and so to dissipate the meaning as well as the motive of all true symphonic instrumentation.

To un-Teutonize the Boston Symphony—and Galicize it by the same process is, I think, a heroic undertaking in that it required vital changes in the personnel of the organization as well as a complete transformation in the philosophy and esthetic ideals of its new French conductors. Pierre Monteaux, known and beloved of the New York public as a most typically Gallic master of the operatic baton, has been leading the Boston orchestra out of its familiar, long-

AMSHIP

THE SUN, NOVEMBER 8,

BOSTON SYMPHONY SADLY DISAPPOINTS

Orchestra's Reconstruction Into Loyal Band Shows Effect in Concert.

The first concert of the Boston Symphony Orchestra's season in this city given last evening in Carnegie Hall might easily have aroused misgivings in the minds of the faithful subscribers. History does not demand detailed repetition here, but it is well to call to mind the stormy period of last spring, when dissolution threatened the famous organization because of the peculiar actions of a Teutonic conductor (now retired) and others, in regard to the national anthem.

Major Higginson's abandonment of his long cherished creation was happily not fatal and public spirited Bostonians were found to take up the burden which he had laid down. They scanned the horizon for a conductor and saw Sir Henry Wood, Arturo Toscanini and other stars, which refused to move westward. Finally Henri Rabaud, composer, was secured, but he could not arrive in time to prepare the first concerts, whereupon Mr. Gatti-Casazza kindly lent Boston his French conductor, Pierre Monteux, who directed last evening's performance.

Incidentally it may be recorded that some two score alien enemy members of the band were dismissed, and this necessitated a considerable rearrangement. A new concert master, Frederick Fradkin, supplanted Anton Witek, and altogether there was much to raise question as to the present state of music in Boston. Last evening's concert provided an uncertain answer.

The programme comprised Cesar Franck's symphony, Schumann's "Manfred" overture, Dukas's "La Peri" and Debussy's "Iberia." It will be noted that one Teutonic romanticist was represented by an overture to a drama by an English poet.

M. Monteux, who conducted, is a fortunately temporary leader of the Boston forces. Possibly for that reason it might not be amiss to defer analytical consideration of the reconstructed orchestra till it is heard under M. Rabaud. Of a certainty, all old friends of the gentlemen from Boston will hope that they will not contract a habit of playing as they played the Cesar Franck symphony.

It was a very vigorous, not to say robustious, reading that M. Monteux gave, deficient in delicate shades of color, insistent in style, overdrawn in most respects and sadly opaque in the treatment of the instrumental parts. All the crystalline clarity, the sunny tone quality and the exquisite precision of the old orchestra were missing.

There was more smoothness in the Schumann number, but there was again little vitality in the tone and a way of nuance throughout. The Dukas composition was a novelty. It was written around the chromatic scale, which is a foundation for tears, but not for melodic song. The composer was chiefly concerned about juggling with all the modern apparatus of the orchestral writer, from celesta to stopped trumpets.

Of plain line and curve, he seemed to take no heed. All this harmonic paint is becoming wearisome. One yearns for a Bach fugue, which is at least obvious in its design. However, it is the painters' day. If they would only combine their tone tinting with some outlines after the manner of the Venetian colorists in a sister art there would be general happiness. The composition of M. Dukas might sound better if it were better played. It was a foggy night and there was noise both outdoors and in.

VENING SUN
Baltimore, Md.

NOV 1919

LYRIC
The Boston Orchestra.

The newly organized Boston Orchestra gave its first Baltimore concert at the Lyric last evening under the direction of Pierre Monteux, who was the guest-conductor of the occasion. The audience was unexpectedly sparse for so important a musical event, the first of the season's greater concerts, but so sincere was its enthusiasm that the musicians, who seemed to play with unusual brilliance, sympathy and verve, were several times brought to their feet during the course of the evening to acknowledge the freely offered plaudits.

The symphony was the famous one in D minor by Cesar Franck, a work peculiarly rich in thematic beauty and melodic charm. There is expressed in this score a subtle suggestion of spiritual growth, a kind of breaking forth of stifled aspirations that arise, as the symphony unfolds its harmonic richness, in a final outpouring that gives the auditor a curious sense of elevation and satisfaction. While listening to the reading of this great work one felt immediately that the tone of the orchestra had never seemed richer. M. Mouteux interpreted the symphony with rare appreciation, giving it a warmth and a certain vitality that brought to it a new interest, for this director has a rare understanding of dynamic values and rhythmic accent. The performance was throughout a fine piece of interpretative playing.

Orchestra At Its Best.

It was, however, in the delicate simplicity of Haendel's fifth "Concerto Grosso," the one in D major for string orchestra, that the exquisite purity and roundness of the timbre of the organization was most perfectly exploited. In this work, in which the solo instruments were played by the Messrs. Fradkin and Noak, violins, Mr. Barrier, viola, and Mr. Malkin, violoncello, it was possible to sense the actual finesse of the players. This "concerto" is a beautiful example of pure music, replete with grace and the charming elegance of other days.

The modern note was introduced in Loeffler's symphonic paraphrase of the fifth poem of Paul Verlaine's "Bonne Chanson," a strangely rambling work, richly beautiful in certain of its episodes, but, as read last evening, vividly emotional in its more expansive moments and scarcely a suggestive or satisfying musical interpretation of the poem which Verlaine himself spoke of as "so sincere, so amiably, sweetly purely thought, so simply written."

Florence Easton, Soloist.

In addition to the orchestral numbers, Florence Easton, one of the Metropolitan Opera sopranos, sang two arias, the famous "Dove Sono," from Mozart's "Marriage of Figaro," and Lia's plaint from Debussy's "L'Enfant Prodigue." As the timbre of this artist's upper register, which is very thin, is quite different from that of her lower voice, which is rich and quite beautiful, she made her most agreeable impression in the Debussy number, which she sang with a good deal of effect and passion, its more dramatic quality offering opportunities for the
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STANDARD UNION
s: Brooklyn, N. Y.

THE BOSTON SYMPHONY.

The annual series of five subscription concerts by the Boston Symphony Orchestra has always been the sterling feature on the calendar of musical events under auspices of the Brooklyn Institute of Arts and Sciences. The first concert of this season's series was given at the Academy of Music last evening before an audience truly representative of the artistic and social culture of the borough. Every seat was occupied and appreciative enthusiasm was dominant throughout the evening. It was, furthermore, a new Boston Symphony for since the turbulent events of last season it has undergone changes of management and reorganization in its personnel of players. The orchestra, as heard last night, has entered upon a fresh era of progressive advancement due to the processes of deteutonicization through which it has passed. Pierre Monteux, of the Metropolitan Opera House, conducted. Mr. Monteux's assignment to this highest of musical posts is temporary, as the musical destinies of the orchestra will soon pass into the hands of the newly appointed French conductor, Henri Rabaud.

Last evening's programme was both liberal and interesting. The symphony was Cesar Franck's D minor, which is perhaps the finest flower of French symphonic literature. Like all superlative art creations, this symphony was misunderstood at first and has only in the last few years fully come into its own. Its performance, under the guidance of Mr. Monteux's baton, did not not bring forward the rich spiritual nature of its content. The conductor, as an exponent of operatic music, inclines towards dramaticism. The fine shadings of nuance were absent and the crescendos were too pronounced and sudden. The orchestra, in its playing, has not yet risen to the past standards of finished executancy. It has fine material, however, that will be more fully fused and developed as the season advances. The tone quality of the brass choir, in particular, must undergo modifications in the matter of dynamics.

The symphony was followed by Schumann's gloomy "Manfred," a later work in which the composer is guilty of forcing the mood. It is difficult to identify this Schumann with that of the exquisite pianoforte imageries. Vincent D'Indy's "Istar" variations and Debussy's "Iberia" (this latter introduced in Brooklyn several years ago by the late Gustave Mahler) were the remaining instrumental numbers. That of Debussy is a most marvelous example of tone-painting, surpassing in unheard effects the efforts of Richard Strauss. The colors are put on with a big brush, and there is no pretension of connected themes. Debussy, however, of all the moderns, does not desecrate the niceties of form as a simple expedient. He is the creator of new forms, and his music has the double faculty of being objective and subjective. The soloist was Florence Easton, soprano. Her numbers were from Mozart's "Le Nozze di Figaro" and Debussy's "L'Enfant Prodigue." Miss Easton's voice is not truly flexible and lacks somewhat in sympathetic quality.

PUBLIC LEDGER
ess Philadelphia, Pa.

Now that the Boston Symphony Orchestra has secured the services of Henri Rabaud as conductor, interest will be increased in the announcement by General Manager Gatti-Casazza that he will open the Metropolitan Opera season here on Tuesday evening, November 19, with Rabaud's spectacular opera, "Marouf."

From all accounts "Marouf," which had its premier in Paris not long before the outbreak of the world war, has been pronounced the most popular French work produced in many years. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights."

"Marouf" will be conducted by Mr. Rabaud's friend, Pierre Monteux, who has been directing the Boston symphonists until Mr. Rabaud's arrival. Mr. De Luca will have the title role, while Mme. Frances Alda will impersonate the Princess who falls in love with the cobbler with whom she elopes disguised as a boy.

INFORMATION OBSCURED

STAR

dress: Baltimore, Md.

It remains for Boston Symphony Orchestra, Inc., to prove its assertion which it makes in its announcement folder being distributed in Baltimore that:

"Essentially, however, the orchestra remains what it has been for a generation, the greatest artistic possession of America."

This is a big assertion at any time for anyone, and under the circumstances of its reorganization it is still more assertive. The orchestra's official announcer may think so, and it may be so, but it did not prove it in Baltimore last Wednesday night at its first concedt here since reorganization, there is not unanimous opinion elsewhere supporting its claim so far, and the claim cannot be proven until the orchestra and its new director, Henri Rabaud, come to know each other thoroughly. In the meantime the public has a right to its own opinion and not to be caught by a self-assertion which excludes all **others.**

Neither is the official announcer reticent, otherwise, when he uses the word "remains" and the designation "greatest artistic possession of America." By this he boldly declares this organization above and excludes painting, sculpture, literature and all the other arts in the Western Hemisphere.

There is not the slightest objection by any impartial person to Boston Symphony Orchestra, Incorporated, being what it claims it is and more, if it can be so. The greater it or any other good organization can become, the greater good it can do for the world. May the orchestra prosper for accomplishment of this end.

There are 91 players in its present personnel list, divided into 30 first and second violins, 10 violas, 10 violoncellos, eight string contrabasses, three each of flutes, oboes, clarinets and bassons; one each of piccolo, English horn and bass clarinet; five French horns, four trumpets, three trombones, one tuba, two harps, two tympani, three of other percussion instruments, and one organ.

W. H. Brennan is now manager of the orchestra and G. E. Judd assistant manager.

In its folder referred to the announcer "lets down" the orchestra so:

"The Boston Spmphony Orchestra, in a sense, begins in this its thirty-eighth season a new era in its history. The retirement of Mr. Higginson has placed its government and maintenance in a board of trustees. For the first time since its organization its conductor is a Frenchman. For the first time its concertmaster is an American. The complexion of the personnel itself has changed greatly by the engagement of Americans and Frenchmen to fill the several vacancies in the ranks. Essentially, however, the orchestra remains what it has been for a generation, the greatest artistic possession of America.

"The engagement of Henri Rabaud as conductor must be regarded as a very happy and fortunate solution of a difficult problem. In him the trustees have secured a splendidly equipped musican, one of the most eminent conductors of France. Steeped in the finest traditions of French music, he is sympathetic with the best music of all schools and under him the catholicity which has always characterized Boston Symphony programs will not be lessened.

"This distinguished Frenchman, at the head of the Boston Symphony Orchestra, is certain to strike a new note in the music of this country and to have widespread influence. Until now, so far as orchestras are concerned, the Teutonic influence has been so predominant as to be practically exclusive. Without gainsaying the value of this in the past, conditions have made the country ripe for a change, and the pre-eminence of Boston's great orchestra peculiarly fits it to be the leader in this movement."

How about the excellent Philadelphia Orchestra, of whose leader, Leopold Stokowski, becoming so in 1912, it says? "He was born in London, of a Polish father and an Irish mother, in 1882, and, coming to America in 1905, immediately announced his intention of becoming a citizen of this country. In due time this intention was realized." This is approximately six years before the Boston orchestra's said contribution to the "change."

"In making the necessary changes in the personnel, the trustees have exhibited that same painstaking effort which in other years has contributed so much to the success of the orchestra. The new concertmaster, Mr. Fradkin, is a musician and violinist of most unusual gifts, an American by birth, who won the first prize for violin in the Paris Conservatoire. The presence in this country of the famous French Military Band made possible the engagement of several remarkable artists, all graduates of the Conservatoire, who have won through service their release from further military duty. The vacancies in the string section have for the most part been filled by native Americans. Not only have these changes brought no sacrifice, but the orchestra is the stronger for them."

(Why, then, were "these changes" not made before? Does the Boston Orchestra mean to convey the impression that "native Americans" were not available before? This is not general belief).

However, it is hoped the orchestra now is, relevantly, wholly "a changed man," and it is certain that when it proves its claim of supremacy impartial critics will admit the proof freely and gladly.

LEDGER—PHILADELPHIA NOVEMBER 5

BOSTON SYMPHONY OPENS ITS SEASON

First Concert, Under Pierre Monteux, Brings Forward Florence Easton as the Soloist

Program

Frarnck.....D Minor Symphony
Schumann.....“Manfred” Overture
Mozart, Recitative and Aria from Mozart’s “Figaro”
Dukas.....“Le Peri”
Debussy....Recitative and Aria of Lia from “L’Infant Prodigue”
Debussy.....“Iberia”

The reorganized Boston Symphony Orchestra gave a very fine initial concert of a series of five at the Academy last night. The audience was somewhat smaller than usual. There were seats vacant in the parquet and the boxes. The disposition of those present was manifestly cordial toward conductor, players, soloist and all the music played, and it was apparent at once that the present and the future of a great American orchestra rest in safe and wholly competent hands.

Pierre Monteux, spared for the purpose by the Metropolitan Opera management, led in a way that showed he is no mere locum tenens until Henri Rabaud, the permanent conductor, appears. Merely as a feat of memory, his achievement of last night was extraordinary. His railed-off dais did not hold a stand, and even for the accompaniments of the soloists he had no score. The chop-and-change of Debussy's complex and varying rhythms in "Iberia" were the same open book to his photographic mind that Mozart's recitative and aria in their simpler form presented. He earned the appreciation of loyal Americans at the start by a version of the national air that was innocent of tricks, of ornament and orchestration. He showed himself a leader of grace coupled with force, of suavity in union with authority, of equipoise and temperance not wanting in temperament. He forbore to pose as a god in the musical machine and he put the music ahead of himself, where it should be.

The new concertmeister, Frederic Fradkin, plays with easy-going yet scrupulously accurate refinement, producing a full, round tone without agony. It was pleasant to recognize the veteran Alwin Schroeder once more with the cellos. At the celesta sat Carl Lamson, who was formerly Mr. Kreisler's accompanist.

The orchestra stood after the Franck symphony, at the bidding of an audience moved to admiration. Mr. Monteux had put his harpists (young Theodore Cella, of Philadelphia, one of the pair) at the rear of the cellos, and the effect in the allegretto movement was to make them members of the family. The English horn (whose inclusion elicited the protest of the conventional symphonists when the work was first played) descanted luscious sounds. In the Schumann overture the beautifully pure and fluent tone of the strings issued to especial advantage.

Madam Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red-flowered white satin gave itself with aptness to the lovely lyricism of Mozart—and nobody cared to remember to the mellifluous Italian text that the music was German. The words of Lia from Debussy (aged twenty-two, and in his early, unsophisticated method) were likewise declaimed with purity of voice and a sympathetic sincerity of manner. Madam Easton is a singer who rests her appeal on the straightforward technics and not the artificial strategics of her metier. She knows how to sing, and so she does not have to display meretricious bravura.

The "dance poem" of Dukas, "Le Peri," and the atmospheric, exotic tissue of vague, weird sounds denominated "Iberia" by Debussy rounded out the program. Both works are of the sort the orchestralist loves, for they individualize the instruments and give every player his own puzzle-problem in fingering or breathing. An audience that a third of a century ago (when this orchestra first came here) would have had no patience with such music heard it and liked it very much last night. "Iberia" was first performed nearly nine years ago. It seems almost old-fashioned in this futurist era.

F. L. W.

NEW YORK HERALD, NOVEMBER 8

BOSTON ORCHESTRA OPENS SEASON; HAS FRENCH CONDUCTOR

Starts Thirty-Third Season, with Pierre Monteux in Place of Doktor Muck.

By REGINALD DE KOVEN.

The Boston Symphony Orchestra, revised and reconstructed following the internment of Dr. Karl Muck as an enemy alien, opened its thirty-third season in New York with a concert at Carnegie Hall last night, with Pierre Monteux, French conductor, of the Metropolitan Opera House, as conductor. The occasion was notable, owing to the fact that the orchestra played for the first time in New York under another but German conductor.

The orchestra was greeted by an audience ebullient with enthusiasm over the war news, true or false, to an extent which, after the playing of "The Star Spangled Banner," which Dr. Muck once refused to conduct, to open the proceedings, demanded more patriotic music, and Mr. Monteux responded first with the "Marsellaise," then with "God Save the King," and the Italian national anthem to finish up with, before the audience would quiet down to the serious musical business of the evening.

Apart from Schumann's overture to Byron's "Manfred," which on this occasion sounded as dry as dust and hard as nails, the programme was composed entirely of music by French composers. Memories of the interpretation of Franck's D minor symphony, which opened the programme, by the French Orchestra was sufficiently recent and vivid to decidedly impair one's enjoyment of the work in the very muddy way it was perfor[illegible] last night. Mons. Monteux is a very [illegible]sistent conductor, anxious, as it w[illegible] ti dig out effects by the roots; and if [illegible] symphony, through his reading, ga[illegible] somewhat in force and dynamic effect [illegible] that of the French Orchestra it [illegible] definitely the mystic color, elasticity [illegible] nuance and subtle charm which sh[illegible] characterize the work.

For me a little of Paul Dukas go[illegible] long way, but the little we heard [illegible] night in the shape of "La Peri, a Da[illegible] Poem," showed the composer at his [illegible] in point of varied orchestral color [illegible] effect, and also at his worst in [illegible] of diffuseness of expression and lac[illegible] salient melodic material. This poem [illegible] set to music by Dukas, must have [illegible] very tempestuous and febrile in chara[illegible] and I tremble to think of the feelin[illegible] any dancer who danced it all.

But in this number the orchestra h[illegible] to play with something more of it[illegible] finesse and finish than had been exhi[illegible] before, and this evidence of orch[illegible] efficiency was fortunately again n[illegible] able in the playing of Dubussy's "Ibe[illegible] where both color and contrast in e[illegible] tion brought out with excellent ar[illegible] esults the impressionistic and w[illegible] aried imagery of this most picture[illegible] d typical work of its composer.

"he Boston Symphony Orchestra, [illegible] y another institution during the [illegible] had to suffer by the force ma[illegible] erse circumstance. It seems t[illegible] e concert of last night that [illegible] it were, to simmer and [illegible] the revisions and reconstr[illegible] nel, which they have been [illegible] o, and to a process of [illegible] re-adjustment, which M[illegible] takes charge beginnin[illegible] will doubtless be able [illegible] first afternoon concert [illegible] when Beethoven's "S[illegible] will be the piece de resi[illegible] at Carnegie Hall to-n[illegible]

Boston Players Led by Monteux At First Concert

By Sylvester Rawling.

THE Boston Symphony Orchestra purged of its German conductor and regenerated by the infusion of more than a score of new players, gave its first concert of the season at Carnegie Hall last night. The audience was as large as ever, and, while there were many new faces to be seen, after a remarkable exhibition of exaltation in celebration of Victory, remained typical of New York's best musical intelligence and appreciation. First "The Star Spangled Banner" was played. Demands for "The Marseillaise" followed, next for "God Save the King" and, finally, for the "Marcia Reale." Patriotic fervor then subsided and the official programme was permitted to be carried out.

Pierre Monteux, who, by courtesy of Mr. Gatti-Casazza, has conducted the opening concerts of the organization in Boston this season, again was the leader, as he will be at the concert here on to-morrow afternoon. After that Henri Rabaud, another Frenchman, who has been engaged as successor to the interned Dr. Karl Muck, will take charge. Mr. Monteux showed vigorous qualities not anticipated and something lacking in poetic interpretation to be expected.

The programme consisted of Cesar Franck's symphony in D minor, Schumann's overture to Byron's "Manfred," Dukas's danced poem "La Peri" and Debussy's "Iberia." There was harshness, not to say blatancy, in the orchestra's pronouncement of each of these works, save in the Dukas composition, unquestionably the best played. In that the suavity and grace to which this orchestra has accustomed us were maintained. Doubtless after Mr. Rabaud has welded the old and the new material together the virtues of this superb band, fostered by Mayor Higginson and developed under master conductors for o! these many years, will shine resplendent as ever.

Providence Journal

TO-NIGHT'S SYMPHONY CONCERT

To the Editor of the Journal:

That the people of Providence should accord the newly organized Boston Symphony Orchestra a rousing welcome, as suggested in your timely editorial in Thursday's Journal, is an appeal that ought to be reiterated often before Tuesday night.

America, by the winning of her great moral victory, becomes the leader of nations. Our country assumes henceforth a greater responsibility than was ever offered to a nation heretofore. This new responsibility includes not only the development of political, economic and social interests but also the development of cultural interests. We cannot hold our place unless we develop our every side; we cannot afford to expose any weakness in our new civilization. This country must strive to lead in art, in music and in literature.

Although the general interest in music that is beginning to show itself in such movements as community singing, municipal band concerts, municipal organs, etc., is a gratifying proof of increased interest, still these movements will not establish our country on any definite plane. Only by cultivation of the highest developments in art, such as is represented by symphonic music, can any degree of leadership be maintained. The previous to last spring the Boston Symphony Orchestra was accorded by critics the world over as high a place as any orchestra in existence and with the new personnel conducted by M. Rabaud and supported by the new management it will retain its former enviable position. Providing Americans will support by their attendance and enthusiasm the concerts offered us by this genuinely American organization.

EDWIN E. WIL[illegible]

Providence, Nov. 16.

STAR

ess: Baltimore, Md.

Officers and trustees of Boston Symphony Orchestra, Inc. (recently reorganized), as published in the orchestra's Baltimore program booklet of November 6, 1918, are:

Judge Frederick P. Cabot, president; Galen L. Stone, vice president; Frederick E. Lowell, treasurer, and trustees, all of the foregoing, and Ernest B. Dane, Mark A. De Wolfe Howe, John Ellerton Lodge, Arthur Lyman, Henry B. Sawyer and Bentley W. Warren.

om REPUBLICAN

ddress Springfield, Mass.

ate

Cambridge rather than Boston was the place of the American debut of the new Boston symphony conductor, Henri Rabaud. The orchestra had a concert scheduled at Sanders theater, Cambridge, last night, and as Mr Rabaud took charge of the orchestra a week ago, it naturally fell to him to lead the orchestra on this occasion. The Friday afternoon audience at Symphony hall has thus been deprived of its usual opportunity of being first to welcome a new conductor.

HERALD NOVEMBER 24

SYMPHONY CONCERTS

The program of the concerts of the Boston Symphony orchestra, Mr. Rabaud conductor, for next Friday afternoon and Saturday evening will begin with Weber's overture to "Euryanthe." The brilliant performance of this favorite overture at the last Cambridge concert led by Mr. Rabaud aroused enthusiasm. Mozart's "Jubilee" symphony will follow, for Mr. Rabaud is by no means Chauvenistic in his choice of compositions. Dukas's "Sorcerer's Apprentice" will be the third number. It will be interesting to hear this distinctively French composition conducted by a Frenchman. Borodin's superbly wild and barbaric symphony in B minor will bring the concert to an end.

A week from tonight the orchestra will leave Boston for its second trip.

NEW YORK TRIBUNE NOVEMBER 8

Music

Visit From the Boston Orchestra With a French Conductor

By H. E. Krehbiel

The Boston Orchestra, which departed from us last spring amid recriminations and heartburnings, and followed by regrets as well as imprecations because of its German conductor, returned to us at Carnegie Hall last night with a French leader of good local repute at its head. It was sped with contumely, it was welcomed with rejoicings. In the interim it has undergone constitutional changes as well as dynastic, but since in its home town its temporary conductor was received metaphorically with shouts of "The king is dead! Long live the king!" there is danger that we should be called unpatriotic did we not echo the cry. The organization comes back to us "as chastened and not killed" as Paul remarked to the Corinthians. It brings with it on this visit M. Pierre Monteux, of whose excellence as an operatic conductor the local public was well advised. Nevertheless it is a pleasure to say of him that in his new capacity he seemed as admirable as in that in which he had already won our admiration. It was a happy dispensation which brought him to us on a night when we could think of the gentleman interned at Oglethorpe with some of the goodwill which filled all hearts and yet with no regret that he was not at the head of the purged and purified organization. Purged and purified, but neither bettered nor worsened as much as was hoped and feared. The wind-choirs have suffered, both wood and brass, but that they are still capable is incontestable, and that M. Monteux has worked something like a miracle with the band is incontestable. Last night's audience, a fine one in number and character, was not in a captious mood, however. It rejoiced in the opportunity to hear the organization whose stiff-necked, short-sighted manager withheld "The Star-Spangled Banner" play not only that patriotic air, but also because insistent applause commanded also the national airs of France, England and Italy, and settled down to the conventional business of the evening only because it was a duty enforced by artistic propriety.

The programme was made up of César Franck's D minor symphony, Schumann's overture to "Manfred," a "danced poem" entitled "La Péri," by Dukas, and the second of Debussy's "Images" entitled "Iberia." The performance of the symphony might under ordinary circumstances have tempted a comparison of reading and execution with the work done recently under M. Messager by the orchestra of the Conservatory. But we forbear beyond saying that while there was not finesse in the performance of the Frenchmen there was less academic rigidity and more virility in that of the band from Boston. The Debussy piece has been played here before by the Boston Orchestra as well as our own Philharmonic. By a coincidence, when Mr. Fiedler brought it forward some seven years ago, he also associated it with Franck's symphony. The circumstance was edifying for those who were able and willing to take note of the divergent trends of French music during the last generation, assuming that Cé[illegible] Franck is to be taken as a represen[illegible]tive of French and not Franco-Flem[illegible] music. The D minor symphony [illegible] been played so often in this city wit[illegible] the last few years that its defect[illegible] reiteration of theme and mood has b[illegible] so forced upon attention as to milit[illegible] a little unduly, perhaps, against [illegible] lofty beauty of the work. Its monot[illegible] has grown almost oppressive. But [illegible] is honest music, logical, consistent w[illegible] the materials, purposes and capaci[illegible] of the art, never straying outside [illegible] boundaries. Debussy's "Iberia" is i[illegible] vastly different case. As music it [illegible] chiefly concerned with an exploitat[illegible] of devices in orchestral combinati[illegible] and an attempt to appeal to the fa[illegible] and ear by extra musical means. [illegible] professes not only to depict s[illegible] scenes as the streets and bypaths [illegible] Spain and suggest the spirit of a Sp[illegible]ish festival, but also to give an [illegible]pression of the night air burdened w[illegible] odors.

That there may be some associat[illegible] between sounds, colors and odors is [illegible] ancient notion, and simultaneous [illegible]peals to optical, aural and olfact[illegible] nerves date back at least as far [illegible] Apuleius's sojourn in Alexandria. [illegible] know that when the intellect first gi[illegible] an impetus to the fancy much can [illegible] done in the way of juggling with [illegible] senses in music. Fantastic as it m[illegible] sound, we know that in the idyl[illegible] scene in "Siegfried" Wagner alm[illegible] makes the eyes hear and the ears se[illegible] but he first puts the picture and [illegible] dramatic situation before us. It is al[illegible] something more than mere fancy wh[illegible] after the storm scene in Beethove[illegible] "Pastoral" symphony the Ranz d[illegible] Vaches, which introduces the fin[illegible] movement, seems to make us feel a[illegible] freshened and reinvigorated atmosphere. And this magic is accomplished by purely musical means, aided but slightly by the verbal programme. But can even a programmatic title make the ear smell? A Viennese critic once professed that such a dreadful thing as a stench in the ear had been suggested to him when listening for the firs[illegible] time to Tschaikowsky's violin concerto but that was only a literary tric[illegible] caught from a German æstheticia[illegible] who had said that some pictures ha[illegible] a bad odor in the eye. Here criticis[illegible] has gone as far astray as the perform[illegible]ances which it is endeavoring to repr[illegible]bate. We see no struts, and we sme[illegible] no odors in Debussy's so-called "im[illegible]age." All that we do is to recogni[illegible] that Spanish rhythms and melodies o[illegible] a Spanish type have been put togethe[illegible] fragmentarily in a manner so inge[illegible]ious as to fascinate a sophisticated lis[illegible]tener. Musical themes based on exoti[illegible] scales are no more redolent of swee[illegible] perfumes than would be themes frank[illegible]ly conceived in the familiar diatonic modes; nor can they be made odorous by ingenious and novel combinations of orchestral voices.

A novelty in our concert rooms was the ballet music by Dukas, which wa[illegible] first heard in Paris five years ago, whe[illegible] the composition had its proper adjunct[illegible] of stage picture and pantomime. [illegible] might have made a different impressio[illegible] last night had the listeners been per[illegible]mitted to see and not merely imagin[illegible] the scene showing, as Mr. Hale tells [illegible] it did at the Châtelet Theatre, "go[illegible] mountains, crimson valleys and tre[illegible] bearing silver fruit," and also to wi[illegible]ness the choreographic acting ("min[illegible]ing" is the word since the Russia[illegible] dancers brought revelations to youn[illegible] reviewers) of Mademoiselle Trouha[illegible]owa, whose figure, we hope, is bett[illegible] for the eye than her name. The st[illegible] of the ballet tells how a young monarch journeyed to the ends of the earth in search of the lotus flower which was the symbol and badge of immortality, and at last found it in the hands of a peri. He snatched it from her, and she strove to regain it so that she might again approach the light which went out from Ormuzd, on the steps of whose hall Iskender had found her sleeping. And the face of the peri ravished the soul of the young King, which so swelled with longing that the lotus turned purple, whereby he knew that the flower of life was not for him. And the peri danced the dance of the peris, while the prince was torn between desire for her and life everlasting, until at last he gave back the flower, which now became as snow and gold commingled, as sunset upon a mountain. Then she faded away in the light which streamed from the calix of the lotus and vanished from his sight like a hand uplifting a flower of flame. An inviting theme, reminding one of the legend of "The blue flower which Brahmins say Blooms nowhere but in Paradise,"

but we should have had picture and action to stir the fancy and prevent the weariness which came from listening to multitudinous voices commingling short breathed phrases, over-persistent pedal points and tiresomely reiterated figures. It is decorative music, and we should have had before our eyes the pictures which it professed to decorate. Then, possibly, we should have found pretty associations between kaledioscopic mixtures of tones, golden mountains, crimson valleys and silver-fruited trees. Also perhaps with purple cows and blue moons.

INFORMATION OBSCURED

m STAR

dress: Baltimore, Md.

It remains for Boston Symphony Orchestra, Inc., to prove its assertion which it makes in its announcement folder being distributed in Baltimore that:

"Essentially, however, the orchestra remains what it has been for a generation, the greatest artistic possession of America."

This is a big assertion at any time for anyone, and under the circumstances of its reorganization it is still more assertive. The orchestra's official announcer may think so, and it may be so, but it did not prove it in Baltimore last Wednesday night at its first concedt here since reorganization, there is not unanimous opinion elsewhere supporting its claim so far, and the claim cannot be proven until the orchestra and its new director, Henri Rabaud, come to know each other thoroughly. In the meantime the public has a right to its own opinion and not to be caught by a self-assertion which excludes all others.

Neither is the official announcer reticent, otherwise, when he uses the word "remains" and the designation "greatest artistic possession of America." By this he boldly declares this organization above and excludes painting, sculpture, literature and all the other arts in the Western Hemisphere.

There is not the slightest objection by any impartial person to Boston Symphony Orchestra, Incorporated, being what it claims it is and more, if it can be so. The greater it or any other good organization can become, the greater good it can do for the world. May the orchestra prosper for accomplishment of this end.

There are 91 players in its present personnel list, divided into 30 first and second violins, 10 violas, 10 violoncellos, eight string contrabasses, three each of flutes, oboes, clarinets and bassons; one each of piccolo, English horn and bass clarinet; five French horns, four trumpets, three trombones, one tuba, two harps, two tympani, three of other percussion instruments, and one organ.

W. H. Brennan is now manager of the orchestra and G. E. Judd assistant manager.

In its folder referred to the announcer "lets down" the orchestra so:

"The Boston Spmphony Orchestra, in a sense, begins in this its thirty-eighth season a new era in its history. The retirement of Mr. Higginson has placed its government and maintenance in a board of trustees. For the first time since its organization its conductor is a Frenchman. For the first time its concertmaster is an American. The complexion of the personnel itself has changed greatly by the engagement of Americans and Frenchmen to fill the several vacancies in the ranks. Essentially, however, the orchestra remains what it has been for a generation, the greatest artistic possession of America.

"The engagement of Henri Rabaud as conductor must be regarded as a very happy and fortunate solution of a difficult problem. In him the trustees have secured a splendidly equipped musican, one of the most eminent conductors of France. Steeped in the finest traditions of French music, he is sympathetic with the best music of all schools and under him the catholicity which has always characterized Boston Symphony programs will not be lessened.

"This distinguished Frenchman, at the head of the Boston Symphony Orchestra, is certain to strike a new note in the music of this country and to have widespread influence. Until now, so far as orchestras are concerned, the Teutonic influence has been so predominant as to be practically exclusive. Without gainsaying the value of this in the past, conditions have made the country ripe for a change, and the pre-eminence of Boston's great orchestra peculiarly fits it to be the leader in this movement."

How about the excellent Philadelphia Orchestra, of whose leader, Leopold Stokowski, becoming so in 1912, it says? "He was born in London, of a Polish father and an Irish mother, in 1882, and, coming to America in 1905, immediately announced his intention of becoming a citizen of this country. In due time this intention was realized." This is approximately six years before the Boston orchestra's said contribution to the "change."

"In making the necessary changes in the personnel, the trustees have exhibited that same painstaking effort which in other years has contributed so much to the success of the orchestra. The new concertmaster, Mr. Fradkin, is a musician and violinist of most unusual gifts, an American by birth, who won the first prize for violin in the Paris Conservatoire. The presence in this country of the famous French Military Band made possible the engagement of several remarkable artists, all graduates of the Conservatoire, who have won through service their release from further military duty. The vacancies in the string section have for the most part been filled by native Americans. Not only have these changes brought no sacrifice, but the orchestra is the stronger for them."

(Why, then, were "these changes" not made before? Does the Boston Orchestra mean to convey the impression that "native Americans" were not available before? This is not general belief).

However, it is hoped the orchestra now is, relevantly, wholly "a changed man;" and it is certain that when it proves its claim of supremacy impartial critics will admit the proof freely and gladly.

LEDGER—PHILADELPHIA, NOVEMBER 5

BOSTON SYMPHONY OPENS ITS SEASON

First Concert, Under Pierre Monteux, Brings Forward Florence Easton as the Soloist

Program

Franck.....D Minor Symphony
Schumann......"Manfred" Overture
Mozart.
Recitative and Aria from Mozart's "Figaro"
Dukas......"Le Peri"
Debussy....Recitative and Aria of Lia from "L'Infant Prodigue"
Debussy....."Iberia"

The reorganized Boston Symphony Orchestra gave a very fine initial concert of a series of five at the Academy last night. The audience was somewhat smaller than usual. There were seats vacant in the parquet and the boxes. The disposition of those present was manifestly cordial toward conductor, players, soloist and all the music played, and it was apparent at once that the present and the future of a great American orchestra rest in safe and wholly competent hands.

Pierre Monteux, spared for the purpose by the Metropolitan Opera management, led in a way that showed he is no mere locum tenens until Henri Rabaud, the permanent conductor, appears. Merely as a feat of memory, his achievement of last night was extraordinary. His railed-off dais did not hold a stand, and even for the accompaniments of the soloists he had no score. The chop-and-change of Debussy's complex and varying rhythms in "Iberia" were the same open book to his photographic mind that Mozart's recitative and aria in their simpler form presented. He earned the appreciation of loyal Americans at the start by a version of the national air that was innocent of tricks, of ornament and orchestration. He showed himself a leader of grace coupled with force, of suavity in union with authority, of equipoise and temperance not wanting in temperament. He forbore to pose as a god in the musical machine and he put the music ahead of himself, where it should be.

The new concertmeister, Frederic Fradkin, plays with easy-going yet scrupulously accurate refinement, producing a full, round tone without agony. It was pleasant to recognize the veteran Alwin Schroeder once more with the cellos. At the celesta sat Carl Lamson, who was formerly Mr. Kreisler's accompanist.

The orchestra stood after the Franck symphony, at the bidding of an audience moved to admiration. Mr. Monteux had put his harpists (young Theodore Cella, of Philadelphia, one of the pair) at the rear of the cellos, and the effect in the allegretto movement was to make them members of the family. The English horn (whose inclusion elicited the protest of the conventional symphonists when the work was first played) descanted luscious sounds. In the Schumann overture the beautifully pure and fluent tone of the strings issued to especial advantage.

Madam Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red-flowered white satin gave itself with aptness to the lovely lyricism of Mozart—and nobody cared to remember to the mellifluous Italian text that the music was German. The words of Lia from Debussy (aged twenty-two, and in his early, unsophisticated method) were likewise declaimed with purity of voice and a sympathetic sincerity of manner. Madam Easton is a singer who rests her appeal on the straightforward technics and not the artificial strategics of her metier. She knows how to sing, and so she does not have to display meretricious bravura.

The "dance poem" of Dukas, "Le Peri," and the atmospheric, exotic tissue of vague, weird sounds denominated "Iberia" by Debussy rounded out the program. Both works are of the sort the orchestralist loves, for they individualize the instruments and give every player his own puzzle-problem in fingering or breathing. An audience that a third of a century ago (when this orchestra first came here) would have had no patience with such music heard it and liked it very much last night. "Iberia" was first performed nearly nine years ago. It seems almost old-fashioned in this futurist era.

F. L. W.

STAR

ess: Baltimore, Md.

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Cambridge rather than Boston was the place of the American debut of the new Boston symphony conductor, Henri Rabaud. The orchestra had a concert scheduled at Sanders theater, Cambridge, last night, and as Mr Rabaud took charge of the orchestra a week ago, it naturally fell to him to lead the orchestra on this occasion. The Friday afternoon audience at Symphony hall has thus been deprived of its usual opportunity of being first to welcome a new conductor.

NEW YORK HERALD, NOVEMBER 8.

BOSTON ORCHESTRA OPENS SEASON; HAS FRENCH CONDUCTOR

Starts Thirty-Third Season, with Pierre Monteux in Place of Doktor Muck

By REGINALD DE KOVEN.

The Boston Symphony Orchestra, revised and reconstructed following the internment of Dr. Karl Muck as an enemy alien, opened its thirty-third season in New York with a concert at Carnegie Hall last night, with Pierre Monteux, French conductor, of the Metropolitan Opera House, as conductor. The occasion was notable, owing to the fact that the orchestra played for the first time in New York under another but German conductor.

The orchestra was greeted by an audience ebullient with enthusiasm over the war news, true or false, to an extent which, after the playing of "The Star Spangled Banner," which Dr. Muck once refused to conduct, to open the proceedings, demanded more patriotic music, and Mr. Monteux responded first with the "Marseillaise," then with "God Save the King," and the Italian national anthem to finish up with, before the audience would quiet down to the serious musical business of the evening.

Apart from Schumann's overture to Byron's "Manfred," which on this occasion sounded as dry as dust and hard as nails, the programme was composed entirely of music by French composers. Memories of the interpretation of Franck's D minor symphony, which opened the programme, by the French Orchestra was sufficiently recent and vivid to decidedly impair one's enjoyment of the work in the very muddy way it was perform last night. Mons. Monteux is a very sistent conductor, anxious, as it w ti dig out effects by the roots; and if symphony, through his reading, ga somewhat in force and dynamic effect that of the French Orchestra it definitely the mystic color, elasticity nuance and subtle charm which sh characterize the work.

For me a little of Paul Dukas go long way, but the little we heard night in the shape of "La Peri, a Da Poem," showed the composer at his in point of varied orchestral color effect, and also at his worst in of diffuseness of expression and lac salient melodic material. This poem set to music by Dukas, must have very tempestuous and febrile in chara and I tremble to think of the feelin any dancer who danced it all.

But in this number the orchestra b to play with something more of its finesse and finish than had been exhi before, and this evidence of orche efficiency was fortunately again n able in the playing of Dubussy's "Ib where both color and contrast in e tion brought out with excellent ar esults the impressionistic and w aried imagery of this most picture d typical work of its composer.

he Boston Symphony Orchestra, y another institution during the had to suffer by the force ma erse circumstance. It seems t se concerts of last night that it were, to simmer and the revisions and reconstr nel, which they have been o, and to a process of re-adjustment, which M takes charge beginnin will doubtless be able t first afternoon concert when Beethoven's "S will be the piece de resi at Carnegie Hall to-n

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A week from tonight the orchestra will leave Boston for its second trip.

WORLD, NOVEMBER 8

Boston Players Led by Monteux At First Concert

By Sylvester Rawling.

THE Boston Symphony Orchestra purged of its German conductor and regenerated by the infusion of more than a score of new players, gave its first concert of the season at Carnegie Hall last night. The audience was as large as ever, and, while there were many new faces to be seen, after a remarkable exhibition of exaltation in celebration of Victory, remained typical of New York's best musical intelligence and appreciation. First "The Star Spangled Banner" was played. Demands for "The Marseillaise" followed, next for "God Save the King" and, finally, for the "Marcia Reale." Patriotic fervor then subsided and the official programme was permitted to be carried out.

Pierre Monteux, who, by courtesy of Mr. Gatti-Casazza, has conducted the opening concerts of the organization in Boston this season, again was the leader, as he will be at the concert here on to-morrow afternoon. After that Henri Rabaud, another Frenchman, who has been engaged as successor to the interned Dr. Karl Muck, will take charge. Mr. Monteux showed vigorous qualities not anticipated and something lacking in poetic interpretation to be expected.

The programme consisted of Cesar Franck's symphony in D minor, Schumann's overture to Byron's "Manfred," Dukas's danced poem "La Peri" and Debussy's "Iberia." There was harshness, not to say blatancy, in the orchestra's pronouncement of each of these works, save in the Dukas composition, unquestionably the best played. In that the suavity and grace to which this orchestra has accustomed us were maintained. Doubtless after Mr. Rabaud has welded the old and the new material together the virtues of this superb band, fostered by Mayor Higginson and developed under master conductors for so these many years, will shine resplendent as ever.

Providence Journal

TO-NIGHT'S SYMPHONY CONCERT

To the Editor of the Journal:

That the people of Providence should accord the newly organized Boston Symphony Orchestra a rousing welcome, as suggested in your timely editorial in Thursday's Journal, is an appeal that ought to be reiterated often before Tuesday night.

America, by the winning of her great moral victory, becomes the leader of nations. Our country assumes henceforth a greater responsibility than was ever offered to a nation heretofore. This new responsibility includes not only the development of political, economic and social interests but also the development of cultural interests. We cannot hold our place unless we develop our every side; we cannot afford to expose any weakness in our new civilization. This country must strive to lead in art, in music and in literature.

Although the general interest in music that is beginning to show itself in such movements as community singing, municipal band concerts, municipal organs, etc., is a gratifying proof of increased interest, still these movements will not establish our country on any definite plane. Only by cultivation of the highest developments in art, such as is represented by symphonic music, can any degree of leadership be maintained. Previous to last spring the Boston Symphony Orchestra was accorded by critics the world over as high a place as any orchestra in existence and with the new personnel conducted by M. Rabaud and supported by the new management it will retain its former enviable position. Providing Americans will support by their attendance and enthusiasm the concerts offered us by this genuinely American organization.

EDWIN E. WIL

Providence, Nov. 16.

NEW YORK TRIBUNE, NOVEMBER 8

Music

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By H. E. Krehbiel

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The programme was made up of César Franck's D minor symphony, Schumann's overture to "Manfred," a "danced poem" entitled "La Péri," by Dukas, and the second of Debussy's "Images" entitled "Iberia." The performance of the symphony might under ordinary circumstances have tempted a comparison of reading and execution with the work done recently under M. Messager by the orchestra of the Conservatory. But we forbear beyond saying that while there was not finesse in the performance of the Frenchmen there was less academic rigidity and more virility in that of the band from Boston. The Debussy piece has been played here before by the Boston Orchestra as well as our own Philharmonic. By a coincidence, when Mr. Fiedler brought it forward some seven years ago, he also associated it with Franck's symphony. This circumstance was edifying for those who were able and willing to take note of the divergent trends of French music during the last generation, assuming that César Franck is to be taken as a representative of French and not Franco-Flemish music. The D minor symphony has been played so often in this city within the last few years that its defects of reiteration of theme and mood have been so forced upon attention as to militate a little unduly, perhaps, against the lofty beauty of the work. Its monotony has grown almost oppressive. But it is honest music, logical, consistent with the materials, purposes and capacities of the art, never straying outside its boundaries. Debussy's "Iberia" is in a vastly different case. As music it is chiefly concerned with an exploitation of devices in orchestral combination and an attempt to appeal to the fancy and ear by extra musical means. It professes not only to depict street scenes as the streets and bypaths of Spain and suggest the spirit of a Spanish festival, but also to give an impression of the night air burdened with odors.

That there may be some association between sounds, colors and odors is an ancient notion, and simultaneous appeals to optical, aural and olfactory nerves date back at least as far as Apuleius's sojourn in Alexandria. We know that when the intellect first gives an impetus to the fancy much can be done in the way of juggling with the senses in music. Fantastic as it may sound, we know that in the idyllic scene in "Siegfried" Wagner almost makes the eyes hear and the ears see, but he first puts the picture and the dramatic situation before us. It is also something more than mere fancy when, after the storm scene in Beethoven's "Pastoral" symphony the Ranz des Vaches, which introduces the final movement, seems to make us feel as if refreshened and reinvigorated atmosphere. And this magic is accomplished by purely musical means, aided but slightly by the verbal programme. But can even a programmatic title make the ear smell? A Viennese critic once professed that such a dreadful thing as a stench in the ear had been suggested to him when listening for the first time to Tschaikowsky's violin concerto, but that was only a literary trick caught from a German æsthetician who had said that some pictures had a bad odor in the eye. Here criticism has gone as far astray as the performances which it is endeavoring to reprobate. We see no struts, and we smell no odors in Debussy's so-called "image." All that we do is to recognize that Spanish rhythms and melodies of a Spanish type have been put together fragmentarily in a manner so ingenious as to fascinate a sophisticated listener. Musical themes based on exotic scales are no more redolent of sweet perfumes than would be themes frankly conceived in the familiar diatonic modes; nor can they be made odorous by ingenious and novel combinations of orchestral voices.

A novelty in our concert rooms was the ballet music by Dukas, which was first heard in Paris five years ago, when the composition had its proper adjuncts of stage picture and pantomime. It might have made a different impression last night had the listeners been permitted to see and not merely imagine the scene showing, as Mr. Hale tells us it did at the Châtelet Theatre, "golden mountains, crimson valleys and trees bearing silver fruit," and also to witness the choreographic acting ("miming" is the word since the Russian dancers brought revelations to young reviewers) of Mademoiselle Trouhanowa, whose figure, we hope, is better for the eye than her name. The story of the ballet tells how a young monarch journeyed to the ends of the earth in search of the lotus flower which was the symbol and badge of immortality, and at last found it in the hands of a peri. He snatched it from her, and she strove to regain it so that she might again approach the light which went out from Ormuzd, on the steps of whose hall Iskender had found her sleeping. And the face of the peri ravished the soul of the young King, which so swelled with longing that the lotus turned purple, whereby he knew that the flower of life was not for him. And the peri danced the dance of the peris, while the prince was torn between desire for her and life everlasting, until at last he gave back the flower, which now became as snow and gold commingled, as sunset upon a mountain. Then she faded away in the light which streamed from the calix of the lotus and vanished from his sight like a hand uplifting a flower of flame. An inviting theme, reminding one of the legend of "The blue flower which Brahmins say Blooms nowhere but in Paradise,"

but we should have had picture and action to stir the fancy and prevent the weariness which came from listening to multitudinous voices commingling short breathed phrases, over-persistent pedal points and tiresomely reiterated figures. It is decorative music, and we should have had before our eyes the pictures which it professed to decorate. Then, possibly, we should have found pretty associations between kaledioscopic mixtures of tones, golden mountains, crimson valleys and silver-fruited trees. Also perhaps with purple cows and blue moons.

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Symphony Concert

POST NOVEMBER 23

SYMPHONY PRESENTS EXTREMES

Sweet Lyrical and Ultra Modern Words Heard

BY OLIN DOWNES

The fourth programme of the season by the Boston Symphony Orchestra, Henri Rabaud, conductor, was given yesterday afternoon in Symphony Hall. Mme. Olga Samaroff, pianist, was soloist, playing the Grieg concerto. The purely orchestral compositions were Schubert's symphony in B minor and Saint-Saen's symphony in C minor, for big modern orchestra including the organ and piano, four hands.

WIDELY SEPARATED WORKS

No juxtaposition of two symphonies could have offered a more provocative comparison—on the one hand, the lyrical and profoundly emotional outpouring of the dreamer, Schubert, who left in the tragically uncomplete work the record of his last days as an artist, on the other, the elaborate architecture of Saint-Saens, an intellectual, a man of the world, author of a symphony which embodies modern ideas of musical development of which the simple Schubert surely never dreamed.

Neither man could have come remotely within distance of the other. Therefore it is the more interesting to consider the manner in which Saint-Saens treats a theme which has its genesis in a musical figure having more than a remote resemblance to a figure heard at the beginning of the symphony of Schubert!

Saint-Saens' Masterpiece

Saint-Saens would have understood Schubert's symphony better than the unsophisticated and comparatively unlearned Schubert would have understood the symphony of Saint-Saens. The symphony of Schubert is of course greater music, while as a musical edifice the symphony of Saint-Saens is considerably the more significant work of the two. Saint-Saens' themes assume a Proteus-like variety of manifestation. They are transformed, lengthened, broken apart, and one part pitted against the other. At last the thematic fragments cohere and combine in a sonorous and impressive finale. The structure is a colossal one. If some of the ideas are not in themselves worthy of the composer's intention, his skill in manipulating and building with them is past the praise of a dilettante who writes on a newspaper.

One realizes not only the breadth of Saint-Saens' musical knowledge and taste, but the profound earnestness shown by him in his desire to produce a French orchestral work worthy of the highest traditions of the symphonic form. Everything that modern composers had discovered when this work was written is exemplified in it. And yet—when a man writes music his heart cannot be greater than his heart. Saint-Saens' symphony has everything except the all-compelling spiritual urge that begets enduring masterpiece. The symphony of Schubert says things more personal, more profound, and music more romantic.

It is curious. The latter work is almost exactly in the symphonic mould as proved by the strict formulas, large-cast off today, of the early 19th century, yet it is subjective romanticism in itself in tones. The symphony of Saint-Saens confesses its indebtedness to Liszt, in particular, to Beethoven, to half a dozen others by whose discoveries and experiments the later composer profits. Yet this modern and eleborate symphony, comparatively free in its form, full of rich colors, and striking effects, seems today a classic of the most strictly classic sort, a monument of proportion, emotional restraint, enduring tradition.

It may be added that Saint-Saens' work had not been dreamed of as possessing so much force and form and grandeur as it was seen to have under Mr. Rabaud's baton yesterday. His performance was literally a revelation of the composition, which Dr. Muck played here under the eye of Saint-Saens himself in 1906. Mr. Rabaud's reading was a memorable one, and one which we are certain Saint-Saens himself would have gratefully applauded had he been present. Mr. Snow gave an admirable performance of the organ part.

Much could be said of the slow movement of Schubert's symphony, a movement in which every phrase was exquisitely moulded, when the orchestra played with that beauty of tone, and of individual parts—notably Mr. Longy's oboe—for which it has long been famous.

Mme. Samaroff's Playing

Mr. Rabaud grows on one as a conductor. His reading of standard orchestral works is never slavish routine and always distinguished by the utmost conviction and the finest taste. He will be heard next week in more modern music. His performances of yesterday afternoon were of the most admirable quality—this though the tone of the horn choir was lacking at times in clearness and brilliancy.

Then there was Mme. Samaroff, flourishing her pretty paws in the Grieg concerto. She gave an [illegible] often poetic rendering of the work. From a tendency to over-brilliancy and to a certain dryness of tone in the past she has gone over to a tone fuller, rounder and more singing than of yore, and a discretion in balancing with the orchestra, which was almost too pronounced on her part yesterday afternoon. She was recalled with much enthusiasm.

TRANSCRIPT, NOVEMBER 23

THE SYMPHONY CONCERT

A TRANQUIL AND INTERESTING AFTERNOON

Mr. Rabaud and the Orchestra in a Remarkably Eloquent and Engrossing Performance of Saint-Saens's "Organ Symphony," but in a Somewhat Dry and Rigid Version of Schubert's "Unfinished Symphony" — Between, Grieg's Fading Concerto, with Mme. Samaroff Repressed

QUICKLY comes routine. To all appearances at Symphony Hall yesterday afternoon, Mr. Rabaud might have been the conductor of the Symphony Orchestra for two years instead of two weeks, with his hearers and his forces correspondingly accustomed to him. The usual applause greeted him as he came to his place; the usual playing of "The Star-Spangled Banner" ensued; for it is doubtful whether two ears in twenty in the audience note that Mr. Converse's arrangement is a new orchestral version of the hymn, stately and sonorous to its purpose. Conductor, orchestra and listeners then passed to a programme that might have been made for any Symphony Concert within the past twenty years—Schubert's Unfinished Symphony, the concerto for piano by Grieg, Saint-Saëns's symphony in C minor with conspicuous organ part. The audience listened intently, applauded warmly—least for the concerto, most for the Parisian symphony. Outside a few restless spirits and tongues, few debated the quality of either the new orchestra or the new conductor. Every one stayed to the end; nearly every one departed content.

Not a ripple disturbed the tranquil pleasure of the day except, possibly, the watery green dress that clothed Mme. Samaroff, the pianist of the afternoon, as though she were come to play Ravel's aquatic "Undine" and not Grieg's high and dry concerto. There was even opportunity to speculate upon the seeming perplexities of the management in the arrangement of a United States flag above the stage. At the beginning of the season it hung pendant from the ceiling; a week ago it was outspread upon the pipes of the organ; yesterday it stood in perpendicular folds against them. So runs the calm record of a day that brought back recollection of the "soothing" quality once attributed to the Symphony Concerts by a well-intentioned man of business in a speech to a retiring conductor. The speaker meant to please; the conductor chose to be irritated—all of which is neither here nor there. Suffice it that yesterday the afternoon audience had regained nearly normal numbers—happy omen for the new régime if only the company assembling on Saturday evenings similarly mounts.

If every conductor must have a "specialty" as well as be the "all-'round" leader that the office implies, then Mr. Rabaud's, so far as two pairs of concerts have disclosed him, is the music of Saint-Saëns. A week ago, he and the orchestra wove with blended exactitude and elasticity the pattern of the Parisian's tone-poem, "The Youth of Hercules," set the music in the clearest possible light, polished every detail of an assiduous workmanship, fused in perfect unity poetic imagery and tonal progress. Not within memory hereabouts has the cool music of Saint-Saëns been so artfully chiselled. Yesterday, with the symphony in C minor, Mr. Rabaud and his forces excelled even this achievement, not only continuing the chiselling, but actually warming the material and the method into emotional heat. For once a piece by Saint-Saëns not only interested the mind of the hearer, pleased his taste, intrigued his musical scholarship, but warmed his heart as well. Out of himself, as it seemed, out of a deep and congenial devotion, Mr. Rabaud often transformed what usually seems a music of calculation and reflection into a music of propulsive power and eloquence. This symphony in C minor is no new thing. For years it has had intermittent place in the repertory of the Symphony Concerts, whoever the conductor. Every one who reads the programme-book—and who does not?—knows by this time the composer's somewhat proclamatory attitude with regard to it—his intention to enrich the orchestra, as enrichment went modestly in the eighties, with the swelling voice of the organ, the scintillant voice of the piano; his inclination to freedom of form, since these were the days in which Saint-Saëns was studious of the ways of Liszt and well disposed toward the procedures of Wagner. Hence the division of the symphony into two parts with a single pause, which is no more than discreet veiling and mild transmutation of orthodox process, since the first "part" obviously consists of slow introduction, concise allegro and more expansive slow movement; while the second leads as transparently through introduction and scherzo into sonorous finale. Hence, also, a Lisztian fondness for recurring motives as a means to unity and a snapping, scintillant scherzo with hint here and there of Lisztian deviltry. Hence, too, as in the more songful measures of the slow movement, an occasional clear Wagnerian tang. From his eighth to his eightieth year processes, workmanship have preoccupied Saint-Saëns. Being luminous, exact, sedulous with them, he would have them equally preoccupy his audiences. Possibly, by this very quality, his music endures the years so well, is heard so often. For upon style and the pleasures of style Time blunts its gnawing teeth.

Unlike many a predecessor with the symphony Mr. Rabaud was not content with lucid revelation of Saint-Saëns's design, clear exposition, cool manipulation and large cumulation of his melodies, dutiful and pointing heed to details, calm [illegible]smission of surface-voice and mo[illegible] Rather, he woke a music that can s[illegible]m all cerebral exactitude and supe[illegible]cial dexterity [illegible] an inner and emotion[illegible] life of its own [illegible] these remarkable [illegible] to his more sophisticated auditors they were such—by a pace that vitalized Saint-Saëns's motives into melody, that imparted to them a clear ardor of progress; by a rhythmic zest that heightened their vitality and motion; by incisiveness of accent and warmth of color as the music variously bade; by play of large design and upswelling climax; by sincere emotional response to a music often presumed to bear no emotion except that of a symphonic scheme well planned and well accomplished. With the orchestra yielding him a sensuous, elastic, euphonious and expressive tone, he gave the slow movement with which the first part ends, a veritable beauty, dry if the listener will, but beauty still and beauty born of as veritable a contemplative emotion. For once, albeit in his own way, Saint-Saëns was scaling the heavens and bearing his hearers on his quest. If the Parisian may not write a mystical tonal poetry in the manner of Franck, he may at least achieve a mystical tonal prose. Again with the scherzo of the second part, Mr. Rabaud gained a fantastic diablerie of mood, fancy, stroke, which was no mere technical jugglery with showering arpeggi, slithering scales and chopped rhythms. Then the finale, in which the conductor attained the long, spacious, ardent advance, the mighty outspreading and enfolding cumulation that elsewhere have proved him a master of climax. So the symphony sounded by no small addition of Henri Rabaud to Camille Saint-Saëns.

On the other hand, with the fragment that is Schubert's Unfinished Symphony, neither conductor nor orchestra succeeded so well. Especially in the more strenuous measures of the allegro moderato, the instrumental voices sounded coarse, opaque, needlessly heavy-footed; again in the songful andante, they lacked the transparency, the elasticity, the edgeless flow of Schubert lyric, even sentimental. For the first time in Boston, the band seemed to be playing as report says it played on those two beset days in New York. Particularly in the slow movement, somewhere beween conductor and orchestra, the fine ear essential to the full beauty and charm of Schubert's music was missing. Moreover, was not Mr. Rabaud, in curious contrast to the Rabaud of Saint-Saëns's symphony, somewhat too cerebral, too austere with the whole music? Agreed that this gravity, this force suits the more impassioned voice, the occasional grimness even, of many a period, of many a solemn intervention in the first movement. Here, unmistakably, is music of a Schubert deepening, capable of tragic mood, courting power in the expression of it. Granted the elegiac, the mourning vein of other measures varying, continuing such mood. Yet soon emerges Schubert, the long-breathed singer for the sake of song, wreathing it in flowing counterpoint, smiling, almost, in innocent delight with spontaneous process, even when the mood behind is as troubled as that of this allegro moderato. The zest of music-making softens, as the movement proceeds, even a tragically-minded Schubert, while Mr. Rabaud would hold him grim to the end.

Still more with the succeeding andante of pure lyric flow, of melody welling from one choir to another, almost from instrument to instrument, ever finding new garlands of counterpoint or ornament, modulated as by a hundred quick impulses, warmed by the sentiment that in Schubert breeds song. The outcome is the loveliness of such sound upon ear and fancy. The mind does not measure, but sensation and sentiment stir in the hearer no less than in the composer. Now, as it seemed yesterday, Mr. Rabaud and the orchestra stopped short at painstaking exposition of this second movement; they missed grace, charm, spontaneity, euphonious flow. They were dry and firm where they should have been lissome, transparent. A sentimental music of the heart and impulse is such and nothing else. There is no making it music of the brain and meditation and not stripping it thereby out of a sun-shot poetry into a lustreless prose. There have been better days than yesterday for Schubert at the Symphony Concerts.

Between the two symphonies, alike in the sequence of the programme and the quality of the performance, stood Grieg's concerto. The enthusiasts, either for praise or dispraise of Greig's music, will allow mere detached listeners to it no privilege of middle ground. Like all the rest of the Norwegian's pieces in their ears, this concerto is either a work of plenary inspiration from shadowy beginning to vociferous close, or else a dull, halting, threadbare thing on the way to deserved oblivion. The more precarious, then, the footing of those who will not take sides. The detractors hold out hands, the apostles withdraw them, when such listeners regret Grieg's tendency to over-emphasis as though he were never quite sure that his thoughts and moods in music would speak for themselves, or hint that not a few measures in the concerto now sound empty and inflated. The advocates are kindly, the opponents resentful, when those same moderates find pleasure in the springy melodies, the spirited rhythms, the happy up-leapings of the finale or in the moody charm and romantic glamor of the slow movement. All three can agree only that in the concerto Grieg is adroit in fusing or contrasting such opposed voices as those of piano and orchestra and that in the whole piece he is more sustained and less fitful of speech than was his later wont.

Again, moreover, the music seemed somewhat dryly played, with Mr. Rabaud and the orchestra faithful, sensitive, supple in accompaniment, but with Mme. Samaroff foregoing her usual nervous energy. Of old it was her most characteristic possession as pianist. Often it tipped her playing with fire, touched it, even, with brilliance. There were hints, indeed, yesterday, of this animating glow in the rhythmic verve and quick plasticity of her playing of the finale; but in the first movement she was content with little more than exposition of the music in hand. Dry was her touch; brittle was her tone. Even in the slow song, when Grieg seemed to soften her fingers, round her tone, mould and melt her phrases, the listener still heard the piano less as the transfigured voice of music than as an instrument in which little felt hammers fall upon vibrating wires at the touch of keys.

H. T. P.

Traveler Nov. 23

SAMAROFF PLAYS WITH SYMPHONY

One of the largest audiences of the season filled Symphony Hall yesterday afternoon for the regular Friday afternoon concert by the Boston Symphony orchestra. The program was an attractive one: Schubert's "Unfinished" Symphony, Grieg's Concerto in A-Minor for Pianoforte, and Saint-Saens's C-Minor Symphony. But it was evident something more than the program accounted for the increased attendance. That something developed when Mme. Samaroff, pianist, the soloist of the afternoon, came on the stage. Instantly the whole house was attention, and was so pleased with her playing of the Grieg selection it recalled and recalled her at the close of the number.

Mr. Rabaud's reading of Schubert was so well liked he had to return to the stage several times before the applause could be silenced.

For many, however, the Saint-Saens number, with Albert Snow at the organ and Alfred De Voto at the piano, was the number of the afternoon. It was exceptionally well given and fully merited the enthusiasm it aroused.

Globe Nov. 23

RABAUD LEADS FINE SYMPHONY CONCERT

Mme Samaroff Pleases in Grieg Concerto

Mr Rabaud gave further proof of the fine qualities of his conducting yesterday. His "unfinished" symphony was exquisite romantic lyricism. The orchestra, attuning its voice to sheer and transparent beauty, sang the heavenly melodies of Schubert with tenderness, with grace, with a vernal freshness and animation, always as though with devotion. The strand was finely woven, one instrument taking with gallantry or with a curtsy the theme from the mouth of another, and spinning it into new loveliness. The slow movement was enchanting in its gentle melancholy, in the answering solace of its imperturbable calm, in a classic repose which by the plasticity and sympathy of Mr Rabaud's treatment became imaginative, even improvisational.

If the conductor brought to us Schubert as a charming and spontaneous singer, he only went from one romanticist to another of more modern idiom and palette in Grieg's piano concerto in A minor, for which Mme Olga Samaroff was the soloist. Mr Rabaud's reading of this poignantly imaginative score was one of many moments of happy appreciation and sympathy. How hauntingly beautiful the introduction to the adagio for muted strings, with the darkly impassioned song of the 'cellos, and how autobiographical of Grieg!

Again in Saint-Saens' organ symphony, Mr Rabaud took due note of the polished expression, the characteristic pomp in sonorities as in rhythmical figuration; the equally characteristic elegance which never fails the conductor's senior countryman, and on occasion becomes majestic, as in the pontifical entrance of the organ, the pedals supporting the pageantry of the strings and rearing in dim vastness the curve of the cathedral nave. The organ was played yesterday by Albert Snow with discreet and expressive registration, with precision and taste.

Mme Samaroff has now in her playing a warmer feeling for the poetic content. The interim has added imagination and perception to performance. Fortunately she is not a heroic pianist. May she never become one. Her playing suggests visions. That is enough for the piano. It need not claim dominion over the air, the land and the sea. There was distinction, a fine sense of proportion in the curve of many a phrase—in the rhythmically satisfying announcement of the first theme of the first movement, which the pianist developed admirably in the cadenza, in the lyric quality of the second, and in the sturdy dance figure of the last. While there are pianists who play louder or with more theatrical brilliance, Mme Samaroff has given very rewarding attention to some of the most vital phases of the great art of expression.

RECORD, NOVEMBER 15,

SAMAROFF RETURNS AS SOLOIST WITH BOSTON SYMPHONY

OLGA SAMAROFF

Olga Samaroff, the pianist, will play for the first time in Boston in several seasons at the Symphony concerts the coming week. Since her marriage to Leopold Stokowski, conductor of the Philadelphia orchestra, Mme. Samaroff has done comparatively little concert work. She will play the Grieg concerto in A minor. The orchestra will play Schubert's Unfinished Symphony and the "Organ" Symphony of Saint-Saens, the C minor, No. 3. In this number the organ will be played by Albert Snow.

The Sunday afternoon concert at Symphony Hall this week will be given by Josef Hoffmann. As is his custom, Mr. Hoffmann will play the entire program without leaving the stage. This he does so as not to break the trend of thought of his audience.

On his program stands a Chopin group and various pieces by Handel, Scarlatti, Beethoven, Rubinstein, Moszkowsky and Liszt.

Roland M. Hayes, tenor, assisted by W. S. Lawrence, pianist, and an orchestra, will give a recital at Symphony Hall Thursday evening, Nov. 21.

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WEEK-END CONCERTS

A NOTABLE YOUNG VIOLINIST, AND OTHER INCIDENTS

The Symphony Orchestra and Its Public of Saturday Nights — The Uncommon Interest and Merit of Mr. Vidas, and the Clear Suggestion of Mr. Kreisler in His Playing—The Cerebral Miss Renard —Intermezzo for Mr. Hofmann and Self-Defence—Mr. Havens in Various Degrees

ON Saturday evenings, much more than on Friday afternoons, the number and the quality of the audience in Symphony Hall is test of the disposition of the public toward the Symphony Concerts. At the matinée, social cachet, the convenience of suburban folk and other extraneous factors increase the listening company; by night the hearers assemble only from the interest they feel in the concerts and in the pleasure they anticipate from them. The more, then, is it good to see these audiences of Saturday evenings regaining the numbers from which they declined last year until, often, the hall was but thinly peopled. So far this autumn, through the two concerts conducted by Mr. Monteux, through the two led by Mr. Rabaud, it has seemed, on the contrary, well filled. True, the audiences of Saturday have not risen to the dimensions they maintained in the season before the United States entered the late war; but the optimistic believe they will; while the pessimistic may note the present evidence of increasing numbers. For too long, it has been just reproach to Boston that, while in other cities, regularly visited, the Symphony Orchestra could fill large halls to the last sitting or standing room, at home, on Saturday evenings it played to visible empty chairs. In these things, as it also happens, not only is the prestige of the Symphony Concerts at stake, but in a sense also the continuance of them. Often in his day, Mr. Higginson said that he would not have maintained them, had the public failed to respond to them. Presumably, the present trustees are like-minded. Moreover, as not a few know, there were those in New York, last spring, ready and also able to transfer thither the Symphony Orchestra en bloc, had Boston failed to reconstitute and preserve it. Presumably again, they continue in this state of mind and resources. The more stimulating, thus, is the present increase in the audiences of Saturday and the more desirable is it that the expansion continue.

To note these audiences of the evening is to discover speedily that the lowest priced seats are proportionately the best tenanted. At the back of the second balcony, farthest from the stage, there is for example, not a vacant seat; while the ratio of empty places is lower in the rows of medium price than in those where sitting sell dearest. As clearly as outward signs may indicate, the public of Saturday evenings at Symphony Hall is becoming a public of moderate means, assembling out of interest in the music and the performance and deserving to be encouraged as such. Upon this public, even, essentially young, keen and fast, sure to widen if it is cultivated wisely, the future of the Symphony Concerts and of the Symphony Orchestra in Boston depends. Social sanctities now bring into Symphony Hall on Saturday evening not many more come thither because at the back of their heads is a notion that they are sustaining a "Boston institution." The elder generation of the eighties and the nineties is unmistakably passing; the new has no other incentive than the quality and the pleasure of the concerts. The more the reason, then, that trustees and management should maintain both at the highest possible level and cultivate with the utmost care so well disposed a public. Relatively inexpensive seats are in numerous on Saturday evenings; but knowledge of them is not so widespread among possible comers as it well might be.

Traveler Nov. 16

RABAUD TO GIVE THE "UNFINISHED"

Henri Rabaud offers a striking program for the fourth pair of Symphony concerts, next week Friday afternoon and Saturday evening. The symphony will be Schubert's "Unfinished." Then there will be Grieg's Concerto in A minor, with Madame Olga Samaroff at the piano and the "Organ" symphony of Saint-Saens with Albert Snow at the organ.

Madame Samaroff has not appeared on the concert stage in this city since her marriage to Leopold Stokowski, conductor of the Philadelphia orchestra. Mr. Snow is organist and choirmaster at Emmanuel Church.

Herald Nov. 24

SYMPHONY CONCERTS

The program of the concerts of the Boston Symphony orchestra, Mr. Rabaud conductor, for next Friday afternoon and Saturday evening will begin with Weber's overture to "Euryanthe." The brilliant performance of this favorite overture at the last Cambridge concert led by Mr. Rabaud aroused enthusiasm. Mozart's "Jubilee" symphony will follow, for Mr. Rabaud is by no means Chauvenistic in his choice of compositions. Dukas's "Sorcerer's Apprentice" will be the third number. It will be interesting to hear this distinctively French composition conducted by a Frenchman. Borodin's superbly wild and barbaric symphony in B minor will bring the concert to an end.

A week from tonight the orchestra leave Boston for its second trip

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POST NOVEMBER 23

SYMPHONY PRESENTS EXTREMES

Sweet Lyrical and Ultra Modern Words Heard

BY OLIN DOWNES

The fourth programme of the season by the Boston Symphony Orchestra, Henri Rabaud, conductor, was given yesterday afternoon in Symphony Hall. Mme. Olga Samaroff, pianist, was soloist, playing the Grieg concerto. The purely orchestral compositions were Schubert's symphony in B minor and Saint-Saen's symphony in C minor, for big modern orchestra including the organ and piano, four hands.

WIDELY SEPARATED WORKS

No juxtaposition of two symphonies could have offered a more provocative comparison—on the one hand, the lyrical and profoundly emotional outpouring of the dreamer, Schubert, who left in the tragically uncomplete work the record of his last days as an artist, on the other, the elaborate architecture of Saint-Saens, an intellectual, a man of the world, author of a symphony which embodies modern ideas of musical development of which the simple Schubert surely never dreamed.

Neither man could have come remotely within distance of the other. Therefore it is the more interesting to consider the manner in which Saint-Saens treats a theme which has its genesis in a musical figure having more than a remote resemblance to a figure heard at the beginning of the symphony of Schubert!

Saint-Saens' Masterpiece

Saint-Saens would have understood Schubert's symphony better than the unsophisticated and comparatively unlearned Schubert would have understood the symphony of Saint-Saens. The symphony of Schubert is of course greater music, while as a musical edifice the symphony of Saint-Saens is considerably the more significant work of the two. Saint-Saens' themes assume a Proteus-like variety of manifestation. They are transformed, lengthened, broken apart, and one pitted against the other. At last the thematic fragments cohere and combine in a sonorous and impressive final. The structure is a colossal one. If of the ideas are not in themselves worthy of the composer's intention, his skill in manipulating and building with them is past the praise of a dilettante who writes on a newspaper.

One realizes not only the breadth of Saint-Saens' musical knowledge and taste, but the profound earnestness shown by him in his desire to produce a French orchestral work worthy of the highest traditions of the symphonic form. Everything that modern composers had discovered when this work was written is exemplified in it. And yet—when a man writes music his heart cannot be greater than his heart. Saint-Saens' symphony has everything except the all-compelling spiritual urge that begets enduring masterpiece. The symphony of Schubert says things more personal, more profound, and much more romantic.

It is curious. The latter work is almost exactly in the symphonic mould as proved by the strict formulas, large cast off today, of the early 19th century, yet it is subjective romanticism itself in tones. The symphony of Saint-Saens confesses its indebtedness to Liszt in particular, to Beethoven, to half a dozen others by whose discoveries and experiments the later composer profited. Yet this modern and eleborate symphony, comparatively free in its form, full of rich colors, and striking effects, seems today a classic of the most strictly classic sort, a monument of proportion, emotional restraint, enduring tradition.

It may be added that Saint-Saens' work had not been dreamed of as possessing so much force and form and grandeur as it was seen to have under Mr. Rabaud's baton yesterday. His performance was literally a revelation of the composition, which Dr. Muck played here under the eye of Saint-Saens himself in 1906. Mr. Rabaud's reading was a memorable one, and one which we are certain Saint-Saens himself would have gratefully applauded had he been present. Mr. Snow gave an admirable performance of the organ part.

Much could be said of the slow movement of Schubert's symphony, a movement in which every phrase was exquisitely moulded, when the orchestra played with that beauty of tone, and of individual parts—notably Mr. Longy's oboe—for which it has long been famous.

Mme. Samaroff's Playing

Mr. Rabaud grows on one as a conductor. His reading of standard orchestral works is never slavish routine and always distinguished by the utmost conviction and the finest taste. He will be heard next week in more modern music. His performances of yesterday afternoon were of the most admirable quality—this though the tone of the horn choir was lacking at times in clearness and brilliancy.

Then there was Mme. Samaroff, flourishing her pretty paws in the Grieg concerto. She gave an [illegible] and often poetic rendering of the work. From a tendency to over-brilliancy and to a certain dryness of tone in the past she has gone over to a tone fuller, rounder and more singing than of yore, and a discretion in balancing with the orchestra, which was almost too pronounced on her part yesterday afternoon. She was recalled with much enthusiasm.

TRANSCRIPT, NOVEMBER 23

Symphony Concert

THE SYMPHONY CONCERT

A TRANQUIL AND INTERESTING AFTERNOON

Mr. Rabaud and the Orchestra in a Remarkably Eloquent and Engrossing Performance of Saint-Saens's "Organ Symphony," but in a Somewhat Dry and Rigid Version of Schubert's "Unfinished Symphony" — Between, Grieg's Fading Concerto, with Mme. Samaroff Repressed

QUICKLY comes routine. To all appearances at Symphony Hall yesterday afternoon, Mr. Rabaud might have been the conductor of the Symphony Orchestra for two years instead of two weeks, with his hearers and his forces correspondingly accustomed to him. The usual applause greeted him as he came to his place; the usual playing of "The Star-Spangled Banner" ensued; for it is doubtful whether two ears in twenty in the audience note that Mr. Converse's arrangement is a new orchestral version of the hymn, stately and sonorous to its purpose. Conductor, orchestra and listeners then passed to a programme that might have been made for any Symphony Concert within the past twenty years—Schubert's Unfinished Symphony, the concerto for piano by Grieg, Saint-Saëns's symphony in C minor with conspicuous organ part. The audience listened intently, applauded warmly—least for the concerto, most for the Parisian symphony. Outside a few restless spirits and tongues, few debated the quality of either the new orchestra or the new conductor. Every one stayed to the end; nearly every one departed content.

Not a ripple disturbed the tranquil pleasure of the day except, possibly, the watery green dress that clothed Mme. Samaroff, the pianist of the afternoon, as though she were come to play Ravel's aquatic "Undine" and not Grieg's high and dry concerto. There was even opportunity to speculate upon the seeming perplexities of the management in the arrangement of a United States flag above the stage. At the beginning of the season it hung pendant from the ceiling; a week ago it was outspread upon the pipes of the organ; yesterday it stood in perpendicular folds against them. So runs the calm record of a day that brought back recollection of the "soothing" quality once attributed to the Symphony Concerts by a well-intentioned man of business in a speech to a retiring conductor. The speaker meant to please; the conductor chose to be irritated—all of which is neither here nor there. Suffice it that yesterday the afternoon audience had regained nearly normal numbers—happy omen for the new régime if only the company assembling on Saturday evenings similarly mounts.

If every conductor must have a "speciality" as well as be the "all-'round" leader that the office implies, then Mr. Rabaud's, so far as two pairs of concerts have disclosed him, is the music of Saint-Saëns. A week ago, he and the orchestra wove with blended exactitude and elasticity the pattern of the Parisian's tone-poem, "The Youth of Hercules," set the music in the clearest possible light, polished every detail of an assiduous workmanship, fused in perfect unity poetic imagery and tonal progress. Not within memory hereabouts has the cool music of Saint-Saëns been so artfully chiselled. Yesterday, with the symphony in C minor, Mr. Rabaud and his forces excelled even this achievement, not only continuing the chiselling, but actually warming the material and the method into emotional heat. For once a piece by Saint-Saëns not only interested the mind of the hearer, pleased his taste, intrigued his musical scholarship, but warmed his heart as well. Out of himself, as it seemed, out of a deep and congenial devotion, Mr. Rabaud often transformed what usually seems a music of calculation and reflection into a music of propulsive power and eloquence.

This symphony in C minor is no new thing. For years it has had intermittent place in the repertory of the Symphony Concerts, whoever the conductor. Every one who reads the programme-book—and who does not?—knows by this time the composer's somewhat proclamatory attitude with regard to it—his intention to enrich the orchestra, as enrichment went modestly in the eighties, with the swelling voice of the organ, the scintillant voice of the piano; his inclination to freedom of form, since these were the days in which Saint-Saëns was studious of the ways of Liszt and well disposed toward the procedures of Wagner. Hence the division of the symphony into two parts with a single pause, which is no more than discreet veiling and mild transmutation of orthodox process, since the first "part" obviously consists of slow introduction, concise allegro and more expansive slow movement; while the second leads as transparently through introduction and scherzo into sonorous finale. Hence, also, a Lisztian fondness for recurring motives as a means to unity and a snapping, scintillant scherzo with hint here and there of Lisztian deviltry. Hence, too, as in the more songful measures of the slow movement, an occasional clear Wagnerian tang. From his eighth to his eightieth year processes, workmanship have preoccupied Saint-Saëns. Being luminous, exact, sedulous with them, he would have them equally preoccupy his audiences. Possibly, by this very quality, his music endures the years so well, is heard so often. For upon style and the pleasures of style Time blunts its gnawing teeth.

Unlike many a predecessor with the symphony Mr. Rabaud was not content with lucid revelation of Saint-Saëns's design, clear exposition, cool manipulation and large cumulation of his melodies, dutiful and pointing heed to details, calm transmission of surface-voice and mood. Rather, he woke a music that can [illegible] all cerebral exactitude and superficial dexterity to an inner and emotional life of its own. He achieved these remarkable things to his more sophisticated auditors they were such—by a pace that vitalized Saint-Saëns's motives into melody, that imparted to them a clear ardor of progress; by a rhythmic zest that heightened their vitality and motion; by incisiveness of accent and warmth of color as the music variously bade; by play of large design and upswelling climax; by sincere emotional response to a music often presumed to bear no emotion except that of a symphonic scheme well planned and well accomplished. With the orchestra yielding him a sensuous, elastic, euphonious and expressive tone, he gave the slow movement with which the first part ends, a veritable beauty, dry if the listener will, but beauty still and beauty born of as veritable a contemplative emotion. For once, albeit in his own way, Saint-Saëns was scaling the heavens and bearing his hearers on his quest. If the Parisian may not write a mystical tonal poetry in the manner of Franck, he may at least achieve a mystical tonal prose. Again with the scherzo of the second part, Mr. Rabaud gained a fantastic diablerie of mood, fancy, stroke, which was no mere technical jugglery with showering arpeggi, slithering scales and chopped rhythms. Then the finale, in which the conductor attained the long, spacious, ardent advance, the mighty outspreading and enfolding cumulation that elsewhere have proved him a master of climax. So the symphony sounded by no small addition of Henri Rabaud to Camille Saint-Saëns.

On the other hand, with the fragment that is Schubert's Unfinished Symphony, neither conductor nor orchestra succeeded so well. Especially in the more strenuous measures of the allegro moderato, the instrumental voices sounded coarse, opaque, needlessly heavy-footed; again in the songful andante, they lacked the transparency, the elasticity, the edgeless flow of Schubert lyric, even sentimental. For the first time in Boston, the band seemed to be playing as report says it played on those two beset days in New York. Particularly in the slow movement, somewhere beween conductor and orchestra, the fine ear essential to the full beauty and charm of Schubert's music was missing. Moreover, was not Mr. Rabaud, in curious contrast to the Rabaud of Saint-Saëns's symphony, somewhat too cerebral, too austere with the whole music? Agreed that this gravity, this force suits the more impassioned voice, the occasional grimness even, of many a period, of many a solemn intervention in the first movement. Here, unmistakably, is music of a Schubert deepening, capable of tragic mood, courting power in the expression of it. Granted the elegiac, the mourning vein of other measures varying, continuing such mood. Yet soon emerges Schubert, the long-breathed singer for the sake of song, wreathing it in flowing counterpoint, smiling, almost, in innocent delight with spontaneous process, even when the mood behind is as troubled as that of this allegro moderato. The zest of music-making softens, as the movement proceeds, even a tragically-minded Schubert, while Mr. Rabaud would hold him grim to the end.

Still more with the succeeding andante of pure lyric flow, of melody welling from one choir to another, almost from instrument to instrument, ever finding new garlands of counterpoint or ornament, modulated as by a hundred quick impulses, warmed by the sentiment that in Schubert breeds song. The outcome is the loveliness of such sound upon ear and fancy. The mind does not measure, but sensation and sentiment stir in the hearer no less than in the composer. Now, as it seemed yesterday, Mr. Rabaud and the orchestra stopped short at painstaking exposition of this second movement; they missed grace, charm, spontaneity, euphonious flow. They were dry and firm where they should have been lissome, transparent. A sentimental music of the heart and impulse is such and nothing else. There is no making it music of the brain and meditation and not stripping it thereby out of a sun-shot poetry into a lustreless prose. There have been better days than yesterday for Schubert at the Symphony Concerts.

Between the two symphonies, alike in the sequence of the programme and the quality of the performance, stood Grieg's concerto. The enthusiasts, either for praise or dispraise of Greig's music, will allow mere detached listeners to it no privilege of middle ground. Like all the rest of the Norwegian's pieces in their ears, this concerto is either a work of plenary inspiration from shadowy beginning to vociferous close, or else a dull, halting, threadbare thing on the way to deserved oblivion. The more precarious, then, the footing of those who will not take sides. The detractors hold out hands, the apostles withdraw them, when such listeners regret Grieg's tendency to over-emphasis as though he were never quite sure that his thoughts and moods in music would speak for themselves, or hint that not a few measures in the concerto now sound empty and inflated. The advocates are kindly, the opponents resentful, when those same moderates find pleasure in the springy melodies, the spirited rhythms, the happy up-leapings of the finale or in the moody charm and romantic glamor of the slow movement. All three can agree only that in the concerto Grieg is adroit in fusing or contrasting such opposed voices as those of piano and orchestra and that in the whole piece he is more sustained and less fitful of speech than was his later wont.

Again, moreover, the music seemed somewhat dryly played, with Mr. Rabaud and the orchestra faithful, sensitive, supple in accompaniment, but with Mme. Samaroff foregoing her usual nervous energy. Of old it was her most characteristic possession as pianist. Often it tipped her playing with fire, touched it, even, with brilliance. There were hints, indeed, yesterday, of this animating glow in the rhythmic verve and quick plasticity of her playing of the finale; but in the first movement she was content with little more than exposition of the music in hand. Dry was her touch; brittle was her tone. Even in the slow song, when Grieg seemed to soften her fingers, round her tone, mould and melt her phrases, the listener still heard the piano less as the transfigured voice of music than as an instrument in which little felt hammers fall upon vibrating wires at the touch of keys.

H. T. P.

Traveler Nov. 23

SAMAROFF PLAYS WITH SYMPHONY

One of the largest audiences of the season filled Symphony Hall yesterday afternoon for the regular Friday afternoon concert by the Boston Symphony orchestra. The program was an attractive one: Schubert's "Unfinished" Symphony, Grieg's Concerto in A-Minor for Pianoforte, and Saint-Saens's C-Minor Symphony. But it was evident something more than the program accounted for the increased attendance. That something developed when Mme. Samaroff, pianist, the soloist of the afternoon, came on the stage. Instantly the whole house was attention, and was so pleased with her playing of the Grieg selection it recalled and recalled her at the close of the number.

Mr. Rabaud's reading of Schubert was so well liked he had to return to the stage several times before the applause could be silenced.

For many, however, the Saint-Saens number, with Albert Snow at the organ and Alfred De Voto at the piano, was the number of the afternoon. It was exceptionally well given and fully merited the enthusiasm it aroused.

Globe Nov. 23

RABAUD LEADS FINE SYMPHONY CONCERT

Mme Samaroff Pleases in Grieg Concerto

Mr Rabaud gave further proof of the fine qualities of his conducting yesterday. His "unfinished" symphony was exquisite romantic lyricism. The orchestra, attuning its voice to sheer and transparent beauty, sang the heavenly melodies of Schubert with tenderness, with grace, with a vernal freshness and animation, always as though with devotion. The strand was finely woven, one instrument taking with gallantry or with a curtsy the theme from the mouth of another, and spinning it into new loveliness. The slow movement was enchanting in its gentle melancholy, in the answering solace of its imperturbable calm, in a classic repose which by the plasticity and sympathy of Mr Rabaud's treatment became imaginative, even improvisational.

If the conductor brought to us Schubert as a charming and spontaneous singer, he only went from one romanticist to another of more modern idiom and palette in Grieg's piano concerto in A minor, for which Mme Olga Samaroff was the soloist. Mr Rabaud's reading of this poignantly imaginative score was one of many moments of happy appreciation and sympathy. How hauntingly beautiful the introduction to the adagio for muted strings, with the darkly impassioned song of the 'cellos, and how autobiographical of Grieg!

Again in Saint-Saens' organ symphony, Mr Rabaud took due note of the polished expression, the characteristic pomp in sonorities as in rhythmical figuration; the equally characteristic elegance which never fails the conductor's senior countryman, and on occasion becomes majestic, as in the pontifical entrance of the organ, the pedals supporting the pageantry of the strings and rearing in dim vastness the curve of the cathedral nave. The organ was played yesterday by Albert Snow with discreet and expressive registration, with precision and taste.

Mme Samaroff has now in her playing a warmer feeling for the poetic content. The interim has added imagination and perception to performance. Fortunately she is not a heroic pianist. May she never become one. Her playing suggests visions. That is enough for the piano. It need not claim dominion over the air, the land and the sea. There was distinction, a fine sense of proportion in the curve of many a phrase—in the rhythmically satisfying announcement of the first theme of the first movement, which the pianist developed admirably in the cadenza, in the lyric quality of the second, and in the sturdy dance figure of the last. While there are pianists who play louder or with more theatrical brilliance, Mme Samaroff has given very rewarding attention to some of the most vital phases of the great art of expression.

RECORD, NOVEMBER 15,

SAMAROFF RETURNS AS SOLOIST WITH BOSTON SYMPHONY

OLGA SAMAROFF

Olga Samaroff, the pianist, will play for the first time in Boston in several seasons at the Symphony concerts the coming week. Since her marriage to Leopold Stokowski, conductor of the Philadelphia orchestra, Mme. Samaroff has done comparatively little concert work. She will play the Grieg concerto in A minor. The orchestra will play Schubert's Unfinished Symphony and the "Organ" Symphony of Saint-Saens, the C minor, No. 3. In this number the organ will be played by Albert Snow.

The Sunday afternoon concert at Symphony Hall this week will be given by Josef Hoffmann. As is his custom, Mr. Hoffmann will play the entire program without leaving the stage. This he does so as not to break the trend of thought of his audience.

On his program stands a Chopin group and various pieces by Handel, Scarlatti, Beethoven, Rubinstein, Moszkowsky and Liszt.

Roland M. Hayes, tenor, assisted by W. S. Lawrence, pianist, and an orchestra, will give a recital at Symphony Hall Thursday evening, Nov. 21.

WEEK-END CONCERTS

A NOTABLE YOUNG VIOLINIST, AND OTHER INCIDENTS

The Symphony Orchestra and Its Public of Saturday Nights — The Uncommon Interest and Merit of Mr. Vidas, and the Clear Suggestion of Mr. Kreisler in His Playing—The Cerebral Miss Renard—Intermezzo for Mr. Hofmann and Self-Defence—Mr. Havens in Various Degrees

ON Saturday evenings, much more than on Friday afternoons, the number and the quality of the audience in Symphony Hall is test of the disposition of the public toward the Symphony Concerts. At the matinée social cachet, the convenience of suburban folk and other extraneous factors increase the listening company; by night the hearers assemble only from the interest they feel in the concerts and in the pleasure they anticipate from them. The more, then, is it good to see these audiences of Saturday evenings regaining the numbers from which they declined last year until, often, the hall was but thinly peopled. So far this autumn, through the two concerts conducted by Mr. Monteux, through the two led by Mr. Rabaud, it has seemed, on the contrary, well filled. True, the audiences of Saturday have not risen to the dimensions they maintained in the season before the United States entered the late war; but the optimistic believe they will; while the pessimistic may note the present evidence of increasing numbers. For too long, it has been just reproach to Boston that, while in other cities, regularly visited, the Symphony Orchestra could fill large halls to the last sitting or standing room, at home, on Saturday evenings it played to visible empty chairs. In these things, as it also happens, not only is the prestige of the Symphony Concerts at stake, but in a sense also the continuance of them. Often in his day, Mr. Higginson said that he would not have maintained them, had the public failed to respond to them. Presumably, the present trustees are like-minded. Moreover, as not a few know, there were those in New York, last spring, ready and also able to transfer thither the Symphony Orchestra en bloc, had Boston failed to reconstitute and preserve it. Presumably again, they continue in this state of mind and resources. The more stimulating, thus, is the present increase in the audiences of Saturday and the more desirable is it that the expansion continue.

To note these audiences of the evening is to discover speedily that the lowest priced seats are proportionately the best tenanted. At the back of the second balcony, farthest from the stage, there is for example, not a vacant seat; while the ratio of empty places is lower in the rows of medium price than in those where sitting sell dearest. As clearly as outward signs may indicate, the public of Saturday evenings at Symphony Hall is becoming a public of moderate means, assembling out of interest in the music and the performance and deserving to be encouraged as such. Upon this public, even, essentially young, keen and fair, sure to widen if it is cultivated wisely, the future of the Symphony Concerts and of the Symphony Orchestra in Boston depends. Social sanctities now bring into Symphony Hall on Saturday evenings not many more come thither because at the back of their heads is a notion that they are sustaining a "Boston institution." The elder generation of the eighties, the nineties is unmistakably passing; the new has no other incentive than the quality and the pleasure of the concerts. The more the reason, then, that trustees and management should maintain both at the highest possible level and cultivate with the utmost care so well disposed a public. Relatively inexpensive seats are in numerous on Saturday evenings; but knowledge of them is not so widespread and possible comers as it well might be.

Travelar Nov. 16

RABAUD TO GIVE THE "UNFINISHED"

Henri Rabaud offers a striking program for the fourth pair of Symphony concerts, next week Friday afternoon and Saturday evening. The symphony will be Schubert's "Unfinished." Then there will be Grieg's Concerto in A minor, with Madame Olga Samaroff at the piano and the "Organ" symphony of Saint-Saens with Albert Snow at the organ.

Madame Samaroff has not appeared on the concert stage in this city since her marriage to Leopold Stokowski, conductor of the Philadelphia orchestra. Mr. Snow is organist and choirmaster at Emmanuel Church.

Herald Nov. 24

SYMPHONY CONCERTS

The program of the concerts of the Boston Symphony orchestra, Mr. Rabaud conductor, for next Friday afternoon and Saturday evening will begin with Weber's overture to "Euryanthe." The brilliant performance of this favorite overture at the last Cambridge concert led by Mr. Rabaud aroused enthusiasm. Mozart's "Jubilee" symphony will follow, for Mr. Rabaud is by no means Chauvenistic in his choice of compositions. Dukas's "Sorcerer's Apprentice" will be the third number. It will be interesting to hear this distinctively French composition conducted by a Frenchman. Borodin's superbly wild and barbaric symphony in B minor will bring the concert to an end.

A week from tonight the orchestra will leave Boston for its second trip

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INFORMATION OBSCURED

NOVEMBER 20

...N SYMPHONY GETS AN OVATION AT INFANTRY HAL...

Rejuvenated and Galliciz... Orchestra Brilliantly Con... ducted by Henri Rabaud

The first concert of the Bosto... Symphony Orchestra at Infantr... Hall last evening was a more men... orable occasion than the season... salutatory of one of the finest o... ganizations in its class in the worl... Seldom, if ever, was a concert give... by this popular organization a... corded such an enthusiastic recep... tion.

But it marked the emergence o... this splendid orchestra from th... shadows of gradually dominatin... alien influences and un-American a... tistic bigotries, and it signalize... the regeneration of a great musica... institution in the spirit and tend... ency of momentous times; and ... was apparently with such thought... that the big audience began its dem... onstrations of enthusiasm the mo... ment Conductor Henri Rabaud mad... his appearance at the leader's desk...

When the Boston Orchestra aros... and struck up the strains of th... "Star Spangled Banner," there wer... more exalting thoughts of the ugly... because disloyal, incidents of th... Muck regime, now happily past, i... not forgotten. Never was it bette... played and never before, certainl... not at a Symphony concert, was i... so enthusiastically cheered an... madly applauded. It might hav... been the all-pervading desire to con... tinue the celebration of the arriva... of peace which entered into the per... sistent clamor of cheers and hand... clapping.

With genuine suitability M. Ra... baud close Beethoven's "Erocia... symphony as the salutatory number... easing its supreme mellifluence... along with the most effective de... pendance upon the perfectly co-op... erative string and small reed sectio... of any orchestra of the season. The... change from the Muck manner of... reading and directing was instantly... apparent in an indescribable verve,... alacrity and almost emotional re... sponse to the baton, which became... delightfully more apparent in Web... er's overture to "Euryanthe," with... lace-like fragility, its tenuous... beauty, its musical conversations,... which become at times almost in... strumental persiflage, playing rip... pling repartee between the muted... strings, the lesser reeds and the re... currently sympathetic horns.

Perhaps the Gallicized Boston... Symphony Orchestra showed at its... inspired best in Saint Saens' brilliant... symphonic poem, "Le Jeunesse... d'Heroule." The extreme beauty of... this composition and the utter... finesse displayed by M. Rabaud in... eliciting all of its difficult and some... times remote values won memorable... applause from a musically alert au... dience. This number, without doubt,... proved the golden feature of the eve... ning, the various movements demon... strating the complete and effortless... unanimity and sectional response... of a most admirably trained band.... It was eminently fitted to express... the new French influence now domi... nant in the Boston organization and... M. Rabaud was forced to respond re... peatedly to the enthusiastic applause... which followed this selection.

Madame Merle Alcock, contralto,... was the soloist of the evening and... she, too, shared in the welcome re... ception tendered to the rejuvenated... orchestra. Mme. Alcock's first num... ber was Handel's Largo and the... aria, which she sang with virile... spirit and wonderful fluid tonal... ease. Verdi's aria, "O Don Fatale,"... from the opera "Don Carlos,"... was Mme. Alcock's other selection... and she delivered it with graceful... unction and fine artistic sincerity.

TRAV. Nov 23

NEXT WEEK'S SYMPHONY

The program for the Symphony concerts of next Friday afternoon and Saturday evening will be Mozart's "Jupiter" symphony, Weber's "Euryanthe," overture, Dukas's "The Sorcerer's Apprentice," and the Borodin Symphony No. 2.

...m PUBLIC LEDGER

...dress Philadelphia, Pa.

...e NOV 17 1918

General Manager Giulio Gatti-Casazza will open the Philadelphia season of the Metropolitan Opera Company next Tuesday evening, November 19, with a French novelty, "Marouf, the Cobbler of Cairo," the book based on a tale from the "Arabian Nights," and the most successful work of the modern French school that has been presented since "Louise" and "Pelleas et Melisande." It is by Henri Rabaud, the new conductor of the Boston Symphony Orchestra, and had its American premiere in New York, December 19, 1917. The cast, with a few changes in minor parts, will be the same as on that occasion, as follows:

The Princess	Frances Alda
Fatimah	Kathleen Howard
Marouf	Giuseppe De Luca
The Sultan	Leon Rothier
The Vizier	Andrea de Segurola
Ali	Thomas Chalmers
The Cadi	Giulio Rossi
The Pastry Cook	Paolo Ananian
The Donkey Driver	Pietro Audisio
The Fellah / First Merchant / Second Muezzin	Angelo Bada
The Chief of the Sailors	Albert Reiss
First Muezzin	Giordano Paltrinieri
Second Merchant	Pompilio Malatesta
Sheik of Islam	M. Alexander
Conductor	Pierre Monteux

The scenery is from the brush of the well known Franco-American scenic artist, Ernest Gros. The stage director is Richard Ordynski, and the chorus master, Giulio Setti. An important feature of the opera is the gorgeous Oriental ballet in the sultan's palace in the third act, arranged by Mme. Verhoeven, which is to be led by Rosina Galli and Mr. Bonfiglio.

"Marouf" was first produced at the Opéra Comique in Paris, in May, 1914. It was enthusiastically greeted by French critics, both "moderns" and "conservatives," and thereafter had a great success in Paris and in many other cities even after the onset of war. The story of "Marouf," as has been made known already, is taken from the "Arabian Nights Tales"—"The Thousand Nights and a Night," as they prefer to call them now. Marouf is the henpecked cobbler who seeks escape from his trials by shipping as a sailor, is wrecked and rescued and is found by a rich merchant friend who undertakes to give him what is known as "the time of his life" by introducing him to the Sultan as the richest man in the world, with a wonderful caravan coming. The Sultan offers him his daughter in marriage, and entertains him lavishly. Marouf finally confesses to the Princess that it is all a hoax and the two flee. They reach the desert and find one of those iron rings in the ground that are so common in the "Arabian Nights," and so seldom anywhere else, which on being rubbed, calls forth a genie, who supplies incalculable treasure as genie are expected to do. It is just in time, for the Sultan is in pursuit. He arrives, and simultaneously appears a great caravan, provided by the genie for Marouf. The cobbler triumphs and all are made happy except the suspicious Vizier, who is thrashed.

...om ENQUIRER

...dress: Philadelphia, Pa.

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The Metropolitan Opera Season

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From all accounts "Marouf," which had its premiere in Paris not long before the outbreak of the world war, has been pronounced the most popular French work produced in many years. It is sentimental, humorous, picturesque and fantastic, based on an episode in the "Arabian Nights."

"Marouf" will be conducted by Mr. Rabaud's friend, Mr. Pierre Monteux, who has been directing the Boston symphonists until Mr. Rabaud's arrival. Mr. De Luca will have the title role, while Mme. Frances Alda will impersonate the Princess who falls in love with the Cobbler, with whom she elopes disguised as a boy.

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Dr. Anna Howard Shaw, vice chairman of the field division of the Council of National Defense, is honorary chairman of the committee having charge of the celebration, and Mrs. David Allen Campbell, head of the Community Music Department of the National Council of Women, is active chairman, assisted by noted men and women from every part of the country.

A FRENCH LEADER FOR THE BOSTON SYMPHONY

INTEREST HAS BEEN ACUTE in the musical world to know who would guide the coming seasons of the Boston Symphony Orchestra. Karl Muck being safely disposed of, it was out of the question to choose any one who could possibly plunge this great musical organization into another such plight. To go abroad seemed safer, though musicians of sufficient caliber were doubtless already on this side of the ocean. For a time it was thought that Sir Henry Wood might be the one, and London papers had even sounded a note of mournful farewell, when their fears were set at rest by the conductor's reversal of his decision. Now it is definitely announced that France is to furnish the man, and "one of the most eminent of French conductors and composers," Mr. Henri Rabaud, is he. The French Ministry of Fine Arts expresses its appreciation of the appointment, and cities like Philadelphia, New York, and others which the orchestra visits feel no doubt that while he wields the baton the Boston Symphony concerts will renew their old popularity. The Philadelphia *Press* declares that the Symphony trustees "have not only secured a musician of first rank, but they have done much to wipe out whatever unpleasant associations the public mind may still have attributed to the orchestra since its former conductor's pro-German activities were alleged." To the Boston *Transcript* we turn for further introduction to the expected visitor:

"Americans who have frequented the Opéra, the Opéra-Comique, and symphony concerts in Paris will readily recall Mr. Rabaud—an unusual and pictorial figure, whether he was conductor or only intent listener, tall, gaunt, bearded, olive-skinned, grave of glance and quick of gesture, oriental rather than Parisian in impression to the eye. None the less, he was born in Paris in 1873, the son of a professor at the Conservatoire. In that school he was educated as a musician and in the nineties began the practise of his calling in Paris. As conductor he served with increasing skill and reputation at the Opéra, at the Opéra-Comique, and in occasional orchestral concerts. As composer, he wrote symphonies, tone-poems, operas, and a single oratorio, 'Job.' The second of his two symphonies has been heard relatively often in America—at the hands of the Boston Orchestral Club under Mr. Longy, of the New York Symphony Orchestra under Mr. Damrosch, of the Philadelphia Orchestra under Mr. Stokowski, and at the Worcester Festival last autumn. His symphonic poem, 'La Procession Nocturne,' has been less frequently played in the United States, but Mr. Longy ventured it several years ago in Boston, and it is announced for performance next month at the Symphony concerts. Of his three operas, only one, 'Marouf, Savetier du Caire,' produced at the Metropolitan last December, is known by actual representation in America. The other two, 'La Fille de Roland' and 'Par le Glaive'—heroic pieces drawn from the like-named plays of de Bornier and Richepin—have been heard only in Paris and, possibly, Brussels. In contrast, 'Marouf' recounts with no little humor and fantasy a fable from 'The Arabian Nights.'

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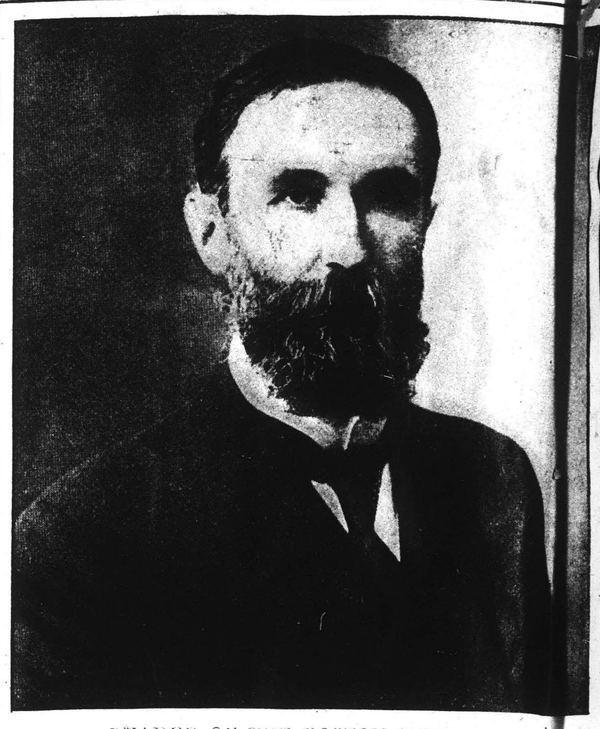

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Clear skies await the great orchestra under its new conductor Henri Rabaud, the French composer and leader of the Paris Opéra orchestra.

But if Mr. Parker finds Rabaud myriad-minded as a composer, he has no fears for him as a conductor:

"Mr. Rabaud, like many of his predecessors, will come to the Symphony Orchestra from the opera-house rather than the concert-hall. Deservedly his Parisian reputation as orchestral leader is high, if not signal; while here in Boston he will have forces, freedom, and opportunity such as he has never enjoyed before and such as are sure to stimulate him. He is a practised master of orchestral routine; he is diligent in rehearsal; he wins the respect and the good-will of his men, as he does, indeed, of all who come into close contact with him. By the warrant of his eclectic music his programs through twenty pairs of concerts with the Symphony Orchestra should be catholic enough to please the most exacting. Clearly, in all that pertains to music, he is open-minded. As plainly, by the token of his symphonic pieces and his opera of 'Marouf,' he lacks neither sense of rhythm nor sense of color—both essential qualities in a conductor. Above all, by many a sign on the pages of his music, Mr. Rabaud has a true Gallic lucidity of mind. He sets down unmistakably what he would say in tones and indicates as precisely the manner in which it should be said. A like sense of design, procedure, result, presumably distinguishes him as conductor. In the familiar phrase that orchestras apply to leaders whom they serve willingly, 'he will know what he wants and get it.'"

AMERICAN NOVEMBER 3 GLOBE—DECEMBER 8,

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The program of the Symphony Orchestra this week consists of the Jupiter Symphony of Mozart, Borodin's Second Symphony, Dukas' tone poem, "The Sorcerer's Apprentice," and Weber's overture to Euryanthe.

The Borodino Symphony had not been played in Boston for some years and such an imaginative and thrilling reading of this truly original Russian work was immensely enjoyable. Rabaud is a profound admirer of the group of Russian composers, among whom Borodin is very conspicuous, and he drove his orchestra through the frenzied music like a great conductor.

The sweetness, serenity and loveliness of the first three movements of the Mozart Symphony was well mirrored, but the famous fugue finale was laboriously instead of brilliantly played and there were several technical slips at various desks which marred the work.

On the other hand Dukas' "Sorcerer's Apprentice" has been a favorite with our German conductors, but I cannot remember a performance in which the waggishness, the impishness, and the marvelous tonal effects of the music were so evident.

The performance of the "Star Spangled Banner" which, like a religious rite precedes all Symphony programs is also worthy of comment. Mr. Rabaud plays it with the greatest feeling. He makes his orchestra sing it. But it would seem as though an orchestral arrangement with more foundation, more effective harmonies could be secured for performance by such a big orchestra.

Joseph Bonnet, Organist, Symphony Soloist This Week

Mr Rabaud's program for the Symphony concerts this week includes another Beethoven symphony, this time the 8th; Mr Converse's Orchestral Fantasy, "The Mystic Trumpeter," and Guilmant's symphony in D minor, No. 1, for organ and orchestra. Joseph Bonnet, the brilliant French organist, happily remembered here for his enjoyable recitals at the New Old South Church and Symphony Hall, will be the soloist. He will play his own cadenza.

Mr Bonnet was born at Bordeaux in 1884 and showed talent from his earliest days. At 14 he became organist at the Church of St Nicholas. Coming to Paris he went to the Conservatoire and studied under Guilmant, gaining after few years the first prize for organ playing by his magnificent performance of Liszt's great Fantasia on the chorale "Ad nos ad salutarem undam." So thereafter he was chosen organist of Eustache, in Paris. In that city he has played concerts under the auspices of the leading organizations. In other European countries he has triumphed no less brilliantly. He was elected Fellow of the Royal College of Organists in London at the time of the 50th anniversary; also honorary member of the Organ Players' Club of Philadelphia. His compositions are musically admirable and very popular and his "Variations de Concert" was chosen as test piece at the Royal College of Organists in London Summer before last. The distinguished French organist's record of 40 recitals at St Eustache without music and without a single number repeated evidences his memory and musicianship.

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FREDERIC FRADKIN, an American violinist, twenty-six years of age, born in New York, of Russian parents, and educated under Henry Schradieck, Max Bendix, Remy, Joseph White, Lefort and others, has been appointed the concertmaster of the organized Boston Symphony Orchestra. Fradkin received the first prize for violin playing at the Paris Conservatoire, in 19... Among the judges were Faure, Colonne, Widal, Taudaud, Lalo. Later he went to study with Ysaye and made his debut at Carnegie Hall in 1911 with the New York Philharmonic under the baton of the late Gustave Mahler. Later he made appearances in London, Germany and Austria with great success. This coming the soloist for he will be ... a very enviable post ... and THE ETUDE offers its congratulations and best wishes to the young ... Fradkin.

MONITOR

MUSIC

Specially for The ... Boston Symph... Rabaud, conduct... thirty-eighth sea... Boston, afternoon... Samaroff, pianist, ... Schubert, "Unfini... minor; Grieg, Co... pianoforte, Op. 1... phony in C minor, ... Snow, organist).

BOSTON, Mass

Mme. Olga San... Grieg piano Con... rendering more ... haps than in ... Rabaud gave wh... gratifying accom... although in this ... notably deferred ... proceeding wh... gained most of ...

On Sunday, N... appeared in pia... familiar progran... included the Rub... —with great po... fashion. Mr. R... pick out and e... phrases of a com... Rubinstein "Mel... recital by him ... both in an educ... able sense.

As a result o... sonnel and ma... ton Symphony ... Club of wind ... be reorganize... Longy, the lea... certs are in co... of players ap... name and dr... he Longy Sc...

INFORMATION OBSCURED

PROVIDENCE NEWS,
NOVEMBER 20

ON SYMPHONY GETS AN OVATION AT INFANTRY HAL

Rejuvenated and Galliciz Orchestra Brilliantly Con ducted by Henri Rabaud

The first concert of the Bosto Symphony Orchestra at Infantr Hall last evening was a more men orable occasion than the season salutatory of one of the finest o ganizations in its class in the worl Seldom, if ever, was a concert give by this popular organization ac corded such an enthusiastic recep tion.

But it marked the emergence c this splendid orchestra from th shadows of gradually dominatin alien influences and un-American a tistic bigotries, and it signalize the regeneration of a great musica institution in the spirit and tend ency of momentous times; and was apparently with such thought that the big audience began its dem onstrations of enthusiasm the mo ment Conductor Henri Rabaud mad his appearance at the leader's desk

When the Boston Orchestra aros and struck up the strains of th "Star Spangled Banner," there wer more exulting thoughts of the ugly because disloyal, incidents of th Muck regime, now happily past, i not forgotten. Never was it bette played and never before, certainl not at a Symphony concert, was i so enthusiastically cheered an madly applauded. It might hav been the all-pervading desire to con tinue the celebration of the arriva of peace which entered into the per sistent clamor of cheers and hand clapping.

With genuine suitability M. Ra baud close Beethoven's "Erocia' symphony as the salutatory number easing its supreme mellifluence along with the most effective de pendance upon the perfectly co-op erative string and small reed sectio of any orchestra of the season. The change from the Muck manner of reading and directing was instantly apparent in an indescribable verve, alacrity and almost emotional response to the baton, which became delightfully more apparent in Weber's overture to "Euryanthe," with lace-like fragility, its tenuous beauty, its musical conversations, which become at times almost instrumental persiflage, playing rippling repartee between the muted strings, the lesser reeds and the recurrently sympathetic horns.

Perhaps the Gallicized Boston Symphony Orchestra showed at its inspired best in Saint Saens' brilliant symphonic poem, "Le Jeunesse d'Heroule." The extreme beauty of this composition and the utter finesse displayed by M. Rabaud in eliciting all of its difficult and sometimes remote values won memorable applause from a musically alert audience. This number, without doubt, proved the golden feature of the evening, the various movements demonstrating the complete and effortless unanimity and sectional response of a most admirably trained band. It was eminently fitted to express the new French influence now dominant in the Boston organization and M. Rabaud was forced to respond repeatedly to the enthusiastic applause which followed this selection.

Madame Merle Alcock, contralto, was the soloist of the evening and she, too, shared in the welcome reception tendered to the rejuvenated orchestra. Mme. Alcock's first number was Handel's Largo and the aria, which she sang with virile spirit and wonderful fluid tonal ease. Verdi's aria, "O Don Fatale," from the opera "Don Carlos," was Mme. Alcock's other selection and she delivered it with graceful unction and fine artistic sincerity.

NEXT WEEK'S SYMPHONY

The program for the Symphony concerts of next Friday afternoon and Saturday evening will be Mozart's "Jupiter" symphony, Weber's "Euryanthe," overture, Dukas's "The Sorcerer's Apprentice," and the Borodin Symphony No. 2.

m PUBLIC LEDGER
dress Philadelphia, Pa.
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General Manager Giulio Gatti-Casazza will open the Philadelphia season of the Metropolitan Opera Company next Tuesday evening, November 19, with a French novelty, "Marouf, the Cobbler of Cairo," the book based on a tale from the "Arabian Nights," and the most successful work of the modern French school that has been presented since "Louise" and "Pelleas et Melisande.' It is by Henri Rabaud, the new conductor of the Boston Symphony Orchestra, and had its American premiere in New York, December 19, 1917. The cast, with a few changes in minor parts, will be the same as on that occasion, as follows:

The Princess	Frances Alda
Fatimah	Kathleen Howard
Marouf	Giuseppe De Luca
The Sultan	Leon Rothier
The Vizier	Andrea de Segurola
Ali	Thomas Chalmers
The Cadi	Giulio Rossi
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The scenery is from the brush of the well known Franco-American scenic artist, Ernest Gros. The stage director is Richard Ordynski, and the chorus master, Giulio Setti. An important feature of the opera is the gorgeous Oriental ballet in the sultan's palace in the third act, arranged by Mme. Verhoeven, which is to be led by Rosina Galli and Mr. Bonfiglio.

"Marouf" was first produced at the Opéra Comique in Paris, in May, 1914. It was enthusiastically greeted by French critics, both "moderns" and "conservatives," and thereafter had a great success in Paris and in many other cities even after the onset of war. The story of "Marouf," as has been made known already, is taken from the "Arabian Nights Tales"—"The Thousand Nights and a Night," as they prefer to call them now. Marouf is the henpecked cobbler who seeks escape from his trials by shipping as a sailor, is wrecked and rescued and is found by a rich merchant friend who undertakes to give him what is known as "the time of his life" by introducing him to the Sultan as the richest man in the world, with a wonderful caravan coming. The Sultan offers him his daughter in marriage, and entertains him lavishly. Marouf finally confesses to the Princess that it is all a hoax and the two flee. They reach the desert and find one of those iron rings in the ground that are so common in the "Arabian Nights," and so seldom anywhere else, which on being rubbed, calls forth a genie, who supplies incalculable treasure as genie are expected to do. It is just in time, for the Sultan is in pursuit. He arrives, and simultaneously appears a great caravan, provided by the genie for Marouf. The cobbler triumphs and all are made happy except the suspicious Vizier, who is thrashed.

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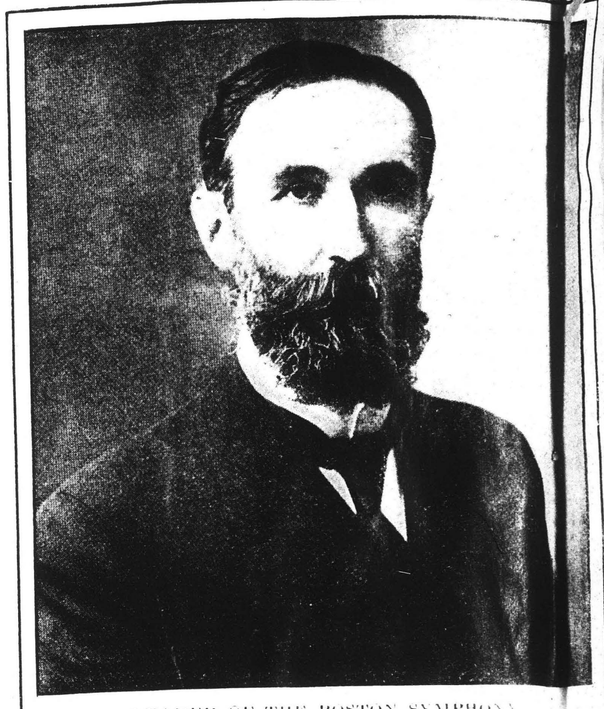

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The program of the Symphony Orchestra this week consists of the Jupiter Symphony of Mozart, Borodin's Second Symphony, Dukas' tone poem, "The Sorcerer's Apprentice," and Weber's overture to Euryanthe.

The Borodino Symphony had not been played in Boston for some years and such an imaginative and thrilling reading of this truly original Russian work was immensely enjoyable. Rabaud is a profound admirer of the group of Russian composers, among whom Borodin is very conspicuous, and he drove his orchestra through the frenzied music like a great conductor.

The sweetness, serenity and loveliness of the first three movements of the Mozart Symphony was well mirrored, but the famous fugue finale was laboriously instead of brilliantly played and there were several technical slips at various desks which marred the work.

On the other hand Dukas' "Sorcerer's Apprentice" has been a favorite with our German conductors, but I cannot remember a performance in which the waggishness, the impishness, and the marvelous tonal effects of the music were so evident.

The performance of the "Star Spangled Banner" which, like a religious rite precedes all Symphony programs is also worthy of comment. Mr. Rabaud plays it with the greatest feeling. He makes his orchestra sing it. But it would seem as though an orchestral arrangement with more foundation, more effective harmonies could be secured for performance by such a big orchestra.

Joseph Bonnet, Organist, Symphony Soloist This Week

Mr Rabaud's program for the Symphony concerts this week includes another Beethoven symphony, this time the 8th; Mr Converse's Orchestral Fantasy, "The Mystic Trumpeter," and Guilmant's symphony in D minor, No. 1, for organ and orchestra. Joseph Bonnet, the brilliant French organist, happily remembered here for his enjoyable recitals at the New Old South Church and Symphony Hall, will be the soloist. He will play his own cadenza.

Mr Bonnet was born at Bordeaux in 1884 and showed talent from his earliest days. At 14 he became organist at the Church of St Nicholas. Coming to Paris he went to the Conservatoire and studied under Guilmant, gaining after a few years the first prize for organ playing by his magnificent performance of Liszt's great Fantasia on the chorale "Ad nos ad salutarem undam." Soon thereafter he was chosen organist of St Eustache, in Paris. In that city he has played concerts under the auspices of the leading organizations. In other European countries he has triumphed no less brilliantly. He was elected Fellow of the Royal College of Organists in London at the time of the 50th anniversary; also honorary member of the Organ Players' Club of Philadelphia. His compositions are musically admirable and very popular and his "Variations de Concert" was chosen as test piece at the Royal College of Organists in London Summer before last. The distinguished French organist's record of 40 recitals at St Eustache without music and without a single number repeated evidences his memory and musicianship.

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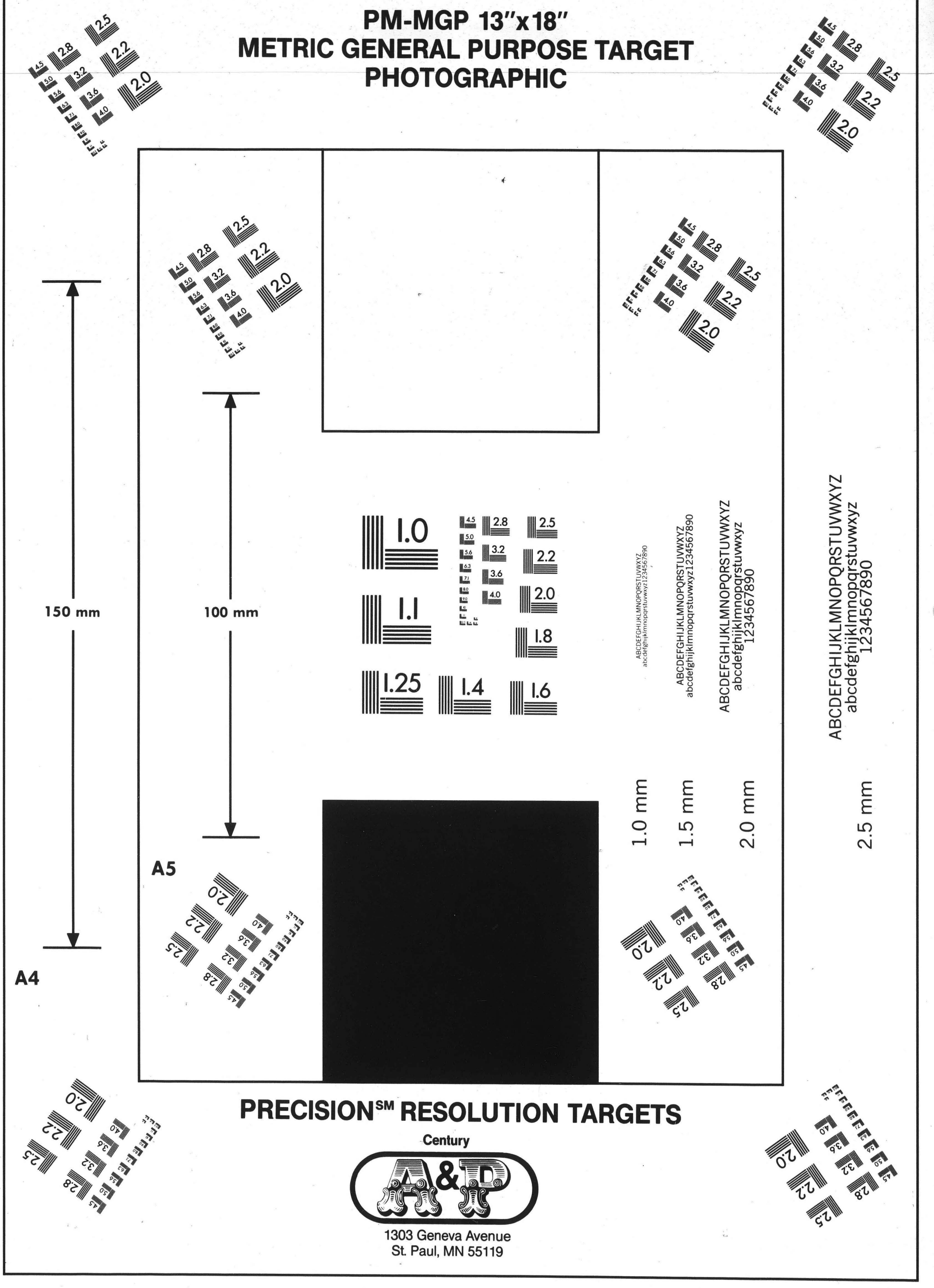

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BOSTON SYMPHONY.
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PHILADELPHIA,
NOV 191

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TUDE offers its congratulation
shes to the lucky Mr. Fradkin.

Om
Address New York City
ate NOV 9 1918

"CLEANING UP" THE ORCHESTRAS

MOST OF THE EXCITEMENT in the musical history of the past four years has been furnished by conductors instead of prima donnas. It is not suggested that jealousy of the long monopoly enjoyed by the sisterhood led the former to seize the international situation and make it their own. Certainly no prima donna from whatever impulse will find her acts so filling the historical page as those of Dr. Muck and Dr. Kunwald. They are now interned. Toscanini went back to Italy to lend his assistance to his native country, but the editor of *The Musical Courier* (New York) is responsible for the statement that "he stopt conducting a concert in Rome because the audience objected to the German numbers on his program." Mr. Josef Stransky, of the Philharmonic, has been the target for attack, but, as the same writer says, "he pointed to the fact that he has taken out American naturalization papers, and emphasized his Czecho-Slovak origin." Besides Mr. Stransky, Alfred Hertz, of the San Francisco Orchestra, and Arthur Bodansky, of the Metropolitan Opera, also "asked Uncle Sam for first papers of citizenship." Frederick Stock, of Chicago, finds himself in so anomalous a position that we give this extract from the Chicago *Tribune*, citing it in more detail:

"In a letter which expresses a very fine-spirited sense of responsibility and unselfish devotion to the Chicago Orchestra, its conductor, Mr. Frederick A. Stock, has tendered his resignation to the Orchestral Association.

"The tender has been accepted by the trustees for reasons which in no way reflect upon Mr. Stock, but are founded on the same careful regard for the welfare of the great institution they serve as has moved Mr. Stock's action.

"Mr. Stock feels, and the trustees accept his point of view, that his failure to perfect the legal formalities of citizenship by taking out his second papers lays him open, and possibly the orchestra likewise, to some public criticism. Technically Mr. Stock is an 'alien enemy,' and Mr. Stock, with very rare consideration, has felt that his continuance as conductor might be misconstrued and erected, however unjustly, into an offense against the institution. To avoid any possible shadow of affront to its patronage or the introduction of any sentiment which might deprive the concerts of their proper atmosphere, Mr. Stock and the trustees, on the former's generous initiative, have adopted the course taken.

"At the same time the trustees take occasion to make it clear that Mr. Stock's essential loyalty to the nation is fully recognized by them, as well as his years of faithful service to the orchestra. The resignation, therefore, will interrupt Mr. Stock's official connection with the orchestra, not finally sever it, for it is desired and expected that he will take up the baton again when the present legal objection has been removed. The feeling shown by the trustees has been earned by a devotion not often found in service, and it will be shared by the great majority, if not indeed all, of the orchestra patrons. It is proper for the public to know of the confidence felt by the trustees in Mr. Stock and to recognize the honorable motives which moved him. He retires with great credit and will be welcomed back with friendliness unabated, if not indeed increased."

The Boston Symphony situation, solved by the engagement of Henri Rabaud, was treated in this department October 26. *The Musical Courier's* editor points out that the intern before he begins his duties will be filled by Pierre Monteux, wo "when he first landed here refused to conduct a Richard Strauss work," but "he has just announced that during the month of is temporary conductorship of the Boston Symphony he wi program Bach, Beethoven, Mozart, Schubert, Liszt, and othr Austro-German classics." Nothing is said, tho, about Mr. Monteux's frequently stated discrimination between living and dead German composers. The editor's final observation is:

"After the Boston and Cincinnati sensations, a 'cleaning-up' process took place in all the American orchestras, and to-day it is fairly certain that if any pro-Germans exist in those bodies they are more silent than the well-known untalkative Sphinx."

MONITOR NOVEMBER 23,

MUSIC IN BOSTON

Specially for The Christian Science Monitor

Boston Symphony Orchestra, Henri Rabaud, conductor, fourth concert of thirty-eighth season, Symphony Hall, Boston, afternoon of Nov. 22, 1918, Olga Samaroff, pianist, soloist. The program: Schubert, "Unfinished" Symphony in B minor; Grieg, Concerto in A minor for pianoforte, Op. 16; Saint-Saëns, Symphony in C minor, No. 3, Op. 78. (Albert Snow, organist).

BOSTON, Massachusetts—Gradually his Boston public is coming to form a comprehensive and just estimate of Mr. Rabaud as it has opportunity to analyze his work. Previous to the concerts of this week, he had disclosed himself through Beethoven as a dignified, scholarly, yet fervid director. He had also shown remarkable skill as an accompanying conductor. This week he strengthened these impressions and gave in addition through the Homeric measures of Saint-Saëns, a glimpse of capabilities hitherto not in evidence. On the last occasion when Boston heard this symphony, the orchestra was under a constricting Teutonic domination; this time it had achieved a Gallic freedom and played with a warmth and spontaneity that the former rendition lacked. It was perhaps only to be expected that Mr. Rabaud should give a reading of his friend's work that should bear the stamp of authority; the breadth of vision and the depth of understanding he put into it, however, were welcome earnests of his unfolding genius.

It is a profitable topic for debate whether if Schubert had completed his B Minor Symphony it would have the degree of popularity which it enjoys in its unfinished state. Four move-

Mme. Olga Samaroff played the Grieg piano Concerto spiritedly, a rendering more notable in tone perhaps than in interpretation. Mr. Rabaud gave what must be a most gratifying accompaniment to a soloist, although in this instance the soloist notably deferred to the conductor, a proceeding whereby the composer gained most of all.

On Sunday, Nov. 17 Josef Hofmann appeared in piano recital, playing a familiar program—so familiar it even included the Rubinstein "Melody in F"—with great power and in scholarly fashion. Mr. Hofmann's ability to pick out and emphasize the salient phrases of a composition—even of the Rubinstein "Melody in F"—makes a recital by him musically profitable both in an educative and a pleasurable sense.

As a result of the changes in personnel and management of the Boston Symphony Orchestra, the Longy Club of wind instruments has had to be reorganized, and Mr. Georges Longy, the leader, announces that concerts are in contemplation by a group of players appearing under the same name and drawn from the faculty of the Longy School of Music.

NEW YORK CITY
COMMERCIAL-HERALD
NOV 10 1918

54

BOSTON SYMPHONY HEARD AGAIN EXPECT FRENCH CONDUCTOR TO RESTORE ORCHESTRA'S SUPREMACY

Herald's Critic Reviews Second Concert and Looks for Gradual Assimilation of New Artists in Reorganized Orchestra Under M. Ribaud.

53

By REGINALD DE KOVEN.

After more than a quarter of a century of personal opinion that the Boston Symphony was one of the best, if not the best, orchestras in the world one listened almost aghast in half convinced wonderment to the playing of the orchestra last Thursday night. Critical promptings to exclaim "Eheu Fugaces," "Ichabod, Ichabod" and other comminatory comments were too insistent to be allowed expression, because no constructive critic aims or wishes to overturn idols or subvert ideals. For the Boston orchestra has been an undisturbed orchestral ideal to the American public for years.

Neither would any likeminded critic desire to support Colonel Higginson's dictum that none but a German conductor can conduct a symphony, or in any way indorse the notion that without German musicians no orchestra could continue to exist in this country.

The wonderful unison voice of this orchestra, in effect a magnificent single instrument, was a definite characteristic which made it almost unique. The playing together in personal contact, as it were, of so many men and so many instruments for so many years produced a unity of intent, impulse and actual tonal values unattainable in any other way.

Granting this, it is evident that any considerable change in the personnel of the orchestra, due to war requirements, would inevitably disturb for the time beinng at any rate previously existent orchestral conditions. I cannot but fell that the previous spirit and purpose of this great orchestra is still dominant—for nearly forty years of great tradition must mean something—and that all that is needed now is a gradual assimilation of and adaptation to new conditions under such a conductor as I hope Mr. Henri Rabaud may prove to easily restore the Boston orchestra to the former high and acknowledged orchestral supremacy to which its great traditions and lofty purposes entitle it.

Heard in New Programme.

The orchestra for so many years has been so supreme that slight technical imperfections, which might be passed over with any other organization, in this instance cannot remain unnoticed. The playing of the orchestra in the second concert of the season at Carnegie Hall yesterday afternoon was not such as to lead me to revise my former impression of Thursday. The classical definiteness of Händel's Concerto Grosso, No. 5, in D major, which opened the programme, after the vague and elusive meandering of the modern French school of late, was positively refreshing in its old time formality. The strings played with accuracy and precision, if without any suave roundness or nobility of tone, but it struck me that the solo part, as rendered by Messrs. Fradkin—the new concert master—and Noak, sounded both thin and unimportant—Mr. Malkin's, 'cello and Mr. Barrere's viola were much more impressive. The last movement allegro was by far the best played of the five movements of the work, as it possessed a life, finish, tonal and vocal quality seemingly lacking in the other four.

The Loeffler number, "La Bonne Chanson," already familiar to us, with its "Tristan" references was played with distinction, good balance and contrast of sonority, and marked, perhaps, the best work done by the orchestra thus far. Mr. Monteux, too, for once content to let things take their own way, did not fume and insist too far.

D'Indy's "Istar" Played.

Vincent d'Indy, whose symphonic variations, "Istar," followed, has always represented to me the maximum of self-conscious empiricism, froth and harmonic extravagance of the modern French school at its worst, as well as the minimum of melodic invention or spontaniety. In straightforwardness of musical thought in conception and expression d'Indy is, however, at his best in this work, as in the interpretation of its strongly insistent dramatic suggestion, which approaches the operatic, was also Mr. Monteux, who conducted with picturesque appreciation and effect. The breadth and sonority of the strings was really imposing.

Mr. Monteau's interpretation of Beethoven's Seventh Symphony, which closed the programme, was somewhat perfunctorily and badly classical, a trifle blatant in the fortissimo and crudely unfinished in the softer passages; rather forcibly rythmic, but decidedly lacking in plasticity and charm. The two first movements were decidedly perfunctory, the lovely allegretto almost wholly without sentiment. The scherzo, read conventionally, was nevertheless played with spirit and rhythm, and the last movement was brilliant in a sort of rough and ready fashion. All honor to Mr. Damrosch and the New York Symphony Orchestra, who played this symphony at its last previous hearing. I look for important and welcome changes in the playing of Boston Orchestra before its after Mr. Rabaud takes hold.

New York Times
NOV 10

TWO SYMPHONY ORCHESTRAS PLAY

Pierre Monteux Again Conducts the Boston at Matinee in Carnegie Hall.

53

TRIUMPH FOR LEVITZKI

Young American Displays His Pianistic Prowess at Concert of the New York Symphony Society.

The first matinée of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon before a large audience, which enthusiastically demanded the "Marseillaise" after Pierre Monteux had conducted the national anthem. It was delivered with accustomed Gallic gusto. Whether he be considered as a temporary conductor or as a skilled and versatile musician, M. Monteux deserves the gratitude of our musical public. Yesterday his brief connection with the band from Boston came to a close, and tomorrow evening we hope to see him in his familiar place at the head of the Metropolitan Opera forces. The music at the matinée went with more precision and spirit than at the opening concert last Thursday evening. And the musical scheme was more interesting. Handel, Loeffler, D'Indy and Beethoven. Two old-time Germans, one American and one Frenchman.

The tonality D major began and ended the matinée. Handel's Concerto Grosso No. 5, for string orchestra, was, no doubt, selected to show the paces of that particular department. It must be confessed that neither the reading nor the performance was distinguished. The Introduction and Allegro were rather wiry in tone, nor was the Largo ingratiating to the ear. The various solos were played by Frederick Fradkin, the new concert master; his colleague, S. Noack; C. Barrier, viola, and J. Malkin, violoncello.

The absence of elasticity in the strings did not cease with the Handel number, for "La Bonne Chanson," by Charles Martin Loeffler, which followed, lacked an eloquent interpretation for patent reasons. This orchestral poem has not been heard here for years. Since then the composer has revised the score and reconstructed it. He has employed as his motto the fifth poem in the Paul Verlaine's delicate and tender "La Bonne Chanson." Loeffler is a tone painter doubled by a poet; even if he were not a musician he could not have escaped the temptation to drop into verse, like Silas Wegg. His score is rich in sentiment and shifting moods, its coloring ranging from sombre purple to the violet rays. The Loeffler palette is red with brains and lovely hues. This work was originally presented in company with the composer's "Villanelle du Diable."

The Symphonic Variations, by Vincent D'Indy, "Istar," the Oriental young woman who is divested of her harmonic lingerie coram publico, had the proper atmospheric quality. It is cerebral music at the best, and it reveals the frigidity of an Academic nude by Jules Lefebvre. But enormously clever. Beethoven's Seventh Symphony closed a pleasant afternoon, though there was nothing of note in the performance except that the Allegretto was the high-water mark of the program, while a word is not amiss concerning the dash of the finale. As a whole, there were rough spots and tonal dryness. M. Monteux was warmly received and, considering the task he essayed at such short notice he admirably succeeded. The rôle of a stop-gap is ever thankless.

The young American pianist, Mischa Levitzki, enjoyed a genuine triumph at Carnegie Hall last night. It wa sat the

Om RECORD
Address Philadelphia, Pa.
ate NOV 13 19

IN THE PROVINCES THINGS COME SLOW

Yet They Do Eventually Arrive, as Witness, Par Exemple, "Marouf."

AN ELDERLY VERDI OPERA

"Forza del Destino," Revival, Is Nearest Thing to Opening Novelty.

WELL, after all, it seems, we provincials are to have an opportunity to hear 'Marouf.' To be sure, we will be about a year behind the fair. But, never mind. If the thing is worth waiting for, nobody will complain.

Certainly the fact that the opera's distinguished composer is now established in this country will not in any way hurt the performance for us. Soon we shall also have an opportunity to behold M. Rabaud swing the conductor's baton over the Boston Symphony Orchestra. And Monteux, the present conductor of the Boston Orchestra, will then swing the baton over singers and players on the opening "Marouf" night. This is interchangeableness with a vengeance—and complexity, and real Gallic invasion, and a few other trifling matters! The events of the great war, we should hazard, have not an absolute monopoly of our strained attention.

In short, welcome to our staid midst, Arabian Nights "Marouf." May you be as gay and high-colored a piece of bizarrerie as another Arabian Nights morsel we remember having applauded more than ever on that same stage of the Metropolitan Opera House! We mean "Scheherazade," of course.

GLOBE NOVEMBER 23

RABAUD LEADS FINE SYMPHONY CONCERT

Mme Samaroff Pleases in Grieg Concerto

Mr Rabaud gave further proof of the fine qualities of his conducting yesterday. His "unfinished" symphony was exquisite romantic lyricism. The orchestra, attuning its voice to sheer and transparent beauty, sang the heavenly melodies of Schubert with tenderness, with grace, with a vernal freshness and animation, always as though with devotion. The strand was finely woven, one instrument taking with gallantry or with a curtsy the theme from the mouth of another, and spinning it into new loveliness. The slow movement was enchanting in its gentle melancholy, in the answering solace of its imperturbable calm, in a classic repose which by the plasticity and sympathy of Mr Rabaud's treatment became imaginative, even improvisational.

If the conductor brought to us Schubert as a charming and spontaneous singer, he only went from one romanticist to another of more modern idiom and palette in Grieg's piano concerto in A minor, for which Mme Olga Samaroff was the soloist. Mr Rabaud's reading of this poignantly imaginative score was one of many moments of happy appreciation and sympathy. How hauntingly beautiful the introduction to the adagio for muted strings, with the darkly impassioned song of the 'cellos, and how autobiographical of Grieg!

Again in Saint-Saens' organ symphony, Mr Rabaud took due note of the polished expression, the characteristic pomp in sonorities as in rhythmical figuration; the equally characteristic elegance which never fails the conductor's senior countryman, and on occasion becomes majestic, as in the pontifical entrance of the organ, the pedals supporting the pageantry of the strings and rearing in dim vastness the curve of the cathedral nave. The organ was played yesterday by Albert Snow with discreet and expressive registration, with precision and taste.

Mme Samaroff has now in her playing a warmer feeling for the poetic content. The interim has added imagination and perception to performance. Fortunately she is not a heroic pianist. May she never become one. Her playing suggests visions. That is enough for the piano. It need not claim dominion over the air, the land and the sea. There was distinction, a fine sense of proportion in the curve of many a phrase—in the rhythmically satisfying announcement of the first theme of the first movement, which the pianist developed admirably in the cadenza in th

HERALD NOVEMBER 28,

CONCERTS, LECTURES

The program of the Symphony concerts, Mr. Rabaud conductor, in Symphony Hall tomorrow afternoon and Saturday night will include Weber's overture to "Euryanthe." Mozart's "Jupiter" symphony, DuKas's "Sorcerer's Apprentice" and Borodin's Symphony No. 2, B minor. There will be no concerts next week, for the orchestra will be absent. The program of the concerts of Dec. 13, 14 is as follows: Beethoven, Symphony No. 8; Converse, Symphonic Poem, "The Mystic Trumpeter" (after Walt Whitman); Guilmant, Symphony No. 1 for organ and orchestra (Joseph Bonnet, organist.)

Mr. Newman's illustrated Traveltalk in Symphony Hall tomorrow night and Saturday afternoon will treat of "Wartime Italy."

The concert in Symphony Hall next Sunday afternoon at 3:30 o'clock will be given by Josef Rosenblatt, the celebrated

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om EVENING LEDGER
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"CLEANING UP" THE ORCHESTRAS

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MONITOR NOVEMBER 23,

MUSIC IN BOSTON

Specially for The Christian Science Monitor

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As a result of the changes in personnel and management of the Boston Symphony Orchestra, the Longy Club of wind instruments has had to be reorganized, and Mr. Georges Longy, the leader, announces that concerts are in contemplation by a group of players appearing under the same name and drawn from the faculty of the Longy School of Music.

NEW YORK CITY,
COMMERCIAL-HERALD
NOV 10 '918

54

BOSTON SYMPHONY HEARD AGAIN EXPECT FRENCH CONDUCTOR TO RESTORE ORCHESTRA'S SUPREMACY

Herald's Critic Reviews Second Concert and Looks for Gradual Assimilation of New Artists in Reorganized Orchestra Under M. Ribaud.

53

By REGINALD DE KOVEN.

After more than a quarter of a century of personal opinion that the Boston Symphony was one of the best, if not the best, orchestras in the world one listened almost aghast in half convinced wonderment to the playing of the orchestra last Thursday night. Critical promptings to exclaim "Ebeu Fugaces," "Ichabod, Ichabod" and other comminatory comments were too insistent to be allowed expression, because no constructive critic aims or wishes to overturn idols or subvert ideals. For the Boston orchestra has been an undisturbed orchestral ideal to the American public for years.

Neither would any likeminded critic desire to support Colonel Higginson's dictum that none but a German conductor can conduct a symphony, or in any way indorse the notion that without German musicians no orchestra could continue to exist in this country.

The wonderful unison voice of this orchestra, in effect a magnificent single instrument, was a definite characteristic which made it almost unique. The playing together in personal contact, as it were, of so many men and so many instruments for so many years produced a unity of intent, impulse and actual tonal values unattainable in any other way.

Granting this, it is evident that any considerable change in the personnel of the orchestra, due to war requirements, would inevitably disturb for the time being at any rate previously existent orchestral conditions. I cannot but feil that the previous spirit and purpose of this great orchestra is still dominant—for nearly forty years of great tradition must mean something—and that all that is needed now is a gradual assimilation of and adaptation to new conditions under such a conductor as I hope Mr. Henri Rabaud may prove to easily restore the Boston orchestra to the former high and acknowledged orchestral supremacy to which its great traditions and lofty purposes entitle it.

Heard in New Programme.

The orchestra for so many years has been so supreme that slight technical imperfections, which might be passed over with any other organization, in this instance cannot remain unnoticed. The playing of the orchestra in the second concert of the season at Carnegie Hall yesterday afternoon was not such as to lead me to revise my former impression of Thursday. The classical definiteness of Händel's Concerto Grosso, No. 5, in D major, which opened the programme, after the vague and elusive meandering of the modern French school of late, was positively refreshing in its old time formality. The strings played with accuracy and precision, if without any suave roundness or nobility of tone, but it struck me that the solo part, as rendered by Messrs. Fradkin—the new concert master—and Noak, sounded both thin and unimportant—Mr. Malkin's, 'cello and Mr. Barrere's viola were much more impressive. The last movement allegro was by far the best played of the five movements of the work, as it possessed a life, finish, tonal and vocal quality seemingly lacking in the other four.

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New York Times
NOV. 10

TWO SYMPHONY ORCHESTRAS PLAY

Pierre Monteux Again Conducts the Boston at Matinee in Carnegie Hall.

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TRIUMPH FOR LEVITZKI

Young American Displays His Pianistic Prowess at Concert of the New York Symphony Society.

The first matinée of the Boston Symphony Orchestra took place at Carnegie Hall yesterday afternoon before a large audience, which enthusiastically demanded the "Marseillaise" after Pierre Monteux had conducted the national anthem. It was delivered with accustomed Gallic gusto. Whether he be considered as a temporary conductor or as a skilled and versatile musician, M. Monteux deserves the gratitude of our musical public. Yesterday his brief connection with the band from Boston came to a close, and tomorrow evening we hope to see him in his familiar place at the head of the Metropolitan Opera forces. The music at the matinée went with more precision and spirit than at the opening concert last Thursday evening. And the musical scheme was more interesting. Handel, Loeffler, D'Indy and Beethoven. Two old-time Germans, one American and one Frenchman.

The tonality D major began and ended the matinée Handel's Concerto Grosso No. 5, for string orchestra, was, no doubt, selected to show the paces of that particular department. It must be confessed that neither the reading nor the performance was distinguished. The Introduction and Allegro were rather wiry in tone, nor was the Largo ingratiating to the ear. The various solos were played by Frederick Fradkin, the new concert master; his colleague, S. Noack; C. Barrier, viola, and J. Malkin, violoncello.

The absence of elasticity in the strings did not cease with the Handel number, for "La Bonne Chanson," by Charles Martin Loeffler, which followed, lacked an eloquent interpretation for patent reasons. This orchestral poem has not been heard here for years. Since then the composer has revised the score and reconstructed it. He has employed as his motto the fifth poem in the Paul Verlaine's delicate and tender "La Bonne Chanson." Loeffler is a tone painter doubled by a poet; even if he were not a musician he could not have escaped the temptation to drop into verse, like Silas Wegg. His score is rich in sentiment and shifting moods, its coloring ranging from sombre purple to the violet rays. The Loeffler palette is red with brains and lovely hues. This work was originally presented in company with the composer's "Villanelle du Diable."

The Symphonic Variations, by Vincent D'Indy, "Istar," the Oriental young woman who is divested of her harmonic flagerie coram publico, had the proper atmospheric quality. It is cerebral music at the best, and it reveals the frigidity of an Academic nude by Jules Lefabvre. But enormously clever. Beethoven's Seventh Symphony closed a pleasant afternoon, though there was nothing of note in the performance except that the Allegretto was the high-water mark of the program, while a word is not amiss concerning the dash of the finale. As a whole, there were rough spots and tonal dryness. M. Monteux was warmly received and, considering the task he essayed at such short notice he admirably succeeded. The rôle of a stop-gap is ever thankless.

The young American pianist, Mischa Levitzki, enjoyed a genuine triumph at Carnegie Hall last night. It wa sat the

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ddress Philadelphia, Pa.
ate

IN THE PROVINCES THINGS COME SLOW

Yet They Do Eventually Arrive, as Witness, Par Exemple, "Marouf."

AN ELDERLY VERDI OPERA

"Forza del Destino," Revival, Is Nearest Thing to Opening Novelty.

WELL, after all, it seems, we provincials are to have an opportunity to hear 'Marouf.' To be sure, we will be about a year behind the fair. But, never mind. If the thing is worth waiting for, nobody will complain.

Certainly the fact that the opera's distinguished composer is now established in this country will not in any way hurt the performance for us. Soon we shall also have an opportunity to behold M. Rabaud swing the conductor's baton over the Boston Symphony Orchestra. And Monteux, the present conductor of the Boston Orchestra, will then swing the baton over singers and players on the opening 'Marouf' night. This is interchangeableness with a vengeance—and complexity, and real Gallic invasion, and a few other trifling matters! The events of the great war, we should hazard, have not an absolute monopoly of our strained attention.

In short, welcome to our staid midst, Arabian Nights "Marouf." May you be as gay and high-colored a piece of bizarrerie as another Arabian Nights morsel we remember having applauded more than ever on that same stage of the Metropolitan Opera House! We mean "Scheherazade," of course.

GLOBE NOVEMBER 23

RABAUD LEADS FINE SYMPHONY CONCERT

Mme Samaroff Pleases in Grieg Concerto

Mr Rabaud gave further proof of the fine qualities of his conducting yesterday. His "unfinished" symphony was exquisite romantic lyricism. The orchestra, attuning its voice to sheer and transparent beauty, sang the heavenly melodies of Schubert with tenderness, with grace, with a vernal freshness and animation, always as though with devotion. The strand was finely woven, one instrument taking with gallantry or with a curtsy the theme from the mouth of another, and spinning it into new loveliness. The slow movement was enchanting in its gentle melancholy, in the answering solace of its imperturbable calm, in a classic repose which by the plasticity and sympathy of Mr Rabaud's treatment became imaginative, even improvisational.

If the conductor brought to us Schubert as a charming and spontaneous singer, he only went from one romanticist to another of more modern idiom and palette in Grieg's piano concerto in A minor, for which Mme Olga Samaroff was the soloist. Mr Rabaud's reading of this poignantly imaginative score was one of many moments of happy appreciation and sympathy. How hauntingly beautiful the introduction to the adagio for muted strings, with the darkly impassioned song of the 'cellos, and how autobiographical of Grieg!

Again in Saint-Saens' organ symphony, Mr Rabaud took due note of the polished expression, the characteristic pomp in sonorities as in rhythmical figuration; the equally characteristic elegance which never fails the conductor's senior countryman, and on occasion becomes majestic, as in the pontifical entrance of the organ, the pedals supporting the pageantry of the strings and rearing in dim vastness the curve of the cathedral nave. The organ was played yesterday by Albert Snow with discreet and expressive registration, with precision and taste.

Mme Samaroff has now in her playing a warmer feeling for the poetic content. The interim has added imagination and perception to performance. Fortunately she is not a heroic pianist. May she never become one. Her playing suggests visions. That is enough for the piano. It need not claim dominion over the air, the land and the sea. There was distinction, a fine sense of proportion in the curve of many a phrase—in the rhythmically satisfying announcement of the first theme of the first movement, which the pianist developed admirably in the cadenza, in th

HERALD NOVEMBER 28.

CONCERTS, LECTURES

The program of the Symphony concerts, Mr. Rabaud conductor, in Symphony Hall tomorrow afternoon and Saturday night will include Weber's overture to "Euryanthe." Mozart's "Jupiter" symphony, DuKas's "Sorcerer's Apprentice" and Borodin's Symphony No. 2, B minor. There will be no concerts next week, for the orchestra will be absent. The program of the concerts of Dec. 13, 14 is as follows: Beethoven, Symphony No. 8; Converse, Symphonic Poem, "The Mystic Trumpeter" (after Walt Whitman); Guilmant, Symphony No. 1 for organ and orchestra (Joseph Bonnet, organist.)

Mr. Newman's illustrated Traveltalk in Symphony Hall tomorrow night and Saturday afternoon will treat of "Wartime Italy."

The concert in Symphony Hall next Sunday afternoon at 3:30 o'clock will be given by Josef Rosenblatt, the celebrated

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BOSTON SYMPHONY.

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The Ev

PHILADELPHIA,

NOV 191

Fradkin, an American violin
years of age, born in Troy, N
ussian parents, and educated
radieck, Max Bendix, Remy,
, Lefort and others, has been
concertmaster of the reorgan
mphony Orchestra. Fradkin
first prize for violin playing
Conservatoire, in 1909. Am
were Faure, Colonne, Vidal.
Later he went to study w
made his debut in Carnegie H
th the New York Philharmon
aton of the late Gustave Mah
ade appearances in London.
Austria with great success,
soloist for the ballet. This
iable post for so young a m
ETUDE offers its congratulati
shes to the lucky Mr. Fradkin.

om EDWARD DIGBY
ddress New York City
ate NOV 9 1918

"CLEANING UP" THE ORCHESTRAS

MOST OF THE EXCITEMENT in the musical history of the past four years has been furnished by conductors instead of prima donnas. It is not suggested that jealousy of the long monopoly enjoyed by the sisterhood led the former to seize the international situation and make it their own. Certainly no prima donna from whatever impulse will find her acts so filling the historical page as those of Dr. Muck and Dr. Kunwald. They are now interned. Toscanini went back to Italy to lend his assistance to his native country, but the editor of *The Musical Courier* (New York) is responsible for the statement that "he stopt conducting a concert in Rome because the audience objected to the German numbers on his program." Mr. Josef Stransky, of the Philharmonic, has been the target for attack, but, as the same writer says, "he pointed to the fact that he has taken out American naturalization papers, and emphasized his Czecho-Slovak origin." Besides Mr Stransky, Alfred Hertz, of the San Francisco Orchestra, and Arthur Bodansky, of the Metropolitan Opera, also "asked Uncle Sam for first papers of citizenship." Frederick Stock, of Chicago, finds himself in so anomalous a position that we give this extract from the Chicago *Tribune*, citing it in more detail:

"In a letter which expresses a very fine-spirited sense of responsibility and unselfish devotion to the Chicago Orchestra, its conductor, Mr. Frederick A. Stock, has tendered his resignation to the Orchestral Association.

"The tender has been accepted by the trustees for reasons which in no way reflect upon Mr. Stock, but are founded on the same careful regard for the welfare of the great institution they serve as has moved Mr. Stock's action.

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The tonality D major began and ended the matinée Handel's Concerto Grosso No. 5, for string orchestra, was, no doubt, selected to show the paces of that particular department. It must be confessed that neither the reading nor the performance was distinguished. The Introduction and Allegro were rather wiry in tone, nor was the Largo ingratiating to the ear. The various solos were played by Frederick Fradkin, the new concert master; his colleague, S. Noack; C. Barrier, viola, and J. Malkin, violoncello.

The absence of elasticity in the strings did not cease with the Handel number, for "La Bonne Chanson," by Charles Martin Loeffler, which followed, lacked an eloquent interpretation for patent reasons. This orchestral poem has not been heard here for years. Since then the composer has revised the score and reconstructed it. He has employed as his motto the fifth poem in the Paul Verlaine's delicate and tender "La Bonne Chanson." Loeffler is a tone painter doubled by a poet; even if he were not a musician he could not have escaped the temptation to drop into verse, like Silas Wegg. His score is rich in sentiment and shifting moods, its coloring ranging from sombre purple to the violet rays. The Loeffler palette is mixed with brains and lovely hues. This work was originally presented in company with the composer's "Villanelle du Diable."

The Symphonic Variations, by Vincent D'Indy, "Istar," the Oriental young woman who is divested of her harmonic lingerie coram publico, had the proper atmospheric quality. It is cerebral music at the best, and it reveals the frigidity of an Academic nude by Jules Lefebvre. But enormously clever. Beethoven's Seventh Symphony closed a pleasant afternoon, though there was nothing of note in the performance except that the Allegretto was the high-water mark of the program, while a word is not amiss concerning the dash of the finale. As a whole, there were rough spots and tonal dryness. M. Monteux was warmly received and, considering the task he essayed at such short notice he admirably succeeded. The rôle of a stop-gap is ever thankless.

The young American pianist, Mischa Levitzki, enjoyed a genuine triumph at Carnegie Hall last night. It wa sat the

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IN THE PROVINCES THINGS COME SLOW

Yet They Do Eventually Arrive, as Witness, Par Exemple, "Marouf."

AN ELDERLY VERDI OPERA

"Forza del Destino," Revival, Is Nearest Thing to Opening Novelty.

WELL, after all, it seems, we provincials are to have an opportunity to hear 'Marouf.' To be sure, we will be about a year behind the fair. But, never mind. If the thing is worth waiting for, nobody will complain.

Certainly the fact that the opera's distinguished composer is now established in this country will not in any way hurt the performance for us. Soon we shall also have an opportunity to behold M. Rabaud swing the conductor's baton over the Boston Symphony Orchestra. And Monteux, the present conductor of the Boston Orchestra, will then swing the baton over singers and players on the opening 'Marouf' night. This is interchangeableness with a vengeance—and complexity, and real Gallic invasion, and a few other trifling matters! The events of the great war, we should hazard, have not an absolute monopoly of our strained attention.

In short, welcome to our staid midst, Arabian Nights "Marouf." May you be as gay and high-colored a piece of bizarrerie as another Arabian Nights morsel we remember having applauded more than ever on that same stage of the Metropolitan Opera House! We mean "Scheherazade," of course.

GLOBE NOVEMBER

RABAUD LEADS FINE SYMPHONY CONCERT

Mme Samaroff Pleases in Grieg Concerto

Mr Rabaud gave further proof of the fine qualities of his conducting yesterday. His "unfinished" symphony was exquisite romantic lyricism. The orchestra, attuning its voice to sheer and transparent beauty, sang the heavenly melodies of Schubert with tenderness, with grace, with a vernal freshness and animation, always as though with devotion. The strand was finely woven, one instrument taking with gallantry or with a curtsy the theme from the mouth of another, and spinning it into new loveliness. The slow movement was enchanting in its gentle melancholy, in the answering solace of its imperturbable calm, in a classic repose which by the plasticity and sympathy of Mr Rabaud's treatment became imaginative, even improvisational.

If the conductor brought to us Schubert as a charming and spontaneous singer, he only went from one romanticist to another of more modern idiom and palette in Grieg's piano concerto in A minor, for which Mme Olga Samaroff was the soloist. Mr Rabaud's reading of this poignantly imaginative score was one of many moments of happy appreciation and sympathy. How hauntingly beautiful the introduction to the adagio for muted strings, with the darkly impassioned song of the 'cellos, and how autobiographical of Grieg!

Again in Saint-Saens' organ symphony, Mr Rabaud took due note of the polished expression, the characteristic pomp in sonorities as in rhythmical figuration; the equally characteristic elegance which never fails the conductor's senior countryman, and on occasion becomes majestic, as in the pontifical entrance of the organ, the pedals supporting the pageantry of the strings and rearing in dim vastness the curve of the cathedral nave. The organ was played yesterday by Albert Snow with discreet and expressive registration, with precision and taste.

Mme Samaroff has now in her playing a warmer feeling for the poetic content. The interim has added imagination and perception to performance. Fortunately she is not a heroic pianist. May she never become one. Her playing suggests visions. That is enough for the piano. It need not claim dominion over the air, the land and the sea. There was distinction, a fine sense of proportion in the curve of many a phrase—in the rhythmically satisfying announcement of the first theme of the first movement, which the pianist developed admirably in the cadenza, in th

HERALD NOVEMBER 28.

CONCERTS, LECTURES

The program of the Symphony concerts, Mr. Rabaud conductor, in Symphony Hall tomorrow afternoon and Saturday night will include Weber's overture to "Euryanthe." Mozart's "Jupiter" symphony, DuKas's "Sorcerer's Apprentice" and Borodin's Symphony No. 2, B minor. There will be no concerts next week, for the orchestra will be absent. The program of the concerts of Dec. 13, 14 is as follows: Beethoven, Symphony No. 8; Converse, Symphonic Poem, "The Mystic Trumpeter" (after Walt Whitman); Guilmant, Symphony No. 1 for organ and orchestra (Joseph Bonnet, organist.)

Mr. Newman's illustrated Traveltalk in Symphony Hall tomorrow night and Saturday afternoon will treat of "Wartime Italy."

The concert in Symphony Hall next Sunday afternoon at 3:30 o'clock will be given by Josef Rosenblatt, the celebrated

BROOKLYN, N.Y.
NOV 9 1919

Eagle

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BOSTON SYMPHONY CONCERT

Reorganized Orchestra Is Greeted at Academy by Undemonstrative Audience.

With a conductor, Pierre Monteux, borrowed for the occasion, the Boston Symphony Orchestra gave its first concert of the year in the Academy of Music last evening. The audience which greeted the reorganized band was to all appearances the same which year after year has sat at the feet of the long line of conductors who in the past were responsible for the orchestra's premier place in the world of music. Last evening they heard a new orchestra, a new conductor—this time for the first a Frenchman—and realized that a new spirit had entered into personnel and spirit of the playing. Like all Brooklyn audiences that last evening was cautious in its applause, correct almost to coldness in its greeting of new faces, appreciative but undemonstrative, and in sharp contrast to that which greeted the orchestra the evening previous in Carnegie Hall. Last evening only one national air was played, "The Star-Spangled Banner." A few enthusiasts might have insisted upon more, but they were quickly hushed by the coldness of their fellows.

Florence Easton, soloist of the evening, sang the recitative "E Susanna non vien?" and the aria "Dove Sang," from "Le Nozze di Figaro," and Lia's recitative and air from Debussy's "L'Enfant Prodigue." The latter she delivered with much dramatic warmth, purity of tone and excellence of diction; but in the Mozart she was not so happy, for, while she entered fully into the spirit of the composition and revealed an intelligent grasp of the essentials of Mozart's style, she found only inadequate vocal expression for its classic and aristocratic line. For her Mr. Monteux furnished adequate accompaniments.

The purely orchestral numbers included the Franck Symphony, Schumann's overture to "Manfred," Debussy's "Iberia" (the second of his three "Images" for orchestra)—all three of which compositions had been played in Carnegie Hall Thursday evening—and D'Indy's symphonic variations "Istar." It was not altogether a representative program, but one which offered sufficient variety of composition to form an accurate estimate of the capability of the new band and of the conductor. Certainly, so far as the conductor was concerned, it seemed a program devised for his especial benefit, for its works were, with one exception, of the French school, and therefore particularly ingratiating for a French musician.

While the changes in the orchestra's personnel have been many, amounting in all to 25 per cent., enough of the older members were left after the purging of the Teutonic element to maintain the prestige of the band. What changes have taken place have affected the string sections primarily. There is a new American concertmaster, Frederic Fradkin; a new viola player at the first desk, Barrier, in lieu of Ferir, departed to Philadelphia; all in all, thirty-six old members and twenty-two new ones in the strings. In the woodwinds there is a new first flutist, one new clarinettist, one new bassoon and a new bass clarinet. There are changes in the horns and trombones, but the trumpets remain the same.

All these innovating moves have resulted in new qualities. The string section shows improvement, manifesting now a richer, more lustrous tone than ever before, particularly in the case of the second violins, who at times formerly approached to dryness of utterance. The woods and brasses are weaker in spots, more reliable in others. Today's band is one of euphony of utterance, pliant and pliable; still the premier orchestra of this country, and one to delight the mind of any conductor entrusted with the joy of leading it through the intricacies of an orchestral score. It is an orchestra capable of the fullest and most fitting expression, quick to respond to intelligent and penetrative direction. Its verve, its pliancy, its range of color, its brilliancy of execution, its power to stimulate ear and imagination are as potent as ever. With proper leadership there is musically nothing it canot accomplish.

For what Mr. Monteux has accomplished in the reorganization and rehabilitation of the band, much thanks are due him, and to him must go all the credit for the preliminary rehearsing. Mr. Rabaud, permanent conductor, finds a well-organized instrument to do his bidding.

As a conductor Mr. Monteux revealed nothing new to us last evening. He has been heard here many times, both as symphonic conductor of the civic concerts two years ago and as operatic with the Metropolitan last year. Before, he had been heard frequently with the Ballet Russe. But in all that time he never disclosed any qualities of greatness, and last evening and that before in New York he revealed nothing to change our estimate formed in seasons past. There was the same lack of decisiveness of beat, resulting in much roughness in an orchestra hitherto deemed incapable thereof; unformulated plan of outline; indefinite feeling for style.

The Franck Symphony received an amiable reading, but one that lost much of value because of its indefiniteness. This is music that because of its architechtonic structure submits to the finest and clearest of chiseling on the part of conductor. It can be made a Greek temple of sound; last evening its most delicate friezes were indistinct. Mr. Monteux hurried both first and last movements to distortion of the outline; only the allegretto was eloquent of Franck's complete genius.

On the other hand, the Debussy, which calls for atmosphere, almost impalpable at times, was clear cut to a fault. There is need for rhythmic precision in its glimpses of Spain, but not to the point of exaggeration disclosed by Mr. Monteux. The Schumann was better, and the D'Indy found the conductor at his best. Yet throughout the program was pervaded with an unevenness to which, in the case of this orchestra, we are unaccustomed. While under Mr. Monteux last evening it was still the best orchestra, it was so in spite of his lapses.

HERALD NOVEMBER 23

FOURTH CONCERT BY SYMPHONY

Mr. Rabaud Gives Delightful Reading of Schubert's "Unfinished" Work

REPEAT THE SAME PROGRAM TONIGHT

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, "Unfinished" Symphony; Grieg, piano concerto (Mme. Olga Samaroff, pianist); Saint-Saens, Symphony in C minor, No. 3.

When Joachim, one of the most impotent and stupid conductors we ever knew, was about to give a performance of the "Unfinished" symphony, he asked many musicians of Berlin what they thought the pace of the second theme, first announced by the violoncellos, in the first movement, should be. Some conductors sentimentalize this theme, dragging the pace until the song becomes lackadaisical. Mr. Rabaud is a musician of fine taste and judgment; he did not fall into this error. The symphony is eminently Schubertian in its beauty and in its weakness. For the most part the composer pipes his songs of innocence as the boy heard by William Blake; but in the first movement there are measures of a grandeur that is seldom found in Schubert's compositions. In these measures we recognize the Schubert that conceived the "Doppelgaenger," the "Gruppe aus Tartarus," the "Dwarf" and a few other songs in which dramatic force comes before charming lyricism.

Mr. Rabaud gave a most impressive interpretation of these measures. The whole movement by the force of the contrast gained thereby. As for the second movement, which shows Schubert's tendency toward prolixity, and is so inferior to the first that one rejoices because the symphony was left unfinished, all that is to be done with it is to let the composer pipe his pretty tunes. Some day a conductor may have the courage to play the first movement alone, a noble fragment, comparable with that torso in literature, the "Hyperion," of Keats.

Schubert wrote "Current a Calamo." It was otherwise with the Saint-Saens of the C minor symphony. We doubt whether his head were hot and his feet cold when he was engaged in the composition; but that head was full of invention and contrapuntal skill. We spoke last Saturday, discussing Saint-Saens's symphonic poems, of the clearness and the logic of his musical thought. These qualities are as fully displayed in the symphony, which is more than a triumph of cunning workmanship. The serenity of the adagio, the fantastic presto, and the majesty of the section before the brilliant coda, with its jubilant blasts of brass, are imaginative pages, not merely the carefully written measures of an accomplished technician. The symphony had been heard at these concerts on at least four occasions. It was also played here by this orchestra when the composer was present, but as pianist and composer, not as conductor. Never was it so interesting, never so imposing, as it was yesterday under the direction of Mr. Rabaud.

When Mme. Samaroff played here with the orchestra from 1906 till late in 1909, her performance was distinguished chiefly by a peculiar brilliance. Her treatment of emotional passages left one cold. Yesterday one noticed a change of style. Her touch had a more poetic quality. She was lyrical, rather than defiantly theatrical, although there was sufficient force in the stormier pages. This concerto, which some think has had its day, gives delight solely by its purely lyrical quality; not by any suggestion of folk dance; not by the bravura measures and the crashing apotheosis, which are of decidedly secondary quality. Mme. Samaroff did well to discriminate in this manner; to sing rather than to declaim. In doing this, she unfortunately too often made the mistake of underemphasis. There were times when the piano part, being of the first importance, was heard only with strained ears, so that the first movement was on the whole pale, without vitality. Nor was this in any way the fault of Mr. Rabaud, whose accompaniment was sympathetic and delightful throughout.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Weber, Overture to "Euryanthe"; Mozart "Jupiter" Symphony; Dukas: Scherzo, "The Sorcerer's Apprentice"; Borodin, Symphony in B minor, No. 2.

RECORD, NOVEMBER 30

CLASSIC AND MODERN MUSIC AT SYMPHONY

Weber, Mozart, Dukas And Borodin on This Week's Program

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Henri Rabaud, conductor, no soloist. Fifth concert of the season, Symphony Hall, yesterday afternoon. The program:—

Weber—Euryanthe Overture.
Mozart—Jupiter Symphony.
Dukas—"The Sorcerer's Apprentice."
Borodin—Symphony in B Minor.

Mr. Rabaud, Frenchman, again paid his respects to the Germans—the classicists, not the moderns. For the first half of his program he chose the "Euryanthe" of the romantic Weber and the "Jupiter," which in previous performances has been one of the orchestra's perfect presentations. The "Euryanthe" he has played previously with the orchestra "on the road," the "road" in this case including Cambridge. For the second half of his program he selected two pieces dear to the conductor of the modern orchestra, Dukas' "The Sorcerer's Apprentice," which to many until Mr. Monteux's arrival was the beginning and the end of Dukas, and the Borodin Symphony, which, after four years' absence, again offered the orchestra an opportunity for sturdy, rugged playing.

The Teutonic phase of the concert did not end with the intermission. The Dukas work is based on a poem by Goethe. Thus the art of one country is dependent on the art of another. Who can say where this nation's contribution to an art work ends and where another nation's begins?

The playing of "The Sorcerer's Apprentice" gave the greatest pleasure of the afternoon. In it the modern orchestra has countless opportunities for instrumental acrobatic. The wood winds and the trumpets have no end of tremendously difficult passages. Under Mr. Rabaud the orchestra gave a dashing, stunning performance of the work and the men in the wood wind choir, as well as the trumpet players, proved themselves virtuosi of the first rank. The tremendously effective, and undoubtedly difficult, passage for the bassoon, which introduces the chief theme of the work, was perfectly played. The whole performance of the work was effective through its sweep—and sweep this "broom music" certainly had!

The Borodin symphony may not be as interesting as much of the music that has come from modern Russian, but it has tremendous virility and barbaric beauty. Hearing it one was often reminded of the "Igor" music, parts of which have been heard in Boston on various occasions. It is superbly national. Russia, wild, gloomy, melancholy, broods over the music.

The classical portion of the program, the Weber and the Mozart numbers, did not arouse the enthusiasm that the latter portion evoked. The performance of both earlier works, however, was very beautiful.

Next week there will be no concerts. The program for Dec. 13 and 14 will be Beethoven, Symphony No. 8; Converse, "The Mystic Trumpeter;" Guilmant, Symphony No. 1, for organ and orchestra. Joseph Bonnet, the French organist, will be the soloist.

AMERICAN, DECEMBER 1
ADVERTISER

RABAUD LIKE ST. SAENS ON EXPERIMENTS

Symphony Program Is Evidently Free From Ultra-Modernism

By LOUIS C. ELSON.

PROGRAM.

"Euryanthe Overture".....Weber
"Jupiter Symphony".....Mozart
"L'Apprenti Sorcier".....Dukas
Symphony in B-Minor, No. 2.....Borodin

Entirely orchestral and without any novelty (for Dr. Muck has given us excellent performances of the Borodin work), but well-contrasted and a program which was free from ultra-modernism. We begin to suspect that M. Rabaud is somewhat akin to Saint-Saens and regards some of the recent radical musical experiments with suspicion. The above program, given in Symphony Hall Friday and yesterday, was the only musical occasion of Thanksgiving week, except the Sunday concert which introduced Raoul Vidal to Boston.

We emphatically indorse M. Rabaud's reading of the Weber overture. Strong contrasts, crashing chords, and a touch of sensationalism suit well to this composer who was theatrical even in his sonatas. The French operatic conductor kept up this footlight flavor excellently, and the spicy performance was much appreciated. The horns did some excellent work, and Weber always has more horns than a dilemma — and more agreeable ones. The brilliancy of the entire work was remarkable, and it was the prelude to a very sparkling concert.

RABAUD A CLASSICIST.

But the Mozart "Jupiter" symphony showed M. Rabaud as a thorough classicist also. He did not take the virility out of Mozart but gave to the symphony something of modern vigor and power. But nothing can reconcile the modern concertgoer to the old Andantes and Minuets. They are as tame in their repetitions and suavities as an eighteenth century sentimental novel ("Clarissa Harlowe" for example) would be. It is the first and last movements only which sustain the interest.

Some day a conductor will have the courage to give us single movements from the symphonies of Mozart, Haydn or Schubert. The glory of the fuge of the Finale will never grow dim. It is the only bit of quadruple counterpoint that we know of that does not seem pedantic or strained. The four voices are constantly inverting among themselves yet make fluent music in all their various positions, and they could be put in many more inversions and still be correct, had the composer defied the fear of monotony and carried them out.

This Finale was especially clear and well-balanced, making the intricate counterpoint clear even to the untrained auditor, yet probably few understood the tremendous skill of this part of the composition. It was not applauded as vehemently as some more obvious effects in the subsequent parts of the program. But to the trained musician it showed M. Rabaud in the very best light. He is proving himself a very worthy successor to his great predecessors.

PREPARING FOR JULY.

Dukas' setting of Goethe's subject is not new to Boston, but it bears repetition very well. The sorcerer's apprentice manages to change a broomstick into a water-carrier, but forgets the incantation to change him back. He remains an industrious bassoon bringing water without stint. The frenzied apprentice saws the broomstick in two; it only makes matters worse, for now he has two bassoons bringing twice as much water. Finally the master-magician returns and shuts off the water. This French "Overture to the Water-Carrier" will fit excellently after next July. It received an unctuously humorous reading and the bassoons were deserving of high praise. Poor Dukas! all his other works fall flat after this humorous masterpiece. It never pays to be as funny as one can. All in all this was the best performance of the quaint piece that we have yet had in Boston. But it was a mistake to follow this bizarrerie with more eccentricity. Mozart's symphony should have been placed between the Dukas and Borodin numbers.

Thus far the program had been theatrical, with Weber, clasical and contrapuntal, with Mozart, humorous, with Dukas. It now became pompous, but in a wild, barbaric style, with Borodin. The B minor symphony is very innocent of counterpoint and of complexity, it would shrivel up before the learning of Brahms or even of Mendelssohn, it has many crudities, but it is brimful of original ideas, has an attractive splendor and gives many a new flavor. Borodin is a direct descendant from Caucasian monarchs and may claim a genealogy reaching back to King David, and the oriental rhythms of his ancestors are often present in this striking symphony. The Andante has a lofty rhapsodical character which is intended to picture the songs of the ancient bards at some Russian court. The first movement and also the Finale has the character of some barbaric festival, not in the wild, vodka-inspired vein which Tschaikowsky sometimes used, but sufficiently vigorous nevertheless. When Mozart utterly missed the mark in their oriental touches we feel doubly grateful to Borodin for giving some music. The old saying runs—"Scratch a Rusian and you find a Tartar"—and Borodin has scratched off the entire veneering.

THE SUNDAY CONCERT.

The Sunday concert, referred to in the beginning of this article, brought a new and important violinist to Boston. M. Raoul Vidas may not be quite as great a phenomenon as Heifetz is, but it was pleasant to notice that not all the great young violinists of the present are pupils of Leopold Auer. Here is a young artist of the French school who shows that there are to be successors of Vieuxtemps and Leonard in our own times. And Senorita Rosita Renard, who also appeared in this concert, is a great artist in embryo. She will yet be in the very front rank of pianists.

GLOBE NOVEMBER 30

RABAUD CONDUCTS DUKAS BRILLIANTLY

Treats Mozart With Fine Taste and Skill

Mr Rabaud showed at yesterday afternoon's concert with what authority, taste and skill he could discriminate among three compositions for orchestra as radically diverse in character and school as a symphony of Mozart, a modern French tone-poem, a symphony from one of the Russian nationalists, in part racial if not highly distinctive or representative, and as a prelude to all, an overture of Weber's, that to "Euryanthe," of flamboyant romanticism and a passage for the upper strings of real musical beauty.

The "Jupiter" symphony yesterday was an instructive study in color, style and regard for period. It would not have been easy to believe that it was the same body of strings playing the finely spun Mozart that immediately after contributed to the scintillating performance of Dukas' "The Sorcerer's Apprentice." The fineness of Mozart's structure, its classic purity of line, its faultless proportion, its cool order and repose even in the ardent fugal dialogue of the remarkable last movement and the transparent clearness of every bar—all were to be found in a reading no less admirable for the quiet authority with which it was set forth than for the perception and sensibility which were its source.

But the feature of the afternoon was Mr Rabaud's brilliant performance of Dukas' scherzo. At last this score of exquisite conceit and fantasy has been heard favored with a resilient Gallic wit and imagination. There was piquant, pungent incisiveness, drollery elbowing flashing humor, in all, the satire of champagne or of the poignard, never of the bludgeon. The composer of the fanciful "Marouf" illumined Dukas' score as neither of his two immediate predecessors. The orchestra played superbly for him and the performance was applauded with unwonted vigor.

Borodin's second symphony is more Russian in the chanting theme of the first movement and some of its ponderous variants than, for example, in the second. Composed of material originally intended for other works, the score lacks coherence and sustained interest, as it does evidences of marked invention. There is not the color of Rimsky-Korsakow nor the sheer dramatic force of Moussorgsky. Mr Rabaud did not sandpaper the Slavic virility in the first movement and made the most of the last.

TRAVELER, NOVEMBER 30,

RABAUD PLEASES WITH BORODIN

In an exceptionally interesting program two items stood out in Mr. Rabaud's interpretation of the numbers at the Symphony concert yesterday afternoon. The first was the wonderfully beautiful andante in the Borodin symphony, the other, Dukas' "The Sorcerer's Apprentice." Both aroused the greatest display of enthusiasm shown under Mr. Rabaud's conductorship and both fully merited it.

The program was well chosen and finely given. Mr. Rabaud read the Weber overture, as though Weber might have been his favorite composer. Yet when he came to the "Jupiter" symphony, one could well have thought Mozart was his choice. But above both were Dukas and Borodin. The conductor was forced several times to acknowledge the enthusiastic applause.

The concert will be repeated tonight. Next week the orchestra will be on tour, its first under Mr. Rabaud's baton.

BROOKLYN, N.Y.

NOV 9 1913

Eagle

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While the changes in the orchestra's personnel have been many, amounting in all to 25 per cent., enough of the older members were left after the purging of the Teutonic element to maintain the prestige of the band. What changes have taken place have affected the string sections primarily. There is a new American concertmaster, Frederic Fradkin; a new viola player at the first desk, Barrier, in lieu of Ferir, departed to Philadelphia; all in all, thirty-six old members and twenty-two new ones in the strings. In the woodwinds there is a new first flutist, one new clarinettist, one new bassoon and a new bass clarinet. There are changes in the horns and trombones, but the trumpets remain the same.

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As a conductor Mr. Monteux revealed nothing new to us last evening. He has been heard here many times, both as symphonic conductor of the civic concerts two years ago and as operatic with the Metropolitan last year. Before, he had been heard frequently with the Ballet Russe. But in all that time he never disclosed any qualities of greatness, and last evening and that before in New York he revealed nothing to change our estimate formed in seasons past. There was the same lack of decisiveness of beat, resulting in much roughness in an orchestra hitherto deemed incapable thereof; unformulated plan of outline; indefinite feeling for style.

The Franck Symphony received an amiable reading, but one that lost much of value because of its indefiniteness. This is music that because of its architechtonic structure submits to the finest and clearest of chiseling on the part of conductor. It can be made a Greek temple of sound; last evening its most delicate friezes were indistinct. Mr. Monteux hurried both first and last movements to distortion of the outline; only the allegretto was eloquent of Franck's complete genius.

On the other hand, the Debussy, which calls for atmosphere, almost impalpable at times, was clear cut to a fault. There is need for rhythmic precision in its glimpses of Spain, but not to the point of exaggeration disclosed by Mr. Monteux. The Schumann was better, and the D'Indy found the conductor at his best. Yet throughout the program was pervaded with an unevenness to which, in the case of this orchestra, we are unaccustomed. While under Mr. Monteux last evening it was still the best orchestra, it was so in spite of his lapses.

GLOBE NOVEMBER 30

RABAUD CONDUCTS DUKAS BRILLIANTLY

Treats Mozart With Fine Taste and Skill

Mr Rabaud showed at yesterday afternoon's concert with what authority, taste and skill he could discriminate among three compositions for orchestra as radically diverse in character and school as a symphony of Mozart, a modern French tone-poem, a symphony from one of the Russian nationalists, in part racial if not highly distinctive or representative, and as a prelude to all, an overture of Weber's, that to "Euryanthe," of flamboyant romanticism and a passage for the upper strings of real musical beauty.

The "Jupiter" symphony yesterday was an instructive study in color, style and regard for period. It would not have been easy to believe that it was the same body of strings playing the finely spun Mozart that immediately after contributed to the scintillating performance of Dukas' "The Sorcerer's Apprentice." The fineness of Mozart's structure, its classic purity of line, its faultless proportion, its cool order and repose even in the ardent fugal dialogue of the remarkable last movement and the transparent clearness of every bar—all were to be found in a reading no less admirable for the quiet authority with which it was set forth than for the perception and sensibility which were its source.

But the feature of the afternoon was Mr Rabaud's brilliant performance of Dukas' scherzo. At last this score of exquisite conceit and fantasy has been heard favored with a resilient Gallic wit and imagination. There was piquant, pungent incisiveness, drollery elbowing flashing humor, in all, the satire of champagne or of the poignard, never of the bludgeon. The composer of the fanciful "Marouf" illumined Dukas' score as neither of his two immediate predecessors. The orchestra played superbly for him and the performance was applauded with unwonted vigor.

Borodin's second symphony is more Russian in the chanting theme of the first movement and some of its ponderous variants than, for example, in the second. Composed of material originally intended for other works, the score lacks coherence and sustained interest, as it does evidences of marked invention. There is not the color of Rimsky-Korsakow nor the sheer dramatic force of Moussorgsky. Mr Rabaud did not sandpaper the Slavic virility in the first movement and made the most of the last.

HERALD NOVEMBER 23

FOURTH CONCERT BY SYMPHONY

Mr. Rabaud Gives Delightful Reading of Schubert's "Unfinished" Work

REPEAT THE SAME PROGRAM TONIGHT

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, "Unfinished" Symphony; Grieg, piano concerto (Mme. Olga Samaroff, pianist); Saint-Saens, Symphony in C minor, No. 3.

When Joachim, one of the most impotent and stupid conductors we ever knew, was about to give a performance of the "Unfinished" symphony, he asked many musicians of Berlin what they thought the pace of the second theme first announced by the violoncellos, in the first movement, should be. Some conductors sentimentalize this theme dragging the pace until the song becomes lackadaisical. Mr. Rabaud is a musician of fine taste and judgment; he did not fall into this error. The symphony is eminently Schubertian in its beauty and in its weakness. For the most part the composer pipes his songs of innocence as the boy heard by William Blake; but in the first movement there are measures of a grandeur that is seldom found in Schubert's compositions. In these measures we recognize the Schubert that conceived the "Doppelgaenger," the "Gruppe aus Tartarus," the "Dwarf" and a few other songs in which dramatic force comes before charming lyricism.

Mr. Rabaud gave a most impressive interpretation of these measures. The whole movement by the force of the contrast gained thereby. As for the second movement, which shows Schubert's tendency toward prolixity, and is so inferior to the first that one rejoices because the symphony was left unfinished, all that is to be done with it is to let the composer pipe his pretty tunes. Some day a conductor may have the courage to play the first movement alone, a noble fragment, comparable with that torso in literature, the "Hyperion," of Keats.

Schubert wrote "Current a Calamo." It was otherwise with the Saint-Saens of the C minor symphony. We doubt whether his head were hot and his feet cold when he was engaged in the composition; but that head was full of invention and contrapuntal skill. We spoke last Saturday, discussing Saint-Saens's symphonic poems, of the clearness and the logic of his musical thought. These qualities are as fully displayed in the symphony, which is more than a triumph of cunning workmanship. The serenity of the adagio, the fantastic presto, and the majesty of the section before the brilliant coda, with its jubilant blasts of brass, are imaginative pages, not merely the carefully written measures of an accomplished technician. The symphony had been heard at these concerts on at least four occasions. It was also played here by this orchestra when the composer was present, but as pianist and composer, not as conductor. Never was it so interesting, never so imposing, as it was yesterday under the direction of Mr. Rabaud.

When Mme. Samaroff played here with the orchestra from 1906 till late in 1909, her performance was distinguished chiefly by a peculiar brilliance. Her treatment of emotional passages left one cold. Yesterday one noticed a change of style. Her touch had a more poetic quality. She was lyrical, rather than deflantly theatrical, although there was sufficient force in the stormier pages. This concerto, which some think has had its day, gives delight solely by its purely lyrical quality; not by any suggestion of folk dance; not by the bravura measures and the crashing apotheosis, which are of decidedly secondary quality. Mme. Samaroff did well to discriminate in this manner; to sing rather than to declaim. In doing this, she unfortunately too often made the mistake of underemphasis. There were times when the piano part, being of the first importance, was heard only with strained ears, so that the first movement was on the whole pale, without vitality. Nor was this in any way the fault of Mr. Rabaud, whose accompaniment was sympathetic and delightful throughout.

The concert will be repeated tonight. The program of the concerts next week will be as follows: Weber, Overture to "Euryanthe"; Mozart "Jupiter" Symphony; Dukas: Scherzo, "The Sorcerer's Apprentice"; Borodin, Symphony in B minor, No. 2.

RECORD NOVEMBER 30

CLASSIC AND MODERN MUSIC AT SYMPHONY

Weber, Mozart, Dukas And Borodin on This Week's Program

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Henri Rabaud, conductor, no soloist. Fifth concert of the season, Symphony Hall, yesterday afternoon. The program:—

Weber—Euryanthe Overture.
Mozart—Jupiter Symphony.
Dukas—"The Sorcerer's Apprentice."
Borodin—Symphony in B Minor.

Mr. Rabaud, Frenchman, again paid his respects to the Germans—the classicists, not the moderns. For the first half of his program he chose the "Euryanthe" of the romantic Weber and the "Jupiter," which in previous performances has been one of the orchestra's perfect presentations. The "Euryanthe" he has played previously with the orchestra "on the road," the "road" in this case including Cambridge. For the second half of his program he selected two pieces dear to the conductor of the modern orchestra, Dukas' "The Sorcerer's Apprentice," which to many until Mr. Monteux's arrival was the beginning and the end of Dukas, and the Borodin Symphony, which, after four years' absence, again offered the orchestra an opportunity for sturdy, rugged playing.

The Teutonic phase of the concert did not end with the intermission. The Dukas work is based on a poem by Goethe. Thus the art of one country is dependent on the art of another. Who can say where this nation's contribution to an art work ends and where another nation's begins?

The playing of "The Sorcerer's Apprentice" gave the greatest pleasure of the afternoon. In it the modern orchestra has countless opportunities for instrumental acrobatic. The wood winds and the trumpets have no end of tremendously difficult passages. Under Mr. Rabaud the orchestra gave a dashing, stunning performance of the work and the men in the wood wind choir, as well as the trumpet players, proved themselves virtuosi of the first rank. The tremendously effective and undoubtedly difficult passage for the bassoon, which introduces the chief theme of the work, was perfectly played. The whole performance of the work was effective through its sweep—and sweep this "broom music" certainly had!

The Borodin symphony may not be as interesting as much of the music that has come from modern Russian, but it has tremendous virility and barbaric beauty. Hearing it one was often reminded of the "Igor" music, parts of which have been heard in Boston on various occasions. It is superbly national Russia, wild, gloomy, melancholy, broods over the music.

The classical portion of the program, the Weber and the Mozart numbers, did not arouse the enthusiasm that the latter portion evoked. The performance of both earlier works, however, was very beautiful.

Next week there will be no concerts. The program for Dec. 12 and 13 will be Beethoven, Symphony No. 8; Converse, "The Mystic Trumpeter;" Guilmant, Symphony No. 1, for organ and orchestra. Joseph Bonnet, the French organist, will be the soloist.

TRAVELER, NOVEMBER 30,

RABAUD PLEASES WITH BORODIN

In an exceptionally interesting program two items stood out in Mr. Rabaud's interpretation of the numbers at the Symphony concert yesterday afternoon. The first was the wonderfully beautiful andante in the Borodin symphony, the other, Dukas' "The Sorcerer's Apprentice." Both aroused the greatest display of enthusiasm shown under Mr. Rabaud's conductorship and both fully merited it.

The program was well chosen and finely given. Mr. Rabaud read the Weber overture, as though Weber might have been his favorite composer. Yet when he came to the "Jupiter" symphony, one could well have thought Mozart was his choice. But above both were Dukas and Borodin. The conductor was forced several times to acknowledge the enthusiastic applause.

The concert will be repeated tonight. Next week the orchestra will be on tour, its first under Mr. Rabaud's baton.

AMERICAN, DECEMBER 1

ADVERTISER

RABAUD LIKE ST. SAENS ON EXPERIMENTS

Symphony Program Is Evidently Free From Ultra-Modernism

By LOUIS C. ELSON.

PROGRAM.

"Euryanthe Overture".....Weber
"Jupiter Symphony".....Mozart
"L'Apprenti Sorcier".....Dukas
Symphony in B-Minor, No. 2.....Borodin

Entirely orchestral and without any novelty (for Dr. Muck has given us excellent performances of the Borodin work), but well-contrasted and a program which was free from ultra-modernism. We begin to suspect that M. Rabaud is somewhat akin to Saint-Saens and regards some of the recent radical musical experiments with suspicion. The above program, given in Symphony Hall Friday and yesterday, was the only musical occasion of Thanksgiving week, except the Sunday concert which introduced Raoul Vidal to Boston.

We emphatically indorse M. Rabaud's reading of the Weber overture. Strong contrasts, crashing chords, and a touch of sensationalism suit well to this composer who was theatrical even in his sonatas. The French operatic conductor kept up this footlight flavor excellently, and the spicy performance was much appreciated. The horns did some excellent work, and Weber always has more horns than a dilemma — and more agreeable ones. The brilliancy of the entire work was remarkable, and it was the prelude to a very sparkling concert.

RABAUD A CLASSICIST.

But the Mozart "Jupiter" symphony showed M. Rabaud as a thorough classicist also. He did not take the virility out of Mozart but gave to the symphony something of modern vigor and power. But nothing can reconcile the modern concertgoer to the old Andantes and Minuets. They are as tame in their repetitions and suavities as an eighteenth century sentimental novel ("Clarissa Harlowe" for example) would be. It is the first and last movements only which sustain the interest.

Some day a conductor will have the courage to give us single movements from the symphonies of Mozart, Haydn or Schubert. The glory of the fuge of the Finale will never grow dim It is the only bit of quadruple counterpoint that we know of that does not seem pedantic or strained. The four voices are constantly inverting among themselves yet make fluent music in all their various positions, and they could be put in many more inversions and still be correct, had the composer defied the fear of monotony and carried them out.

This Finale was especially clear and well-balanced, making the intricate counterpoint clear even to the untrained auditor, yet probably few understood the tremendous skill of this part of the composition. It was not applauded as vehemently as some more obvious effects in the subsequent parts of the program. But to the trained musician it showed M. Rabaud in the very best light. He is proving himself a very worthy successor to his great predecessors.

PREPARING FOR JULY.

Dukas' setting of Goethe's subject is not new to Boston, but it bears repetition very well. The sorcerer's apprentice manages to change a broomstick into a water-carrier, but forgets the incantation to change him back. He remains an industrious bassoon bringing water without stint. The frenzied apprentice saws the broomstick in two; it only makes matters worse, for now he has two bassoons bringing twice as much water. Finally the master-magician returns and shuts off the water. This French "Overture to the Water-Carrier" will fit excellently after next July. It received an unctuously humorous reading and the bassoons were deserving of high praise. Poor Dukas! all his other works fall flat after this humorous masterpiece. It never pays to be as funny as one can. All in all this was the best performance of the quaint piece that we have yet had in Boston. But it was a mistake to follow this bizarrerie with more eccentricity. Mozart's symphony should have been placed between the Dukas and Borodin numbers.

Thus far the program had been theatrical, with Weber, clasical and contrapuntal, with Mozart, humorous, with Dukas. It now became pompous, but in a wild, barbaric style, with Borodin. The B minor symphony is very innocent of counterpoint and of complexity, it would shrivel up before the learning of Brahms or even of Mendelssohn, it has many crudities, but it is brimful of original ideas, has an attractive splendor and gives many a new flavor. Borodin is a direct descendant from Caucasian monarchs and may claim a genealogy reaching back to King David, and the oriental rhythms of his ancestors are often present in this striking symphony. The Andante has a lofty rhapsodical character which is intended to picture the songs of the ancient bards at some Russian court. The first movement and also the Finale has the character of some barbaric festival, not in the wild, vodka-inspired vein which Tschaikowsky sometimes used, but sufficiently vigorous nevertheless. When Mozart utterly missed the mark in their oriental touches we feel doubly grateful to Borodin for giving some music The old saying runs—"Scratch a Rusian and you find a Tartar"—and Borodin has scratched off the entire veneering.

THE SUNDAY CONCERT.

The Sunday concert, referred to in the beginning of this article, brought a new and important violinist to Boston. M. Raoul Vidas may not be quite as great a phenomenon as Heifetz is, but it was pleasant to notice that not all the great young violinists of the present are pupils of Leopold Auer. Here is a young artist of the French school who shows that there are to be successors of Vieuxtemps and Leonard in our own times. And Senorita Rosita Renard, who also appeared in this concert, is a great artist in embryo. She will yet be in the very front rank of pianists.

BROOKLYN EAGLE

NOV 30 1919

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BOSTON SYMPHONY CONCERT

Reorganized Orchestra Is Greeted at Academy by Undemonstrative Audience.

With a conductor, Pierre Monteux, borrowed for the occasion, the Boston Symphony Orchestra gave its first concert of the year in the Academy of Music last evening. The audience which greeted the reorganized band was to all appearances the same which year after year has sat at the feet of the long line of conductors who in the past were responsible for the orchestra's premier place in the world of music. Last evening they heard a new orchestra, a new conductor—this time for the first a Frenchman—and realized that a new spirit had entered into personnel and spirit of the playing. Like all Brooklyn audiences that last evening was cautious in its applause, correct almost to coldness in its greeting of new faces, appreciative but undemonstrative, and in sharp contrast to that which greeted the orchestra the evening previous in Carnegie Hall. Last evening only one national air was played, "The Star-Spangled Banner." A few enthusiasts might have insisted upon more, but they were quickly hushed by the coldness of their fellows.

Florence Easton, soloist of the evening, sang the recitative "E Susanna non vien?" and the aria "Dove Sang," from "Le Nozze di Figaro," and Lia's recitative and air from Debussy's "L'Enfant Prodigue." The latter she delivered with much dramatic warmth, purity of tone and excellence of diction; but in the Mozart she was not so happy, for, while she entered fully into the spirit of the composition and revealed an intelligent grasp of the essentials of Mozart's style, she found only inadequate vocal expression for its classic and aristocratic line. For her Mr. Monteux furnished adequate accompaniments.

The purely orchestral numbers included the Franck Symphony, Schumann's overture to "Manfred," Debussy's "Iberia" (the second of his three "Images" for orchestra)—all three of which compositions had been played in Carnegie Hall Thursday evening—and D'Indy's symphonic variations "Istar." It was not altogether a representative program, but one which offered sufficient variety of composition to form an accurate estimate of the capability of the new band and of the conductor. Certainly, so far as the conductor was concerned, it seemed a program devised for his especial benefit, for its works were, with one exception, of the French school, and therefore particularly ingratiating for a French musician.

While the changes in the orchestra's personnel have been many, amounting in all to 25 per cent., enough of the older members were left after the purging of the Teutonic element to maintain the prestige of the band. What changes have taken place have affected the string sections primarily. There is a new American concertmaster, Frederic Fradkin; a new viola player at the first desk, Barrier, in lieu of Ferir, departed to Philadelphia; all in all, thirty-six old members and twenty-two new ones in the strings. In the woodwinds there is a new first flutist, one new clarinettist, one new bassoon and a new bass clarinet. There are changes in the horns and trombones, but the trumpets remain the same.

All these innovating moves have resulted in new qualities. The string section shows improvement, manifesting now a richer, more lustrous tone than ever before, particularly in the case of the second violins, who at times formerly approached to dryness of utterance. The woods and brasses are weaker in spots, more reliable in others. Today's band is one of euphony of utterance, pliant and pliable; still the premier orchestra of this country, and one to delight the mind of any conductor entrusted with the joy of leading it through the intricacies of an orchestral score. It is an orchestra capable of the fullest and most fitting expression, quick to respond to intelligent and penetrative direction. Its verve, its pliancy, its range of color, its brilliancy of execution, its power to stimulate ear and imagination are as potent as ever. With proper leadership there is musically nothing it canot accomplish.

For what Mr. Monteux has accomplished in the reorganization and rehabilitation of the band, much thanks are due him, and to him must go all the credit for the preliminary rehearsing. Mr. Rabaud, permanent conductor, finds a well-organized instrument to do his bidding.

As a conductor Mr. Monteux revealed nothing new to us last evening. He has been heard here many times, both as symphonic conductor of the civic concerts two years ago and as operatic with the Metropolitan last year. Before, he had been heard frequently with the Ballet Russe. But in all that time he never disclosed any qualities of greatness, and last evening and that before in New York he revealed nothing to change our estimate formed in seasons past. There was the same lack of decisiveness of beat, resulting in much roughness in an orchestra hitherto deemed incapable thereof; unformulated plan of outline; indefinite feeling for style.

The Franck Symphony received an amiable reading, but one that lost much of value because of its indefiniteness. This is music that because of its architechtonic structure submits to the finest and clearest of chiseling on the part of conductor. It can be made a Greek temple of sound; last evening its most delicate friezes were indistinct. Mr. Monteux hurried both first and last movements to distortion of the outline; only the allegretto was eloquent of Franck's complete genius.

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The "Jupiter" symphony yesterday was an instructive study in color, style and regard for period. It would not have been easy to believe that it was the same body of strings playing the finely spun Mozart that immediately after contributed to the scintillating performance of Dukas' "The Sorcerer's Apprentice." The fineness of Mozart's structure, its classic purity of line, its faultless proportion, its cool order and repose even in the ardent fugal dialogue of the remarkable last movement and the transparent clearness of every bar—all were to be found in a reading no less admirable for the quiet authority with which it was set forth than for the perception and sensibility which were its source.

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Borodin's second symphony is more Russian in the chanting theme of the first movement and some of its ponderous variants than, for example, in the second. Composed of material originally intended for other works, the score lacks coherence and sustained interest, as it does evidences of marked invention. There is not the color of Rimsky-Korsakow nor the sheer dramatic force of Moussorgsky. Mr Rabaud did not sandpaper the Slavic virility in the first movement and made the most of the last.

HERALD NOVEMBER 23

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Mr. Rabaud Gives Delightful Reading of Schubert's "Unfinished" Work

REPEAT THE SAME PROGRAM TONIGHT

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, "Unfinished" Symphony Grieg, piano concerto (Mme. Olga Samaroff, pianist); Saint-Saens, Symphony in C minor, No. 3.

When Joachim, one of the most impotent and stupid conductors we ever knew, was about to give a performance of the "Unfinished" symphony, he asked many musicians of Berlin what they thought the pace of the second theme first announced by the violoncellos, in the first movement, should be. Some conductors sentimentalize this theme dragging the pace until the song becomes lackadaisical. Mr. Rabaud is a musician of fine taste and judgment; he did not fall into this error. The symphony is eminently Schubertian in its beauty and in its weakness. For the most part the composer pipes his songs of innocence as the boy heard by William Blake; but in the first movement there are measures of a grandeur that is seldom found in Schubert's compositions. In these measures we recognize the Schubert that conceived the "Doppelgaenger," the "Gruppe aus Tartarus," the "Dwarf" and a few other songs in which dramatic force comes before charming lyricism.

Mr. Rabaud gave a most impressive interpretation of these measures. The whole movement by the force of the contrast gained thereby. As for the second movement, which shows Schubert's tendency toward prolixity, and is so inferior to the first that one rejoices because the symphony was left unfiinished, all that is to be done with it is to let the composer pipe his pretty tunes. Some day a conductor may have the courage to play the first movement alone, a noble fragment, comparable with that torso in literature, the "Hyperion," of Keats.

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The concert will be repeated tonight. The program of the concerts next week will be as follows: Weber, Overture to "Euryanthe"; Mozart "Jupiter" Symphony; Dukas: Scherzo, "The Sorcerer's Apprentice"; Borodin, Symphony in B minor, No. 2.

RECORD NOVEMBER 30

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By J. V. CLARK

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Borodin—Symphony in B Minor.

Mr. Rabaud, Frenchman, again paid his respects to the Germans—the classicists, not the moderns. For the first half of his program he chose the "Euryanthe" of the romantic Weber and the "Jupiter," which in previous performances has been one of the orchestra's perfect presentations. The "Euryanthe" he has played previously with the orchestra "on the road," the "road" in this case including Cambridge. For the second half of his program he selected two pieces dear to the conductor of the modern orchestra, Dukas' "The Sorcerer's Apprentice," which to many until Mr. Monteux's arrival was the beginning and the end of Dukas, and the Borodin Symphony, which, after four years' absence, again offered the orchestra an opportunity for sturdy, rugged playing.

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AMERICAN, DECEMBER 4

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"L'Apprenti Sorcier".....Dukas
Symphony in B-Minor, No. 2.....Borodin

Entirely orchestral and without any novelty (for Dr. Muck has given us excellent performances of the Borodin work), but well-contrasted and a program which was free from ultra-modernism. We begin to suspect that M. Rabaud is somewhat akin to Saint-Saens and regards some of the recent radical musical experiments with suspicion. The above program, given in Symphony Hall Friday and yesterday, was the only musical occasion of Thanksgiving week, except the Sunday concert which introduced Raoul Vidal to Boston.

We emphatically indorse M. Rabaud's reading of the Weber overture. Strong contrasts, crashing chords, and a touch of sensationalism suit well to this composer who was theatrical even in his sonatas. The French operatic conductor kept up this footlight flavor excellently, and the spicy performance was much appreciated. The horns did some excellent work, and Weber always has more horns than a dilemma — and more agreeable ones. The brilliancy of the entire work was remarkable, and it was the prelude to a very sparkling concert.

RABAUD A CLASSICIST.

But the Mozart "Jupiter" symphony showed M. Rabaud as a thorough classicist also. He did not take the virility out of Mozart but gave to the symphony something of modern vigor and power. But nothing can reconcile the modern concertgoer to the old Andantes and Minuets. They are as tame in their repetitions and suavities as an eighteenth century sentimental novel ("Clarissa Harlowe" for example) would be. It is the first and last movements only which sustain the interest.

Some day a conductor will have the courage to give us single movements from the symphonies of Mozart, Haydn or Schubert. The glory of the fuge of the Finale will never grow dim It is the only bit of quadruple counterpoint that we know of that does not seem pedantic or strained. The four voices are constantly inverting among themselves yet make fluent music in all their various positions, and they could be put in many more inversions and still be correct, had the composer defied the fear of monotony and carried them out.

This Finale was especially clear and well-balanced, making the intricate counterpoint clear even to the untrained auditor, yet probably few understood the tremendous skill of this part of the composition. It was not applauded as vehemently as some more obvious effects in the subsequent parts of the program. But to the trained musician it showed M. Rabaud in the very best light. He is proving himself a very worthy successor to his great predecessors.

PREPARING FOR JULY.

Dukas' setting of Goethe's subject is not new to Boston, but it bears repetition very well. The sorcerer's apprentice manages to change a broomstick into a water-carrier, but forgets the incantation to change him back. He remains an industrious bassoon bringing water without stint. The frenzied apprentice saws the broomstick in two; it only makes matters worse, for now he has two bassoons bringing twice as much water. Finally the master-magician returns and shuts off the water. This French "Overture to the Water-Carrier" will fit excellently after next July. It received an unctuously humorous reading and the bassoons were deserving of high praise. Poor Dukas! all his other works fall flat after this humorous masterpiece. It never pays to be as funny as one can. All in all this was the best performance of the quaint piece that we have yet had in Boston. But it was a mistake to follow this bizarrerie with more eccentricity. Mozart's symphony should have been placed between the Dukas and Borodin numbers.

Thus far the program had been theatrical, with Weber, clasical and contrapuntal, with Mozart, humorous, with Dukas. It now became pompous, but in a wild, barbaric style, with Borodin. The B minor symphony is very innocent of counterpoint and of complexity, it would shrivel up before the learning of Brahms or even of Mendelssohn, it has many crudities, but it is brimful of original ideas, has an attractive splendor and gives many a new flavor. Borodin is a direct descendant from Caucasian monarchs and may claim a genealogy reaching back to King David, and the oriental rhythms of his ancestors are often present in this striking symphony. The Andante has a lofty rhapsodical character which is intended to picture the songs of the ancient bards at some Russian court. The first movement and also the Finale has the character of some barbaric festival, not in the wild, vodka-inspired vein which Tschaikowsky sometimes used, but sufficiently vigorous nevertheless. When Mozart utterly missed the mark in their oriental touches we feel doubly grateful to Borodin for giving some music The old saying runs—"Scratch a Rusian and you find a Tartar"—and Borodin has scratched off the entire veneering.

THE SUNDAY CONCERT.

The Sunday concert, referred to in the beginning of this article, brought a new and important violinist to Boston. M. Raoul Vidas may not be quite as great a phenomenon as Heifetz is, but it was pleasant to notice that not all the great young violinists of the present are pupils of Leopold Auer. Here is a young artist of the French school who shows that there are to be successors of Vieuxtemps and Leonard in our own times. And Senorita Rosita Renard, who also appeared in this concert, is a great artist in embryo. She will yet be in the very front rank of pianists.

TRIBUNE NOVEMBER 20.

WARM WELCOME FOR ORCHESTRA

Boston Symphony Under New Leadership Rendered Program in Brilliant Style.

The Boston Symphony Orchestra Henri Rabaud, conductor, opened its 38th season, and gave its 155th concert in Providence in Infantry Hall last evening. A large audience was present, though there were vacant seats which should have been occupied, for the concert was one of great beauty and rare musical interest, as the distinguished conductor, Mr. Rabaud, made his appearance in Providence for the first time.

That the fame of Mr. Rabaud, the brilliant French conductor, who replaced Dr Muck, had preceded him here was manifest when the audience rose en masse as a tribute to his genius as he approached the platform at the opening of the concert. Then followed "The Star Spangled Banner," played as only the Boston Symphony Orchestra can play it, and at its close the applause was instant and sincere. In fact satisfaction and appreciation of the new leader and the new American Symphony Orchestra purged of its Prussian element, was continuous throughout the program.

Because of the necessary readjustment of the orchestra the audience noted many new faces in its personnel. It missed the former concert meister, Anton Witek, but welcomed his brilliant successor, Frederick Frodkin. The audience welcomed also the sight of that gifted white-haired veteran of the 'cello, A. Schroeder, formerly with the Kneisel Quartet, and acknowledged as one of the foremost masters of the violoncello in America.

The keenest listener, however, failed to detect any lessened power, vigor or harmony in the playing of the recently reorganized orchestra. On the contrary the orchestra never played to better advantage than last evening and Mr. Rabaud received an ovation at the end of the symphony. He is full of enthusiasm, energy and temperament, all of these indispensable traits to the successful conductor being evident last evening in the conductor's absolute mastery of his musical forces and the splendid response to his baton. He is not without high honor in his own country, France, where he has won laurels as an orchestral composer.

The soloist of the concert was Merle Alcock, contralto, of New York. Her singing caused nothing less than a sensation. She is the possessor of a true contralto voice such as one rarely hears. Of wide range, it retains in top, middle and lower register the real diapason quality which is its finest possession. Her singing of the Handel "Largo" was a superb piece of vocalization, her voice being clearly heard above the orchestra. Later in the program the Verdi "Aria," beautifully rendered, was greeted with prolonged applause and repeated recalls for the singer.

The program, one of the most satisfying ever presented to a Providence audience, was as follows:

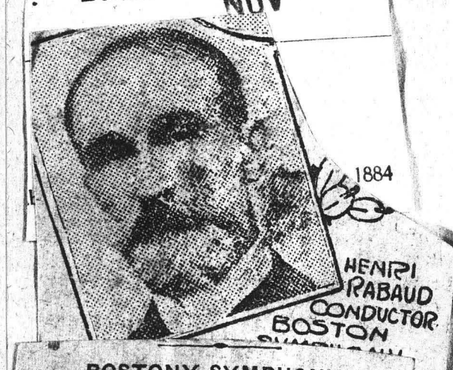
Beethnven.....
Symphony in A-major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.
Handel.....
Air, "Ombra mai fu," from the Opera "Serse," Act I., Scene 1.
Saint-Saens.....
La Jeunesse d'Hercule" ("The Youth of Hercules"), Symphonic Poem No. 4, Op. 50.
Verdi.....
Aria, "O Don Fatale," from the Opera "Don Carlos," Act IV., Scene 6.
Weber.....Overture to "Euryanthe"

The conductor chose wisely when he elected to give to Providence music lovers Beethoven's exquisitely beautiful "Seventh Symphony" upon the occasion of his first visit here. This symphony is perhaps the most truly romantic and sensuously beautiful of all Beethoven's symphonies. Joy and sorrow, humor and wild passion alternate in its strongly contrasted movements and Mr. Rabaud conducted it with vigor, rare musicianly intelligence, authority and dignity. The solemn first theme which begins the second movement of the symphony was given in superb reading by the conductor an dplayed with majesty and breadth of tone so compelling as to call for the enthusiastic applause at the end of the movement. No less brilliant was the performance of the Allegro at the end of the symphony and then came tremendous applause and a half dozen recalls of the conductor.

The closing number, the Euryanthe Overture, was given with a rythm and swing of orchestral expression which sent the audience home filled with enthusiasm over the musical success of the evening and keen anticipation of the concerts to follow.

AMERICAN P.

Baltimore, Md. NOV 4 1921



BOSTONY SYMPHONY.

The Boston Symphony Orchestra, Henri Rabaud conductor, will give its second concert this season at the Lyric Theater on Wednesday evening, December 4.

Interest in this concert will naturally center in the new conductor who is making his first appearance here. Mr. Rabaud, one of the most distinguished musicians of France, has had a long and brilliant career as conductor both of opera and concert. He was received by the symphony audiences in Boston with the greatest enthusiasm and won immediate favor.

The program which Mr. Rabaud has announced for December 4 is as follows: Beethoven, Symphony No. 7, in A major; Dukas, "L'Apprenti Sorcier," (The Sorcerer's apprentice) Borodin, Symphony No. 2, in B

Wed. Nov. 21

PART TWO

Music

CONCERTS AND OPERA

MR. RABAUD'S MUSIC IN CHICAGO AND NEW YORK

His Second Symphony Played, His Opera of "Marouf" Reproduced, Both on a Single Day—Programmes in Prospect—Mme. Guilbert Sets Forth Verlaine—Puccini's Operatic Trilogy at Hand—Mr. Hofmann's Experiment

WHEN Mr. Rabaud was conducting at the Symphony Concert of last Friday afternoon as though he had no other concern in the world, his thoughts might pardonably have strayed either to Chicago, to New York or even to both. For, in the Western city in that very hour, Mr. de Lamarter and his orhestra were playing the Parisian's symphony in E minor; while a few hours later in the nearer metropolis, Mr. Gatti's forces were reproducing his opera of "Marouf." Already this second symphony of Mr. Rabaud, by many accounted his fullest and most characteristic music, has been heard in New York, Philadelphia, Boston and Worcester of American cities. To Chicago, however, it was new and Mr. de Lamarter included it in a programme both from intrinsic merit and in compliment to his fellow-conductor. By all accounts, the Chicagoans were eloquent with the piece and audience and reviewers received it well. Mr. Hackett, for example, writes in The Evening Post:

> Mr. Rabaud is related in his mode of thought to those men who have always written music in the sense that music is the expression of beauty through tone. He is able to create a melody, and the underlying thought of this symphony is melodic. Once in a while during the last ten years some daring soul has hazarded the opinion that those who affected to despise melody were those who lacked this creative power, and recent events have pretty conclusively proved that this opinion was based on the truth. Mr. Rabaud can bring forth from his inner consciousness a melody of strength and beauty—therefore he does. He develops his themes with an exquisite sense of proportion which knows as well where to curtail as where to elaborate. The display of orchestral and contrapuntal technique, just for its own sake, is mere pedantry, even though it wins the plaudits of the academic class. Mr. Rabaud really had something to say, and consequently he sought to say it with such force and direction as should make his meaning clear. There is all through the music the sense of clarity and balance that is the mark of the man with the feeling for art. Mr. Rabaud used his learning to express his meaning, and not to heap up great masses of tone interwoven with endless complications just because he had a modern orchestra to play with. The second movement was very beautiful and the third charming with its sparkling brilliance, though this the orchestra did not bring out with quite the desired limpidity. However, the movement made quite a hit with the audience just because of its spontaneous freshness. The symphony was a work worth hearing and one that would bear repetition in the near future.

In The Daily News, in turn, Mr. Rosenfeld writes of the symphony:

> It is a work whicht might easily have had precedence over any number of other symphonies we have had in many years, for not only does it contain some meaty themes, particularly well suited for musical transformation, but the four movements of the work, possibly excepting the first, are scored with remarkable musical skill and show a master mind in the handling of thematic and harmonic material. There is also a close thematic connection between the four divisions, which makes the work homogeneous and cumulative, and especially interesting and cleverly handled the last movement, in which the themes of the former sections are utilized with amazing skill and ingenuity. That Rabaud remains conservative in his harmonic scheme and does not follow the ultra-moderns is in this instance no detriment.

Clearly Mr. Rabaud will be guilty of a false modesty, if he does not sooner or later set his own symphony on a programme of his own concerts. An interested public in Boston would gladly know him no less as composer than as conductor.

With "Marouf," reproduced at the Metropolitan with nearly the same cast as adorned it a year ago, the reviewers were far kinder than was their way with the piece last December. Mr. Krehbiel, writing in The Tribune, approved Mr. Rabaud's excellent workmanship, applauded the veil of serio-comic oriental fantasy running through both play and music. Mr. Huneker, commenting in The Times, judged the opera "mostly condiment. . . . The music is eclectic. It is well scored, and the various episodes are picturesque but too perfumed. The Arabian Nights, Parisian in a boudoir. The fantasy is rather obvious, and not so ingenious, not so spontaneous as Rimsky-Korsakov's pantomime opera, 'Le Coq d'Or.' Nevertheless, 'Marouf' is worth hearing more than once. The more the pity that the subscriber audience seemed no more interested in "Marouf" than it was last year.

TRANSCRIPT, DECEMBER 6,

NEWS OF MUSIC

NEW YORK HEARS AND APPLAUDS MR. RABAUD

Warm Praise Not Only for the Conductor But Also for the Reorganized Orchestra—A Choral Concert in Prospect in the Regular Symphony Series—Magnard's Music, at Last, for American Ears—Mr. Hofmann's American Composers—No Tax on Tickets to Orchestral Concerts?

IN sharp contrast to the ill fortunes of November, all went well at the concert of the Boston Orchestra last evening in New York. For the first time Mr. Rabaud conducted in that city, for the first time the reorganized orchestra played in the form it has habitually maintained at home; of nervous upsets such as spoiled the two concerts in New York under Mr. Monteux, there was none. For programme Mr. Rabaud repeated the pieces in which he had led at his beginnings in Boston, viz.: Beethoven's "Eroica" symphony, Saint-Saëns's tone-poem, "The Youth of Hercules," and Rimsky-Korsakov's displayful "Spanish Caprice." At the end, with one accord, audience and reviewers rose up and called him blessed and agreed that the band was regaining its former mettle. With more carefully balanced judgment than that of some of his brethren, Mr. Huneker writes in The Times:

> Mr. Rabaud is a cerebal conductor. He is sensitive to form. His phrasing reveals not only the larger pulsation but also the articulation of the phrase; yet, he is not petit-maitre or meticulous. His feeling for nuance rather than undue insistence on color was rather a relief. The mere rhetoric of conducting makes little appeal to the new man. In a word a Frenchman, ruled by tact and a fine sense of tonal balance. But cerebral. No fear of his ever taking the bit between his teeth and bolting. Nor by the same token does he let the grass grow under his feet; witness the fleetness of his tempi in the Eroica Symphony, the last movement.
>
> As might have been expected, the Beethoven work was as clear as a June morning; almost Mozartean in the first movement. Transparent, clarity itself, the score lay open to the gaze, nevertheless the big Beethoven note was missing. Passion, profound sentiment, storm and stress were kept in the background. It was academic, not Napoleonic. The mighty paws of the lion were encased in the finest Parisian kid. This particularly applies to the first and second movements; to be sure there was crêpe and a discreet air of grief, nevertheless, the dead hero of the Funeral March had shrunk to the proportions of a model bourgeois. Neither Beethoven nor the First Consul were among the mourners. But the scherzo was like the rustling of the leaves in a gentle autumn gale. He has a light wrist, this Mr. Rabaud, with a keen appreciation of tonal values. Overrefinement, "the scholar's fault," may be set against him; almost a minor virtue instead of a peccadillo.
>
> The symphonic poem by Saint-Saëns, "The Youth of Hercules," gave us a better chance than the symphony to gauge the many qualities of the conductor. The weight and dramatic emphasis which were lacking before, here were in high relief. More than a moity of the old plangency of the strings was heard; and the elasticity of attack and release in massed episodes made me sure that the orchestra was ruled by a benign musical influence. The evening closed with a brilliant interpretation of the kaleidoscopic Caprice on Spanish Themes by Rimsky-Korsakov. The charm, swirling lines and leaping rhythms were all so vividly exposed that we seemed to be peeping from a courtyard in old Seville. The large audience liked Henri Rabaud, liked the beautiful playing of the men from Boston, and testified to their admiration by generous applause.

In The Sun, Mr. Henderson writes with fewer but similar reserves, saying:

> Mr. Rabaud brought relief. The orchestra is again in safe hands. He conducts with wide sweeping gesture in the larger moments and with almost microscopic motion in the pianissimi. His beat is clean and clear as crystal and just as sharp in its angles as a prism. Precision streams from his baton, attack is perfect under him. There can be no mistakes in entries, and let him have the shock of a thunderous burst into a forte and he is a military commander of the highest rank. But this is only the beginning of things. Balance and clarity have been restored to the orchestra. Everything sound in its right place and its right proportion. The transparent beauty of tone which has long been one of the Boston Orchestra's purest excellences is again found. Mr. Rabaud shows himself to be a conductor of fine sensibility, of keen perception. and a master of orchestral techniques.
>
> The new leader's treatment of Beethoven's symphony was admirable. He achieved effects without distortions of tempi. Without erratic rushes forward or leanings backward. Dynamics and a perfect proportioning of the voices were his chief means. To this end he restored Beethoven's instrumentation, subjected to many "improvements" by Dr. Muck. Mr. Rabaud elides all the additions. banishing the added wood-winds and horns. We heard the Trio of the scherzo from three horns as Beethoven wrote it, and it sounded just. The conductor's tempi were all of the best, except perhaps that of the last movement, which was a trifle swift, but he had a sure and confident plan for the development of the movement and it was most persuasive. If the romantic note was not strong in the symphony it was heard more clearly in the tone-poem of Saint-Saëns, in which the singing of the strings was rich with ravishing beauty of tonal quality and throbbing nuance. It was a very beautiful performance, exquisitely graded in its dynamics and yet continent in the treatment of the tempting tutti, easily carried into noise.

Mr. Rabaud was received with great cordiality by the Boston adherents and warmly recalled especially after the symphony. That he is a conductor who thoroughly knows his profession and has, moreover, a fastidious appreciation of the artistic qualities of the scores before [illegible] was proved. Whether [illegible] Symphonic music is not to [illegible] the people of New York. That the teaching of the concert given Carnegie Hall last evening, and came through the conducting of Mr. Rabaud. The first two concerts left an apprehension that the effect of the obligatory reorganization of the band might have so seriously impaired its efficiency that its performances could not longer serve as a corrective and inspiration as they had done for many years. But the crudities apparent on the first visit have all but disappeared under the training of Mr. Rabaud, and the admirable qualities which he displayed as an interpreter justify the patrons of the orchestra in looking forward to the visits of the musicians from Boston with all the delightful anticipation which they have inspired for a quarter of a century. This is good and a fit cause for congratulations to the committee of gentlemen who have relieved Mr. Higginson of a heavy burden and to the music lovers of both Boston and New York.

Mr. Rabaud's reading of the "Eroica" symphony was sincere, free from all attempts to disclose profundities never dreamed of by the composer, lucid in exposition without evidence of the use of the analytical scalpel, clear, the Funeral March filled with manly sorrow but never turgid, the Scherzo a marvel of lightness and grace, happily untroubled by the spirit which has so often weighted the music of the horns in the trio with significances irreconcilable with any theory of the psychological contents of the work as a whole. articulated in the finale (taken at an unusually rapid tempo) with a distinctness which seemed to reveal hitherto unnoticed beauties. Masterful was the quiet but strong development of climaxes, wholly charming to ear and fancy the nice adjustment of dynamic nuances. A noble performance.

BULLETIN

ess: Philadelphia, Pa.

NOV 20 1919

The Opera Season

"Marouf," by Henri Rabaud, at the Metropolitan Last Evening

AT the first of the sixteen performances of grand opera to be given in Philadelphia by the Metropolitan Company this season, Henri Rabaud's musical setting of the Arabian Nights tale of "Marouf, the Cobbler of Cairo," with libretto by Lucien Nepoty, had its initial presentation before a local audience at the Metropolitan Opera House last evening. This opera, which is said to have been a frequently repeated success at the Opera Comique in Paris, since it was introduced there in May, 1914, had its first performance in this country at the Metropolitan in New York in December last, with practically the same cast that was heard here last evening.

The fact that Rabaud, who is a French composer of much distinction, has been elected permanent conductor of the Boston Symphony Orchestra and will soon assume the duties of that post, lends special interest to the production of his most important operatic work here. "Marouf" conforms closely to the modern idea of composition, affording an opportunity for lavish display in the way of scenery and costume, and providing, in an instrumental sense, a setting that is scarcely less spectacular than the beautiful scenes of Oriental splendor that are revealed on the stage.

The score, notable chiefly for its orchestral color and beauty, is admirably illuminative, to a truly grapnic degree, of the fantastic love tale of ancient Cairo, in which the cobbler, driven from home by his shrewish wife, discovers an old friend who introduces him to the Sultan as the richest man in the world, with the result that he is given a royal welcome and receives the hand of the beautiful Princess in marriage.

When his "fabulous" wealth is discovered really to be but a fable, he flees, but the Princess, who loves him for himself, goes with him, disguised as a boy. Reaching an oasis in the desert, in the moment of despair they find a lucky talisman and win the assistance of a genii, who causes the mythical caravan of riches actually to appear, to the joy and glad forgiveness of the Sultan, when that mighty monarch arrives with the intention of accomplishing their punishment.

Rabaud's music has much of the melody, some of the dissonance and a great deal of the elegance of style and refinement of execution that characterize what is regarded as "the modern French school." It runs largely to alluring effects in strings and woodwind, often suggesting Debussy, without evidence of imitation, and there are as well occasional moments of dramatic significance in the orchestral score. The music, as a whole, has the Oriental coloring and tinge of mysticism, fitting, as already said, the fantastic quality of the tale, and while the production conforms to the idea of opera comique rather than to that of "grand" opera, it provides an entertainment that fairly ravishes the eye and frequently delights the ear.

The Metropolitan Company's production is surpassing in its extravagance of spectacular display. Seldom has the local stage disclosed anything so picturesque as the scenes in the Market Place of Kaitan and in the courtyard in front of the Sultan's palace, with an Oriental ballet, of extreme beauty, in which an enlarged corps of dancers were led by Rosina Galli, more supple and graceful than ever in a number of new evolutions, and nimble Giuseppe Bonfiglio, who is scarcely less of a terpsichorean marvel There is also a beautiful scene in the harem, and another in the desert, stretching off in the distance, with the long caravan slowly crossing the horizon and making its approach.

The cast is headed by Giuseppe de L[illegible] as Marouf, and Frances Alda as [illegible] of the cast but little opportunity [illegible] dividual display of their ability, did not call for real enthusiasm. Mr. de Luca, to be sure, occasionally was interrupted upon the slightest indication of a pause sufficient to invite applause, for his suave and tonally beautifully singing of the title role, and Mme. Alda was given a cordial demonstration of admiration, after her admirable delivery of the Princess' lovely raptures over the sleeping cobbler, with whom she has so speedily become enamored.

But of genuine enthusiasm, such as first-night audiences at the opera are fond of showing, when the work is a familiar one and the singers have a chance to invite applause, with sufficient intervals for it to be given, there was but little.

Here in Boston

The first and the second pair of concerts in the schedule of the Symphony Orchestra were omitted last October when the epidemic of influenza suspended public entertainment. As now proposed, concerts on Monday afternoon, Dec. 30, and Tuesday evening, Dec. 31, will replace one of the deferred pairs. At them the programme will consist largely of choral pieces for which Mr. Townsend has reassembled a hundred and more singers of the Boston Symphony Chorus. Franck's setting of a Psalm and Verdi's seldom heard Te Deum are two of the pieces to be sung.

Brooklyn, N. Y.

BOSTON SYMPHONY

Rabaud, New Conductor, Ma[illegible] First Brooklyn Appearance Hoffmann, the Soloist.

At the second concert by the Bos[illegible] Symphony Orchestra, to be given [illegible] the Academy of Music Friday e[illegible]ning, December 6, the newly appoin[illegible] conductor, Henri Benjamin Rab[illegible] will make his first appearance in [illegible] borough. The occasion will be o[illegible] deep interest to the Brooklyn [illegible]porters of the orchestra. Mr. Ra[illegible] comes to this country's foremost [illegible]chestral organization from the O[illegible] at Paris, of which he was appoi[illegible] conductor in January, 1914. The ho[illegible]

in which he is held at home [illegible] publicly recognized in June of [illegible] year by the announcement that he [illegible] been made Chevalier de la Leg[illegible] d'Honneur. He is also a member [illegible] the executive committee of the Fre[illegible] National Society of Music. Mr. Rab[illegible] comes to us on leave granted by [illegible] Minister of Fine Arts, and is sure [illegible] receive a cordial welcome in [illegible] country. The program for Decem[illegible] 6 includes three numbers—B[illegible]hoven's Seventh Symphony, Chop[illegible] Concerto in E minor and Saint Sa[illegible] "La Jeunessee d'Hercule." Josef H[illegible]mann is the assisting artist for [illegible] Chopin number.

GLOBE-

DECEMBER 8.

Rabaud Praised in Gotham as Conductor and Compos[illegible]

The attitude of the New York ne[illegible]papers was quite changed upon the [illegible]ond appearance of the Boston S[illegible]phony Orchestra this season from t[illegible] of the first. Thursday night Mr [illegible]baud, who has been steadily establi[illegible]g himself here in favor, made his [illegible]ppearance in Carnegie Hall.

Not only was the enthusiasm of [illegible] audience pronounced, but with one [illegible]cord the reviewers the following m[illegible]ing couched their remarks in the ton[illegible] deference and high regard with w[illegible] they treated the orchestra before, [illegible] expressed warm, some of them [illegible] praise for Mr Rabaud.

Mr Henderson of the Sun, perh[illegible] more apprehensive than his collea[illegible] a month ago at the changes in en[illegible]ble and direction, hastens to say [illegible]baud brought relief. The orch[illegible] again in safe hands." After n[illegible]e clearness of his beat, the prec[illegible] orchestral attack, Mr Hende[illegible]ds:

"But this is only the beginnin[illegible]ngs. Balance and clarity have [illegible]stored to the orchestra. Everyth[illegible]unds in its right place and right [illegible]rtion. The transparent beauty of [illegible]hich has long been one of the Bos[illegible]rchestra's purest excellences is ag[illegible]und. Mr Rabaud shows himself te[illegible] conductor of fine sensibility, of [illegible]erception and a master of orches[illegible]chnics."

Mr Krehbiel in the Tribune begins [illegible]rticle by saying: "The mission of [illegible]oston orchestra as an impetus to [illegible]ppreciation of symphonic music is [illegible] be lost to the people of New Y[illegible]hat was the teaching of the con[illegible]en in Carnegie Hall last night [illegible] came through the conducting of [illegible]Rabaud; the admirable qualities he [illegible]played as an interpreter justify [illegible]patrons of the orchestra in looking [illegible]ward to the visits of the musici[illegible] from Boston with all the delightful [illegible]ticipation which they have inspired [illegible] a quarter of a century."

Mr Huneker of the Times, while [illegible]sifying Mr Rabud's type as "cereb[illegible] finds him: "In a word, a Frenchm[illegible] ruled by tact and a fine sense of to[illegible] balance. More than a moiety of the [illegible]plougency of the strings was he[illegible] (Saint-Saens 'Youth of Hercules') a[illegible] the elasticity of attack and release [illegible] massed episodes made me sure that [illegible] orchestra was ruled by a benign mu[illegible]cal influence."

Mr de Koven, in the Herald, [illegible] comfort in his having predicted [illegible] Rabaud's New York success and pra[illegible] "the authority, sanity and artistic [illegible]cerity of this great musician and c[illegible]ductor." Max Smith said in the Am[illegible]ican that "the caliber of M Rabau[illegible] musicianship was established at [illegible] very outset," and the world found [illegible] Beethoven ("Eroica") "distinguished [illegible] elements of musicianship and und[illegible]standing."

Last evening Mr Rabaud was [illegible] guest of Mr Gatti-Casazza at the [illegible]formance of his opera, "Marouf," b[illegible] Metropolitan Opera Company at [illegible] Brooklyn Academy. It was the [illegible] time the conductor had found opp[illegible]tunity to hear his work—adjudged a [illegible] success in New York—since leavi[illegible] France, although it has been produ[illegible] also in South America. He was [illegible] demonstration by the audience.

RIBUNE NOVEMBER 20.

WARM WELCOME FOR ORCHESTRA

Boston Symphony Under New Leadership Rendered Program in Brilliant Style.

The Boston Symphony Orchestra, Henri Rabaud, conductor, opened its 38th season, and gave its 155th concert in Providence in Infantry Hall last evening. A large audience was present, though there were vacant seats which should have been occupied, for the concert was one of great beauty and rare musical interest, as the distinguished conductor, Mr. Rabaud, made his appearance in Providence for the first time.

That the fame of Mr. Rabaud, the brilliant French conductor, who replaced Dr Muck, had preceded him here was manifest when the audience rose en masse as a tribute to his genius as he approached the platform at the opening of the concert. Then followed "The Star Spangled Banner," played as only the Boston Symphony Orchestra can play it, and at its close the applause was instant and sincere. In fact satisfaction and appreciation of the new leader and the new American Symphony Orchestra purged of its Prussian element, was continuous throughout the program.

Because of the necessary readjustment of the orchestra the audience noted many new faces in its personnel. It missed the former concert meister, Anton Witek, but welcomed his brilliant successor, Frederick Frodkin. The audience welcomed also the sight of that gifted white-haired veteran of the 'cello, A. Schroeder, formerly with the Kneisel Quartet, and acknowledged as one of the foremost masters of the violoncello in America.

The keenest listener, however, failed to detect any lessened power, vigor or harmony in the playing of the recently reorganized orchestra. On the contrary the orchestra never played to better advantage than last evening and Mr. Rabaud received an ovation at the end of the symphony. He is full of enthusiasm, energy and temperament, all of these indispensable traits to the successful conductor being evident last evening in the conductor's absolute mastery of his musical forces and the splendid response to his baton. He is not without high honor in his own country, France, where he has won laurels as an orchestral composer.

The soloist of the concert was Merle Alcock, contralto, of New York. Her singing caused nothing less than a sensation. She is the possessor of a true contralto voice such as one rarely hears. Of wide range, it retains in top, middle and lower register the real diapason quality which is its finest possession. Her singing of the Handel "Largo" was a superb piece of vocalization, her voice being clearly heard above the orchestra. Later in the program the Verdi "Aria," beautifully rendered, was greeted with prolonged applause and repeated recalls for the singer.

The program, one of the most satisfying ever presented to a Providence audience, was as follows:

Beethnven.....
Symphony in A-major, No. 7, Op. 92
I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Handel.....
Air, "Ombra mai fu," from the Opera "Serse," Act I., Scene 1.

Saint-Saens.....
La Jeunesse d'Hercule" ("The Youth of Hercules"), Symphonic Poem No. 4, Op. 50.

Verdi.....
Aria, "O Don Fatale," from the Opera "Don Carlos," Act IV., Scene 6.

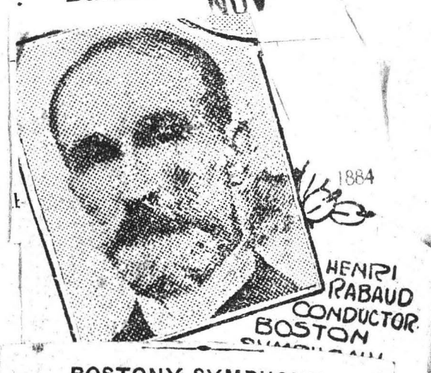
Weber.....Overture to "Euryanthe"

The conductor chose wisely when he elected to give to Providence music lovers Beethoven's exquisitely beautiful "Seventh Symphony" upon the occasion of his first visit here. This symphony is perhaps the most truly romantic and sensuously beautiful of all Beethoven's symphonies. Joy and sorrow, humor and wild passion alternate in its strongly contrasted movements and Mr. Rabaud conducted it with vigor, rare musicianly intelligence, authority and dignity. The solemn first theme which begins the second movement of the symphony was given in superb reading by the conductor an dplayed with majesty and breadth of tone so compelling as to call for the enthusiastic applause at the end of the movement. No less brilliant was the performance of the Allegro at the end of the symphony and then came tremendous applause and a half dozen recalls of the conductor.

The closing number, the Euryanthe Overture, was given with a rythm and swing of orchestral expression which sent the audience home filled with enthusiasm over the musical success of the evening and keen anticipation of the concerts to follow.

AMERICAN N. B. P.

Baltimore, Md NOV



BOSTONY SYMPHONY.

The Boston Symphony Orchestra, Henri Rabaud conductor, will give its second concert this season at the Lyric Theater on Wednesday evening, December 4.

Interest in this concert will naturally center in the new conductor who is making his first appearance here. Mr. Rabaud, one of the most distinguished musicians of France, has had a long and brilliant career as conductor both of opera and concert. He was received by the symphony audiences in Boston with the greatest enthusiasm and won immediate favor.

The program which Mr. Rabaud has announced for December 4 is as follows: Beethoven, Symphony No. 7, in A major; Dukas, "L'Apprenti Sorcier," (The Sorcerer's apprentice) Borodin, Symphony No. 2, in B minor.

Trans. Wed. Nov. 21

PART TWO

Music

CONCERTS AND OPERA

MR. RABAUD'S MUSIC IN CHICAGO AND NEW YORK

His Second Symphony Played, His Opera of "Marouf" Reproduced, Both on a Single Day—Programmes in Prospect—Mme. Guilbert Sets Forth Verlaine—Puccini's Operatic Trilogy at Hand—Mr. Hofmann's Experiment

WHEN Mr. Rabaud was conducting at the Symphony Concert of last Friday afternoon as though he had no other concern in the world, his thoughts might pardonably have strayed either to Chicago, to New York or even to both. For, in the Western city in that very hour, Mr. de Lamarter and his orhestra were playing the Parisian's symphony in E minor; while a few hours later in the nearer metropolis, Mr. Gatti's forces were reproducing his opera of "Marouf." Already this second symphony of Mr. Rabaud, by many accounted his fullest and most characteristic music, has been heard in New York, Philadelphia, Boston and Worcester of American cities. To Chicago, however, it was new and Mr. de Lamarter included it in a programme both from intrinsic merit and in compliment to his fellow-conductor. By all accounts, the Chicagoans were eloquent with the piece and audience and reviewers received it well. Mr. Hackett, for example, writes in The Evening Post:

> Mr. Rabaud is related in his mode of thought to those men who have always written music in the sense that music is the expression of beauty through tone. He is able to create a melody, and the underlying thought of this symphony is melodic. Once in a while during the last ten years some daring soul has hazarded the opinion that those who affected to despise melody were those who lacked this creative power, and recent events have pretty conclusively proved that this opinion was based on the truth. Mr. Rabaud can bring forth from his inner consciousness a melody of strength and beauty—therefore he does. He develops his themes with an exquisite sense of proportion which knows as well where to curtail as where to elaborate. The display of orchestral and contrapuntal technique, just for its own sake, is mere pedantry, even though it wins the plaudits of the academic class. Mr. Rabaud really had something to say, and consequently he sought to say it with such force and direction as should make his meaning clear. There is all through the music the sense of clarity and balance that is the mark of the man with the feeling for art. Mr. Rabaud used his learning to express his meaning, and not to heap up great masses of tone interwoven with endless complications just because he had a modern orchestra to play with. The second movement was very beautiful and the third charming with its sparkling brilliance, though this the orchestra did not bring out with quite the desired limpidity. However, the movement made quite a hit with the audience just because of its spontaneous freshness. The symphony was a work worth hearing and one that would bear repetition in the near future.

In The Daily News, in turn, Mr. Rosenfeld writes of the symphony:

> It is a work whicht might easily have had precedence over any number of other symphonies we have had in many years, for not only does it contain some meaty themes, particularly well suited for musical transformation, but the four movements of the work, possibly excepting the first, are scored with remarkable musical skill and show a master mind in the handling of thematic and harmonic material. There is also a close thematic connection between the four divisions, which makes the work homogeneous and cumulative, and especially interesting and cleverly handled the last movement, in which the themes of the former sections are utilized with amazing skill and ingenuity. That Rabaud remains conservative in his harmonic scheme and does not follow the ultra-moderns is in this instance no detriment.

Clearly Mr. Rabaud will be guilty of false modesty, if he does not sooner or later set his own symphony on a programme of his own concerts. An interested public in Boston would gladly know him no less as composer than as conductor.

With "Marouf," reproduced at the Metropolitan with nearly the same cast that adorned it a year ago, the reviewers were far kinder than was their way with the piece last December. Mr. Krehbiel, writing in The Tribune, approved Mr. Rabaud's excellent workmanship, applauded the veil of serio-comic oriental fantasy running through both play and music. Mr. Huneker, commenting in The Times, judged the opera "mostly condiment. . . . The music is eclectic. It is well scored, and the various episodes are picturesque but to perfumed. The Arabian Nights, Parisian in a boudoir. The fantasy is rather obvious, and not so ingenious, not so spontaneous as Rimsky-Korsakov's pantomime opera, 'Le Coq d'Or.' Nevertheless, 'Marouf' is worth hearing more than once. The more the pity that the subscriber audience seemed no more interested in "Marouf" than it was last year.

TRANSCRIPT, DECEMBER 6,

NEWS OF MUSIC

NEW YORK HEARS AND APPLAUDS MR. RABAUD

Warm Praise Not Only for the Conductor But Also for the Reorganized Orchestra—A Choral Concert in Prospect in the Regular Symphony Series—Magnard's Music, at Last, for American Ears—Mr. Hofmann's American Composers—No Tax on Tickets to Orchestral Concerts?

IN sharp contrast to the ill fortunes of November, all went well at the concert of the Boston Orchestra last evening in New York. For the first time Mr. Rabaud conducted in that city, for the first time the reorganized orchestra played in the form it has habitually maintained at home; of nervous upsets such as spoiled the two concerts in New York under Mr. Monteux, there was none. For programme Mr. Rabaud repeated the pieces in which he had led at his beginnings in Boston, viz.: Beethoven's "Eroica" symphony, Saint-Saëns's tone-poem, "The Youth of Hercules," and Rimsky-Korsakov's displayful "Spanish Caprice." At the end, with one accord, audience and reviewers rose up and called him blessed and agreed that the band was regaining its former mettle. With more carefully balanced judgment than that of some of his brethren, Mr. Huneker writes in The Times:

> Mr. Rabaud is a cerebal conductor. He is sensitive to form. His phrasing reveals not only the larger pulsation but also the articulation of the phrase; yet, he is not petit-maître or meticulous. His feeling for nuance rather than undue insistence on color was rather a relief. The mere rhetoric of conducting makes little appeal to the new man. In a word a Frenchman, ruled by tact and a fine sense of tonal balance. But cerebral. No fear of his ever taking the bit between his teeth and bolting. Nor by the same token does he let the grass grow under his feet; witness the fleetness of his tempi in the Eroica Symphony, the last movement.
>
> As might have been expected, the Beethoven work was as clear as a June morning; almost Mozartean in the first movement. Transparent, clarity itself, the score lay open to the gaze, nevertheless the big Beethoven note was missing. Passion, profound sentiment, storm and stress were kept in the background. It was academic, not Napoleonic. The mighty paws of the lion were encased in the finest Parisian kid. This particularly applies to the first and second movements; to be sure there was crêpe and a discreet air of grief, nevertheless, the dead hero of the Funeral March had shrunk to the proportions of a model bourgeois. Neither Beethoven nor the First Consul were among the mourners. But the scherzo was like the rustling of the leaves in a gentle autumn gale. He has a light wrist, this Mr. Rabaud, with a keen appreciation of tonal values. Overrefinement, "the scholar's fault," may be set against him; almost a minor virtue instead of a peccadillo.
>
> The symphonic poem by Saint-Saëns, "The Youth of Hercules," gave us a better chance than the symphony to gauge the many qualities of the conductor. The weight and dramatic emphasis which were lacking before, here were in high relief. More than a moity of the old plangency of the strings was heard; and the elasticity of attack and release in massed episodes made me sure that the orchestra was ruled by a benign musical influence. The evening closed with a brilliant interpretation of the kaleidoscopic Caprice on Spanish Themes by Rimsky-Korsakov. The charm, swirling lines and leaping rhythms were all so vividly exposed that we seemed to be peeping from a courtyard in old Seville. The large audience liked Henri Rabaud, liked the beautiful playing of the men from Boston, and testified to his influence.

Symphonic music is not to [illegible] the people of New York. That [illegible] the teaching of the concert given [illegible] Carnegie Hall last evening, and [illegible] came through the conducting of Mr. Rabaud. The first two concerts left an apprehension that the effect of the obligatory reorganization of the band might have so seriously impaired its efficiency that its performances could not longer serve as a corrective and inspiration as they had done for many years. But the crudities apparent on the first visit have all but disappeared under the training of Mr. Rabaud, and the admirable qualities which he displayed as an interpreter justify the patrons of the orchestra in looking forward to the visits of the musicians from Boston with all the delightful anticipation which they have inspired for a quarter of a century. This is good and a fit cause for congratulations to the committee of gentlemen who have relieved Mr. Higginson of a heavy burden and to the music lovers of both Boston and New York.

Mr. Rabaud's reading of the "Eroica" symphony was sincere, free from all attempts to disclose profundities never dreamed of by the composer, lucid in exposition without evidence of the use of the analytical scalpel, clear, the Funeral March filled with manly sorrow but never turgid, the Scherzo a marvel of lightness and grace, happily untroubled by the spirit which has so often weighted the music of the horns in the trio with significances irreconcilable with any theory of the psychological contents of the work as a whole. articulated in the finale (taken at an unusually rapid tempo) with a distinctness which seemed to reveal hitherto unnoticed beauties. Masterful was the quiet but strong development of cli-

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Vassar Notes

Vassar's War Service Council has an [illegible]

Vassar's purest excellences is again found. Mr. Rabaud shows himself to be a conductor of fine sensibility, of keen perception, and a master of orchestral techniques.

The new leader's treatment of Beethoven's symphony was admirable. He achieved effects without distortions of tempi. Without erratic rushes forward or leanings backward. Dynamics and a perfect proportioning of the voices were his chief means. To this end he restored Beethoven's instrumentation, subjected to many "improvements" by Dr. Muck. Mr. Rabaud elides all the additions, banishing the added wood-winds and horns. We heard the Trio of the scherzo from three horns as Beethoven wrote it, and it sounded just. The conductor's tempi were all of the best, except perhaps that of the last movement, which was a trifle swift, but he had a sure and confident plan for the development of the movement and it was most persuasive. If the romantic note was not strong in the symphony it was heard more clearly in the tone-poem of Saint-Saëns, in which the singing of the strings was rich with ravishing beauty of tonal quality and throbbing nuance. It was a very beautiful performance, exquisitely graded in its dynamics and yet continent in the treatment of the tempting tutti, easily carried into noise.

Mr. Rabaud was received with great cordiality by the Boston adherents and warmly recalled especially after the symphony. That he is a conductor who thoroughly knows his profession and has, moreover, a fastidious appreciation of the artistic qualities of the scores before [illegible] was proved. Whether

BULLETIN

ess: Philadelphia, Pa.

NOV 20

The Opera Season

"Marouf," by Henri Rabaud, at the Metropolitan Last Evening

AT the first of the sixteen performances of grand opera to be given in Philadelphia by the Metropolitan Company this season, Henri Rabaud's musical setting of the Arabian Nights tale of "Marouf, the Cobbler of Cairo," with libretto by Lucien Nepoty, had its initial presentation before a local audience at the Metropolitan Opera House last evening. This opera, which is said to have been a frequently repeated success at the Opera Comique in Paris, since it was introduced there in May, 1914, had its first performance in this country at the Metropolitan in New York in December last, with practically the same cast that was heard here last evening.

The fact that Rabaud, who is a French composer of much distinction, has been elected permanent conductor of the Boston Symphony Orchestra and will soon assume the duties of that post, lends special interest to the production of his most important operatic work here. "Marouf" conforms closely to the modern idea of composition, affording an opportunity for lavish display in the way of scenery and costume, and providing, in an instrumental sense, a setting that is scarcely less spectacular than the beautiful scenes of Oriental splendor that are revealed on the stage.

The score, notable chiefly for its orchestral color and beauty, is admirably illuminative, to a truly grapnic degree, of the fantastic love tale of ancient Cairo, in which the cobbler, driven from home by his shrewish wife, discovers an old friend who introduces him to the Sultan as the richest man in the world, with the result that he is given a royal welcome and receives the hand of the beautiful Princess in marriage.

When his "fabulous" wealth is discovered really to be but a fable, he flees, but the Princess, who loves him for himself, goes with him, disguised as a boy. Reaching an oasis in the desert, in the moment of despair they find a lucky talisman and win the assistance of a genii, who causes the mythical caravan of riches actually to appear, to the joy and glad forgiveness of the Sultan, when that mighty monarch arrives with the intention of accomplishing their punishment.

Rabaud's music has much of the melody, some of the dissonance and a great deal of the elegance of style and refinement of execution that characterize what is regarded as "the modern French school." It runs largely to alluring effects in strings and woodwind, often suggesting Debussy, without evidence of imitation, and there are as well occasional moments of dramatic significance in the orchestral score. The music, as a whole, has the Oriental coloring and tinge of mysticism, fitting, as already said, the fantastic quality of the tale, and while the production conforms to the idea of opera comique rather than to that of "grand" opera, it provides an entertainment that fairly ravishes the eye and frequently delights the ear.

The Metropolitan Company's production is surpassing in its extravagance of spectacular display. Seldom has the local stage disclosed anything so picturesque as the scenes in the Market Place of Kaitan and in the courtyard in front of the Sultan's palace, with an Oriental ballet of extreme beauty, in which an enlarged corps of dancers were led by Rosina Galli, more supple and graceful than ever in a number of new evolutions, and nimble Giuseppe Bonfiglio, who is scarcely less of a terpsichorean marvel. There is also a beautiful scene in the harem, and another in the desert, stretching off in the distance, with the long caravan slowly crossing the horizon and making its approach.

The cast is headed by Giuseppe de Luca, as Marouf, and Frances Alda as the Princess, both of these favorite artists last evening giving emphasis to their former successes here, while Leon Rothier also won distinct favor, as the Sultan, imposing both in person and sonorousness of voice. The singers, as in most of the "modern" works, have not much opportunity to "sing," however, having little to do aside from recitative and declamation, often melodious and dramatic, but seldom given to anything like the regulation operatic aria, duet or concerted number. The performance was ably conducted by Pierre Monteux, who appeared here a couple weeks ago as temporary director of the Boston Orchestra, and the instrumental score fairly glowed under his sympathetic and comprehensive leadership.

The audience was large and presented much of the usual brilliant aspect of a first night at the opera, but the nature of the performance, offering the members of the cast but little opportunity for individual display of their ability, did not call for real enthusiasm. Mr. de Luca, to be sure, occasionally was interrupted upon the slightest indication of a pause sufficient to invite applause, for his suave and tonally beautifully singing of the title role, and Mme. Alda was given a cordial demonstration of admiration, after her admirable delivery of the Princess' lo raptures over the sleeping cobbler, w whom she has so speedily become enamored.

But of genuine enthusiasm, such first-night audiences at the opera are fond of showing, when the work is familiar one and the singers have chance to invite applause, with sufficie intervals for it to be given, there w but little.

Brooklyn, N. Y.

BOSTON SYMPHONY

Rabaud, New Conductor, Ma[illegible] First Brooklyn Appearance Hoffmann, the Soloist.

At the second concert by the Bos Symphony Orchestra, to be given the Academy of Music Friday e ning, December 6, the newly appoin conductor, Henri Benjamin Rab will make his first appearance in borough. The occasion will be o deep interest to the Brooklyn porters of the orchestra. Mr. Rab comes to this country's foremost chestral organization from the Op at Paris, of which he was appoin conductor in January, 1914. The ho

in which he is held at home publicly recognized in June of year by the announcement that he been made Chevalier de la Leg d'Honneur. He is also a member the executive committee of the Fre National Society of Music. Mr. Rab comes to us on leave granted by Minister of Fine Arts, and is sure receive a cordial welcome in country. The program for Decem 6 includes three numbers—Be hoven's Seventh Symphony, Chop Concerto in E minor and Saint Sa "La Jeunessee d'Hercule." Josef H mann is the assisting artist for Chopin number.

GLOBE-

DECEMBER 8,

Rabaud Praised in Gotham as Conductor and Compos

The attitude of the New York ne papers was quite changed upon the s ond appearance of the Boston S phony Orchestra this season from t of the first. Thursday night Mr baud, who has been steadily establi s himself here in favor, made his appearance in Carnegie Hall.

Not only was the enthusiasm of audience pronounced, but with one cord the reviewers the following m ing couched their remarks in the ton deference and high regard with w they treated the orchestra before, expressed warm, some of them praise for Mr Rabaud.

Mr Henderson of the Sun, perh more apprehensive than his collea a month ago at the changes in en ble and direction, hastens to say Rabaud brought relief. The orch is again in safe hands." After n the clearness of his beat, the prec of orchestral attack, Mr Hende adds:

"But this is only the beginning things. Balance and clarity have restored to the orchestra. Everyth sounds in its right place and right portion. The transparent beauty of which has long been one of the Bos orchestra's purest excellences is ag found. Mr Rabaud shows himself to a conductor of fine sensibility, of k perception and a master of orches technics."

Mr Krehbiel in the Tribune begins article by saying: "The mission of Boston orchestra as an impetus to appreciation of symphonic music is to be lost to the people of New Yo That was the teaching of the conc given in Carnegie Hall last night it came through the conducting of Rabaud; the admirable qualities he played as an interpreter justify patrons of the orchestra in looking ward to the visits of the musici from Boston with all the delightful ticipation which they have inspired a quarter of a century."

Mr Huneker of the Times, while sifying Mr Rabud's type as "cereb finds him: "In a word, a Frenchn ruled by tact and a fine sense of to balance. More than a moiety of the plougency of the strings was he (Saint-Saens 'Youth of Hercules') a the elasticity of attack and release massed episodes made me sure that orchestra was ruled by a benign mu cal influence."

Mr de Koven, in the Herald, comfort in his having predicted Rabaud's New York success and pra "the authority, sanity and artistic s cerity of this great musician and c ductor." Max Smith said in the Am ican that "the caliber of M Rabau musicianship was established at very outset," and the world found Beethoven ("Eroica") "distinguished elements of musicianship and und standing."

Last evening Mr Rabaud was guest of Mr Gatti-Casazza at the formance of his opera, "Marouf," b Metropolitan Opera Company at Brooklyn Academy. It was the time the conductor had found opp tunity to hear his work—adjudged a success in New York—since leavi France, although it has been produ also in South America. He was demonstration by the audience.

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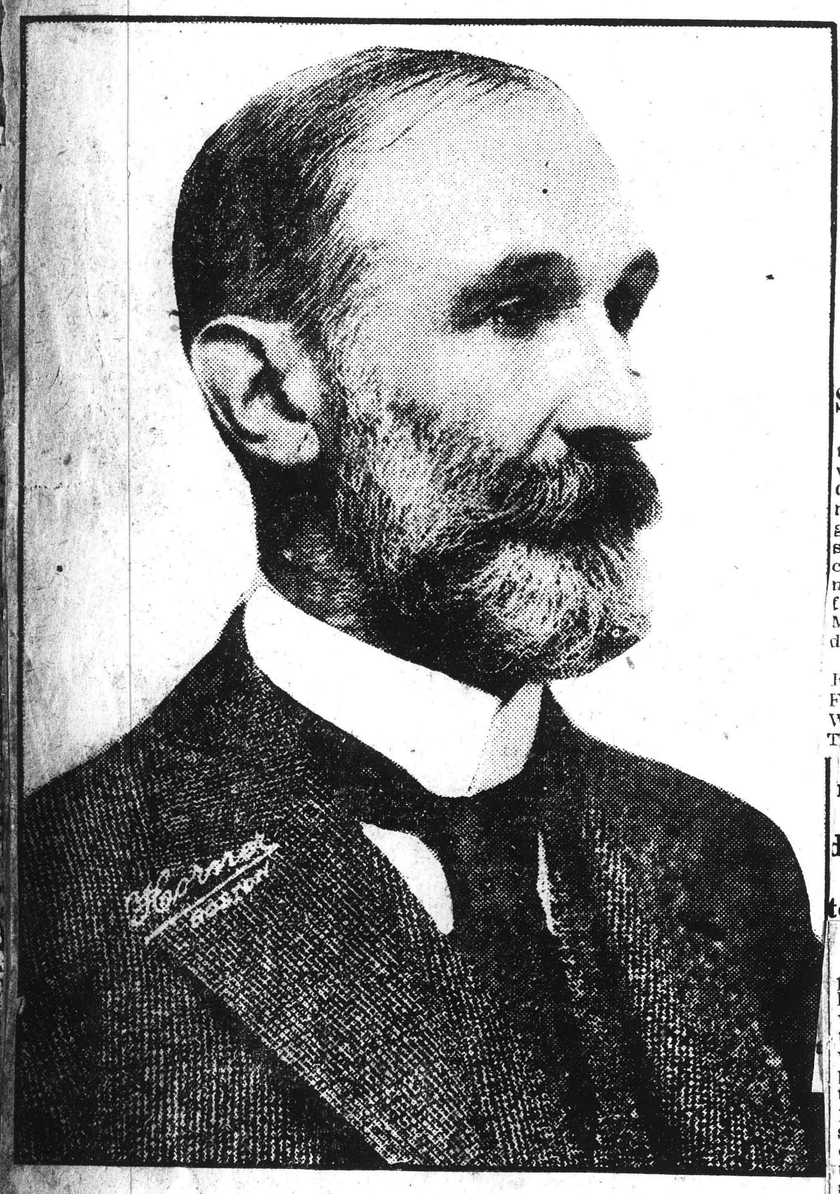
FREDERIC FRADKIN

Brilliant Concertmaster of Boston Symphony Orchestra, Which Gives First of Series of Concerts at Infantry Hall Next Tuesday Evening.

BULLETIN. PROVIDENCE. NOVEMBER 14.

HENRI RABAUD, NEW DIRECTOR OF BOSTON SYMPHONY ORCHESTRA

Conductor Who is Prominent as Composer and Holds High Place Among French Orchestral Leaders Will Make His First Appearance in Providence at the Concert Next Tuesday Night in Infantry Hall.



Henri Rabaud's first appearance in this city as the new director of the Boston Symphony Orchestra next Tuesday evening should provide an incentive for all music lovers to attend the concert in Infantry Hall.

The elimination of all German and Austrian musicians from the famous orchestra, thereby removing the objectionable features which aroused public disapproval and its present constitution of musicians free from the taint of disloyalty, should make certain the return of the orchestra to the niche in popular esteem which it enjoyed for so long a period prior to the war.

Henri Rabaud, the new director, has for 20 years been one of the most distinguished figures in French music, standing in the first rank among French conductors and being an eminent composer as well. Now in his 54th year, he won the Grand Prix de Rome at the Paris Conservatoire in 1894 and for seven years he has been the principal conductor at the Grand Opera, Paris, under Messager, the leader of the Paris Symphony Orchestra, which recently appeared in this city. In addition M. Rabaud has conducted symphony concerts in Rome, Vienna and other cities, so that his continental reputation is firmly established.

As a composer he has to his credit two symphonies, a symphonic poem, two oratorios and three operas. His opera, "Marouf," was one of the novelties produced at the Metropolitan Opera House, New York, last season.

BOSTON SYMPHONY IN FIRST CONCERT ON TUESDAY NIGH

Henri Rabaud to Conduc Gallicized Orchestra at Infantry Hall

With a personnel that has under gone great change in the past si months, with a conductor who wi be making then his fourth appear ance in America, and with a solois of rare charm and beauty of voice the Boston Symphony Orchestra re turns to Providence for the first o its series of concerts in Infantry Hal next Tuesday evening. Novembe 19th, under conditions that not onl arouse the keenest interest among the musical public of Providence but give promise of great brilliancy.

The past is past and it is well to forget the unfortunate occurrences of a year ago. None the less, the episode in Providence has had a deep effect on the orchestra, and if all the reports are correct, despite the fact that it has had changes in its personnel amounting to one quarter of the number, the orchestra is finer and better this year than it ever has been before.

Naturally Mr. Rabaud, who is the new conductor, will hold the centre of the stage figuratively as well as literally. Any man appointed to the conductorship of the Boston Symphony Orchestra must naturally attract wide attention, for it is the most important post of its kind in the world—the greatest position a conductor can fill. Mr. Rabaud has come to America, bringing with him an enviable reputation, not only as a conductor but as a composer. He is in the foremost rank of French musicians, and much is expected of him here.

Mme. Alcock Soloist

Madame Alcock, the soloist, is an artist of very unusual quality who will be new to the majority of the patrons of the concerts. The programme begins with the "Eroica" of Beethoven. Mr. Rabaud believes in the performance of the great classics, and certainly he could not choose a more appropriate work for performance at this time than the great 3rd Symphony of the master of masters. The other numbers will be Saint Saens' Symphonic Poem "The Youth of Hercules" and Weber's Overture "Euryanthe."

Madame Alcock will sing as her first number the air from Handel's "Xerxes," best known to the public as the Largo. As her second number she will sing the familiar air from "Samson and Delila," "My Heart At Thy Dear Voice."

HERALD DECEMBER 8,

SYMPHONY CONCERTS

Ask almost any student of the organ to describe the French school, and he will say, "First there was Lemmens ond Cesar Franck, then there was Guilmant; now there is Bonnet." He will probably go on to speak, particularly if he has studied in Paris, of the Boston Symphony concerts, this week, at which Mr. Bonnet will play the symphony in D minor for organ ond orchestra by Guilmant. Mr. Bonnet will introduce his own cadenza.

There stand also on the program the Eighth Symphony of Beethoven and Frederick Converse's musical version of Walt Whitman's poem, "The Mystic Trumpeter."

SUN

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BALTIMORE, M

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To Omit Beethoven Symphony.

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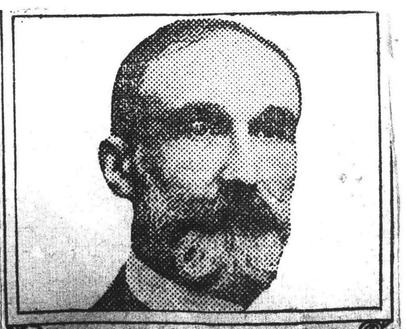
EVENING GLOBE

ess: New York City



HENRI RABAUD CONDUCTOR BOSTON SYMPHONY ORCHESTRA

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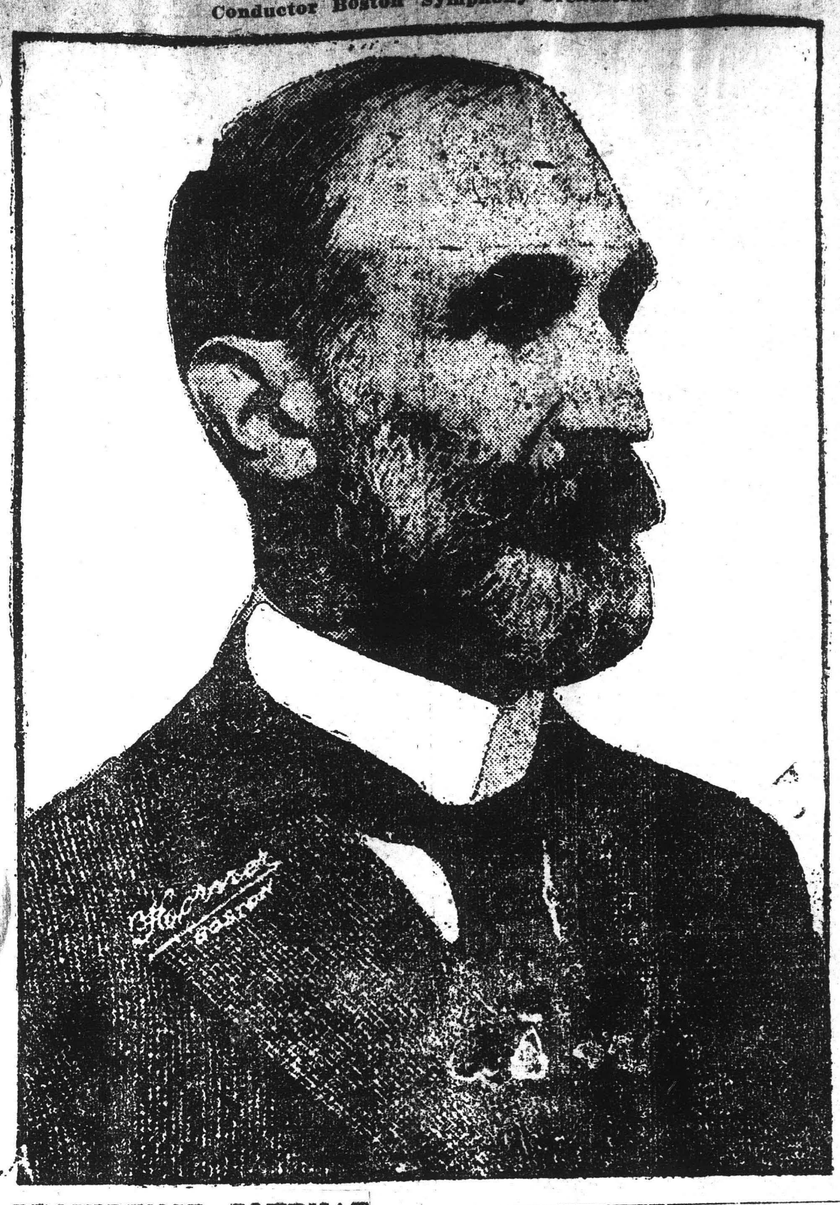
Conductor Boston Symphony Orchestra.



PROVIDENCE JOURNAL NOVEMBER 20

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PROVIDENCE NEWS, NOVEMBER 16,

FREDERIC FRADKIN

Brilliant Concertmaster of Boston Symphony Orchestra, Which Gives First of Series of Concerts at Infantry Hall Next Tuesday Evening.

BULLETIN, PROVIDENCE, NOVEMBER 14.

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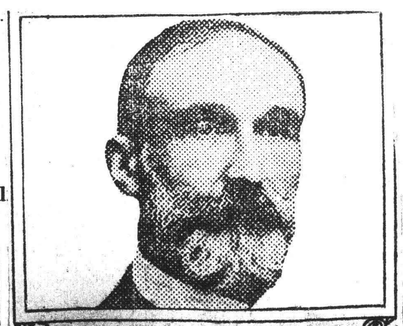

HENRI RABAUD CONDUCTOR BOSTON SYMPHONY ORCHESTRA

TRIBUNE, PROVIDENCE, R. I., FRIDAY, NOVEMBER 15, 1918.

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HERALD DECEMBER 8,

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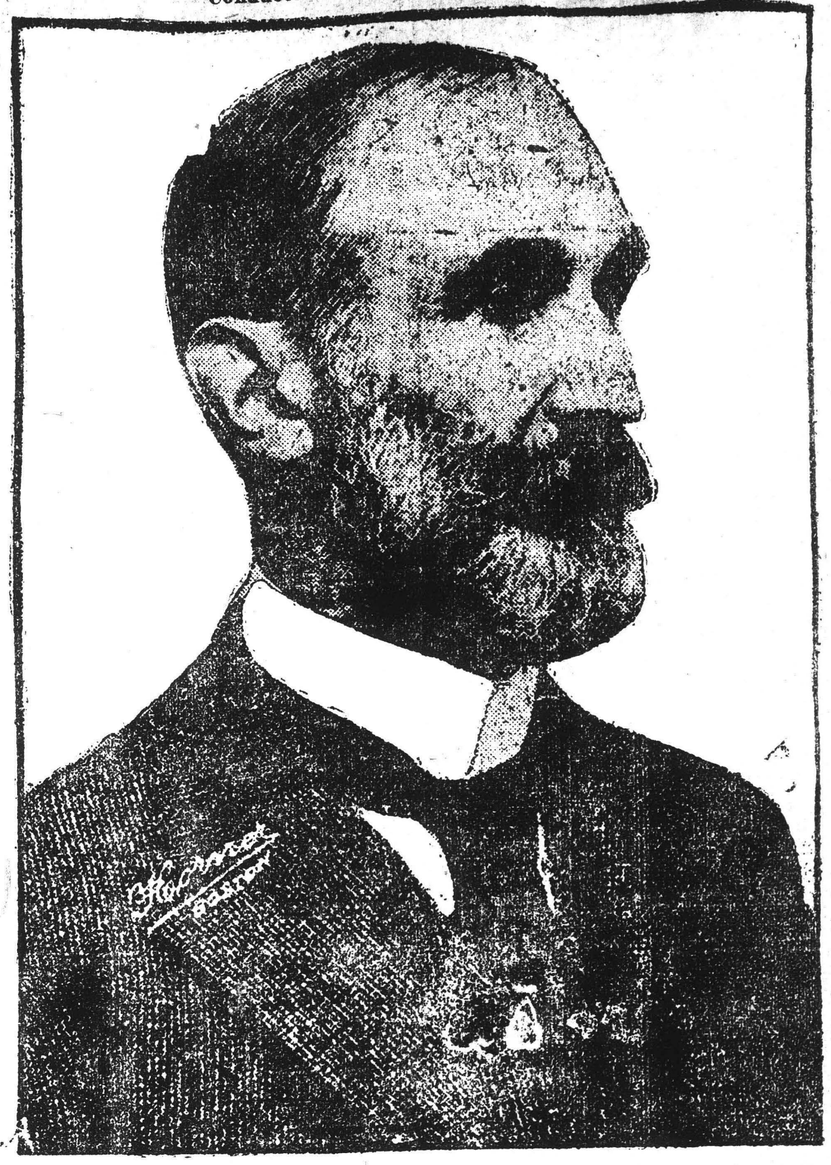

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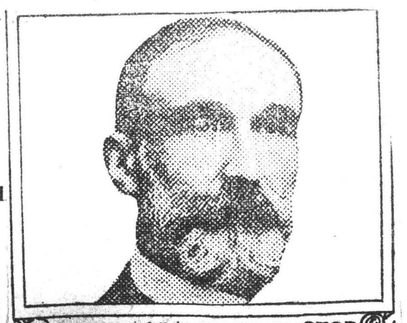

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EVENING GLOBE
ess New York City
MAR - 5

The concertino of John Alden Carpenter will be introduced to New York at the last evening concert this season of the Boston Symphony Orchestra, Thursday, March 18, with E. Robert Schmitz as the pianist. The other numbers on the programme will be Berlioz's "Fantastic" symphony and the overture to "The Flying Dutchman." The feature of the Boston's final matinée, Saturday, March 20, will be "Seven Symphonic Expressions," entitled "Le Pause del Silenzio," by Malipiero, the revolutionary Italian composer. The orchestra will also play the overture to "Fidelio," Mozart's G minor symphony, and Charpentier's "Impressions of Italy."

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To see oursel's as ithers see us."

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Date

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Establis 384

Fredric Fradkin, the new concert master of the Symphony, arrived at the Hotel Lenox yesterday, where he will remain until he secures a permanent home. Rehearsals for the 39th season of the orchestra begin tomorrow.

CONDUCTOR NOT SETTLED

"It would be as much of a disaster for me to lose an arm as to lose that violin," remarked Fradkin, as he lovingly caressed the 250-year-old instrument. "I have to pay $500 a year insurance on my pet, but what would I do if I lost it, and how could money ever make up to me it's going? But there is little danger that I shall lose the violin, for I never let it far out of my sight."

Judge Frederic P. Cabot, chairman of the board of trustees of the Symphony Orchestra, issued the following statement yesterday regarding the conductorship:

"The musical public is entitled to all the information that can be given at the present time regarding the conductorship of the Boston Symphony Orchestra.

"It has already been announced that Pierre Monteux will direct the opening concerts of the year. At the time of this announcement it was expected that the name of the permanent conductor would soon be made public. Owing to the entirely abnormal condition of affairs throughout the world, such an announcement is still impossible. On more than one occasion it has taken from four to six weeks to receive answers from cable messages to Europe; but it may and should be said that negotiations are in active progress looking towards the continuance of the orchestra in the coming and following seasons upon precisely the high level which it has maintained throughout its history. Just as soon as dates and names can be given with definiteness, more will be said."

EVENING GLOBE

ess New York City

The concertino of John Alden Carpenter will be introduced to New York at the last evening concert this season of the Boston Symphony Orchestra, Thursday, March 18, with E. Robert Schmitz as the pianist. The other numbers on the programme will be Berlioz's "Fantastic" symphony and the overture to "The Flying Dutchman." The feature of the Boston's final matinée, Saturday, March 20, will be "Seven Symphonic Expressions," entitled "Le Pause del Silenzio," by Malipiero, the revolutionary Italian composer. The orchestra will also play the overture to "Fidelio," Mozart's G minor symphony, and Charpentier's "Impressions of Italy."

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To see oursel's as ithers see us."

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Date

Frederic Fradkin, former concert master of the Boston Symphony Orchestra, has begun two suits against the orchestra. He seeks $15,000 damages for alleged breach of contract and $100,000 for libel.

Establis 384

, Fredric Fradkin, the new concert master of the Symphony, arrived at the Hotel Lenox yesterday, where he will remain until he secures a permanent home. Rehearsals for the 39th season of the orchestra begin tomorrow.

CONDUCTOR NOT SETTLED

"It would be as much of a disaster for me to lose an arm as to lose that violin," remarked Fradkin, as he lovingly caressed the 250-year-old instrument. "I have to pay $500 a year insurance on my pet, but what would I do if I lost it, and how could money ever make up to me it's going? But there is little danger that I shall lose the violin, for I never let it far out of my sight."

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POST, DECEMBER 8

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This student will take particular delight, upon this occasion, in the unchurchlike chance to watch Bonnet's swift fingers and phenomenal feet, likewise to applaud at will. Question him about Bonnet, and he will remind you that Bonnet is the first pupil of Guilmant, and his successor as organist of the Conservatoire—the most honored post in France. That Bonnet's staccato touch by which he turns out his clean-cut rhythms is known the world over (by organists, at least). That his Bach is incomparable, his erudition huge, and his memory unbelievable—he gave a historical series of 40 recitals at his church of St. Eustache, playing no piece twice, and using never a printed page!

There stands also upon the Symphony programme the Eighth Symphony of Beethoven, and Frederick Converse's musical version of Walt Whitman's poem, "The Mystic Trumpeter."

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Following are extracts apropos of Mr. Bonnet's appearance, from an article by Harvey B. Gaul in the Musical Quarterly for July, 1918:

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These men and their respective schools represent . . . freer writing . . . freer form . . . They have brought organ composition nearer to contemporary symphonic writing.

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When Alexandre Guilmant was gathered to Abraham's bosom he left the art of organ playing in France on a higher level than it had ever known before. He also left a score of scholars to carry forward the concepts of organ playing as wrought by Lemmens and Cesar Franck, and developed by Guilmant. Chief among his pupils is Joseph Bonnet. St. Eustache always enjoyed a reputation for fine organ music. Bonnet advanced it. Every American student in Paris spent his time between Widor at St. Sulpice and Bonnet at St. Eustache. The ability to memorize enables him to concentrate on his instrument and his execution. Considering our varied organs, with their different consoles and ununiform action, an organist is almost forced to memorize. There are some organists who spend their leisure time arguing as to the advisability of memorizing programmes. Futile conversation! It is not a matter of advisability, but of sheer ability. Bonnet carries in his mind's eye compositions that range from Clerambault to Cesar Franck, from Martini to Mendelssohn. In his flawless execution, that extends even to highly colored trifles, he overcomes enough difficulties to end all arguments.

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Bonnet knows the concert organ, and registers for it. Every shade of tonal effect is on his palette, and when he calls for sustained fortissimos, with an occasional sforzando, means specifically that. Furthermore he approves of the crescendo pedal, which some of his English confreres with antediluvian instincts spend so much time decrying.

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HERALD

New York City

DEC 1 1918

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PRESS

Philadelphia, Pa.

DEC 1 1918

WASHINGTON POST: DECEMBER 4.

RABAUD PLEASES AS A CONDUCTOR

Boston Symphony Concert Delights Big Audience at the National.

Henri Rabaud made his debut here as conductor of the Boston Symphony Orchestra yesterday afternoon in the National Theater. When the concert closed he had completely won the capacity audience which greeted him. M. Rabaud is a program maker of keen appreciation. He chose three distinct schools, the German, French and Russian. His choice for the German was not a happy one, the Eroica Symphony of Beethoven, No. 3, in E flat major, which is frequently tiresome and noisy and gruesome in the funeral march movement. Each movement, however, was given with the proper atmospheric appreciation and showed an awakened orchestra, alive and emotional. The Symphonic Poem, No. 4, opus 50, of Saint Saens, was an exquisite bit. Rimsky-Korsakoff was chosen to represent the Russian school, through the medium of his Caprice on Spanish Themes, a masterpiece of orchestration performed in a masterly fashion. The audience showed its unbounded approval of conductor and players by remaining in their seats to recall the former time and time again. There was no soloist. M. Rabaud opened the concert with the playing of "The Star-Spangled Banner," which probably won his audience substantially, for it was a truly worthy performance of it.

CITIZEN

Brooklyn, N. Y.

Henri Rabaud's First Concerts Here; Much Other Music To Be Heard This Week

Boston Symphony Orchestra to Play on Thursday and Saturday Under New Conductor.

New York will become acquainted with Henri Rabaud, the new conductor of the Boston Symphony Orchestra, this week. He will direct that organization for the first time in this city in Carnegie Hall on Thursday night. His second appearance will be in the same auditorium on Saturday afternoon.

A symphony stands at the head of each concert—for Thursday evening Beethoven's "Eroica," and on Saturday afternoon Mozart's "Jupiter." The remainder of the Thursday programme is filled by Saint-Saens' symphonic poem, "The Youth of Hercules," and Rimsky-Korsakoff's "Caprice Espagnola," Borodin's Second Symphony will be played on Saturday, as will "The Sorcerer's Apprentice," the brilliant scherzo by the conductor's confrère, Dukas, and Weber's overture to "Euryanthe."

Mr. Rabaud's father, grandfather and grandaunt were noted musicians. He won the Prix de Rome in his youth, organized concerts in Rome and Vienna to introduce contemporary French music, conducted at the Paris Grand Opera, the Opera Comique, the Conservatoire and the Laoureux concerts. He has several compositions to his credit of which the best known in this country are his Second Symphony and the opera "Marouf."

OPERA CALEND

MONDAY.—"Le F

Mmes. Muzio, Hong, highly clever, Messrs. Caruso, scoring convinced he was a composer

WEDNESDAY.—" (a rare occurrence Farrar and reatest of conductors). Diaz and Co reorganized and more

THURSDA inguished orchestra of with Mme

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he comes to Philadelphia with

FRIDAY.—than a Boston precedent to his rar a has long been known as one Scott rst conductors of Paris at the the "Opera Comique," also the

SATUR reux," and "Conservatoire" con- wit "Marouf" is but one of his suc- Me ful works. His Second Symphony, in ticular, has been performed in Phil- re elphia.

TO-M Symphony of Beethoven, the Sev- Bath, fittingly opens his concert. "Who is so foolish as to confuse Mozart, Beethoven and Haydn with the spirit of Prussianism?" said Mr. Rabaud. "You are giving the 'Huns' too much credit.". In this symphony his audience will be able to pass upon his reputation as a close, respectful and deeply appreciative reader of Beethoven's scores. Borodin's Second Symphony will test his aptitude for Russian colorings, to which as a composer he is indebted; and under Duka's Scherzo "The Sorcerer's Apprentice" he will endure the test of one of the most splendid, intricate and keen-witted "tours de force" of modern France.

* * *

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Friday—N. Y. Symphony Society Sat.

An important event will be the appearance of Josef Hofmann with the Boston Symphony Orchestra in its second concert in the Academy of Music next Friday evening. Mr. Hofmann's choice is the Concerto of Chopin in E minor.

Henri Rabaud, the new conductor of the orchestra, will make his first appearance in Brooklyn. Of musical parentage and of early academic attainments he has ranked with the first conductors of Paris at opera and concert. He has also been a prolific composer. His Second Symphony has often been performed in this country, and the piquant opera, "Marouf," is well known at the Metropoloitan Opera. By a coincidence this opera will be presented here Saturday evening.

The programme opens fittingly with a classic, Beethoven's "Eroica" Symphony, wherein Brooklyn may pass upon the judgment of Boston that Mr. Rabaud's is a martial, vigorous and keen-visioned reading. In addition to the Chopin Concerto, there will be the symphonic poem, "The Youth of Hercules," by the conductor's compatriot, Saint-Saens.

ADVERTISER AND AMERICAN, DECEMBER 8,

58

BONNET SOLOIST AT SYMPHONY CONCERTS

At Symphony Hall, on Friday or Saturday next, Mr. Rabaud, newly from Paris, will co-operate with Joseph Bonnet, the pre-eminent organist of Paris, and some distinguished Parisian wood-wind and string players, round about them, to play the symphony in D minor by Guilmant, Bonnet's Parisian predecessor and master. At the honored post of organist at the Paris Conservatoire, which he inherited from his master, Guilmant, Bonnet worthily carries on the great tradition of his school and enlarges upon it. He is more brilliant than Guilmant, has gone further in the color effects which the finest mechanisms have made possible; has thrown himself more completely into orchestral concerts. There stands also upon the symphony program the Eighth Symphony of Beethoven, and Frederick Converse's musical version of Walt Whitman's poem, "The Mystic Trumpeter."

GEBHARD RECITAL

Heinrich Gebhard ma relied upon to of

n NEWS

ress: Baltimore, Md.

AMERICAN

New York City.

Boston Symphony Returns with Henri Rabaud as Conductor

By MAX SMITH.

THE BOSTON SYMPHONY ORCHESTRA returned to New York last night for its second pair of concerts, with Henri Rabaud gripping the baton, which before his belated arrival from France had been entrusted temporarily to his distinguished compatriot, Pierre Monteux.

It was the first time that Monsieur Rabaud had been seen here in public, and, of course, his advent as leader of the Hub's famous band aroused a great deal of interest. Few persons, to be sure, anticipated any revelations of genius—and that was well, perhaps, for nothing can work greater harm than extravagant expectations. But most of us knew Rabaud as the composer of "Marouf," and what was more natural than that we should be curious to behold the creator of that charming work in flesh and blood?

Now, it so happens that Monsieur Rabaud cannot boast much flesh. Tall to the eye as he mounted the platform, square-shouldered, thin, almost emaciated, there seemed to be little but skin on his bones. In fact, one could hardly believe that this man of lanky figure and aquiline profile, with iron-gray beard and age-tonsured head, was only forty-four years old, as Philip Hale's programme notes stated. Singularly like the Viennese Gericke in appearance, he looked as if he had passed safely the fifty-year mark.

But it soon became apparent that despite his gaunt frame Monsieur still has good red blood in his veins. A volcanic temperament, to be sure, he does not possess. Scholarly in his proclivities, prone to give close attention to details, he always has perfect control of himself. But there is a nervous energy in his beat, and he wields the directorial stick with vigor and aplomb. Nor does he lack emotional warmth and impulse, though he always keeps safely within the bounds of good taste.

After an introductory performance of "The Star Spangled Banner," which he conducted as conscientiously as any work on the programme, Monsieur Rabaud was compelled to bow repeatedly in response to prolonged applause. As soon as the noise had subsided he launched vigorously into a performance of Beethoven's "Eroica." His beat was broad, incisive, authoritative—yet never ostentatious, never obtrusive. His gestures were somewhat angular and stiff, but not pedantic and stilted.

The calibre of Monsieur Rabaud's musicianship was established at the very outset. Though the score rested on the desk before him, as if modesty forbade the conductor to parade his memory, he was absolutely independent of the printed page. And he gave a masterly reading of the symphony, a reading in which every voice was exposed in plastic relief, a reading exquisitely elaborated, exquisitely balanced, exquisitely shaded, but as imposing in its broad outlines as it was finely studied in its detail.

Not once did Monsieur Rabaud lose his grip of the instrument under his hand. The dynamic life that coursed through the arteries of the music, rising and falling incessantly; the rhythmical throb, firm, yet not rigid, that kept it in constant movement, always preserving the symmetry and proportions of the picture, were of his making.

Power, pathos, dramatic verve, vivacity were conspicuous in this performance of the "Eroica." But never did Monsieur Rabaud offend by exaggeration. And never did he permit the proportions of Beethoven's musical scheme to be disturbed by rhetorical emphasis.

Of the second number on his programme, Saint-Jaens's rarely heard "La Jeunesse d'Hercule," the new conductor gave a finely euphonious performance. Rimsky-Korsakoff's "Caprice on Spanish Themes" brought the evening to a brilliant close. But the feature of the concert was Beethoven's symphony as conducted by a Frenchman.

Monsieur Rabaud, by the way, has accepted the invitation of the Metropolitan Opera Company to hear a performance of his "Marouf" tomorrow night in the Brooklyn Academy of Music. That is an item of news which might well attract a large contingent of Manhattanites into the transpontine borough. Some one presumably will discover the composer in the theatre and make him the object of an ovation, perhaps even induce him to join the singers on the stage.

The second concert of the season by the Boston Symphony Orchestra at the Lyric Wednesday night and a joint recital by Edna Dunham Willard, soprano, and Maurice Dambois, cellist, at the Peabody Friday afternoon, constitute the principal local musical offerings for the week.

Other events to take place between now and mid-December are the Belgian relief concert, under the direction of Bart Wirtz, at Albaugh's Theater on December 7; a recital by Margaret Cummins Rabold, soprano, and Clara Ascherfeld, pianist, at the Hotel Belvedere on December 12; the Philadelphia Orchestra's second lyric concert, on December 9; a recital by Max Rosen, one of the much-talked-of young violinists, who has not yet been heard here, at the Peabody on December 13; the Baltimore Symphony's second concert of its fourth season, on December 15, and the New York Symphony's second concert on December 16.

M. Rabaud's Debut.

The Boston Symphony's concert will be notable as marking the Baltimore debut of the orchestra's new conductor, Henri Rabaud. The event in itself is regarded of sufficient import to warrant the elimination of a soloist. At each of the remaining concerts by this organization solo numbers will be presented, the artists engaged being Mme. Melba, Frederick Fradkin, the new concert master, and Arthur Rubinstein, pianist.

That M. Rabaud is a distinguished Frenchman, I feel sure, is alone sufficient to assure him a hearty welcome to Baltimore, but when it is also considered that he is ranked with the leading composers and directors of the day and holds a position of worldwide eminence, it is easy to believe he will be given a reception that will warm his heart, no matter what impression may later be created by his work in directing the orchestra.

M. Rabaud did not assume the leadership of the Boston Symphony until its season was several weeks old, and when he finally made his American debut in Boston he was enthusiastically greeted.

The Lyric Program.

When he appears here for the first time, M. Rabaud will proceed immediately to introduce what is locally a daring violation of custom—he will present two symphonies on the same program.

There is this for the comfort of those docile men who trapse to symphony concerts to do credit to their wives: The symphonic works will not be consecutive. A modern French work, guaranteed to dispel the nods and the blinks (Dukas' "L'Apprenti Sorcier") will come in between.

The program will be opened with Beethoven's Seventh Symphony, the one which was read so beautifully under Mr. Damrosch's direction at the New York Symphony's concert last Monday. It does seem unfortunate that there cannot be some arrangement between conductors whereby repetitions in such quick succession might be avoided. This, however, is impossible, so that there is nothing to do but make the best of the opportunities for studying the contrasts of execution and interpretation that are offered.

The evening will be closed with Borodin's Symphony No. 2 in D minor, a work that has been heard here infrequently enough to be classed as a novelty.

Peabody's Dual Program.

Edna Dunham Willard will present a very interesting group of songs at her appearance with Maurice Dambois next Friday afternoon. Mrs. Willard, who is the wife of Alfred R. Willard, organist and choir director at Old St. Paul's Protestant Episcopal Church, is a charming artist, possessing not only a lovely voice, but the agreeable, winning personality that is such a valuable asset on the recital stage.

The things she has selected for her Peabody program comprise a recitative and aria from Saccini's "Oedipe a Colone," Paradies' "Quel Ruscelletto," Parelli's "Odorava l'April," an aria by Bach, Franck's exquisite "Les Cloches du Soir," Debussy's "Green," Szulc's "Claire de Lune," Loechlin's "Si tu le Veux," Carpenter's "Silhouettes," Cyril Scott's "The Unforeseen" and Ward Stephens' "Summer Time."

Mr. Dambois, who made a favorable impression on his first Baltimore appearance, will play Boellman's "Variations Symphoniques," Glazounow's "Serenade Espagnole," an andante by Haydn and three of his own works, "Vielle Chanson," "Chanson Douce" and "Dance."

POST, DECEMBER 3,

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"He is," continues Mr. Huneker, "a cerebral conductor. He is sensitive to form. His phrasing reveals not only the large pulsation, but also the articulation of the phrase; yet, he is not petit-maitre, or meticulous. His feeling for nuance rather than undue insistance on color was rather a relief. In this he follows the lead of Paul Verlaine, who celebrated the superiority of nuance over color in a line which might have been written by the pedantic Boileau. And the mere rhetoric of conducting makes little appeal to the new man. In a word a Frenchman, ruled by tact and a fine sense of tonal balance. But cerebral."

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HERALD
New York City
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A symphony stands at the hw Clark.
concert—for Thursday evening every
"Eroica," and on Saturday s Will
Mozart's "Jupiter." The remaing his
Thursday programme is filled Lykins
Saens' symphonic poem, "The ory."
Hercules," and Rimsky-Korsakof Mur-
price Espagnola," Borodin's Secon mi-
phony will be played on Saturday, the
"The Sorcerer's Apprentice," the b in
scherzo by the conductor's conc
Dukas, and Weber's overture to "Jury-
anthe."

Mr. Rabaud's father, grandfather and
grandaunt were noted musicians. He won
the Prix de Rome in his youth, organized
concerts in Rome and Vienna to introduce
contemporary French music, conducted at
the Paris Grand Opera, the Opera
Comique, the Conservatoire and the La-
moureux concerts. He has several com-
positions to his credit of which the best
known in this country are his Second
Symphony and the opera "Marouf."

PRESS
Philadelphia, Pa.
DEC 1 1918

Coming Events

As circumstances have it, these are "Rabaud days" for Philadelphia. Recently Henri Rabaud's ability as a composer was made known in the Oriental opera "Marouf," and tomorrow evening he will appear in person in the Academy of Music as permanent conductor of the Boston Symphony Orchestra at its second concert of the season.

In "Marouf," as many have attested, his directly fascinating, highly clever, and quite modern scoring convinced Philadelphia that he was a composer of no mean worth (a rare occurrence among even the greatest of conductors). At the head of the reorganized and more than ever distinguished orchestra of Boston, he has equally established his eminence as a conductor.

Further, he comes to Philadelphia with far more than a Boston precedent to his credit. He has long been known as one of the first conductors of Paris at the "Opera," the "Opera Comique," also the "Lamoureux," and "Conservatoire" concerts. "Marouf" is but one of his successful works. His Second Symphony, in particular, has been performed in Philadelphia.

A Symphony of Beethoven, the Seventh, fittingly opens his concert. "Who is so foolish as to confuse Mozart, Beethoven and Haydn with the spirit of Prussianism?" said Mr. Rabaud. "You are giving the 'Huns' too much credit." In this symphony his audience will be able to pass upon his reputation as a close, respectful and deeply appreciative reader of Beethoven's scores. Borodin's Second Symphony will test his aptitude for Russian colorings, to which as a composer he is indebted; and under Duka's Scherzo "The Sorcerer's Apprentice" he will endure the test of one of the most splendid, intricate and keen-witted "tours de force" of modern France.

* * *

MUSIC NOTES OF INTEREST

Boston Orchestra Here Friday—N. Y. Symphony Society Sat.

An important event will be the appearance of Josef Hofmann with the Boston Symphony Orchestra in its second concert in the Academy of Music next Friday evening. Mr. Hofmann's choice is the Concerto of Chopin in E minor.

Henri Rabaud, the new conductor of the orchestra, will make his first appearance in Brooklyn. Of musical parentage and of early academic attainments he has ranked with the first conductors of Paris at opera and concert. He has also been a prolific composer. His Second Symphony has often been performed in this country, and the piquant opera, "Marouf," is well known at the Metropoloitan Opera. By a coincidence this opera will be presented here Saturday evening.

The programme opens fittingly with a classic, Beethoven's "Eroica" Symphony, wherein Brooklyn may pass upon the judgment of Boston that Mr. Rabaud's is a martial, vigorous and keen-visioned reading. In addition to the Chopin Concerto, there will be the symphonic poem, "The Youth of Hercules," by the conductor's compatriot, Saint-Saens.

DVERTISER AND AMERICAN, DECEMBER 8,

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BONNET SOLOIST AT SYMPHONY CONCERTS

At Symphony Hall, on Friday or Saturday next, Mr. Rabaud, newly from Paris, will co-operate with Joseph Bonnet, the pre-eminent organist of Paris, and some distinguished Parisian wood-wind and string players, round about them, to play the symphony in D minor by Guilmant, Bonnet's Parisian predecessor and master. At the honored post of organist at the Paris Conservatoire, which he inherited from his master, Guilmant, Bonnet worthily carries on the great tradition of his school and enlarges upon it. He is more brilliant than Guilmant, has gone further in the color effects which the finest mechanisms have made possible; has thrown himself more completely into orchestral concerts. There stands also upon the symphony program the Eighth Symphony of Beethoven, and Frederick Converse's musical version of Walt Whitman's poem, "The Mystic Trumpeter."

GEBHARD RECITAL

Heinrich Gebhard ma
relied upon to o

n NEWS
ress: Baltimore, Md.

The second concert of the season by the Boston Symphony Orchestra at the Lyric Wednesday night and a joint recital by Edna Dunham Willard, soprano, and Maurice Dambois, cellist, at the Peabody Friday afternoon, constitute the principal local musical offerings for the week.

Other events to take place between now and mid-December are the Belgian relief concert, under the direction of Bart Wirtz, at Albaugh's Theater on December 7; a recital by Margaret Cummins Rabold, soprano, and Clara Ascherfeld, pianist, at the Hotel Belvedere on December 12; the Philadelphia Orchestra's second lyric concert, on December 9; a recital by Max Rosen, one of the much-talked-of young violinists, who has not yet been heard here, at the Peabody on December 13; the Baltimore Symphony's second concert of its fourth season, on December 15, and the New York Symphony's second concert on December 16.

M. Rabaud's Debut.

The Boston Symphony's concert will be notable as marking the Baltimore debut of the orchestra's new conductor, Henri Rabaud. The event in itself is regarded of sufficient import to warrant the elimination of a soloist. At each of the remaining concerts by this organization solo numbers will be presented, the artists engaged being Mme. Melba, Frederick Fradkin, the new concert master, and Arthur Rubinstein, pianist.

That M. Rabaud is a distinguished Frenchman, I feel sure, is alone sufficient to assure him a hearty welcome to Baltimore, but when it is also considered that he is ranked with the leading composers and directors of the day and holds a position of worldwide eminence, it is easy to believe he will be given a reception that will warm his heart, no matter what impression may later be created by his work in directing the orchestra.

M. Rabaud did not assume the leadership of the Boston Symphony until its season was several weeks old, and when he finally made his American debut in Boston he was enthusiastically greeted.

The Lyric Program.

When he appears here for the first time, M. Rabaud will proceed immediately to introduce what is locally a daring violation of custom—he will present two symphonies on the same program.

There is this for the comfort of those docile men who trapse to symphony concerts to do credit to their wives: The symphonic works will not be consecutive. A modern French work, guaranteed to dispel the nods and the blinks (Dukas' "L'Apprenti Sorcier") will come in between.

The program will be opened with Beethoven's Seventh Symphony, the one which was read so beautifully under Mr. Damrosch's direction at the New York Symphony's concert last Monday.

It does seem unfortunate that there cannot be some arrangement between conductors whereby repetitions in such quick succession might be avoided. This, however, is impossible, so that there is nothing to do but make the best of the opportunities for studying the contrasts of execution and interpretation that are offered.

The evening will be closed with Borodin's Symphony No. 2 in D minor, a work that has been heard here infrequently enough to be classed as a novelty.

Peabody's Dual Program.

Edna Dunham Willard will present a very interesting group of songs at her appearance with Maurice Dambois next Friday afternoon. Mrs. Willard, who is the wife of Alfred R. Willard, organist and choir director at Old St. Paul's Protestant Episcopal Church, is a charming artist, possessing not only a lovely voice, but the agreeable, winning personality that is such a valuable asset on the recital stage.

The things she has selected for her Peabody program comprise a recitative and aria from Saccini's "Oedipe a Colone," Paradies' "Quel Ruscelletto," Parelli's "Odorava l'April," an aria by Bach, Franck's exquisite "Les Cloches du Soir," Debussy's "Green," Szulc's "Claire de Lune," Loechlin's "Si tu le Veux," Carpenter's "Silhouettes," Cyril Scott's "The Unforeseen" and Ward Stephens' "Summer Time."

Mr. Dambois, who made a favorable impression on his first Baltimore appearance, will play Boellman's "Variations Symphoniques," Glazounow's "Serenade Espagnole," an andante by Haydn and three of his own works, "Vielle Chanson," "Chanson Douce" and "Dance."

AMERICAN
: New York City.

Boston Symphony Returns with Henri Rabaud as Conductor

By MAX SMITH.

THE BOSTON SYMPHONY ORCHESTRA returned to New York last night for its second pair of concerts, with Henri Rabaud gripping the baton, which before his belated arrival from France had been entrusted temporarily to his distinguished compatriot, Pierre Monteux.

It was the first time that Monsieur Rabaud had been seen here in public, and, of course, his advent as leader of the Hub's famous band aroused a great deal of interest. Few persons, to be sure, anticipated any revelations of genius—and that was well, perhaps, for nothing can work greater harm than extravagant expectations. But most of us knew Rabaud as the composer of "Marouf," and what was more natural than that we should be curious to behold the creator of that charming work in flesh and blood?

Now, it so happens that Monsieur Rabaud cannot boast much flesh. Tall to the eye as he mounted the platform, square-shouldered, thin, almost emaciated, there seemed to be little but skin on his bones. In fact, one could hardly believe that this man of lanky figure and aquiline profile, with iron-gray beard and age-tonsured head, was only forty-four years old, as Philip Hale's programme notes stated. Singularly like the Viennese Gericke in appearance, he looked as if he had passed safely the fifty-year mark.

But it soon became apparent that despite his gaunt frame Monsieur still has good red blood in his veins. A volcanic temperament, to be sure, he does not possess. Scholarly in his proclivities, prone to give close attention to details, he always has perfect control of himself. But there is a nervous energy in his beat, and he wields the directorial stick with vigor and aplomb. Nor does he lack emotional warmth and impulse, though he always keeps safely within the bounds of good taste.

After an introductory performance of "The Star Spangled Banner," which he conducted as conscientiously as any work on the programme, Monsieur Rabaud was compelled to bow repeatedly in response to prolonged applause. As soon as the noise had subsided he launched vigorously into a performance of Beethoven's "Eroica." His beat was broad, incisive, authoritative—yet never ostentatious, never obtrusive. His gestures were somewhat angular and stiff, but not pedantic and stilted.

The calibre of Monsieur Rabaud's musicianship was established at the very outset. Though the score rested on the desk before him, as if modesty forbade the conductor to parade his memory, he was absolutely independent of the printed page. And he gave a masterly reading of the symphony, a reading in which every voice was exposed in plastic relief, a reading exquisitely elaborated, exquisitely balanced, exquisitely shaded, but as imposing in its broad outlines as it was finely studied in its detail.

Not once did Monsieur Rabaud lose his grip of the instrument under his hand. The dynamic life that coursed through the arteries of the music, rising and falling incessantly; the rhythmical throb, firm, yet not rigid, that kept it in constant movement, always preserving the symmetry and proportions of the picture, were of his making.

Power, pathos, dramatic verve, vivacity were conspicuous in this performance of the "Eroica." But never did Monsieur Rabaud offend by exaggeration. And never did he permit the proportions of Beethoven's musical scheme to be disturbed by rhetorical emphasis.

Of the second number on his programme, Saint-Jaens's rarely heard "La Jeunesse d'Hercule," the new conductor gave a finely euphonious performance. Rimsky-Korsakoff's "Caprice on Spanish Themes" brought the evening to a brilliant close. But the feature of the concert was Beethoven's symphony as conducted by a Frenchman.

Monsieur Rabaud, by the way, has accepted the invitation of the Metropolitan Opera Company to hear a performance of his "Marouf" tomorrow night in the Brooklyn Academy of Music. That is an item of news which might well attract a large contingent of Manhattanites into the transpontine borough. Some one presumably will discover the composer in the theatre and make him the object of an ovation, perhaps even induce him to join the singers on the stage.

CITIZEN
s: Brooklyn, N. Y.

Address: New York City
Date

EXTEND OVATION TO HENRI RABAUD

Enthusiastic Audience at Carnegie Hall Welcomes New Conductor of Boston Symphony Orchestra.

FAMOUS FRENCHMAN IS MODEST

Composer of "Marouf" Makes Bow as Chosen French Successor to the Deposed Muck.

By JOHN H. RAFTERY.

An audience as responsive as it was large, and as inquisitive as it was sympathetic, greeted Henri Rabaud, the new French conductor of the Boston Symphony Orchestra, upon his first appearance in New York at Carnegie Hall last evening. Comparison between the methods and manners of the great French composer and conductor and his predecessor, Doctor Muck, about whom so much bitter and misinformed controversy raged, was inevitable. And yet, singularly enough, in the outward dignity, physical reticence and personal austerity of the two men there is not so much difference. But in the reading of the scores, in the development of every precious nuance, in the fanning into life of every lambent spark of musical appeal, Rabaud discloses a nimbleness of fancy, an alert and emotive energy, an impetuosity of desire and command that were never present in the cold precision, the almost automatic inevitableness of Muck's excessive efficiency as a conductor.

Ovations for Conductor Rabaud.

Rabaud's austerity of mien has a suavity, a calm and aloof repose that suggest the modesty of a thoughtful man of deep feeling and intense earnestness. His gestures are gracefully alert, without either nervousness or lassitude, and the certainty and comprehensiveness of his control over his men was so apparent last evening as to be taken as the entire and sufficient cause of the marked improvement of the orchestra over its earlier performances of the season here. So much of the applause was directed at Conductor Rabaud personally, however, that it was difficult to estimate the several demonstrations as approval of the playing of the fine program, but it was always apparent that M. Rabaud accepted and appraised the tumult of hand-clapping as the suitable manifestation of the audience's pleasure over a most wonderfully played and all too brief list of selections.

Rabaud is very tall and slender. He towers above the desk, and there is an easy grace in every motion of his long, lithe figure. The sweep of his arm is undulous and mighty, and the air tracery of his baton is the airy sketch of the structural and interwoven miracles of the scores. And he looks seldom at the score, for his eyes are upon the several sections of his great instrument, reading his men into the full life and meaning of the music. In the "Eroica" I thought he did not quite achieve the ineluctible balance, the distribution of values in the sections or in the instrumental conversation. The strings seemed a trifle rough and the reeds hesitant. But in the Saint-Saens which opened the second half of the program everything was "there," and I thought that both M. Rabaud and his men showed in it the summit of their present form and feeling.

Beethoven Symphony the Feature.

Although it was properly the dominant feature of the program, the Beethoven Symphony (No. 3) in E flat major, "Eroica," did not seem to evoke either the attention or the instant acclaim which rewarded the later efforts of the orchestra. Conductor Rabaud was, as one might say, under the microscope of the amateur and professional criticasters who make up so large and so loyal a following here for the Boston orchestra, and not a gesture or a posture of the grizzled hero of so many European triumphs escaped the avid eyes of the crowded audience. How well he came through that perhaps hypercritical inspection (for it was more an optical than an aural analysis) was demonstrated when he reappeared after the intermission to lead his men bonnily and beautifully through the Elysian glories of "La Jeunesse d'Hercule," Saint-Saens's most exhilirating and diaphonously vivid symphonic poem.

But it was in the Rimsky-Korsakoff Caprice on Spanish Themes, played without pause and culminating in the dazzling and fantastic orchestral pyrotechnics of the fandango of the Asturias, that Conductor Ribaud led his enthusiastic orchestra and the now wholly captivated audience to the peak of a performance that will be remembered alike for its fortuitous introduction of Henri Rabaud as an American symphony conductor and for its complete demonstration of its renewed spirit, discipline and [illegible] he has conceived to

HERALD
New York City

HENRI RABAUD MAKES HIS NEW YORK DEBUT AS LEADER OF THE BOSTON ORCHESTRA

Eminent French Conductor and New Guiding Spirit of Famous Body of Musicians Proves To Be Leader of Marked Force and Individuality.

By REGINALD de KOVEN.

The second evening concert this season of the Boston Symphony Orchestra at Carnegie Hall last night was signalized, emphasized and made notable in musical annals by the first appearance in New York as a conductor of Mr. Henri Rabaud, the eminent French musician, conductor and composer, who is now the guiding spirit of this famous organization.

As night is to day, as darkness is to light, so was this second concert of the Boston Orchestra under its new chief as compared with the last previous one as directed by Mr. Monteux. I almost felt as a live thing the sweep of approval that went through the audience and made them almost voice aloud, as I felt inclined to do, with justified enthusiasm, a cry of "our beloved Symphony Orchestra redivivus."

I was inclined, too, to pat myself on the back as a foresighted prophet, because when I went over to Boston about two weeks ago to hear Mr. Rabaud, I said, "I think that New York will understand, like and approve of Mr. Rabaud as an orchestral conductor of marked force and individuality." And last night the authority, the sanity, the artistic sincerity of the great musician and conductor swept over the audience like a wave and gathered them in; for it was evident at once that with his first New York audience Mr. Rabaud made an immediate, definite, and unequivocal success.

They liked the man, modest, unassuming, and yet instinct with power which comes of definite fixity of purpose and a full equipment to compass and attain that purpose, and as a natural concomitant they liked, approved of and enjoyed his work.

Restored to Unity of Tone.

Even in two weeks since I heard the orchestra play in Boston under Mr. Rabaud's direction the same programme which was played last night, comprising Beethoven's "Eroica" Symphony, Saint Saëns' symphonic poem, "The Youth of Hercules," and Rimsky-Korsakow's gorgeous "Caprice on Spanish Themes," it has been, owing to Mr. Rabaud's efforts, restored to the pristine unity of tone and effort, the plasticity of orchestral expression, which made it once more the magnificent solo orchestra instrument that it once was.

There was still, perhaps, here and there slight waverings in tonal balance, slight crudities in expression which might well mark the gradual amalgamation into the orchestral melting pot of its twenty-seven new members. My prophecy after the first time that a simmering, sound process must inevitably and would soon take place, was again correct, for the orchestra to-day has regained the homogeneity of ensemble in artistic feeling and expression which has long made it famous.

My first impressions of Mr. Rabaud as a conductor in interpretation of the programme as above, when heard in Boston, were amply confirmed, and he even heightened last night. As I stated before, the programme furnished a good medium for the indication of the trend of Mr. Rebaud's musical thought and intent, and his general attitude toward the classic, the romantic and the modern in music. His interpretation of the Beethoven symphony contained, indeed, nothing new in the way of interpretation, but was sane, classic and insistent to a degree.

Idea of Napoleon Suggested.

The note of heroism, of martial spirit, of the idea of Napoleon, the conqueror, which was in Beethoven's mind when he wrote it, was struck at the outset and maintained to the end. One missed, perhaps, as I thought and said before, a note of poetry and sentiment which might justly be attributed to Beethoven as the first great romantic composer.

The funeral march in expression was martial rather than mournful and did not contain, to my thinking, the pathos which should make this wonderful inspiration a wail for the dead and the vanquished. The scherzo was captivating in its tripping pliancy, and it was refreshing to note that Mr. Rebaud had with care restored the Beethoven orchestration, of which, as he himself told me, he would not presume to change a note. The finale was brilliant and incisive, but it is hardly necessary to characterize in detail the reading of a work which, granting its premises of interpretation, was wholly consistent and thoroughly effective throughout, and except for some uncertainty in attack in the coda of the Allegro Con Brio was exceedingly well played by the orchestra.

Has Poetic Feeling.

That Mr. Rebaud has romanticism, poetic feeling and modernity to draw upon when he is so minded was amply evident in his reading of the other two numbers on the programme. The Saint-Saëns symphonic poem, a little disjointed and diffuse as I have always thought, was given with a wealth of detail, variety and contrast in the way of phrase and nuance which gave it unusual coherence, sequence and effect; while I could only feel that the composer of "Marouf" fairly revelled in that "colossal masterpiece of instrumentation," as Tschaikowsky put it, of Rimsky-Korsakow, which brought the programme to a glittering, spectacular and triumphant close.

In this number the supreme excellence of various orchestral units like Mr. Fradkin's violin, Mr. Mueller's English horn, Mr. Sand's clarinet in especial, stood out markedly in the various cadenzas of the Gypsy dance, and the whole number was played by the orchestra with a brilliancy of virtuosity which was wont to characterize their best efforts of bygone times when Nikisch reigned supreme.

I think that Mr. Rabaud has every reason to be gratified with his reception by the New York public last night, for I heard no dissenting voice raised as to his commanding merit as a conductor and his interesting personality; I think the Boston Orchestra has every reason to be congratulated on the acquisition of so competent a conductor to direct its artistic efforts toward the best in music; and I think too, that the public can feel decided pleasure and gratification in the thought that the Boston Orchestra has again returned to its own.

TRIBUNE
New York City

Music

The Boston Orchestra and Its New Conductor

By H. E. Krehbiel

The mission of the Boston Orchestra as an impetus to the appreciation of symphonic music is not to be lost to the people of New York. That was the teaching of the concert given in Carnegie Hall last night and it came through the conducting of Mr. Rabaud. The first two concerts left an apprehension that the effect of the obligatory organization of the band might have so seriously impaired its efficiency that its performances could no longer serve as a corrective and inspiration as it had done for many years. But the crudities apparent on the first visit have all but disappeared under the training of Mr. Rabaud, and the admirable qualities which he displayed as an interpreter justify the patrons of the orchestra in looking forward to the visits of the musicians from Boston with all the delightful anticipation which they have inspired for a quarter of a century. This is good and a fit cause for congratulations to the committee of gentlemen who have relieved Major Higginson of a heavy burden and to the music lovers of both Boston and New York.

Mr. Rabaud's programme last night was made up of three numbers only, but they were of a character to disclose the artistic stuff out of which the new conductor is made. They were Beethoven's "Heroic" symphony, Saint-Saëns's symphonic poem "La Jeunesse d'Hercule," and Rimsky-Korsakoff's "Caprice on Spanish Themes." A sympathetic reading of the French composition was to have been expected, and a colorful reproduction of the Spanish music passed through the alembic of a Russian who, like others of his fellows back to Glinka, the father of the school, has a liking for Oriental themes and manner of expression. So it was to the symphony that the curiously inquisitive looked for a real measure of the conductor's capacities. And the demonstration was in the highest degree satisfying. The reading was sincere, free from all attempts to disclose profundities never dreamed of by the composer, lucid in exposition without evidence of the use of the analytical scalpel, clear, the funeral march filled with manly sorrow but never turgid, the scherzo a marvel of lightness and grace, happily untroubled by the spirit which has so often weighted the music of the horns in the Trio with significances irreconcilable with any theory of the psychological contents of the work as a whole, and articulated in the finalé (taken at an unusually rapid tempo) with a distinctness which seemed to reveal hitherto unnoticed beauties. Masterful was the quiet but strong development of the climaxes, wholly charming to ear and fancy the nice adjustment of dynamic nuances. A noble performance.

The score lay open to the [illegible] theless the big Beethoven note was missing; passion, profound sentiment, storm and stress were kept in the back ground.

It was academic, not Napoleonic. The mighty paws of the lion were incased in the finest Parisian kid. This particularly applies to the first and second movements; to be sure there was crêpe and a discreet air of Grock, nevertheless, the dead hero of the Funeral March had shrunk to the proportions of a model bourgeois. Neither Beethoven nor the First Consul was among the mourners.

But the scherzo was like the rustling of the leaves in a gentle Autumn gale. He has a light wrist, this Mr. Rabaud, with a keen appreciation of tonal values. Overrefinement, "the scholar's fault," may be set against him; almost a minor virtue instead of a peccadillo. The symphonic poem by Camille Saint-Saëns, which began the latter half of a well-constructed program, was "The Youth of Hercules," not so popular as the other three poems, yet of deeper musical significance. It gave us a better chance than the symphony to gauge the many qualities of the conductor. The [illegible]

TIMES
New York City

MUSIC

By James Gibbons Huneker

Rabaud Conducts Boston Symphony.

Henri Rabaud was warmly welcomed at Carnegie Hall last night. It was his first appearance in this city, and the second concert of the Boston Symphony Orchestra. Mr. Rabaud was not only greeted as the new conductor of the Boston band, but also as a distinguished musician, and the composer of that ingenious and fantastic opera, "Marouf," which has proved such an entertaining addition to the present répertoire of the Metropolitan Opera House. He is a tall, spare, gray-bearded man, with a scholarly stoop, who has the score in his head, and does not bury his head in the score. His gestures are economical, sober, and of an anxious rectitude. His beat is clear, rhythmic, and effective. It might be of interest briefly to sum up the predecessors of Mr. Rabaud in the conductor's pulpit of this famous orchestral organization. George Henschel, a singer whose orchestra did not sing; Wilhelm Gericke, a drillmaster of exquisite taste; Arthur Nikisch, a poet plus a prima donna; Emil Paur, a temperament without style; Fiedler, a German; Karl Muck, a stylist wihout dramatic temperament; Pierre Monteux, French, but not Gallic; Henri Rabaud—a conductor; and, as conductors go nowadays, that is praise, indeed.

He is a cerebral conductor. He is sensitive to form. His phrasing reveals not only the larger pulsation but also the articulation of the phrase; yet, he is not petit-maître, or meticulous. His feeling for nuance rather than undue insistence on color was rather a relief. In this he follows the lead of Paul Verlaine, who celebrated the superiority of nuance over color in a line that might have been written by the pedantic Boileau. And the mere rhetoric of conducting makes little appeal to the new man. In a word a Frenchman, ruled by tact and a fine sense of tonal balance. But cerebral. No fear of his ever taking the bit between his teeth and [illegible] the same token does

MORNING TELEGRAPH
New York City

Henri Raabaud Next Thursday.

The Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this time with its new and permanently engaged conductor, Henri Rabaud, who has recently arrived from France and fulfilled his distinguished function in Boston for an nntroductory two weeks.

Boston has declared itself fortunate, not only from the taste, but from the precedent. Mr Rabaud's father, grandfather and grand-aunt were noted musicians. He won the Prix de Rome in his youth, organized concerts in Rome and Vienna to introduce contemporary French music conducted at the "Opera," the "Opera Comique," the Conservatoire and the "Lamoureux" concerts. He has a considerable list of compositions to his credit in small and large forms, of which the best known in this country are his Second Symphony and the opera "Marouf" of several years' standing at the Metropolitan Opera.

A classical symphony stands fittingly at the head of each concert—for Thursday evening Beethoven's "Eroica" and on Saturday afternoon Mozart's "Jupiter." The rest of the Thursday program is filled by Saint-Saens's Symphonic Poem, "The Youth of Hercules." and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes." for which Mr. Rabaud admits an especial fondness. Its spirit and style, by the way, remind one repeatedly of "Marouf." Borodin is to provide the Russian number for the Saturday program with his Second Symphony, also highly and diversely colored. For the rest, "The Sorcerer's Apprentice," the brilliant and quick-witted Scherzo by the conductor's "confrere," Dukas, and Weber's Overture to "Euryanthe."

and dramatic emphasis which were lacking before, here were in high relief. More than a moiety of the old plangency of the strings was heard; and the elasticity of attack and release in massed episodes made me sure that the orchestra was ruled by a benign musical influence.

The evening closed with a brilliant interpretation of the Kaleidoscopic Caprice in Spanish Themes by Rimsky-Korsakov. We heard only the "Alborado," which Philip Hale told us in his Notes is a morning serenade, and in which is a theme from the Russian's "Tcherazade." The charm, swirling hues, and leaping rhythms were all so vividly exposed that we seemed to be peeping from a courtyard in old Seville. The large audience liked Henri Rabaud, liked the beautiful playing of the men from Boston, and testified to their admiration by generous applause. We expect to hear real Mozart music at the Saturday matinée, as the Jupiter Symphony is announced, and for this composer Mr. Rabaud must have a predilection.

EVENING SUN
New York City.

Rabaud Comes With His Bostons

The Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this concert being the first under the leadership of Henri Rabaud, the Parisian conductor and composer, and who has already pleased the Bostonians with his first two weeks in his new chair. New York's verdict will be heard after the concerts of the coming week. The composer of "Marouf" will have to face the batteries of the friendly if critical audience, who may be wondering whether this composer will be able to whip the scattered choir from the Commonwealth into its old angelically perfect unity. Boston and New York are known sometimes to flout the respective idols of the other's artistic adulation; next week will tell the tale of judgment.

For these concerts M. Rabaud has chosen programmes each one of which begins fittingly enough with a classical symphony — for Thursday evening Beethoven's "Eroica," and on Saturday afternoon Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saens's symphonic poem, "The Youth of Hercules," and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes." Borodin is to provide the Russian number for the Saturday programme with his Second Symphony, also highly and diversely colored. For the rest, "The Sorcerer's Apprentice," the brilliant and quick witted scherzo by the conductor's "confrere," Dukas, and Weber's overture to "Euryanthe."

From WORLD
Address: New York City
Date

PLAYERS FROM BOSTON IMPROVED BY RABAUD

New Conductor Brings Out Fineness of Beethoven at Carnegie Hall Concert.

Boston Symphony Orchestra admirers, who have been justly concerned since the two introductory New York concerts of this season, given here last month, took heart last evening when the visiting organization from New England reappeared in Carnegie Hall.

The occasion was notable, through presenting before the public a newcomer in the person of the latest conductor, Henri Rabaud. The opening concerts were directed by Pierre Monteux of the Metropolitan Opera Company, and discriminating listeners will not soon forget M. Monteux's vigor, which was not suited to symphonic music.

It was a different orchestra, in the hearing, which the audience that crowded Carnegie Hall faced last evening. For in the few weeks M. Rabaud has been in control, he appears to have smoothed many rough edges and to have obtained a cohesiveness, a purer tone than was present last month.

His conducting of the Beethoven "Eroica" symphony last evening was distinguished by elements of musicianship and understanding, as well as of genuine leadership abilities which make one regard him with respect. Whatever may or may not have been his rank as a conductor in France, he touched eminent standards in his reading of the third and fourth movements of the symphony last evening.

On Saturday further opportunity will be afforded in a different musical programme to judge of M. Rabaud, whose opera, "Marouf," is one of the current works in the metropolitan repertoire.

Address: New York City
Date

EXTEND OVATION TO HENRI RABAUD

Enthusiastic Audience at Carnegie Hall Welcomes New Conductor of Boston Symphony Orchestra.

FAMOUS FRENCHMAN IS MODEST

Composer of "Marouf" Makes Bow as Chosen French Successor to the Deposed Muck.

By JOHN H. RAFTERY.

An audience as responsive as it was large, and as inquisitive as it was sympathetic, greeted Henri Rabaud, the new French conductor of the Boston Symphony Orchestra, upon his first appearance in New York at Carnegie Hall last evening. Comparison between the methods and manners of the great French composer and conductor and his predecessor, Doctor Muck, about whom so much bitter and misinformed controversy raged, was inevitable. And yet, singularly enough, in the outward dignity, physical reticence and personal austerity of the two men there is not so much difference. But in the reading of the scores, in the development of every precious nuance, in the fanning into life of every lambent spark of musical appeal, Rabaud discloses a nimbleness of fancy, an alert and emotive energy, an impetuosity of desire and command that were never present in the cold precision, the almost automatic inevitableness of Muck's excessive efficiency as a conductor.

Ovations for Conductor Rabaud.

Rabaud's austerity of mien has a suavity, a calm and aloof repose that suggest the modesty of a thoughtful man of deep feeling and intense earnestness. His gestures are gracefully alert, without either nervousness or lassitude, and the certainty and comprehensiveness of his control over his men was so apparent last evening as to be taken as the entire and sufficient cause of the marked improvement of the orchestra over its earlier performances of the season here. So much of the applause was directed at Conductor Rabaud personally, however, that it was difficult to estimate the several demonstrations as approval of the playing of the fine program, but it was always apparent that M. Rabaud accepted and appraised the tumult of hand-clapping as the suitable manifestation of the audience's pleasure over a most wonderfully played and all too brief list of selections.

Rabaud is very tall and slender. He towers above the desk, and there is an easy grace in every motion of his long, lithe figure. The sweep of his arm is undulous and mighty, and the air tracery of his baton is the airy sketch of the structural and interwoven miracles of the scores. And he looks seldom at the score, for his eyes are upon the several sections of his great instrument, reading his men into the full life and meaning of the music. In the "Eroica" I thought he did not quite achieve the ineluctible balance, the distribution of values in the sections or in the instrumental conversation. The strings seemed a trifle rough and the reeds hesitant. But in the Saint-Saens which opened the second half of the program everything was "there," and I thought that both M. Rabaud and his men showed in it the summit of their present form and feeling.

Beethoven Symphony the Feature.

Although it was properly the dominant feature of the program, the Beethoven Symphony (No. 3) in E flat major, "Eroica," did not seem to evoke either the attention or the instant acclaim which rewarded the later efforts of the orchestra. Conductor Rabaud was, as one might say, under the microscope of the amateur and professional criticasters who make up so large and so loyal a following here for the Boston orchestra, and not a gesture or a posture of the grizzled hero of so many European triumphs escaped the avid eyes of the crowded audience. How well he came through that perhaps hypercritical inspection (for it was more an optical than an aural analysis) was demonstrated when he reappeared after the intermission to lead his men bonnily and beautifully through the Elysian glories of "La Jeunesse d'Hercule," Saint-Saens's most exhilirating and diaphonously vivid symphonic poem.

But it was in the Rimsky-Korsakoff Caprice on Spanish Themes, played without pause and culminating in the dazzling and fantastic orchestral pyrotechnics of the fandango of the Asturias, that Conductor Ribaud led his enthusiastic orchestra and the now wholly captivated audience to the peak of a performance that will be remembered alike for the fortuitous introduction of Henri Rabaud as an American symphony conductor and for its complete demonstration of the renewed spirit, discipline and [illegible] he has contrived to

HERALD
New York City

HENRI RABAUD MAKES HIS NEW YORK DEBUT AS LEADER OF THE BOSTON ORCHESTRA

Eminent French Conductor and New Guiding Spirit of Famous Body of Musicians Proves To Be Leader of Marked Force and Individuality.

By REGINALD de KOVEN.

The second evening concert this season of the Boston Symphony Orchestra at Carnegie Hall last night was signalized, emphasized and made notable in musical annals by the first appearance in New York as a conductor of Mr. Henri Rabaud, the eminent French musician, conductor and composer, who is now the guiding spirit of this famous organization.

As night is to day, as darkness is to light, so was this second concert of the Boston Orchestra under its new chief as compared with the last previous one as directed by Mr. Monteux. I almost felt as a live thing the sweep of approval that went through the audience and made them almost voice aloud, as I felt inclined to do, with justified enthusiasm, a cry of "our beloved Symphony Orchestra redivivus."

I was inclined, too, to pat myself on the back as a foresighted prophet, because when I went over to Boston about two weeks ago to hear Mr. Rabaud, I said, "I think that New York will understand, like and approve of Mr. Rabaud as an orchestral conductor of marked force and individuality." And last night the authority, the sanity, the artistic sincerity of the great musician and conductor swept over the audience like a wave and gathered them in; for it was evident at once that with his first New York audience Mr. Rabaud made an immediate, definite, and unequivocal success.

They liked the man, modest, unassuming, and yet instinct with power which comes of definite fixity of purpose and a full equipment to compass and attain purpose, and as a natural concomitant they liked, approved of and enjoyed work.

Restored to Unity of Tone.

Even in two weeks since I heard the orchestra play in Boston under Mr. Rabaud's direction the same programme which was played last night, comprising Beethoven's "Eroica" Symphony, Saint Saëns' symphonic poem, "The Youth of Hercules," and Rimsky-Korsakow's gorgeous "Caprice on Spanish Themes," it has been, owing to Mr. Rabaud's efforts, restored to the pristine unity of tone and effort, the plasticity of orchestral expression, which made it once more the magnificent solo orchestra instrument that it once was.

There was still, perhaps, here and there slight waverings in tonal balance, slight crudities in expression which might well mark the gradual amalgamation into the orchestral melting pot of its twenty-seven new members. My prophecy after the first time that a simmering, sound process must inevitably and would soon take place, was again correct, for the orchestra to-day has regained the homogeneity of ensemble in artistic feeling and expression which has long made it famous.

My first impressions of Mr. Rabaud as a conductor in interpretation of the programme as above, when heard in Boston, were amply confirmed, and he even heightened last night. As I stated before, the programme furnished a good medium for the indication of the trend of Mr. Rebaud's musical thought and intent, and his general attitude toward the classic, the romantic and the modern in music. His interpretation of the Beethoven symphony contained, indeed, nothing new in the way of interpretation, but was sane, classic and insistent to a degree.

Idea of Napoleon Suggested.

The note of heroism, of martial spirit, of the idea of Napoleon, the conqueror, which was in Beethoven's mind when he wrote it, was struck at the outset and maintained to the end. One missed, perhaps, as I thought and said before, a note of poetry and sentiment which might justly be attributed to Beethoven as the first great romantic composer.

The funeral march in expression was martial rather than mournful and did not contain, to my thinking, the pathos which should make this wonderful inspiration a wail for the dead and the vanquished. The scherzo was captivating in its tripping pliancy, and it was refreshing to note that Mr. Rebaud had with care restored the Beethoven orchestration, of which, as he himself told me, he would not presume to change a note. The finale was brilliant and incisive, but it is hardly necessary to characterize in detail the reading of a work which, granting its premises of interpretation, was wholly consistent and thoroughly effective throughout, and except for some uncertainty in attack in the coda of the Allegro Con Brio was exceedingly well played by the orchestra.

Has Poetic Feeling.

That Mr. Rebaud has romanticism, poetic feeling and modernity to draw upon when he is so minded was amply evident in his reading of the other two numbers on the programme. The Saint-Saëns symphonic poem, a little disjointed and diffuse as I have always thought, was given with a wealth of detail, variety and contrast in the way of phrase and nuance which gave it unusual coherence, sequence and effect; while I could only feel that the composer of "Marouf" fairly revelled in that "colossal masterpiece of instrumentation," as Tschaikowsky put it, of Rimsky-Korsakow, which brought the programme to a glittering, spectacular and triumphant close.

In this number the supreme excellence of various orchestral units like Mr. Fradkin's violin, Mr. Mueller's English horn, Mr. Sand's clarinet in especial, stood out markedly in the various cadenzas of the Gypsy dance, and the whole number was played by the orchestra with a brilliancy of virtuosity which was wont to characterize their best efforts of bygone times when Nikisch reigned supreme.

I think that Mr. Rabaud has every reason to be gratified with his reception by the New York public last night, for I heard no dissenting voice raised as to his commanding merit as a conductor and his interesting personality; I think the Boston Orchestra has every reason to be congratulated on the acquisition of so competent a conductor to direct its artistic efforts toward the best in music; and I think too, that the public can feel decided pleasure and gratification in the thought that the Boston Orchestra has again returned to its own.

TRIBUNE
New York City

We

By H. E. Krehbiel

The mission of the Boston Orchestra as an impetus to the appreciation of symphonic music is not to be lost to the people of New York. That was the teaching of the concert given in Carnegie Hall last night and it came through the conducting of Mr. Rabaud. The first two concerts left an apprehension that the effect of the obligatory organization of the band might have so seriously impaired its efficiency that its performances could no longer serve as a corrective and inspiration as it had done for many years. But the crudities apparent on the first visit have all but disappeared under the training of Mr. Rabaud, and the admirable qualities which he displayed as an interpreter justify the patrons of the orchestra in looking forward to the visits of the musicians from Boston with all the delightful anticipation which they have inspired for a quarter of a century. This is good and a fit cause for congratulations to the committee of gentlemen who have relieved Major Higginson of a heavy burden and to the music lovers of both Boston and New York.

Mr. Rabaud's programme last night was made up of three numbers only, but they were of a character to disclose the artistic stuff out of which the new conductor is made. They were Beethoven's "Heroic" symphony, Saint-Saëns's symphonic poem "La Jeunesse d'Hercule," and Rimsky-Korsakoff's "Caprice on Spanish Themes." A sympathetic reading of the French composition was to have been expected, and a colorful reproduction of the Spanish music passed through the alembic of a Russian who, like others of his fellows back to Glinka, the father of the school, has a liking for Oriental themes and manner of expression. So it was to the symphony that the curiously inquisitive looked for a real measure of the conductor's capacities. And the demonstration was in the highest degree satisfying. The reading was sincere, free from all attempts to disclose profundities never dreamed of by the composer, lucid in exposition without evidence of the use of the analytical scalpel, clear, the funeral march filled with manly sorrow but never turgid, the scherzo a marvel of lightness and grace, happily untroubled by the spirit which has so often weighted the music of the horns in the Trio with significances irreconcilable with any theory of the psychological contents of the work as a whole, and articulated in the finalé (taken at an unusually rapid

TIMES
New York City
DEC 6 - 1912

MUSIC

By James Gibbons Huneker

Rabaud Conducts Boston Symphony.

Henri Rabaud was warmly welcomed at Carnegie Hall last night. It was his first appearance in this city, and the second concert of the Boston Symphony Orchestra. Mr. Rabaud was not only greeted as the new conductor of the Boston band, but also as a distinguished musician, and the composer of that ingenious and fantastic opera, "Marouf," which has proved such an entertaining addition to the present répertoire of the Metropolitan Opera House. He is a tall, spare, gray-bearded man, with a scholarly stoop, who has the score in his head, and does not bury his head in the score. His gestures are economical, sober, and of an anxious rectitude. His beat is clear, rhythmic, and effective. It might be of interest briefly to sum up the predecessors of Mr. Rabaud in the conductor's pulpit of this famous orchestral organization. George Henschel, a singer whose orchestra did not sing; Wilhelm Gericke, a drillmaster of exquisite taste; Arthur Nikisch, a poet plus a prima donna; Emil Paur, a temperament without style; Fiedler, a German; Karl Muck, a stylist wihout dramatic temperament; Pierre Monteux, French, but not Gallic; Henri Rabaud—a conductor; and, as conductors go nowadays, that is praise, indeed.

He is a cerebral conductor. He is sensitive to form. His phrasing reveals not only the larger pulsation but also the articulation of the phrase; yet, he is not petit-maitre, or meticulous. His feeling for nuance rather than undue insistence on color was rather a relief. In this he follows the lead of Paul Verlaine, who celebrated the superiority of nuance over color in a line that might have been written by the pedantic Boileau. And the mere rhetoric of conducting makes little appeal to the new man. In a word a Frenchman, ruled by tact and a fine sense of tonal balance. But cerebral. No fear of his ever taking the bit between his teeth and bolting. Nor by the same token does he let the grass grow under his feet; witness the fleetness of his tempi in the Eroica Symphony, the last movement. As might have been expected, the Beethoven work was as clear as a June morning; almost Mozartean in the first movement. Transparent, clarity itself, the score lay open to the gaze, nevertheless the big Beethoven note was missing; passion, profound sentiment, storm and stress were kept in the back ground.

It was academic, not Napoleonic. The mighty paws of the lion were incased in the finest Parisian kid. This particularly applies to the first and second movements; to be sure there was crêpe and a discreet air of Groeb, nevertheless, the dead hero of the Funeral March had shrunk to the proportions of a model bourgeois. Neither Beethoven nor the First Consul was among the mourners.

But the scherzo was like the rustling of the leaves in a gentle Autumn gale. He has a light wrist, this Mr. Rabaud, with a keen appreciation of tonal values. Overrefinement, "the scholar's fault," may be set against him; almost a minor virtue instead of a peccadillo. The symphonic poem by Camille Saint-Saëns, which began the latter half of a well-constructed program, was "The Youth of Hercules," not so popular as the other three poems, yet of deeper musical significance. It gave us a better chance than the symphony to gauge the many qualities of the conductor. The grand and dramatic emphasis which were lacking before, here were in high relief. More than a moiety of the old plangency of the strings was heard; and the elasticity of attack and release in massed episodes made me sure that the orchestra was ruled by a benign musical influence.

The evening closed with a brilliant interpretation of the Kaleidoscopic Caprice in Spanish Themes by Rimsky-Korsakov. We heard only the "Alborado," which Philip Hale told us in his Notes is a morning serenade, and in which is a theme from the Russian's "Tcherazade." The charm, swirling hues, and leaping rhythms were all so vividly exposed that we seemed to be peeping from a courtyard in old Seville. The large audience liked Henri Rabaud, liked the beautiful playing of the men from Boston, and testified to their admiration by generous applause. We expect to hear real Mozart music at the Saturday matinée, as the Jupiter Symphony is announced, and for this composer Mr. Rabaud must have a predilection.

EVENING SUN
From
Address: New York City.
Date

Rabaud Comes With His Bostons.

The Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this concert being the first under the leadership of Henri Rabaud, the Parisian conductor and composer, and who has already pleased the Bostonians with his first two weeks in his new chair. New York's verdict will be heard after the concerts of the coming week. The composer of "Marouf" will have to face the batteries of the friendly if critical audience, who may be wondering whether this composer will be able to whip the scattered choir from the Commonwealth into its old angelically perfect unity. Boston and New York are known sometimes to flout the respective idols of the other's artistic adulation; next week will tell the tale of judgment.

For these concerts M. Rabaud has chosen programmes each one of which begins fittingly enough with a classical symphony — for Thursday evening Beethoven's "Eroica," and on Saturday afternoon Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saens's symphonic poem, "The Youth of Hercules," and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes." Borodin is to provide the Russian number for the Saturday programme with his Second Symphony, also highly and diversely colored. For the rest, "The Sorcerer's Apprentice," the brilliant and quick witted scherzo by the conductor's "confrere," Dukas, and Weber's overture to "Euryanthe."

From WORLD
Address: New York City
Date

PLAYERS FROM BOSTON IMPROVED BY RABAUD

New Conductor Brings Out Fineness of Beethoven at Carnegie Hall Concert.

Boston Symphony Orchestra admirers, who have been justly concerned since the two introductory New York concerts of this season, given here last month, took heart last evening when the visiting organization from New England reappeared in Carnegie Hall.

The occasion was notable, through presenting before the public a newcomer in the person of the latest conductor, Henri Rabaud. The opening concerts were directed by Pierre Monteux of the Metropolitan Opera Company, and discriminating listeners will not soon forget M. Monteux's vigor, which was not suited to symphonic music.

It was a different orchestra, in the hearing, which the audience that crowded Carnegie Hall faced last evening. For in the few weeks M. Rabaud has been in control, he appears to have smoothed many rough edges and to have obtained a cohesiveness, a purer tone than was present last month.

His conducting of the Beethoven "Eroica" symphony last evening was distinguished by elements of musicianship and understanding, as well as of genuine leadership abilities which make one regard him with respect. Whatever may or may not have been his rank as a conductor in France, he touched eminent standards in his reading of the third and fourth movements of the symphony last evening.

On Saturday further opportunity will be afforded in a different musical programme to judge of M. Rabaud, whose opera, "Marouf," is one of the current works in the metropolitan repertoire.

From MORNING TELEGRAPH
Address: New York City
Date

Henri Raaband Next Thursday.

The Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this time with its new and permanently engaged conductor, Henri Rabaud, who has recently arrived from France and fulfilled his distinguished function in Boston for an nntroductory two weeks.

Boston has declared itself fortunate, not only from the taste, but from the precedent. Mr Rabaud's father, grandfather and grand-aunt were noted musicians. He won the Prix de Rome in his youth, organized concerts in Rome and Vienna to introduce contemporary French music conducted at the "Opera," the "Opera Comique," the Conservatoire and the "Lamoureux" concerts. He has a considerable list of compositions to his credit in small and large forms, of which the best known in this country are his Second Symphony and the opera "Marouf" of several years' standing at the Metropolitan Opera.

A classical symphony stands fittingly at the head of each concert—for Thursday evening Beethoven's "Eroica" and on Saturday afternoon Mozart's "Jupiter." The rest of the Thursday program is filled by Saint-Saens's Symphonic Poem, "The Youth of Hercules." and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes," for which Mr. Rabaud admits an especial fondness. Its spirit and style, by the way, remind one repeatedly of "Marouf." Borodin is to provide the Russian number for the Saturday program with his Second Symphony, also highly and diversely colored. For the rest, "The Sorcerer's Apprentice," the brilliant and quick-witted Scherzo by the conductor's "confrere," Dukas, and Weber's Overture to "Euryanthe."

BROOKLYN EAGLE, DECEMBER 7.

Rabaud Conducts at Academy; Divides Honors with Hofmann

Henri Rabaud made his first Brooklyn appearance as conductor of the Boston Symphony Orchestra in the Academy of Music last evening. When the orchestra gave its first concert of the present season in the same hall a month ago, it played under the direction of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, and loaned by that august institution to the band for the first few weeks of the season, pending the arrival in this country of the permanent conductor. Last evening Mr. Monteux sat in one of the stage boxes and listened to the conducting of his confrere and the playing of the orchestra for which he had done so much of the tedious work of initial rehearsing.

For his first Brooklyn program Mr. Rabaud selected the Seventh Symphony of Beethoven, the Saint-Saen's symphonic poem, "La Jeunesse d'Hercule," played the previous evening in Carnegie Hall, and the E Minor Piano Concerto of Chopin. For soloist in the last named he had the services of no less a pianist than Josef Hofmann. It was a program of sufficient variety of kind and manner to afford full opportunity to form opinion of the orchestra and of the conductor.

The Beethoven Symphony in A major was termed by the ever-terminizing Richard Wagner as the "apotheosis of the dance," and since Wagner's time we have had innumerable conductors who, relying on the immortal Richard's dictum, have convinced their admirers that a rigid reading is thereby justified. To the glory and credit of Mr. Rabaud, Beethoven apparently means something more, and last evening we heard a human and humanizing publication of the symphony's movements that probably approached nearer to the Beethoven spirit than any we have heard of recent years. The symphony, in addition to affording this test of the conductor's predilections and taste, also afforded a measure of the orchestra's attainments.

During the few weeks that Mr. Rabaud has had the men under his control he has whipped them into an interpretative medium of high rank, one that takes position alongside the Boston Symphony of other years and other conditions, and in one respect at least—the quality of its tone—superior to the bands who annually have journeyed from the Hub to shed effulgence upon the local seasons. The contemplative measures of the Allegretto will linger long in the memory of all who heard them last evening, so lustrous was the tone and so compelling the details of execution.

But Mr. Rabaud is just as successful in movements that call for rapidity of tempo, and the band just as successful in realizing the conductor's call for virtuosity. Mr. Rabaud fears not a rapid tempo. Last evening he took the finale at an exhilarating pace, and under the deftness and pliancy of wrist that characterizes his conducting of an allegro passage the rhythms of this joyous music crackled and sparkled, now rising to a forte of power, now sinking into whisperings of tonal beauty.

The combination of Hofmann's exquisite playing and rare accompanying on the part of orchestra and leader provided a rarely beautiful reading of the concerto. Only once did the combination slip. It was not apparent to the man in the audience who was responsible, whether Hofmann in a mental lapse made the false entry or whether the conductor's beat was not precise enough; but the indecision of a few measures soon resolved itself into the necessary co-ordination. Hofmann's fingers sang last evening as eloquently as the human voice. The details of his playing provided such sensuous joy as Chopin dreamed, yet appreciation of the lovely moments only prepared for the fuller satisfaction of the contemplation of the entire structure. A noble work, nobly planned.

THE BOSTON SYMPHONY ORCHESTRA.

The whole country is to be congratulated that the Boston Symphony Orchestra is re-established in its old position of musical pre-eminence under a leader who gives abundant promise of maintaining its high standards. M. Henri Rabaud has conducted two concerts in this city, one in Carnegie Hall and one in the Brooklyn Academy, and there is general recognition of the persistence of those technical excellencies for which this band has long been renowned, and which were liable to be impaired because of the excision of a considerable body of enemy alien players following the internment of Dr. Muck, as well as of the suitability of M. Rabaud for the high post to which he has been called.

This is something far broader and more significant than the fate of the individual musicians involved in the reorganization. Since the days when Theodore Thomas dominated the musical life of America the Boston Symphony Orchestra has carried on the work which Thomas began, of teaching the American people to love the higher forms of music, to know and appreciate the best that has been written, and to insist that that best receive worthy interpretation.

In this city our own Philharmonic is an older body, but its influence has been confined to New York until recently. Its disbandment would be a local loss, but the failure of the Boston Symphony would be a nation-wide misfortune, removing our standard by which the work of local organization is judged. That such failure has not followed the weeding out of the German element in the band is matter for rejoicing. So also is the fact that the new conductor reveals broad and high standards and the indications that his interpretation of the musical classics is not to be marred by personal eccentricities or through any vain desire to make the conductor appear greater than the composer whom it is his duty to interpret. We have quite enough personal advertisement through the medium of music. It is highly desirable that the leader of our chief orchestra should not be affected by that itch and M. Rabaud's freedom from it is not the least of his merits.

From EVENING JOURNAL

Address New York City

Date DEC 9 1918

3 ORCHESTRAS IN WEEK-END CONCERTS

Two of the town's three permanent orchestras—the New York Symphony and the Philharmonic—and the visiting Boston band displayed their several musical virtues and vices in concerts over the week-end to large gatherings joyous in their delight over the one and successively unmindful of the other. Virtue's story being proverbially brief, and that of its opposite more than a twice-told tale in this column, one may address himself, at least for the time, to the former.

The concert of the Boston Orchestra, from the standpoint of the matinee audience in Carnegie Hall on Saturday, held the virtue of more music for one afternoon than even the unlamented Karl Muck was wont to regale them with. Henri Rabaud, the new conductor, presented two symphonies, the "Jupiter" of Mozart and the B minor of the Russian, Borodin, and between them Dukas' orchestral scherzo, "L'apprenti sorcier." Preceding the Mozart symphony came Weber's overture to "Euryanthe," as well as the introductory "Star Spangled Banner" and "God Save the King."

Mr. Rabaud's virtues as an orchestral conductor, pointed out after his first appearance last Thursday evening, are a gentle and soothing touch, a precise and unemotional energy, an acceptance of ancient and honorable but uninteresting routine. There was nothing disclosed on Saturday to add to the catalogue. The Boston audience, from Mozart through Borodin, was not troubled in its mind by intercomplexities of revelation, nor unduly disturbed in its emotions by any fierce incandescence of passion blazing at its heart. And if such virtues of negation are their own reward, the Boston audience was rewarded.

Yesterday afternoon in Aeolian Hall Walter Damrosch and his orchestra also pursued the wondrous flowery course of Mozart, playing the G minor symphony. For novelty, the conductor brought forward an orchestral treatment by Arthur de Greef, a [illegible] old Flemish folk

m STANDARD UNION

ress: Brooklyn, N. Y.

e DEC 10

"MAROUF" IN BROOKLYN.

The dazzling Oriental spectacle made in Paris by a French composer whose American premiere last season aroused considerable discussion entertained a responsive audience at the Academy of Music last night. Henri Rabaud's "Marouf," a typical tale from the "Thousand and One Nights," given in New York with a luxury of scenic detail that could hardly be duplicated in the whole world, was bound to make something of a sensation. Though its music has not been especially acclaimed, being scholarly rather than spontaneous, with lilting melody far from its prime idea, the thing, as a whole, is much more interesting than similar output by American composers or the frenzied finance of "Le Coq d'Or," sprung upon the unsuspecting citizen about the same time. After that sting in the tail of the past season, Rabaud's plausible fantasy seems as reasonable as an old friend, and while there is little chance for vocal display, good singing and animated action flourish in abundance, besides melodic intervals of true Oriental coloring, the cry of the muezzin from the minarets proving especially effective, while the orchestral undercurrent, if lacking the glory of Wagner, is at least harmonious and well scored.

The cast, practically the same as a year ago, consists of fifteen identified persons, but only three or four who greatly count. First of these is Mme. Alda, as the Princess, whose singing these days is lovely, and she is good to look upon, on the stage or off, with a clever knack at comedy, and a gorgeous wardrobe that at times filis the boards. Her physique, somewhat Oriental, if not Semitic, in its opulence of color and line, is such that she can yield to this feminine weakness with far better results than Geraldine Farrar, who always seems ultrafeathered and overloaded, like the questionable characters she so often elects to play. Alda's sartorial extravagance is quite within the picture, since "Marouf" is an ebullient comedy and not like "Thais," less a light woman than the intellectual courtesan of the ancient Greeks, a tragic tale of life and love and duty. But for downright worth, quite apart from any extraneous help, DeLuca is easily the star. "Marouf" is a part which this artistic baritone with the tenor reaches in his upper tones especially relishes, for he both sings and acts it with gusto, subtle skill and infinite humor. Certainly Marouf's enterprise in escaping from discordant matrimony to masquerade as a millionaire with a caravan at his call, which, together with his ingratiating personality, won a Princess of the realm, eventually to elope with her into happiness everlasting is a delicious and amusing story, ever if it cost the Metropolitan a pretty sum and musically falls short of a masterpiece.

It is for us to laugh and look, not ask the reason why. There is genuine love to the open, but it is of the surface rather than the depths. Still exotic scenes, ravishing trappings pretty women and the hum of rich orchestration, with a really timely Arabian Night's tale, is not at all bad—when you remember how so many of our operatic aspirants have missed it; there is spice in his if not absolute genius. Then the light ballet of which Rosina Galli is queen and Bonpglio king, who does not rise to this little lady, not so vained in characterization or so free in movement as Pavlowa, but still a lissome thing of life and beauty, with eager youth in her expressive, sparkling eyes and wonder in her steel-like toes! In any opera not of supreme consequence musically, and there are several of such these novelty-seeking days, she is the first object to be welcomed and the last to be forgotten.

Pierre Monteux, as conductor of his countryman's work, probably did better than would have Rabaud himself, now director of the Boston Sympohny Orchestra, for few are the composers who successfully lead their own compositions. Certainly Mr. Monteux, who has devoted much time to "Marouf," brought out every idea possible, not to mention a few from Wagner, often present in other men's works, while not permitted to come openly to the feast—though the Democracy he struggled for all his life is now on top!

A highly interested auditor of the performance was Mr. Rabaud himself, a tall, spare man, with gray beard and a stoop, who witnessed it for the first time outside of Europe, though it has been sung in South America as well as North.

In one of the boxes, offered to the Commandant of the Navy Yard by the directors of the Academy, were Captain and Mrs. Lewis Morris, Captain and Mrs. H. T. Wright, and Commander and Mrs. F. G. Pine.

HERALD

New York City

60

MR. RABAUD REPEATS SUCCESS AT BOSTON ORCHESTRA CONCER

Interesting Programme Admirably Interpreted at the Second Local Appearance of Famous Organization Under French Conductor.

By REGINALD de KOVEN.

Orchestral history in New York is being made these days!

The attitude of the audience at the second matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, as pleasantly expectant, genial and reposeful, was in marked contrast to that exhibited at the last afternoon concert of this notable organization.

Great are the uses of adversity—I should say of advertisement; for having by now been assured by general critical opinion that the Boston Orchestra was by no manner of means on its last legs, and that what they were going to hear from the new conductor, Mr. Henri Rabaud, was well worthy of being heard, they at once settled down to complete enjoyment of the very varied and interesting programme presented, and were markedly receptive, cordial and enthusiastic.

The doubt about Mr. Rataud's possibilities of romantic conception and expression which has been raised remained still unsolved after Weber's "Euryanthe" overture, which opened the programme, and Mozart's "Jupiter" C major Symphony, which followed. Weber's overture is supposed to introduce a "grand heroic-romantic" opera, and it was certainly the heroic mood which characterized Mr. Rabaud's reading.

There was dramatic color and contrast, picturesque and scenic feeling in the interpretation, but, as I thought, little of either romance or poetry. And yet it was forcible, rhythmic and duly effective. I heard some one sitting near me say:—"If Mr. Rabaud has romantic and poetic feeling he camouflages it pretty well; but I like him immensely as a conductor just the same; he is so sincere." What professional critic could express him better?

Mozart Symphony Heard.

Again, in the Mozart symphony, there was reverential classical feeling, crispness of rhythm, artistic finish highly evolved in detail of nuance and climax, but even Mozart must have had his romantic moments and strove to express them; so I found the lovely andante a trifle monotone, dry and, therefore, unduly dull.

Two thoughts occurred to me pointedly in hearing this symphonic master work, so pure in style, so finished, so inspired melodically. The first, that, given Mozart's limited means of orchestral expression, how far had even the ultra-moderns, with all their improved orchestral material, gone beyond him in legitimate orchestral effect? And again, a realization which came to me of the value as regards potent emotional effect of formal simplicity when supported and illustrated by genuine melodic inspiration. Mozart, modernized, will come back to us some day, fresh and vital and progressive.

The Dukas scherzo "L'Apprenti Sorcier," played recently by the French Couservatory Orchestra under Messager, and again on Friday by the Philharmonic, inevitably suggested comparisons which may not be criticism but are nevertheless instructive. Of the three performances I am free to say that I liked Mr. Rabaud's with the Boston Orchestra best, as being—in spite of an accelerated tempo—more varied, more dramatic, more scenic and dynamic, and therefore more in accord with the purely pictorial meaning and intent of the work. And certainly the orchestra played it in real virtuoso fashion, magnificently. Quite the high light of the concert, to my thinking.

Strings and Wood Wind.

I must not in this connection forget to mention the assurance, discretion and classic elegance and finish of the strings in the Mozart symphony, nor omit reference to the lovely tone quality and balance noticeable in the work of that wonderful group of wood wind instruments of which this orchestra can justly boast of as supreme in artistic completeness.

The Borodin Bruinor Symphony, No. 2, which closed the programme, was played with admirable and characteristic force and rhythm by the orchestra, and read by Mr. Rabaud with evident artistic appreciation of its markedly national color and meaning as a picture of old Russian chivalry and feudal life. But the audience did not, as it seemed to me, enjoy this really typical and inspired work as much as other portions of the programme.

At the beginning of the second half of the programme after the Mozart symphony the orchestra, in honor of Britain's day, played "God Save the King," followed by prolonged applause with the evident intent to induce Mr. Rabaud to play "The Marseillaise," but the conductor would not be "drawn," and without turning to acknowledge the demonstration proceeded quickly with the programme.

The heat of battle of a first appearance having cleared away, one could at this concert sit down more calmly to a considered appreciation of Mr. Rabaud as a conductor, and I can only say that I am more than ever convinced of his artaistic sincerity and commanding ability and authority as an orchestral conductor of the first rank; feeling too, and with some satisfaction, that his first New York audences entirely agreed wth me.

Again I say with real conviction and enthusasm the Boston Symphony Orchestra, redivivus!

n EVENING POST

ress: New York City

Rabaud Conducts Again.

British Day was celebrated at Saturday afternoon's Carnegie Hall concert of the Boston Symphony Orchestra by the playing, after the intermission, of the English national hymn. The American, of course, opened the proceedings and was followed by a German and an Austrian composition; Weber's "Euryanthe" overture, and Mozart's amiable "Jupiter" symphony.

The new conductor of the Boston Orchestra has already firmly established the fact that he is conservative; that he does not approve of reading between the lines, or of modern emendations of the classics. For him there are no "new readings of old scores." A Mozart symphony is, of course, not a Jupiter Tonans; there is no thunder in Mozart's symphonic works as there is in his "Don Giovanni," in the final scenes. That opera, by the way, is casually suggested in all the movements of the "Jupiter" except the third, but not in blatant, brassy fashion. Under M. Rabaud the orchestra played this famous work with much grace, polish, and elegance of style. In the "Euryanthe" overture he succeeded beyond expectation in suggesting the romantic and mysterious spirit underlying the tomb motive, and the faster music was duly exultant. The final number on the programme, Borodin's second symphony, was preceded by Paul Dukas's "The Sorcerer's Apprentice," which was played in a somewhat restrained way, but with tremendous virtuosity. There was much applause for all the pieces played.

MORNING TELEGRAPH

ess: New York City

By JOHN H. RAFTERY.

Musical interest during the past week was generously and impartially distributed between the first New York appearance of Henri Rabaud, the new French conductor of the Boston Symphony Orchestra; the amazing success of the revival of "The Gondoliers" by the Society of American Singers and the anticipated joys of hearing three new Puccini operas on one evening of next week at the Metropolitan Opera House. Of M. Rabaud's musical scholarship, of his fame as an inspirational orchestral reader and leader and of his compositional powers the musical public of America has been well advised. Only last week we heard "Boris Godunoff," his chief operatic work, and the hearing added zest to the reception with which he was acclaimed at Carnegie Hall on Thursday evening.

The impression which he made was that of an earnest, highly enlightened, thoroughly disciplined and yet very imaginative musician. The conservatism which is evidently his is the conservatism of the rational artist, the devoted student, the veteran leader, the gentleman of cultivation and native good taste. The imaginative enthusiasm which is also his is the irrepressible boyish spirit of France, the zeal for beauty and the gallant heart for high emprise in the gay fields of music as on the fateful fields of war. Watching the alert, nervous, youthful figure of Rabaud I liked to think of him as a Petain, a Mangin, perhaps even a Foch of the French grand army of art, and somewhat of the atmosphere of bonny authority, coolly gay audacity, I thought, showed betimes in the airy motions of his baton and in the genial and buoyant carriage of this grizzled veteran of the conservatoire.

EVENING POST
New York City

Boston Orchestra Under Rabaud.

Few real Americans would hesitate to give a month or two of their lives to be able to be in Paris just now for a month or two. Few of us can do it, but haven't we a good deal of Paris right among us, military and musical? We have a French theatre, and Yvette Guilbert is here to delight us. The famous orchestra of the Conservatoire is on a visit here, and we have also had a chance to hear the best French military band. The Metropolitan is paying more attention to French opera than it has done since the days of Maurice Grau. Three of the most prominent French conductors, André Messager, Pierre Monteux, and Henri Rabaud, are showing us the French way of interpreting operas and concerts, and two of them are to remain with us, M. Monteux at the Metropolitan, and M. Rabaud as conductor of the Boston Symphony Orchestra, which will give its usual five pairs of concerts in our Carnegie Hall this season.

The action of these three eminent Parisians has been a stinging rebuke to those fanatics who wanted to banish all German music from American concert programmes. Though the French suffered infinitely more from the war than we did, they rightly reason that to boycott German music would be a way to hurt, not the Teutons, but themselves. Above all things, the French hate to make themselves ridiculous. Classical music, as Vincent d'Indy has said, has nothing to do with nationality. It is universal, and Messager, Monteux, and Rabaud included Beethoven, Mozart, and Weber in their American programmes.

It was with Beethoven's "Eroica" symphony that M. Rabaud introduced himself to a New York audience last night. It was a large audience; it welcomed him most cordially, and applauded his reading of the score as fervently as it ever applauded Dr. Muck's. It was a literal reading he gave, closely following the printed page, freed from the readings between the lines which have been in vogue in Germany ever since Richard Wagner conducted them in accordance with his own ideas of pace modifications, which, he claimed, were Beethoven's own. M. Rabaud probably has not read Weingartner's book on the modern interpretation of Beethoven; or, if he has read it, he has paid no attention to it. Wagner's way pleased even his arch enemy, Dr. Hanslick, who wrote in 1872: "His energetic reproduction of the 'Eroica' symphony, with its fine and peculiar nuances, also gave us on the whole a genuine pleasure."

Debussy, who at one time wrote musical criticisms, declared that Beethoven had plenty of genius, but lacked taste. To a Frenchman taste is even above genius. M. Rabaud's reading of the "Eroica" was in the best taste imaginable—delightfully refined, polished, balanced, and with plenty of nice distinctions in loudness. But personally Beethoven was anything but polished. His rough, uncouth individuality is reflected in his music, and must not be filed away. Beethoven's friends declared that he revelled particularly in stormy outbursts of passion. Of this there was little evidence in M. Rabaud's reading of the "Eroica." In the funeral march he did not build so thrilling a climax as others, notably Gustav Mahler, used to build—a climax which was an agonized outcry as if uttered by human voices in a moment of mortal anguish. The funeral march last night was sad, but not overwhelming. There was in it more taste than genius, more intellect than emotion.

It was in the heroic opening movement, and in the sprightly, airy scherzo that M. Rabaud was at his best. The final allegro was taken at an unusually fast pace, yet there was no suggestion of the triviality which this part has been accused of, except at the end—and that wasn't the conductor's fault, but Beethoven's. As for the Boston Orchestra itself, it seemed more like its former self than at its first visit a month ago. But it will take time for the twenty-seven new members to prove themselves the equals of the artists they superseded. There was a lack of euphony where those who remembered the former orchestra expect it. Nor can it be said that Rimsky-Korsakoff's vivacious "Caprice on Spanish Themes" effaced memories of former performances here. Not all the details made their mark.

It was in the beautiful symphonic poem of Saint-Saëns, "La Jeunesse d'Hecsule," that both the orchestra and its new conductor were at their best. Never before had this work, which is played as often as its companions,

TELEGRAM
New York City.

NEW LEADER HELPS BOSTON SYMPHONY

Henri Rabaud Wins Approval in First Concert at Carnegie Hall.

ORCHESTRA AGAIN SAFE

Conductor Achieves Effects Without Distortions or Erratic Rushes.

The December evening concert of the Boston Symphony Orchestra in Carnegie Hall last evening was one of uncommon interest. The close approach of the organization to dissolution at the end of last season and the altogether comforting internment of Karl Muck at Fort Oglethorpe are incidents second in the public mind only to the deep uncertainty as to the discovery of a new conductor of sufficient prestige to sustain the fame of the orchestra when it emerged this autumn under new management.

Henri Rabaud, known to the casual music lover as the composer of the opera "Marouf," was finally engaged, but was unable to reach this country in time for the first concerts. Pierre Monteux of the Metropolitan Opera House conducted them with results described once and for all in this place. Last evening Mr. Rabaud made his New York debut. He conducted Beethoven's "Eroica" symphony, Saint-Saens's "La Jeunesse d'Hercule" and Rimsky-Korsakov's Caprice on Spanish Themes."

Rabaud Fills Bill Admirably.

Mr. Rabaud brought relief. The orchestra is again in safe hands. He is a tall man of spare figure with a serious, well bearded face. He conducts with wide sweeping gesture in the larger moments and with almost microscopic motion in the pianissimi. His beat is as clean and clear as crystal and just as sharp in its angles as a prism. Precision streams from his baton. Attack is perfect under him. There can be no mistakes in entries, and let him have the shock of a thunderous burst into a forte and he is a military commander of the highest rank.

But this is only the beginning of things. Balance and clarity have been restored to the orchestra. Everything sounds in its right place and its right proportion. The transparent beauty of tone which has long been one of the Boston Orchestra's purest excellences is again found. Mr. Rabaud shows himself to be a conductor of fine sensibility, of keen perception, and a master of orchestral technics.

His treatment of the Beethoven symphony was admirable. He achieved effects without distortions of tempi, without erratic rushes forward or leanings backward. Dynamics and a perfect proportion of the voices were his chief means. To this end he restored Beethoven's instrumentation, subjected to many "improvements" by the late Dr. Muck. Mr. Rabaud elided all the additions. He banished the added wood winds and horns. We heard the trio of the scherzo from three horns as Beethoven wrote it, and it sounded just.

Plan Is Sure and Confident.

His tempi were all of the best, except perhaps that of the last movement, which was a trifle swift, but he had a sure and confident plan for the development of the movement and it was most persuasive. If the romantic note was not strong in the symphony it was heard more clearly in the work of Saint-Saens, in which the singing of the strings was filled with ravishing beauty of tonal quality and with throbbing nuance. It was a very beautiful performance, exquisitely graded in its dynamics and yet continent in the treatment of the tempting tutti, easily carried into noise.

Mr. Rabaud was received with great cordiality by the Boston adherents and warmly recalled, especially after the symphony. That he is a conductor who thoroughly knows his profession and has, moreover, a fastidious appreciation of the artistic qualities of the scores before him was proved. Whether he will rise to stormy heights of passionate interpretation is yet to be seen.

SUN
New York City.

Music

The Re-born Boston.

Last night's first concert of the Boston Symphony Orchestra under the leadership of its new and permanent conductor, Henri Rabaud, must have had its anticipatory strain for the cream of the concert going world who are that orchestra's subscribers. For the troublous governmental and physical changes through which this classic organization has had to struggle, and struggling, has attempted to maintain some semblance of its old perfect entity, are trials in themselves potentially destructive. Such violences might well take off the polish and shadow the bloom of this corporation out of Boston, which for all its unangelic doctor and the chilling restraint of the sacred codfish was an excellent handmaiden to Art.

The lovers and friends of this handmaiden, however, who may have waited with anguish through the sordid revelation of the Muckian divorce and the noisy rows of the Monteux trial marriage—chastening as the discipline may have been—must have come away somewhat reassured last night. The first concert of any director, like the first week of marriage, is no fair telling of either a mediocre or a golden future; but the general optimistic impression conveyed last night by M. Rabaud's leading and the playing of the orchestra was that this holy trust has fallen in wise, reverent, if very discreet, hands. Rabaud is perhaps too much of a composer to make a great director; but the fact that he is a creative artist of extreme subtlety and sensitiveness may constitute him an excellent director for this somewhat battered and not completely one souled crew. Lacking the fire of a Stokowski or the steel-like dynamism of the late Muck, he is better equipped to isave the Boston's soul because he will handle it gently—like St. Catherine of Siena, with "sacred saving hands."

The programme which Mr. Rabaud—as he may be called in America—had chosen for this critical night was a happy one. Beethoven's "Eroica" symphony began it well, and for the second half there were added Saint-Saens's "La Jeunesse d'Hercule," and the delightful caprice on Spanish themes of Rimsky-Korsakoff. It was a programme with which to feed the austere soul and to pander to the romantic, for if the great "Eroica" is Beethoven the Russian "Caprice," which ended the programme, is surely sun baked, shadowy, severe but dancing Spain. Through these pieces of separate and differing beauty Mr. Rabaud led his orchestra with a singular and distinct precision, a lightness and sureness of rhythm, and an almost academic carefulness, which, apparently damning quality as it is in these careless days, never for one moment muffled the speaking voice of the music. There are certain qualities of style and feeling which the world has labelled French, and the ineffable mentality and character behind the smooth softness of the Rabaud touch quality to make his achievement French in the highest sense of that all too comprehensive adjective.

Wherefore the majestic "Eroica" came off his baton last night in a sure and delightful reading. The first and last Allegros were pictures of beauty and chapters on rhythm; the Funeral March Adagio was sublimely restrained and gentle, but the mad scherzo was like nothing but fleeting fairies' feet, ever beyond and out of the slow and stupid eye. The Saint-Saens Symphonic Poem was well worthy of its Hercules, and the caprice of Rimsky-Korsakoff was a Spain reincarnate. Mr. Rabaud is in more than mere conducting an interesting conductor. He is an extraordinary figure on the stage of Carnegie, for he combines with the carefulness and hungry attention of a tall bearded father confessor the impetuous angularity in his business of leading of a college cheer leader. He has none of the mad stylistic eruptiveness of the Slavic or Latin conductor, for he is strangely sedate and academic in appearance, savoring of the Sorbonne or the Athenæum, or some remote Harvard seminar. His is a gentle hand apparently, for he does not whip his men into action, nor does he push the fire of sound into them with the Muckian paw. Rather does he lean gently over his children, cajoling them and precisely picking forth what he wants of them. These are apparently good days and a happy future for the band from Boston.

EVENING JOURNAL
New York City
DEC 6 1916

NEW CONDUCTOR LEADS BOSTON ORCHESTRA

Henri Rabaud, from Paris Conservatoire, Welcomed at Carnegie Hall Concert.

The concert of the Boston Symphony Orchestra last evening, presenting Henri Rabaud as the new conductor of the still famous band impelled the reviewer to rather voluminous, not to say copious rumination between Carnegie Hall and his typewriter, some of it pertinent and a portion of it undisguisedly impertinent. And the precise and uncompromising writing machine which so often serves as a reducing solvent of too profuse cogitation perversely lured one to seeming irrelevancies.

M. Rabaud's "Marouf," brought out at the Metropolitan last year, and still sung at this curiously eclectic institution, and his E minor symphony, played last season by Walter Damrosch's orchestra, flapped the extraordinary dullness before one's mind and recalled one's decision, after having attended upon both to the indubitable end, that as a composer M. Rabaud must be an excellent conductor. It is folly to fear paradox. Therefore, after hearing him in the manifestation of conductor, one concludes that he is an excellent composer. Moreover, the paradox's apparent contradiction may be extracted of sting since one has no intention of listening either to "Marouf" or to this symphony again.

M. Rabaud, as a conductor, called up the image of Charles Evans Hughes become musical, exchanging the Statesmen's Year Book for a symphonic score. It needs only to consider Mr. Hughes to have submitted to the always rather exotic touch of a French chirurgien-barbier and presto, M. Rabaud stands before you.

M. Rabaud, moreover, is no Knight of Parlous Venture. Nor can one imagine him to have ridden the charger Innovation, even as a younger man. For of all the thousand and three items of the orchestral repertoire, it was the "Eroica" symphony of Beethoven with which he introduced himself to New York. This is notoriously the stop-gap of the commonplace to the orchestral leader, the first lesson in the primer of the baton. It is known of all upside down and inside out and only playing it that way could perhaps justify M. Rabaud's choice of it as introductory pedestal.

But M. Rabaud calmly and angularly took his stand upon the little platform of convention. One has no hankering for any conductor to do violent hari-kari upon the "Eroica," but no more does one expect him to seek it as an isle of safety or of refuge either for the Boston Orchestra or its new leader. The E-flat symphony can be made to strike into one's emotions, familiar as it is in its every bar, if it be played with passion—with surge of belief in its beauty of penultimate as well as ultimate optimism, with profound throb of [illegible] for its dirge. Mr. Rabaud submitted it to the gentle and soothing touch of the chirurgien-barbier.

After the Third Symphony of Beethoven, surely this French conductor went to the great repositories of the musical art of his own land for further matter; to Berlioz, the precursor; to the other great nineteenth centurions, or to the later and latest word in Gallic originality for orchestra. Surely he did nothing whatever of the sort. Surely, he went to one of the flattest banalities of Saint-Saens, himself of the flattest banalties among French composers—the thrice-watered Liszt and Wagner of "Le Jeunesse d'Hercule." And at the end of the evening Rimsky-Korsakov's "Spanish Caprice," which orchestral conductors here and hereabouts have been winding up programs with for so long that the thing has become almost a tradition.

M. Rabaud, in short, proved himself to be a typical product of the Conservatoire, where his career burgeoned until he became a conductor at the Opera and later of the Conservatoire Orchestra. The importation and dissemination of Conservatoire ideals and reactionism here is not likely to redound to the greater glory of French musical art, now the most interesting, in its venturesome spirit, anywhere along the shores of the seven seas, but still excommunicate of the Conservatoire. Under such direction the Boston Orchestra has apparently slipped into the pool of mediocrity. Only Georges Longy and his oboe still rose above it last night.

STANDARD UNION
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

The second of its Brooklyn series of concerts was given last evening at the Academy of Music by the Boston Symphony Orchestra. The occasion was marked with increased interest by reason of the first appearance here of Henri Rabaud, conductor and composer, of France, who now presides over the musical destinies of the famous organization from America's great city of culture. It was an immense and enthusiastically demonstrative audience that greeted M. Rabaud upon his entrance and he was obliged to bow acknowledgments of the salutations of applause for several minutes before being allowed to enter upon his duties of the evening. The new conductor's fame as a composer has preceded his entry upon the platform where have stood such giants of the baton as Gericke, Pauer, Nikisch, Muck and Fiedler. M. Rabaud's task is no light one, for he must set as an ideal the elevating of the orchestra's playing to those standards of perfection previously attained by these illustrious predecessors. Can he succeed in reaching the high tide of artistic excellence that is associated with the remembrance of Gericke and Nikisch he will have performed a national service. The new conductor, apart from several orchestral works, is best known here by his opera "Marouf," to be given at the Academy this evening by the Metropolitan Opera Company, upon which occasion M. Rabaud will be a guest of honor to witness, for the first time in America, the presentation of his own opera. This is truly Rabaud week in Brooklyn. As conductor of the Boston Orchestra, M. Rabaud proved himself last evening to be an active and energetic force. He is tall and gaunt, his features are adorned with the silken beard so typical of Gallic scholars, the seemingly frail framework of his physique is kindled with intense physical power, a power well Governed by restraint, he holds himself with poise and counter-poise, splendid assurance and a compatable degree of grace in gesture of movement. The playing of his men last evening showed a decided improvement over that of a month ago. They are falling into the form of former years, but there is still room for added improvement in the tonal qualities and nuances of the separate choirs. This will come in due time without a doubt. It cannot be said that last evening's programme afforded M. Rabaud a full opportunity for the best display of his musical measure. Beethoven's seventh symphony and Saine-Saen's "La Jeunesse d'Hercule" were its purely instrumental offerings. Of Beethoven's nine symphonies the A major is the most readily understood. Apart from its allegretto variations no deep emotion asserts itself throughout the four movements. Its thematic material is comparatively trivial, though developed in a very imposing manner. Its simple harmonic basis on fundamental triads lacks variety, but Beethoven's great art of introducing unexpected and powerful modulatory changes atones for this lack. Mr. Rabaud laid reasonable stress upon the inner details of the score. He brought out fine shadings and the rhymical accentuations were noticeably pronounced. The scherzo he took at a terrific pace and with a special point made of light spiccato bowing in the strings. Its humorous exuberancy contrasted well with the tragic cast of the allegretto. In this latter fine work was contributed by the 'cellos in their contrapuntal associate melodies. The fugal section also was given with color. Superb climaxes were achieved in the furiously animated finale. Saint-Saens' "The Youth of Hercules" is infrequently heard. Although forty years old, it is a novelty for the younger generation. It is not the most attractive of Saint-Saens' four symphonic poems. It is pseudo-classic, entirely pleasing, not particularly important, and has the two-edged virtue of being both prgrammatic and absolute. It is a very splendid idea of M. Rabaud to introduce these unknown French scores to American audiences, for although many of them are seemingly superficial they also embody music of compelling charm.

Josef Hofmann, the incomparable, was soloist in the Chopin F minor pianoforte concerto. It is superfluous to dwell upon his dazzling performance. The opening themes were enunciated with commanding dignity, the Romance was done in a pretty way and the rondo with sparkling virtuosity. Mr. Hofmann enjoyed six recalls.

EVENING WORLD
New York City.
DEC 6 1916

Henri Rabaud, leading the Boston Symphony Orchestra at Carnegie Hall on Saturday afternoon, his second appearance here, distinguished himself and made manifest the qualities of the orchestra in the highest degree by what, perhaps, was the most brilliant exposition of Du Kas's "The Sorcerer's Apprentice" ever vouchsafed to us. On the programme also were Mozart's "Jupiter" symphony, Borodin's symphony in B minor No. 2 and Weber's "Euryanthe" overture.

EVENING SUN

ss: Baltimore, Md.

DEC 3 - 1916

THE THREE ARTS

MUSIC DRAMA PAINTING

WORD comes from Boston that insomuch as Baltimore has already been treated to such a perfect plethora of Beethoven during the current season the Seventh Symphony, which has just been played here, will be omitted from the program tomorrow evening and in its place Saint-Saens' symphonic poem, "The Youth of Hercules," and Schubert's beautiful "unfinished" symphony will be given, preceding the intermission. The remainder of the program will be as originally announced and will consist of "The Sorcerer's Apprentice," by Dukas, and the second symphony of Alex. Porphyrjevitch Borodin, the one in B minor.

Borodin, who died in 1887, was one of the original group of neo-Russian composers. He was a professor at the Petrograd Medico-Surgical Institute, a counselor of state and a knight, and he was president of the Music Society of Amateurs. At the suggestion of Balakirev he studied music, and he it was who composed the picturesque opera, "Prince Igor," which was not finished at the time of his death, but which was afterward completed by Rimsky-Korsakov and produced in 1891. He also wrote, in addition to numerous works for the orchestra, three symphonies and some string quartets.

The concert tomorrow will be one of exceptional interest in that it will serve to introduce to the Baltimore public Henri Rabaud, the Boston Orchestra's new conductor. He comes of a family with splendid musical traditions. His father was Hippolyte Francois Rabaud, who was awarded the first prize for violoncello playing at the Paris Conservatoire in 1861. His grandfather, on his mother's side, was the celebrated flutist, Vincent Joseph Dorus (born Vansteenkiste), so that Henri Rabaud is a grandnephew of the famous singer, Julie Aimee Josephe Dorus-Gras. M. Rabaud studied composition with Massenet at the Conservatoire, where, in 1894, he was awarded the first Grand Prix de Rome.

After four years at the Villa Medici he organized and directed the Max d'Ollone orchestral concerts in Rome and in Vienna for the purpose of spreading a knowledge of contemporary French music. In 1908 he conducted several German and French works at the Paris Opera, and in the same year he directed a Lamoureux concert. In 1914 he was appointed first conductor of the Paris Opera, succeeding Paul Vidal. During the season of 1914-15, just after the war broke out, he was one of the conductors of the conservatory orchestra concerts at the Sorbonne. On May 2, 1915, M. Rabaud's opera, "Marouf," which is one of the successes of the current season at the Metropolitan Opera House in New York, was revived at the Opera Comique in Paris, its composer directing the performance.

As we have relatively few symphony concerts in Baltimore and there are so many symphonies with which we should become familiar, it is just as well that, for the time being at least, the oft-repeated Beethoven works be omitted from the programs. But later on it will be both interesting and significant to hear Henri Rabaud interpret one of these master works, for he has very definite and, from the modern point of view, reactionary ideas as to how they should be played. He brought this out in the interview he gave Reginald de Koven in the New York Herald a few days ago.

"I was looking over the parts of Beethoven's 'Eroica' symphony, as habitually played by the Boston Orchestra," the Frenchman said, "and I found that former conductors had practically reorchestrated Beethoven, and I was put to no little trouble in attempting to restore the original Beethoven expression. I discovered that the trumpet parts had been entirely rewritten. This, of course, owing to the inferior qualities of the instruments in Beethoven's time, might be considered permissible. But the tampering with the other parts, such as arranging the *scherzo* for eight horns instead of three, and the doubling and entire disturbance of the wood wind conditions, strikes me as pure vandalism. As an earnest upholder of the pure Beethoven tradition I personally would not presume to change *one note of a Beethoven score*, and I considered that any modern conductor, be he Mahler, Muck or any other, who has presumed to tamper with the greatest masterworks that the Art of Music knows, is not only presumptuous but even impudent."

From which it will be seen that M. Rabaud has little sympathy with the restless musical intransigeants who maintain that Beethoven will never prove interesting to the modern concertgoer unless his works be reorchestrated by Richard Strauss!

NEWS

ress: Baltimore, Md.

NOV 30

Society will be well represented at the concert by the Boston Symphony Orchestra at the Lyric next Wednesday night. This will be the occasion of the local debut of the Orchestra's new director, M. Henri Rabaud, who is one of the most distinguished of modern French musicians.

The first Boston Symphony concert revealed the fact that the difficulties the organization has experienced during the last year had the effect of diminishing the subscription list considerably, but it is expected that it will gradually regain its social prestige. The Boston patronage is extremely fashionable.

n SUN

ress: New York City.

DEC 8 - 1916

RABAUD LEADS WITH BRILLIANT CLARITY

Matinee of Boston Symphony Orchestra Proves Joy to Music Admirers.

CLASSIC AND ROMANTIC

Conductor's Sense of Humor Revealed in Selections for Varied Programme.

The matinee of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon was one of much beauty. Henri Rabaud, the distinguished French composer, who has become conductor of the organization, had prepared a programme in which the contrasts were like Ouida's lemons and rum, very chic. Weber's glowing overture to "Euryanthe," Mozart's "Jupiter" symphony, Dukas's "L'Apprenti Sorcier" and Borodin's B minor symphony swept a chromatic scale of opulent character. It was a programme to display the most intimate qualities of the orchestra and to publish the conductor's feeling for both classic and romantic music as well as his sense of humor.

Mr. Rabaud survived his self-appointed ordeal in excellent condition. There have been more turbulent readings of the Weber overture, but this one realized the gallant splendors of the mediæval court, the sophisticated elegance of *Adolar's* love song and even the hazy symbolism of the pictorial episode so dear to the historians. Weber's brilliancy and incisiveness lost nothing at Mr. Rabaud's hands.

Jupiter Proves a Delight.

The Mozart performance was a joy of joys. Many learned Thebans have told us reasons why this symphony was honored with the title of the chief god of Rome. It has been declared that its calm serenity was its claim to resemblance to the majestic front of Jove, and Mr. Rabaud's reading did indeed present us such a symphony, smiling

As Jupiter
On Juno smiles when he impregns the clouds
That shed May flowers.

Martial glory, romantic adoration and mystery pervaded the Weber work, but through the clear pages of this symphony as we heard it yesterday shone the wholesome and golden rays of unsullied sunlight. The performance was one of ravishing clarity, balance and smoothness, while in the entrance of the fugato in the finale there was one brief but convincing proclamation of Jove's majesty. Let it be added that again Mr. Rabaud commanded the gratitude of those who reverence the classics by using just those wind instruments prescribed by Mozart and no others.

A Body of Beautiful Sound.

For the rest of the programme nothing much need be said, except perhaps this, that Mr. Rabaud brought out the chameleon color scheme and relentless rhythm of the Dukas scherzo admirably. Furthermore he found it practicable to make the climax with which the composer seeks to denote the apprentice's catastrophe without causing the splitting of any brass blower's lips or the breaking of any drum head. That fine feeling for tonal quality in an orchestra which distinguishes the French was manifested in a comforting manner. We may cherish a reasonable confidence that no matter what the Boston symphonists may play under Mr. Rabaud's beat they will always produce a body of beautiful sound.

As usual the national anthem was played before the concert. Before the Dukas number the orchestra rose and under Mr. Rabaud's direction played "God Save the King," in honor of the day. The audience received the British hymn with prolonged applause.

TIMES

ess: New York City

DEC 8 - 1

Rabaud Gets Ovation at "Marouf."

New York's interest in the newest musician from overseas was shown again when an audience at the Brooklyn Academy last night gave an ovation to Henri Rabaud, the Boston Symphony conductor, who had waited over to hear his opera "Marouf" sung by a Metropolitan cast. The smaller house enhanced both play and music, and when Chairman Leaming of the Brooklyn opera committee congratulated M. Rabaud, who rose to meet him, there was prolonged applause. The composer sent a wreath to his opera's heroine, Mme. Melda, who sang the British anthem in honor of Britain's Day.

EVENING TELEGRAM

ress Philadelphia, Pa.

DEC 3 - 1916

RABAUD PROVES A FINE CONDUCTOR

Leads Boston Symphony in Highly Diversified Program With Great Success

Henri Rabaud, the new permanent conductor of the Boston Symphony Orchestra, who conquered by proxy as the composer of "Marouf" at the opening of the local opera season, conquered in person last evening at the head of his orchestra, which appeared in the second concert at the Academy.

Mr. Rabaud gave a highly diversified program, consisting of the classic Seventh Symphony of Beethoven, the modern French "Sorcerer's Apprentice" of Dukas and the Neo-Russian Second Symphony of Borodin. Thanks to our own Philadelphia Orchestra, whose conductor, Mr. Stokowski, keeps local musical circles well informed as to modern compositions as well as keeping the classics well in mind, all of these numbers were familiar to the audience.

The Boston Orchestra shows a decided improvement since its appearance here last month. While it cannot be said that it has fully regained the perfection of orchestral technique it once had, still there was a noticeable improvement in tone quality, attack and precision. The chief fault last evening was in the uncertainty as to "letting go" of the longer notes, and in this the first violins were the chief offenders. This fault, however, disappeared almost altogether after the first movement of the Beethoven Symphony. Above all, there was an absence of the restlessness and uncertainty which was very apparent in the orchestra at the first concert.

The chief interest of the concert naturally centered in the conducting of Mr. Rabaud, who proved himself to be one of the best orchestral leaders that has been heard here in a long time. He is perfectly at home in the three different schools of which his program was made up and showed himself a musician of taste, wide culture and strong though cultivated temperament. Unlike most of the French conductors, he is not afraid to use the full strength of the orchestra in the fortissimos, although the tone is not forced, and his pianissimos are not so exaggerated as to lose all color. The Beethoven Symphony was read with a force and spirit in the allegros which was well in keeping with the best traditions of Beethoven. Strangely enough, the famous Allegretto was taken at a rather vigorous speed and the orchestral tone at times lacked smoothness. The Scherzo and the Finale, however, have had few finer readings in this city. Mr. Rabaud's interpretation may be described as classic in its general outlines, although full of temperament and not refined to a point inconsistent with the vigor which is always found in a Beethoven Symphony.

In the Dukas Scherzo, Mr. Rabaud's reading may be taken as authoritative, as he is a contemporary composer with Dukas and knew him in Paris musical circles. It was taken considerably slower than has been heard here before and worked out in the greatest detail. It is program music of the most pronounced type, meaning nothing unless the story which it describes is understood clearly.

The Borodin Symphony, with its barbaric melodic cast and its Oriental color, was also admirably rendered by Mr. Rabaud, who clearly is as much at home in the Neo-Russian school as he is in the classic or the modern French. The richness of the orchestration and the scholarly working out of the thematic development were empasized by the conductor in such a way as almost to conceal the thinness of invention and of melodic inspiration which the composition shows at times, especially in the slow movement.

Mr. Rabaud, like Mr. Monteux, who conducted the first concert of the orchestra, showed himself a master of detail; but, unlike him, it is a mastery of orchestral detail rather than detail of composition such as Mr. Monteux revealed to such a remarkable degree in the Cesar Franck Symphony. Every accent, every entrance of the various instruments and every dynamic change was clearly indicated by the conductor, who is not economical of gesture and who subordinates grace to effectiveness. The program was short, even though it contained two symphonies, and the conductor held the closest attention of the audience from the first note until the last.

Eagle

ess Brooklyn, N. Y

Boston Symphony Orchestra

An important event to many will be the appearance of Josef Hofmann with the Boston Symphony Orchestra in its second concert in the Academy of Music on Friday evening next. But far more important to all, despite Mr. Hofmann's choice of the beloved concerto of Chopin in E minor, will be the introductory bow to Brooklyn of Henri Rabaud as the new and permanently engaged conductor of the orchestra.

If his acclaim in Boston is any sign, Mr. Rabaud has more than qualified for the distinguished place. And behind Boston lies a precedent of long years to his credit. Of musical parentage, of early academic attainments, he has ranked with the first conductors of Paris at opera and concert both. More than this, and what is rare among the best of conductors, he has been a prolific and successful composer both in small and large forms, of which the Second Symphony has often been performed in this country, and the piquant opera, "Marouf," is well known at the Metropolitan Opera.

The program opens fittingly with a classic, Beethoven's "Eroica" Symphony, wherein Brooklyn may pass upon the judgment of Boston that Mr. Rabaud's is a martial, vigorous and keen-visioned reading. In addition to the Chopin concerto there will be the symphonic poem, "The Youth of Hercules," by the conductor's compatriot, Saint-Saens.

NORTH AMERICAN

Philadelphia, Pa.

The second concert of the season by the Boston Symphony Orchestra at the Academy of Music tomorrow night will be conducted by Henri Rabaud, the new permanent French conductor. This will be M. Rabaud's first appearance here with the orchestra, which was directed by Pierre Monteux, of the Metropolitan Opera Company, at its first concert in this city. Since M. Rabaud's career, personal characteristics and achievements were discussed in these columns in connection with the presentation of his opera "Marouf" here three weeks ago, it is unnecessary to add personal details at this time.

The concert by the Boston Symphony Orchestra tomorrow night will begin the Beethoven Seventh Symphony. The second number will be Borodin's Second Symphony. The program will conclude with "The Sorcerer's Apprentice," of Dukas.

"Who is so foolish as to confuse Mozart, Beethoven and Haydn with the spirit of Prussianism?" said Mr. Rabaud, in commenting on the first number on his program. "You are giving the 'Huns' too much credit."

In this connection it seems about time to remind some of our timorous program makers that the best years of Wagner's life were spent in waging so bitter a war against autocracy that he was forced to live in exile in Switzerland for years because of his political reform activities. Yet Wagner, despite his fight for democracy in Germany, despite the cosmopolitanism of his mighty music, and despite the plain fact that the war is over, remains excluded from orchestral programs and the opera season as well. It would be more than interesting to know just what definite reason can be vouchsafed for such a state of affairs while both the French conductor of the Boston Orchestra, and the Paris Conservatoire Orchestra give us Beethoven symphonies and we are given as well the music of Brahms, who was one of Wagner's contemporaries.

If our intellectual standards and musical tastes are to be patterned after the ridiculous example set by Pittsburgh last season, when the police department of that enlightened city undertook to censor the program arranged by Mr. Stokowski

IN "TOSCA" ON TUESDAY

containing orchestral excerpts from "Tristan," then let us frankly acknowledge that fact. Else let us have again the music which is no more the property of Prussianism than are sunlight and air.

Further to deny ourselves the greatest music the world has ever known because of prejudice founded in ignorance, is as sensible at it would be for a starving Belgian to refuse to eat grain that might, by chance, have been grown in Germany. The enormous appetite for Wagnerian music which has been sufficient to crowd the Academy of Music to overflowing for every all-Wagner program in the past has not suddenly vanished. It is an appetite that will sooner or later cry for food. The conductor who is astute and courageous enough to recognize it as a great popular demand and satisfy it will have the honor of performing a lasting service for the cause of music, and will win the gratitude of hosts of real music lovers.

Walter Damrosch has already announced his intention of playing Wagnerian music in Philadelphia this season with the New York Symphony. At his first Philadelphia concert in the Academy of Music last Wednesday night, Mr. Damrosch personally told the writer the only reason that could be advanced for excluding it was the German language. This objection, of course, cannot be applied to orchestral programs.

If the language is the real objection in the field of opera, why not have versions of the music dramas prepared in French, Italian, Spanish, Esperanto, or as a last desperate resort, in English. The Scheldt River in "Lohengrin" might be renamed the Marne and the characters relabeled all around, and the names of Greek mythology might be substituted for the heroes of Norse legend in the "Nibelungen Ring," with similar changes in the other music dramas, wherever desirable. But let us have the music that is the culmination of musical progress or a substantial reason for relegating it any longer to senseless oblivion.

TRIBUNE

ess New York City

DEC 1 1

Composer of 'Marouf' Will Conduct Here Next Thursday

Henri Rabaud, the new and permanent conductor of the Boston Symphony Orchestra for this season, will make his first appearance in New York with the orchestra on Thursday evening, at Carnegie Hall. Mr. Rabaud comes of a musical family. As a young man he won the Prix de Rome. He has conducted at the Paris Opera, the Opera Comique and at concerts given by the Lamoureux and Conservatorie orchestras. In Rome and Vienna he organized concerts to introduce contemporary French music.

He has many compositions to his credit. Among them his opera "Marouf" is perhaps the best known here in New York.

om EVENING GLOBE

ddress: New York City

ate DEC 6 -

Music.

Henri Rabaud Conducts the Boston Symphony.

When the reorganized Boston Symphony Orchestra visited New York last month for its first concerts of the new season, Pierre Monteux, the admirable French conductor of the Metropolitan Opera Company, was temporarily filling the conductorship. After the New York concerts Mr. Monteux returned to his post at the opera house and Henri Rabaud, the newly engaged permanent conductor of the orchestra, who was late in reaching this country, took up the baton. It was Mr. Rabaud who conducted the Boston orchestra in Carnegie Hall last evening and will conduct it there again to-morrow afternoon.

A tall, spare man, somewhat bald, with grizzling beard, a modest scholar in appearance, Mr. Rabaud walked to the conductor's desk quite without fuss and feathers—a simplicity that characterized all his behavior of the evening. His bearing, indeed, was matter of fact; he might have been conducting at that desk for the thousandth time instead of the first. His beat is sharp and decisive, whether he reduces it almost to the imperceptible or resorts to more lavish gesture. A quiet conductor, he nevertheless impresses by his authority both as musician and as man. The great audience applauded him moderately on his entrance, but after he had led the National Anthem it gave him a longer and more cordial greeting. The cordiality increased into enthusiasm as Mr. Rabaud gave evidence of his ability in a programme that consisted of Beethoven's "Eroica" symphony, Saint-Saëns's symphonic poem "The Youth of Hercules," and Rimsky-Korsakoff's "Caprice on Spanish Themes."

Although new to us as a conductor, Mr. Rabaud of Paris is already known and liked as the composer of Arabian "Marouf," the performance of which at the Brooklyn Academy of Music to-morrow night he is to witness. Likewise many Americans must have observed him in the past as a conductor at the Paris Opéra. To students of operatic history it is further interesting to know that he is a grand-nephew of Mme Dorus-Gras, one of the great singers of Paris in the first half of the nineteenth century, who "created" Alice in "Robert le Diable," the Queen in "Les Huguenots," and Eudoxie in "La Juive," being the associate of such singers as Cinti-Damereau, Cornélie Falcon, Nourrit, and Levasseur. It is noteworthy that Mme Dorus-Gras survived until 1896 and Mme Falcon until 1897, though careless persons remembering their names might have supposed both dead for decades!

The Beethoven symphony, stripped of "improvements" introduced by Dr. Muck, was read with a Gallic clarity. The first movement seemed almost Mozartean in limpidity and stressed perfection of form. The funeral march was of a noble simplicity. Inevitably one thought of the men who in this war have given their lives that the world may be free. Anything less than such a simplicity would have been inexpressibly cheap. The scherzo worked up to the tempestuous after its trio re-Beethovenized. For the finale Mr. Rabaud set a dashing pace, but at times greatly broadened its flow, though never to the detriment of his general design.

The Saint-Saëns piece, a beautiful work, unjustly neglected here in favor of its companion piece "Omphale's Spinning Wheel," was given superbly. There was tremendous verve and a broad grasp of design, as well as exquisite articulation of detail. The Rimsky-Korsakoff caprice was a riot of orchestral splendor; you forgot it was a Russian viewing Spain, you were blinded by the red and gold of Spain itself, wooed by its warmth.

Altogether a notable concert and a brilliant début for the distinguished Frenchman who has come to rule the Boston orchestra with such final ability. As for the orchestra itself, an additional month of rehearsing together has further fused the parts of the ensemble and smoothed away any roughnesses that were detected when it played here in November. The work of reconstruction so capably begun by Mr. Monteux Mr. Rabaud has supplemented admirably. In particular the strings are glowing again like burnished gold.

PITTS SANBORN.

NEWS

ess: Baltimore, Md.

DEC 5 - 19

Many society people will be at the Lyric tonight to hear the second performance of the season by the Boston Symphony Orchestra and to greet the organizations' new director, Henri Rabaud, the celebrated French conductor and composer, who will make his local debut. The numbers will include Saint-Saens' symphonic poem "The Youth of Hercules"; Schubert's "Unfinished Symphony" and Dukas' "L'Apprenti Sorcier."

ENQUIRER
Philadelphia, Pa.
DEC 3 1918

HENRI RABAUD'S DEBUT WITH BOSTON SYMPHONY

Proves Conductor of Exceptional Merit in Season's Second Concert

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening when Mr. Henri Rabaud made his local debut as its conductor, and a programme was presented which comprised Beethoven's Seventh symphony in A major, the second symphony of Borodin in B minor, and the sparkling scherzo by Dukas entitled, "The Sorcerer's Apprentice." It cannot be said that this arrangement is one that augers well for Mr. Rabaud's abilities as a programme maker. He was presumably not responsible for the circumstance that the Beethoven number was played here by the Symphony Society of New York no longer ago than last week. That was presumably one of those curious coincidences which occur from time to time with such mysterious frequency and which one wishes that there were some way of avoiding. But although there is good authority for placing two symphonies on a single programme to do so is not judicious and a selection of another character would have been preferable.

Mr. Rabaud's coming to this city with the Boston organization as a successor to the unlamented Muck had been awaited with a good deal of interest, and it is not supposable that any of the expectations with which it had been regarded were disappointed in the result. There is nothing sensational about Mr. Rabaud's methods. He is a gentleman of a retiring disposition who took his place on the conductor's stand with a self effacing modesty, and whose reading of the Beethoven score was not remarkable for any disturbing originality of view or precedent breaking innovations. Its distinctive features were rather grace and charm and a beautiful refinement than breadth or vigor, and it was more in the lovely allegretto, which was played with an extraordinary refinement of tone and eloquence of sentiment, than in the movements requiring more fire and force and fervor, that it was most artistically effective and satisfying. Yet in its entirety the performance was lucid and vital and intelligently sympathetic, and the enjoyment which it afforded was great.

It is as yet too early to form a definite judgment, for a single hearing does not furnish a sufficiently broad criterion to justify an unreserved opinion, but so far as could be determined from last evening's demonstration, Mr. Rabaud is a conductor of exceptional merit and ability. That he has a strong feeling for rhythm was shown by the flexible and sinuous motion which he imparted to the dancing measures of the Beethoven music, while his keen sense of proportion appeared in an analysis and accentuation of the score before him which invested each detail with its due importance and constantly preserved the perspective of the whole. His gradations of light and shade were also very skillfully and artistically managed and altogether the impression which he produced was distinctly favorable. He was most cordially received and the audience went out of its way to express its appreciation of his work. When he shall have as good material to handle as had his predecessor and when he shall have trained his forces to the same degree of efficiency and homogeneity he may be expected to do better still.

Although of less interest and smaller consequence than the other, the Borodin symphony is yet a work which contains so much of melodic beauty and harmonic impressiveness as to be very well worth hearing, and it is not imaginable that any of its value or significance was lost in Mr. Rabaud's careful and appreciative interpretation of it. Midway on the programme came the Dukas scherzo which afforded the orchestra an opportunity for the exhibition of its technique, of which it made the most, and its delivery of this sparkling and fascinating music was not the least notable feature of the evening's entertainment. The next of these concerts will occur on Monday evening, January 6.

EVENING SUN
Baltimore, Md.
NOV 30 1918

RABAUD WILL DIRECT

First Appearance Here To Be With Boston Symphony.

When the Boston Symphony Orchestra makes its second appearance of the season in the Lyric next Wednesday evening, Henri Rabaud, the distinguished Parisian conductor, will make his first bow to Baltimore as its permanent head.

If the acclaim of Boston is any sign, Mr. Rabaud may be depended upon not only to maintain the old traditional standard, but to enhance it. At the Conservatoire he won the Prix de Rome, and later organized and led concerts in Rome and Vienna. He has since conducted at the Paris Opera regularly, at the Opera Comique, the Lamoureux and Conservatoire concerts from time to time.

The program for Wednesday opens with a classic, Beethoven's Seventh Symphony. "The Sorcerr's Apprentice," by Dukas, will represent the music of his own country. Finally, Borodin's Second Symphony in B minor will try Rabaud's skill.

m TIMES
ress: New York City
DEC 8

gram-maker of taste. On the present occasion there were two symphonies, and if that sounds appaling to those guileless and tone-deaf souls who can endure unmusical comedy (?) by the hour, let us explain that the first symphony was Mozart's in C, called the "Jupiter," though for modern ears there is little that is Jovian in its charming measures. As we thought the new conductor was at his happiest in it, though he rather dragged the Menuetto and did not rush the Finale. But he made up speed in his reading of "The Sorcerer's Apprentice," by Dukas, which under his spirited whip-lash went at a True Scherzo pace—taking Mendelssohn, and not Beethoven or Chopin as models in tempo.

It was a highly colored performance, showing off to advantage the splendid material of the various orchestral choirs. A clever composition it is with its evanescent memories of Wagner—the "Ho-Yo-To-Ho" and of Liszt; even a morsel of Puccini anticipates the "Tosca." And Grieg, in the limping rhythms of "The Hall of the Mountain King," (Peer Gynt suite;) and Gounod in his "Funeral March of a Marionette." Dukas is well versed in the literature of his art.

The afternoon began with Weber's overture to "Euryanthe" and ended with Borodine's B minor symphony. Both were accorded a vigorous interpretation, though the Russian melancholy was not profoundly felt in the Andante of the Borodine work. Not having swallowed enough music during the last week, we braved tunnels and bridges Friday evening and heard Mr. Rabaud conduct Beethoven's Seventh Symphony in Brooklyn. As was the case with the Eroica the previous night at Carnegie Hall, there was more light than heat in the performance. He gave Josef Hofmann a careful accompaniment to the Chopin E minor concerto, but in the Rondo there was a perilous episode, an anxious moment when scrambled eggs were overheard frying. But whether it was the too rigid beat of the conductor or a lapse of memory on Hofmann's part, deponent saith not. All ended brilliantly.

a PUBLIC LEDGER
ress Philadelphia, Pa.

The Boston Symphony Orchestra, Henri Rabaud conductor, will give its second concert this season at the Academy of Music on Monday evening, December 2.

Interest in this concert will naturally center in the new conductor, who is making his first appearance here. Mr. Rabaud, one of the most distinguished musicians of France, has had a long and brilliant career as conductor both of opera and concert. He was received by the symphony audiences in Boston with the greatest enthusiasm and won immediate favor. A tall, slender, dignified man of kindly appearance, he has shown already in his work there that he is full of real Gallic fire.

Philip Hale, in the Boston program book, provides the following biographical sketch of Mr. Rabaud:

"Henri Benjamin Rabaud was born in Paris November 10, 1873. He is the son of Hippolyte Francois Rabaud (1839-1900), who was awarded the first prize for violoncello playing at the Paris Conservatory in 1861. Henri Rabaud's grandfather on his mother's side was the celebrated flutist, Vincent Joseph Dorus, born Vansteenkiste (1812-96). He is, therefore, a grand-nephew of the singer Julie Aimee Josephe Dorus-Gras (1804-96). Flutist and singer were born at Valenciennes.

Mr. Rabaud studied composition with Massenet at the Paris Conservatory where in 1894 he was awarded the first grand prix de Rome. After four years at the Villa Medicis he organized and directed with Max d'Ollone orchestral concerts in Rome (1898) and in Vienna (1899) for the purpose of introducing in those cities compositions of contemporaneous French musicians.

As conductor at the Opera, Paris, Mr Rabaud made his first appearance on February 1, 1908. The opera was "Lohengrin." Among the operas he conducted that year were "Tristan and Isolde," "Thais" and Tannhauser." In 1908 he also conducted a Lamoureux concert (February 23). On January 3, 1914, he was appointed first conductor of the Opera in place of Paul Vidal. The war broke out. In 1914-15 he was one of the conductors of the Conservatory Orchestra concerts then given at the Sorbonne. On May 2, 1915, "Marouf," revived at the Opera-Comique, was conducted by the composer. This work by Mr. Rabaud was given at the Metropolitan Opera House in Philadelphia November 19.

The program which Mr. Rabaud has announced for Philadelphia, December 2, is as follows:

Beethoven.....Symphony No. 7, in A major
Dukas....."L'Apprenti Sorcier" ("The Sorcerer's Apprentice.")
Borodin.....Symphony No. 2 in B minor

WORLD
New York City
DEC 8 1918

NO more convincing proof of what may be done with an orchestra by a conductor having finesse and musicianship has been forthcoming than in the case of the Boston Symphony. Considerably changed in personnel from that of last year, this organization came to us a few weeks ago for its opening concerts. In the delayed arrival of its new conductor, Henri Rabaud, the preliminary training was done by Pierre Monteux of the Metropolitan Opera Company, who also directed the early concerts.

New York was astounded at the changed Boston Symphony Orchestra as fashioned by M. Monteux. It was blatantly noisy and wholly lacking in the tonal refinement which had been its dominant point of distinction. Last Thursday night and yesterday afternoon the visiting organization gave its third and fourth concerts—under M. Rabaud—and it sounded like another orchestra. We would not pronounce it the equal of the old Boston Symphony, but at least it satisfied in reasonable measure.

* * *

One cannot unfailingly estimate the complete worth of either a creative or an interpretative musician by two works or by the same number of performances. We have yet to become thoroughly acquainted with M. Rabaud before pronouncing final judgment upon his capacities to fill his new post. In his start, however, he has made friends. Without fuss or the display of any prima donna airs he has gained the respect of many who know efficient conducting when they sit in its presence and who recognize the effect of skilled and intelligent training.

After Thursday's concert there were several persons who spoke condescendingly of M. Rabaud's abilities. They referred to him as an experienced routinier. And it was amusing to hear the comments of these experts, who are prone to measure a man by what he may have done rather than by his accomplishment of the moment; who belong to the "I-knew-him-when" brigade, living in the past and measuring all present achievements by recollections gone rusty by myopic minds and small-town vision. M. Rabaud may prove to be only a moderately fair conductor, but on Thursday his ability was unquestioned in his interpretation of the greater part of Beethoven's "Eroica," in which his presentation of the continuous flow of the melody was as evident as was his capacity to mould a phrase, to vary his dynamics with unerring taste and to maintain at all times a pure tone from every section of the orchestra that held its balance unwaveringly.

* * *

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PUBLIC LEDGER
ss Philadelphia, Pa.
DEC - 3 1918

HENRI RABAUD LEADS BOSTON SYMPHONY

New Director Cordially Received at Second Concert in the Academy

PROGRAM

Beethoven.....The Seventh Symphony
Dukas.....Scherzo, "Sorcerer's Apprentice"
Borordin.....Symphony in B minor, No. 2

The Boston Symphony Orchestra was heard in its second concert of the season at the Academy last evening. Interest centered largely in the debut of the new permanent director, Henri Rabaud. At the beginning of 1914 Mr. Rabaud was made first conductor of the Paris Opera, and his other distinctions as conductor and composer are many.

Mr. Rabaud takes his art, his audience and himself in the last place seriously and makes his distinctive personality felt at once. His hearers—who were not so numerous as the interest of the occasion warranted—gave a cordial welcome when he first entered to a figure obviously intellectual, aristocratic, distinguished. He is tall, bearded and dignified of aspect, with the demeanor of the contemplative scholar.

The reading of the Beethoven Seventh Symphony was preëminently French. He brought out the more delicate nuances with a scrupulous, painstaking precision. He did not seek to release the full resources of sound latent in his instruments. He dealt in none of those noisy climaxes which are dear to the heart of some leaders. His beat is definite though graceful, his vigilance unceasing. Though evidently a disciplinarian firm of hand, he is not a frigid martinet. At the close of the symphony there was long-continued applause of unmistakable spontaneity. It brought the conductor back from the wings several times, until the men stood with him, and even after that it was not quick to die away.

The familiar "Sorcerer's Apprentice" scherzo, with its humorous relief in which the bassoon is chief comedian, had been skillfully interposed between the two symphonies of which the program was unusually constructed. But for this well-placed humor the concert would have been of a character distinctly somber, for Borodin's muse, speaking in minor accents in his second symphony, does not attempt a suave, mellifluous, ear-tickling strain.

Instead, the first movement deals huge, bold strokes like hammer-blows upon a forge. The material is heroic and epic. Mr. Rabaud gave himself with sympathy to these grandiose moods. In the second movement ("molto vivo") the curious pattering monotone of the stopped horns in the background was deftly introduced. Again in the Andante there was a lyric voice of great beauty from the horns. The first and the third movements seemed to please the audience better than the second and the fourth. The national feeling, as in the case of Borodin's opera, "Prince Igor," is strong throughout the work.

F. L. W.

From WORLD
Address: New York City
Date DEC 7 - 1918

The commendation of the Boston Symphony Orchestra under its new conductor seems to indicate that getting away from German traditions of leadership has not adversely affected it, after all.

RECORD
Philadelphia, Pa.
DEC 3 - 1918

DEBUT OF RABAUD

French Conductor Directs Boston Symphony Concert Here.

As a pianist is judged by Chopin playing, an orchestral conductor rises or falls by his ability as a Beethoven interpreter. In selecting the Seventh Symphony of Beethoven for his first Philadelphia concert Henri Rabaud, the new conductor of the Boston Symphony Orchestra, at once presented himself as a musician of exceptional power.

Rabaud comes to the Orchestra with the prestige of a distinguished foreign career. He has been identified with both the opera and concert life of Paris, but is first of all a composer of great individuality and charm. His symphonies have been presented here with success, while his Oriental opera, "Marouf," has won wide recognition.

There is little in the appearance of Rabaud to suggest the musician. Tall, thin and ascetic-looking, he might easily be selected as a scientist or doctor of philosophy or letters. His resemblance to Charles Evans Hughes, sometime candidate for the Presidency of the United States, is striking. Rabaud has the glowing temperament of a genuine musician, however, and he did not fail to win his audience last night. His Beethoven playing was of great interest. The hackneyed Seventh Symphony was transformed into something fresh and vital and endowed with a charm that arrested at every turn. The first movement was taken with a more deliberate tempo than we are accustomed to, but the finesse of the orchestral manipulation amply justified the departure. Every voice of the orchestra was heard and the ensemble was perfection itself. Rabaud draws a noble tone, not merely big, but strikingly vital and inspiring.

The allegretto, which we are inured to hearing at funeral pace, was done with a slightly accelerated motion and gained immensely in chorus. The third movement was a veritable ripple of light, sensuous tone. There were marked variations of tempi. Rabund does not hesitate to introduce strong contrasts, both in tone and tempo, but his effects are always surprisingly novel and decidedly unusual. In the finale he worked up a magnificent climax and the conclusion of the symphony found him established with a Philadelphia audience, at least, as a conductor of pronounced ability and one for whom it is safe to predict future popularity.

Unlike his motionless predecessor, Rabund, as a very energetic leader. His motions, however, are so apparently the result of genuine musical inspiration and are so lacking in pose that they are never obtrusive, but soon become part of the man's personal expression.

Last night's audience was small for a Boston Orchestra concert. Probably the two symphonies proved alarming to some unaccustomed to that foreign habit. The Brodin B minor was another form of triumph for Rabaud, the eastern style seeming as much his medium as the Beethoven. Doubtless he is a man of universal musical tastes and power to present any type of music well.

The "L'Apprenti Sorcier" of Dukas, played between the symphonies, aroused great enthusiasm.

CITIZEN
: Brooklyn, N. Y.
DEC 7 1918

HENRY RABAUD WELCOMED HERE

Boston Orchestra's New Conductor Takes Big Audience by Storm

It was very evident at the Academy of Music last night that exceptional interest was taken in the second concert by the Boston Symphony Orchestra. This was because of the first appearance in Brooklyn, of the new director, Henri Rabaud. Before the introduction to the first number on the programme, was finished the large audience was ready to give testimony to the fact that the famous organization of artists was again under the direction of a master musician, capable of putting life, sympathy and soul into his work. It is seldom that a Brooklyn assemblage of music lovers lets go of itself completely. That is what occurred last night at the conclusion of Beethoven's seventh symphony. It was a marked tribute to the artistry of the new director of the Boston orchestra that the gathering literally broke loose in applause that did not spend itself until several seconds had elapsed.

One did not have to be "educated" in music to understand and appreciate that the magnificent organization was in thorough sympathy with the man who wielded the baton. He was in absolute control of the interpretation in its every phase. There seemed to be a delightful magic in the way the various instruments responded to his will and there was fascination in the movement of his wand. It commanded thunder or zephyr and all the scale between them and the blending together of emotions in the music was perfect.

The programme was made up of the Beethoven Symphony already referred to, Chopin's Concerto in E minor for piano with orchestra, Josef Hofman being the soloist, and Saint-Saens' "The Youth of Hercules."

The Hofmann number was a wonderful production. The exquisite relations between the great orchestra and the solo harmony of the piano were marvelous.

The new conductor is a prolific composer and remains in Brooklyn to-day to be present this evening at the production of his opera, "Maronf," which will be presented at the Academy.

EVENING MAIL
ss: New York City

THE Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this time with its new and permanently engaged conductor, Henri Rabaud, who has recently arrived from France and fulfilled his distinguished function in Boston for an introductory two weeks.

Boston has declared itself fortunate, not only from the taste but from the precedent. Mr. Rabaud's father, grandfather and grand-aunt were noted musicians. He won the Prix de Rom. in his youth, organized concerts in Rome and Vienna to introduce contemporary French music, conducted at the Opera, the Opera Comique, the Conservatoire and the Lamaoureux concerts. He has a considerable list of compositions to his credit in small and large forms, of which the best known in this country are his Second Symphony, and the opera "Marouf" of several years' standing at the Metropolitan Opera.

A classical symphony stands fittingly at the head of each concert—for Thursday evening Beethoven's "Eroica," and on Saturday afternoon, Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saens' symphonic poem "The Youth of Hercules," and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes."

Borodin is to provide the Russian number for the Saturday programme with his Second Symphony. For the rest, "The Sorcerer's Apprentice," the brilliant and quick-witted scherzo by the conductor's "confrere" Dukas, and Weber's overture to "Euryanthe."

ENQUIRER
Philadelphia, Pa.
DEC 3 1918

HENRI RABAUD'S DEBUT WITH BOSTON SYMPHONY

Proves Conductor of Exceptional Merit in Season's Second Concert

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening when Mr. Henri Rabaud made his local debut as its conductor, and a programme was presented which comprised Beethoven's Seventh symphony in A major, the second symphony of Borodin in B minor, and the sparkling scherzo by Dukas entitled, "The Sorcerer's Apprentice." It cannot be said that this arrangement is one that augers well for Mr. Rabaud's abilities as a programme maker. He was presumably not responsible for the circumstance that the Beethoven number was played here by the Symphony Society of New York no longer ago than last week. That was presumably one of those curious coincidences which occur from time to time with such mysterious frequency and which one wishes that there were some way of avoiding. But although there is good authority for placing two symphonies on a single programme to do so is not judicious and a selection of another character would have been preferable.

Mr. Rabaud's coming to this city with the Boston organization as a successor to the unlamented Muck had been awaited with a good deal of interest, and it is not supposable that any of the expectations with which it had been regarded were disappointed in the result. There is nothing sensational about Mr. Rabaud's methods. He is a gentleman of a retiring disposition who took his place on the conductor's stand with a self effacing modesty, and whose reading of the Beethoven score was not remarkable for any disturbing originality of view or precedent breaking innovations. Its distinctive features were rather grace and charm and a beautiful refinement than breadth or vigor, and it was more in the lovely allegretto, which was played with an extraordinary refinement of tone and eloquence of sentiment, than in the movements requiring more fire and force and fervor, that it was most artistically effective and satisfying. Yet in its entirety the performance was lucid and vital and intelligently sympathetic, and the enjoyment which it afforded was great.

It is as yet too early to form a definite judgment, for a single hearing does not furnish a sufficiently broad criterion to justify an unreserved opinion, but so far as could be determined from last evening's demonstration, Mr. Rabaud is a conductor of exceptional merit and ability. That he has a strong feeling for rhythm was shown by the flexible and sinuous motion which he imparted to the dancing measures of the Beethoven music, while his keen sense of proportion appeared in an analysis and accentuation of the score before him which invested each detail with its due importance and constantly preserved the perspective of the whole. His gradations of light and shade were also very skillfully and artistically managed and altogether the impression which he produced was distinctly favorable. He was most cordially received and the audience went out of its way to express its appreciation of his work. When he shall have as good material to handle as had his predecessor and when he shall have trained his forces to the same degree of efficiency and homogeneity he may be expected to do better still.

Although of less interest and smaller consequence than the other, the Borodin symphony is yet a work which contains so much of melodic beauty and harmonic impressiveness as to be very well worth hearing, and it is not imaginable that any of its value or significance was lost in Mr. Rabaud's careful and appreciative interpretation of it. Midway on the programme came the Dukas scherzo which afforded the orchestra an opportunity for the exhibition of its technique, and of which it made the most, and its delivery of this sparkling and fascinating music was not the least notable feature of the evening's entertainment. The next of these concerts will occur on Monday evening, January 6.

TIMES
New York City

gram-maker of taste. On the present occasion there were two symphonies, and if that sounds appaling to those guileless and tone-deaf souls who can endure unmusical comedy (?) by the hour, let us explain that the first symphony was Mozart's in C, called the "Jupiter," though for modern ears there is little that is Jovian in its charming measures. As we thought the new conductor was at his happiest in it, though he rather dragged the Menuetto and did not rush the Finale. But he made up speed in his reading of "The Sorcerer's Apprentice," by Dukas, which under his spirited whip-lash went at a True Scherzo pace—taking Mendelssohn, and not Beethoven or Chopin as models in tempo.

It was a highly colored performance, showing off to advantage the splendid material of the various orchestral choirs. A clever composition it is with its evanescent memories of Wagner—the "Ho-Yo-To-Ho" and of Liszt; even a morsel of Puccini anticipates the "Tosca." And Grieg, in the limping rhythms of "The Hall of the Mountain King," (Peer Gynt suite;) and Gounod in his "Funeral March of a Marionette." Dukas is well versed in the literature of his art.

The afternoon began with Weber's overture to "Euryanthe" and ended with Borodine's B minor symphony. Both were accorded a vigorous interpretation, though the Russian melancholy was not profoundly felt in the Andante of the Borodine work. Not having swallowed enough music during the last week, we braved tunnels and bridges Friday evening and heard Mr. Rabaud conduct Beethoven's Seventh Symphony in Brooklyn. As was the case with the Eroica the previous night at Carnegie Hall, there was more light than heat in the performance. He gave Josef Hofmann a careful accompaniment to the Chopin E minor concerto, but in the Rondo there was a perilous episode, an anxious moment when scrambled eggs were overheard frying. But whether it was the too rigid beat of the conductor or a lapse of memory on Hofmann's part, deponent saith not. All ended brilliantly.

PUBLIC LEDGER
Philadelphia, Pa.

The Boston Symphony Orchestra, Henri Rabaud conductor, will give its second concert this season at the Academy of Music on Monday evening, December 2.

Interest in this concert will naturally center in the new conductor, who is making his first appearance here. Mr. Rabaud, one of the most distinguished musicians of France, has had a long and brilliant career as conductor both of opera and concert. He was received by the symphony audiences in Boston with the greatest enthusiasm and won immediate favor. A tall, slender, dignified man of kindly appearance, he has shown already in his work there that he is full of real Gallic fire.

Philip Hale, in the Boston program book, provides the following biographical sketch of Mr. Rabaud:

"Henri Benjamin Rabaud was born in Paris November 10, 1873. He is the son of Hippolyte Francois Rabaud (1839-1900), who was awarded the first prize for violoncello playing at the Paris Conservatory in 1861. Henri Rabaud's grandfather on his mother's side was the celebrated flutist, Vincent Joseph Dorus, born Vansteenkiste (1812-96). He is, therefore, a grand-nephew of the singer Julie Aimee Josephe Dorus-Gras (1804-96). Flutist and singer were born at Valenciennes.

Mr. Rabaud studied composition with Massenet at the Paris Conservatory where in 1894 he was awarded the first grand prix de Rome. After four years at the Villa Medicis he organized and directed with Max d'Ollone orchestra concerts in Rome (1898) and in Vienna (1899) for the purpose of introducing in those cities compositions of contemporaneous French musicians.

As conductor at the Opera, Paris, Mr Rabaud made his first appearance on February 1, 1908. The opera was "Lohengrin." Among the operas he conducted that year were "Tristan and Isolde," "Thais" and Tannhauser." In 1908 he also conducted a Lamoureux concert (February 23). On January 3, 1914, he was appointed first conductor of the Opera in place of Paul Vidal. The war broke out. In 1914-15 he was one of the conductors of the Conservatory Orchestra concerts then given at the Sorbonne. On May 2, 1915, "Marouf," revived at the Opera-Comique, was conducted by the composer. This work by Mr. Rabaud was given at the Metropolitan Opera House in Philadelphia November 19.

The program which Mr. Rabaud has announced for Philadelphia, December 2, is as follows:

Beethoven.....Symphony No. 7, in A major
Dukas....."L'Apprenti Sorcier" ("The Sorcerer's Apprentice.")
Borodin.....Symphony No. 2 in B minor

WORLD
New York City

NO more convincing proof of what may be done with an orchestra by a conductor having finesse and musicianship has been forthcoming than in the case of the Boston Symphony. Considerably changed in personnel from that of last year, this organization came to us a few weeks ago for its opening concerts. In the delayed arrival of its new conductor, Henri Rabaud, the preliminary training was done by Pierre Monteux of the Metropolitan Opera Company, who also directed the early concerts.

New York was astounded at the changed Boston Symphony Orchestra as fashioned by M. Monteux. It was blatantly noisy and wholly lacking in the tonal refinement which had been its dominant point of distinction. Last Thursday night and yesterday afternoon the visiting organization gave its third and fourth concerts—under M. Rabaud—and it sounded like another orchestra. We would not pronounce it the equal of the old Boston Symphony, but at least it satisfied in reasonable measure.

* * *

One cannot unfailingly estimate the complete worth of either a creative or an interpretative musician by two works or by the same number of performances. We have yet to become thoroughly acquainted with M. Rabaud before pronouncing final judgment upon his capacities to fill his new post. In his start, however, he has made friends. Without fuss or the display of any prima donna airs he has gained the respect of many who know efficient conducting when they sit in its presence and who recognize the effect of skilled and intelligent training.

After Thursday's concert there were several persons who spoke condescendingly of M. Rabaud's abilities. They referred to him as an experienced routinier. And it was amusing to hear the comments of these experts, who are prone to measure a man by what he may have done rather than by his accomplishment of the moment; who belong to the "I-knew-him-when" brigade, living in the past and measuring all present achievements by recollections gone rusty by myopic minds and small-town vision. M. Rabaud may prove to be only a moderately fair conductor, but on Thursday his ability was unquestioned in his interpretation of the greater part of Beethoven's "Eroica," in which his presentation of the continuous flow of the melody was as evident as was his capacity to mould a phrase, to vary his dynamics with unerring taste and to maintain at all times a pure tone from every section of the orchestra that held its balance unwaveringly.

* * *

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PUBLIC LEDGER
Philadelphia, Pa.
DEC - 3 1918

HENRI RABAUD LEADS BOSTON SYMPHONY

New Director Cordially Received at Second Concert in the Academy

PROGRAM

Beethoven.....The Seventh Symphony
Dukas.....Scherzo, "Sorcerer's Apprentice"
Borordin.....Symphony in B minor, No. 2

The Boston Symphony Orchestra was heard in its second concert of the season at the Academy last evening. Interest centered largely in the debut of the new permanent director, Henri Rabaud. At the beginning of 1914 Mr. Rabaud was made first conductor of the Paris Opera, and his other distinctions as conductor and composer are many.

Mr. Rabaud takes his art, his audience and himself in the last place seriously and makes his distinctive personality felt at once. His hearers—who were not so numerous as the interest of the occasion warranted—gave a cordial welcome when he first entered to a figure obviously intellectual, aristocratic, distinguished. He is tall, bearded and dignified of aspect, with the demeanor of the contemplative scholar.

The reading of the Beethoven Seventh Symphony was preëminently French. He brought out the more delicate nuances with a scrupulous, painstaking precision. He did not seek to release the full resources of sound latent in his instruments. He dealt in none of those noisy climaxes which are dear to the heart of some leaders. His beat is definite though graceful, his vigilance unceasing. Though evidently a disciplinarian firm of hand, he is not a frigid martinet. At the close of the symphony there was long-continued applause of unmistakable spontaneity. It brought the conductor back from the wings several times, until the men stood with him, and even after that it was not quick to die away.

The familiar "Sorcerer's Apprentice" scherzo, with its humorous relief in which the bassoon is chief comedian, had been skillfully interposed between the two symphonies of which the program was unusually constructed. But for this well-placed humor the concert would have been of a character distinctly somber, for Borodin's muse, speaking in minor accents in his second symphony, does not attempt a suave, mellifluous, ear-tickling strain.

Instead, the first movement deals huge, bold strokes like hammer-blows upon a forge. The material is heroic and epic. Mr. Rabaud gave himself with sympathy to these grandiose moods. In the second movement ("molto vivo") the curious pattering monotone of the stopped horns in the background was deftly introduced. Again in the Andante there was a lyric voice of great beauty from the horns. The first and the third movements seemed to please the audience better than the second and the fourth. The national feeling, as in the case of Borodin's opera, "Prince Igor," is strong throughout the work.

F. L. W.

CITIZEN
Brooklyn, N. Y.

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From WORLD
Address: New York City
Date DEC 7 - 1918

The commendation of the Boston Symphony Orchestra under its new conductor seems to indicate that getting away from German traditions of leadership has not adversely affected it, after all.

RECORD
Philadelphia, Pa.
DEC 2 - 1918

DEBUT OF RABAUD

French Conductor Directs Boston Symphony Concert Here.

As a pianist is judged by Chopin playing, an orchestral conductor rises or falls by his ability as a Beethoven interpreter. In selecting the Seventh Symphony of Beethoven for his first Philadelphia concert Henri Rabaud, the new conductor of the Boston Symphony Orchestra, at once presented himself as a musician of exceptional power.

Rabaud comes to the Orchestra with the prestige of a distinguished foreign career. He has been identified with both the opera and concert life of Paris, but is first of all a composer of great individuality and charm. His symphonies have been presented here with success, while his Oriental opera, "Marouf," has won wide recognition.

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EVENING SUN
Baltimore, Md.
NOV 30 1918

RABAUD WILL DIRECT

First Appearance Here To Be With Boston Symphony.

When the Boston Symphony Orchestra makes its second appearance of the season in the Lyric next Wednesday evening, Henri Rabaud, the distinguished Parisian conductor, will make his first bow to Baltimore as its permanent head.

If the acclaim of Boston is any sign, Mr. Rabaud may be depended upon not only to maintain the old traditional standard, but to enhance it. At the Conservatoire he won the Prix de Rome, and later organized and led concerts in Rome and Vienna. He has since conducted at the Paris Opera regularly, at the Opera Comique, the Lamoureux and Conservatoire concerts from time to time.

The program for Wednesday opens with a classic, Beethoven's Seventh Symphony. "The Sorcerr's Apprentice," by Dukas, will represent the music of his own country. Finally, Borodin's Second Symphony in B minor will try Mr. Rabaud's skill.

EVENING MAIL
New York City

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A classical symphony stands fittingly at the head of each concert—for Thursday evening Beethoven's "Eroica," and on Saturday afternoon, Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saens' symphonic poem "The Youth of Hercules," and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes."

Borodin is to provide the Russian number for the Saturday programme with his Second Symphony. For the rest, "The Sorcerer's Apprentice," the brilliant and quick-witted scherzo by the conductor's "confrere" Dukas, and Weber's overture to "Euryanthe."

ENQUIRER

Philadelphia, Pa.

...ner Bldg., report transactions yester... as follows:

Stocks.	High.	Low.	Close.	Net change.
INDUSTRIALS.				
Aetna Expl	5⅝	5⅜	5⅜	— ⅛
Am Marc	4⅝	4½	4⅝	..
Barnt O&G	5-16	¼	¼	— 1-16
Burns Bros	44	44	44	— 1
Car Light.	2⅛	2⅛	2⅛	— 2
Cosd & Co	7	6¾	6⅞	— ⅛
Curt Aero	16	13	13	— 2
Elk Bas Pet	6⅛	6	6	..
Esmer Oil	05½	04	04	—02
Federal O.	28	22	22	— ⅛

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EVENING SUN

s: Baltimore, Md.

NOV 30 1918

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m TIMES

ress: New York City

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Henri Rabaud Conducts Again.

The Boston Symphony Orchestra played at Carnegie Hall yesterday afternoon, presenting a well-arranged and interesting program. Thus far in his three concerts given in Greater New York—one of them occurred last Friday night at the Brooklyn Academy of Music—Henri Rabaud has revealed himself as a program-maker of taste. On the present occasion there were two symphonies, and if that sounds appaling to those guileless and tone-deaf souls who can endure unmusical comedy (?) by the hour, let us explain that the first symphony was Mozart's in C, called the "Jupiter," though for modern ears there is little that is Jovian in its charming measures. As we thought the new conductor was at his happiest in it, though he rather dragged the Menuetto and did not rush the Finale. But he made up speed in his reading of "The Sorcerer's Apprentice," by Dukas, which under his spirited whip-lash went at a True Scherzo pace—taking Mendelssohn, and not Beethoven or Chopin as models in tempo.

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a PUBLIC LEDGER

ress Philadelphia, Pa.

The Boston Symphony Orchestra, Henri Rabaud conductor, will give its second concert this season at the Academy of Music on Monday evening, December 2.

Interest in this concert will naturally center in the new conductor, who is making his first appearance here. Mr. Rabaud, one of the most distinguished musicians of France, has had a long and brilliant career as conductor both of opera and concert. He was received by the symphony audiences in Boston with the greatest enthusiasm and won immediate favor. A tall, slender, dignified man of kindly appearance, he has shown already in his work there that he is full of real Gallic fire.

Philip Hale, in the Boston program book, provides the following biographical sketch of Mr. Rabaud:

"Henri Benjamin Rabaud was born in Paris November 10, 1873. He is the son of Hippolyte Francois Rabaud (1839-1900), who was awarded the first prize for violoncello playing at the Paris Conservatory in 1861. Henri Rabaud's grandfather on his mother's side was the celebrated flutist, Vincent Joseph Dorus, born Vansteenkiste (1812-96). He is, therefore, a grand-nephew of the singer Julie Aimee Josephe Dorus-Gras (1804-96). Flutist and singer were born at Valenciennes.

Mr. Rabaud studied composition with Massenet at the Paris Conservatory where in 1894 he was awarded the first grand prix de Rome. After four years at the Villa Medicis he organized and directed with Max d'Ollone orchestra concerts in Rome (1898) and in Vienna (1899) for the purpose of introducing in those cities compositions of contemporaneous French musicians.

As conductor at the Opera, Paris, Mr Rabaud made his first appearance on February 1, 1908. The opera was "Lohengrin." Among the operas he conducted that year were "Tristan and Isolde," "Thais" and Tannhauser." In 1908 he also conducted a Lamoureux concert (February 23). On January 3, 1914, he was appointed first conductor of the Opera in place of Paul Vidal. The war broke out. In 1914-15 he was one of the conductors of the Conservatory Orchestra concerts then given at the Sorbonne. On May 2, 1915, "Marouf," revived at the Opera-Comique, was conducted by the composer. This work by Mr. Rabaud was given at the Metropolitan Opera House in Philadelphia November 19.

The program which Mr. Rabaud has announced for Philadelphia, December 2, is as follows:

Beethoven.....Symphony No. 7, in A major
Dukas....."L'Apprenti Sorcier" ("The Sorcerer's Apprentice.")
Borodin.....Symphony No. 2 in B minor

WORLD

New York City

NO more convincing proof of what may be done with an orchestra by a conductor having finesse and musicianship has been forthcoming than in the case of the Boston Symphony. Considerably changed in personnel from that of last year, this organization came to us a few weeks ago for its opening concerts. In the delayed arrival of its new conductor, Henri Rabaud, the preliminary training was done by Pierre Monteux of the Metropolitan Opera Company, who also directed the early concerts.

New York was astounded at the changed Boston Symphony Orchestra as fashioned by M. Monteux. It was blatantly noisy and wholly lacking in the tonal refinement which had been its dominant point of distinction. Last Thursday night and yesterday afternoon the visiting organization gave its third and fourth concerts—under M. Rabaud—and it sounded like another orchestra. We would not pronounce it the equal of the old Boston Symphony, but at least it satisfied in reasonable measure.

* * *

One cannot unfailingly estimate the complete worth of either a creative or an interpretative musician by two works or by the same number of performances. We have yet to become thoroughly acquainted with M. Rabaud before pronouncing final judgment upon his capacities to fill his new post. In his start, however, he has made friends. Without fuss or the display of any prima donna airs he has gained the respect of many who know efficient conducting when they sit in its presence and who recognize the effect of skilled and intelligent training.

After Thursday's concert there were several persons who spoke condescendingly of M. Rabaud's abilities. They referred to him as an experienced routinier. And it was amusing to hear the comments of these experts, who are prone to measure a man by what he may have done rather than by his accomplishment of the moment; who belong to the "I-knew-him-when" brigade, living in the past and measuring all present achievements by recollections gone rusty by myopic minds and small-town vision. M. Rabaud may prove to be only a moderately fair conductor, but on Thursday his ability was unquestioned in his interpretation of the greater part of Beethoven's "Eroica," in which his presentation of the continuous flow of the melody was as evident as was his capacity to mould a phrase, to vary his dynamics with unerring taste and to maintain at all times a pure tone from every section of the orchestra that held its balance unwaveringly.

* * *

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PUBLIC LEDGER

ss Philadelphia, Pa.

DEC - 3 1918

HENRI RABAUD LEADS BOSTON SYMPHONY

New Director Cordially Received at Second Concert in the Academy

PROGRAM

Beethoven.....The Seventh Symphony
Dukas.....Scherzo, "Sorcerer's Apprentice"
Borordin.....Symphony in B minor, No. 2

The Boston Symphony Orchestra was heard in its second concert of the season at the Academy last evening. Interest centered largely in the debut of the new permanent director, Henri Rabaud. At the beginning of 1914 Mr. Rabaud was made first conductor of the Paris Opera, and his other distinctions as conductor and composer are many.

Mr. Rabaud takes his art, his audience and himself in the last place seriously and makes his distinctive personality felt at once. His hearers—who were not so numerous as the interest of the occasion warranted—gave a cordial welcome when he first entered to a figure obviously intellectual, aristocratic, distinguished. He is tall, bearded and dignified of aspect, with the demeanor of the contemplative scholar.

The reading of the Beethoven Seventh Symphony was preëminently French. He brought out the more delicate nuances with a scrupulous, painstaking precision. He did not seek to release the full resources of sound latent in his instruments. He dealt in none of those noisy climaxes which are dear to the heart of some leaders. His beat is definite though graceful, his vigilance unceasing. Though evidently a disciplinarian firm of hand, he is not a frigid martinet. At the close of the symphony there was long-continued applause of unmistakable spontaneity. It brought the conductor back from the wings several times, until the men stood with him, and even after that it was not quick to die away.

The familiar "Sorcerer's Apprentice" scherzo, with its humorous relief in which the bassoon is chief comedian, had been skillfully interposed between the two symphonies of which the program was unusually constructed. But for this well-placed humor the concert would have been of a character distinctly somber, for Borodin's muse, speaking in minor accents in his second symphony, does not attempt a suave, mellifluous, ear-tickling strain.

Instead, the first movement deals huge, bold strokes like hammer-blows upon a forge. The material is heroic and epic. Mr. Rabaud gave himself with sympathy to these grandiose moods. In the second movement ("molto vivo") the curious pattering monotone of the stopped horns in the background was deftly introduced. Again in the Andante there was a lyric voice of great beauty from the horns. The first and the third movements seemed to please the audience better than the second and the fourth. The national feeling, as in the case of Borodin's opera, "Prince Igor," is strong throughout the work.

F. L. W.

From WORLD

Address: New York City

Date DEC 7 - 1918

The commendation of the Boston Symphony Orchestra under its new conductor seems to indicate that getting away from German traditions of leadership has not adversely affected it, after all.

RECORD

Philadelphia, Pa.

DEC 9 - 1918

DEBUT OF RABAUD

French Conductor Directs Boston Symphony Concert Here.

As a pianist is judged by Chopin playing, an orchestral conductor rises or falls by his ability as a Beethoven interpreter. In selecting the Seventh Symphony of Beethoven for his first Philadelphia concert Henri Rabaud, the new conductor of the Boston Symphony Orchestra, at once presented himself as a musician of exceptional power.

Rabaud comes to the Orchestra with the prestige of a distinguished foreign career. He has been identified with both the opera and concert life of Paris, but is first of all a composer of great individuality and charm. His symphonies have been presented here with success, while his Oriental opera, "Marouf," has won wide recognition.

There is little in the appearance of Rabaud to suggest the musician. Tall, thin and ascetic-looking, he might easily be selected as a scientist or doctor of philosophy or letters. His resemblance to Charles Evans Hughes, sometime candidate for the Presidency of the United States, is striking. Rabaud has the glowing temperament of a genuine musician, however, and he did not fail to win his audience last night. His Beethoven playing was of great interest. The hackneyed Seventh Symphony was transformed into something fresh and vital and endowed with a charm that arrested at every turn. The first movement was taken with a more deliberate tempo than we are accustomed to, but the finesse of the orchestral manipulation amply justified the departure. Every voice of the orchestra was heard and the ensemble was perfection itself. Rabaud draws a noble tone, not merely big, but strikingly vital and inspiring.

The allegretto, which we are inured to hearing at funeral pace, was done with a slightly accelerated motion and gained immensely in chorus. The third movement was a veritable ripple of light, sensuous tone. There were marked variations of tempi. Rabund does not hesitate to introduce strong contrasts, both in tone and tempo, but his effects are always surprisingly novel and decidedly unusual. In the finale he worked up a magnificent climax and the conclusion of the symphony found him established with a Philadelphia audience, at least, as a conductor of pronounced ability and one for whom it is safe to predict future popularity.

Unlike his motionless predecessor, Rabund, as a very energetic leader. His motions, however, are so apparently the result of genuine musical inspiration and are so lacking in pose that they are never obtrusive, but soon become part of the man's personal expression.

Last night's audience was small for a Boston Orchestra concert. Probably the two symphonies proved alarming to some unaccustomed to that foreign habit. The Brodin B minor was another form of triumph for Rabaud, the eastern style seeming as much his medium as the Beethoven. Doubtless he is a man of universal musical tastes and power to present any type of music well.

The "L'Apprenti Sorcier" of Dukas, played between the symphonies, aroused great enthusiasm.

EVENING MAIL

ss: New York City

THE Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this time with its new and permanently engaged conductor, Henri Rabaud, who has recently arrived from France and fulfilled his distinguished function in Boston for an introductory two weeks.

Boston has declared itself fortunate, not only from the taste but from the precedent. Mr. Rabaud's father, grandfather and grand-aunt were noted musicians. He won the Prix de Rom, in his youth, organized concerts in Rome and Vienna to introduce contemporary French music, conducted at the Opera, the Opera Comique, the Conservatoire and the Lamaoureux concerts. He has a considerable list of compositions to his credit in small and large forms, of which the best known in this country are his Second Symphony, and the opera "Marouf" of several years' standing at the Metropolitan Opera.

A classical symphony stands fittingly at the head of each concert—for Thursday evening Beethoven's "Eroica," and on Saturday afternoon, Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saens' symphonic poem "The Youth of Hercules," and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes."

Borodin is to provide the Russian number for the Saturday programme with his Second Symphony. For the rest, "The Sorcerer's Apprentice," the brilliant and quick-witted scherzo by the conductor's "confrere" Dukas, and Weber's overture to "Euryanthe."

CITIZEN

: Brooklyn, N. Y.

DEC 7 1918

HENRY RABAUD WELCOMED HERE

Boston Orchestra's New Conductor Takes Big Audience by Storm

It was very evident at the Academy of Music last night that exceptional interest was taken in the second concert by the Boston Symphony Orchestra. This was because of the first appearance in Brooklyn, of the new director, Henri Rabaud. Before the introduction to the first number on the programme, was finished the large audience was ready to give testimony to the fact that the famous organization of artists was again under the direction of a master musician, capable of putting life, sympathy and soul into his work. It is seldom that a Brooklyn assemblage of music lovers lets go of itself completely. That is what occurred last night at the conclusion of Beethoven's seventh symphony. It was a marked tribute to the artistry of the new director of the Boston orchestra that the gathering literally broke loose in applause that did not spend itself until several seconds had elapsed.

One did not have to be "educated" in music" to understand and appreciate that the magnificent organization was in thorough sympathy with the man who wielded the baton. He was in absolute control of the interpretation in its every phase. There seemed to be a delightful magic in the way the various instruments responded to his will and there was fascination in the movement of his wand. It commanded thunder or zephyr and all the scale between them and the blending together of emotions in the music was perfect.

The programme was made up of the Beethoven Symphony already referred to, Chopin's Concerto in E minor for piano with orchestra, Josef Hofman being the soloist, and Saint-Saens' "The Youth of Hercules."

The Hofmann number was a wonderful production. The exquisite relations between the great orchestra and the solo harmony of the piano were marvelous.

The new conductor is a prolific composer and remains in Brooklyn to-day to be present this evening at the production of his opera, "Marouf," which will be presented at the Academy.

EAGLE

Brooklyn, N. Y.

DEC 8 1918

RABAUD AT "MAROUF" IN THE ACADEMY

Composer in Audience—Presents Wreath to Alda—English Anthem Sung.

MAROUF.

Opera Comique in four acts and five scenes (in French). Book by Lucien Nepoty. Music by Henri Rabaud.

Marouf ..... Giuseppe de Luca
The Princess .....Frances Alda
The Sultan .....Leon Rothier
Fatimah .....Kathleen Howard
The Vizier .....Andreas de Segurola
Ali .....Thomas Chalmers
A Pastry Cook.....Paolo Ananian
A Fellah .....Rafaelo Diaz
Chief Sailor .....Albert Reiss
Merchants .....Giordano Paltrinieri, Giulio Rossi
The Cadi .....Giulio Rossi
Muezzin .....Rafaelo Diaz, Giordano Paltrinieri
A Donkey Driver.....Pietro Audisio

Court ladies, inmates of the harem, dignitaries, ministers, policemen, merchants, slaves, negroes, dancers, eunuchs, mamelukes.

Henri Rabaud, conductor of the Boston Symphony Orchestra, who made his bow to Brooklyn audiences in that position Friday evening, heard his opera, "Marouf," at the Academy of Music last evening. Though seated inconspicuously in the midst of orchestra, Mr. Rabaud was soon recognized by the audience, and after the first act was obliged to bow in acknowledgement to the general applause of an audience that filled every seat.

To honor Frances Alda, the prima donna of the evening, the composer had sent her a wreath of flowers. When it was presented at the close of the second act, the lady still in the costume of the Princess of Kaitan, took her honors graciously and responded by singing "God Save the King." The singing of the British National Air and the waving of a Union Jack was in special tribute to England's Day of Celebration.

First "Marouf" a Year Ago.

"Marouf" was brought out at the Metropolitan Opera House December 19, 1917, with the same cast, at least so far as the principals are concerned, that sang the work in the Academy last evening. It received repetitions throughout the subscription nights, but did not win popular favor. Rather surprisingly, therefore, it remained in the repertory. To date this year it has been given two performances, one at the Metropolitan, another in Philadelphia.

As everyone knows by this time, its story, based upon one of the many tales which Scheherezade told, was done into the present libretto by Lucien Nepoty. For this story of the Cobbler who wins wife and position through Eastern lies and who pays only the Eastern price for his moral defections, Rabaud has fashioned a musical background of Orientalism and the Metropolitan Opera House a pictorial setting of glittering gorgeousness. Though as is so often the case with operatic splendor, all is not gold that glitters.

Orientalism in Music.

Obviously in seting such a story to music, the composer must perforce fall back upon the accepted symbols of the musical East. There is authority for the statement that he has made use of definite Arabian melodies. Most of the thematic material is such as we have heard in the Russian composers' portraits in musical terms of Eastern magnificence. The chromatics and the major seconds of Rimsky - Korsakoff's "Scheherezade" Suite are in "Marouf."

An imperfect Wagnerite Rabaud uses representative themes, but makes no attempt to develop them symphonically. They portray character, mood, emotion, appear and reappear under the necessary spur of scene and character for musical representation; but are employed in an orchestral canvas that depends for its color and transparency upon swift sure strokes and not upon the piling of color-mass on color-mass.

Colorful Orchestration.

So this orchestration provides characterization, colorful mood and incident, provides a narrative painting of the emotional and dramatic substance. But unfortunately only at times does it probe the depths of human emotion or paint vivid and memorable pictures. For the most part it flows with the sluggishness of an artificial stream. This music never threatens to overflow its banks. Between the carefully constructed dykes of academicism it runs its placid course, stagnating in eddies of reminiscence and with its surface calmed with midnight oil.

And over this orchestral texture the voices of the drama rise and sink in a tone speech that only in one moment rises from arioso into a lyric aria. (But this, the aria in the third act where the Princess sings her love for Marouf, was interpolated that the the prima donna might have more of glory than the composer had originally allotted.) Yet without its emotional moments this tone speech is dramatic and essentially French. Its full appreciation can never be achieved by such an audience as filled the Academy last evening, an audience that missed practically all the humor of the lines, and appreciated only that manifested through the obvious means of gesture.

Performance as in Manhattan.

Last evening's performance was in all respects similar to those which the opera has received in Manhattan, though much of the comedy that was lost in the performances across the river assumed new and marked significance in the smaller reaches of the Academy. The scenery was the same and just as brilliant as ever, though it seemed somewhat crowded on the smaller Academy stage.

As of old, the honors of the evening fell to De Luca, in the title role; to Frances Alda as the Princess, to Thomas Chalmers as Ali and to Bo-

thier as the Sultan. De Segurola provided his share of the funmaking in the unsympathetic role of the Vizier, ever the scapegoat of an Arabian fairy tale. The cast was universally in good voice, though these declamatory measures do not provide a medium for the display of sustained singing.

Mr. Monteux gave an illuminative and eloquent reading of the score, and under his direction there was coherence and co-ordination of the various elements of the performance. Rosina Galli, Giuseppe Bonfiglio and tehir dancing associates furnished the necessary choreographic delights of the second act.

"Aida" December 24.

The next performance of opera in Brooklyn will be the evening of December 24, when "Aida "will be presented. The cost has not eben announced as yet.

ING WORLD

w York City.

Rabaud Scores As Conductor of Boston Orchestra

By Sylvester Rawling.

HENRI RABAUD, the French composer-conductor, made a notable New York debut at Carnegie Hall last night as leader of the reconstructed Boston Symphony Orchestra. A crowded house greeted him with a warmth of welcome such as New York audiences invariably bestow upon a distinguished stranger. After "The Star-Spangled Banner," which disclosed something of his mettle, the demonstration was continued. Then there was a settling down to absorbed attention, and keen observation of Mr. Rabaud's personality and musical worth. On the first count, he is tall, spare and dignified, commanding, without mannerisms; on the second, whatever diversity of opinion there may be among professional musicians and critics, the cultivated audience acclaimed him a master and established him at once a favorite.

Mr. Rabaud did not try to feel his way by starting with an overture. He plunged into [illegible] of the greatest of symphonies, B[illegible]en's third, the "Eroica." He re[illegible]e work with an understanding that was noble, with an inciseness and a clarity that are rare, neglecting no detail, but always conserving it to the whole. The funeral march was virile as well as sombre, the scherzo went atripping with fairy lightness, the horn trio, deliciously played, was kept in its proper place, the finale, taken almost at a gallop, was never slurred or blurred in the rapid tempo. Something, it is true, was lacking of poetic imagination in the interpretation. Mr. Rabaud seems to be essentially academic. One of my colleagues who went to Boston for Mr. Rabaud's initial performance there put it aptly by saying that Mr. Rabaud's admiration was for Beethoven the classicist, not for Beethoven the romanticist.

The rest of the programme consisted of Saint-Saens's symphonic poem "La Jeunesse d'Hercule," and Rimsky-Korsakoff's caprice on Spanish themes. In these compositions, as well as in the symphony, the orchestra showed a restoration of the qualities that, for long, have made it the premier orchestra of the world. A fine tribute to Mr. Rabaud's genius, for he has been in control only a few weeks.

Mr. Rabaud will hear his opera, "Marouf," for the first time in America when it is performed to-morrow night at the Brooklyn Academy of Music by the Metropolitan Opera Company.

n SUN

ress: Baltimore, Md.

te

Boston Orchestra.

WHEN the Boston Symphony Orchestra makes its second appearance of the season in the Lyric Theatre on Wednesday evening the last spectre of trouble will have departed, for Mr. Henri Rabaud, the distinguished Parisian conductor, will make his first bow to Baltimore as its permanent head.

If the acclaim of Boston is any sign, Mr. Rabaud may be depended upon not only to maintain the old traditional standard, but to enhance it. Moreover, behind his brief Boston career of two weeks lies an extensive precedent. At the Conservatoire he won the Prix de Rome, and later organized and led concerts in Rome and Vienna for the purpose of making known contemporary French music. He has since conducted at the Paris "Opera" regularly, at the "Opera Comique," the Lamoureux and Conservatoire concerts from time to time.

The program for Wednesday opens fittingly with a classic—Beethoven's Seventh Symphony. "The Sorcerer's Apprentice," by Dukas, avowedly a test piece for wit, agility and manifold imagination on the part of any conductor and orchestra, will represent the music of his own country. Finally, Borodin's Second Symphony in B Minor will try Mr. Rabaud's skill with native Russian colorings.

AMERICAN

New York City.

DEC

RABAUD A FOCH OF CONDUCTORS

Boston's Orchestra Regains Its Wonted Greatness Under French Leader.

By MAX SMITH.

The Boston Symphony Orchestra has a real conductor. That was made plain at Thursday night's concert in Carnegie Hall and confirmed at yesterday's matinee, when Henri Rabaud made his second appearance here at the head of Boston's famous band.

He put the virtuoso musicians from the Hub on their feet once more. He restored the self-confidence and assurance that had been petering out under the stress of trying experiences. He revived the waning morale and led on to victory.

A veritable Marshal Foch among symphonic generals is Henri Rabaud. Learned, erudite, keen; versed in the science, in the strategy and tactics of his profession, he is not only "a scholar and a ripe and a good one," but a forcible drillmaster and a persuasive leader of men.

Enthusiasm, perhaps, ought to be tempered by discretion until Monsieur Rabaud has shown his hand more completely than Thursday's and yesterday's programme permitted. How, one wonders, would he deal with Brahms, with Berlioz, with Wagner, with Strauss, or with some of the most modern composers—Debussy, [illegible] Pavel Strawinsky!

It must be admitted, that no French conductor since Edouard Colonne has made as favorable an impression here as Henri Rabaud of the lanky figure and aquiline face; and, personally, I prefer him to his distinguished forerunner because he combines with the grace and politeness characteristic of his race a rugged simplicity and directness that the other wielder of the baton did not possess.

Henri Rabaud is neither sleek and unctuous, nor dry and ascetic. Aristocratic as he is in his taste, in his sense of balance and proportion, no one can justly accuse him of being distant and unapproachable; but neither can any one assert that he is too affable and communicative. He is gentle, yet manly; considerate, yet firm; sympathetic, responsive, amiable, yet rigorously conscientious in his demands.

Monsieur Rabaud's most striking traits, as revealed on Thursday in Beethoven's "Eroica," and yesterday in Mozart's "Jupiter" symphony, are his highly developed feeling for symmetry and proportion, his passion for sharpness of definition and his exquisite sense for dynamic gradations of tone.

That there is more of the academic than the romantic in his make-up Henri Rabaud showed yesterday in his reading of Weber's "Euryanthe" overture, which opened the matinee programme. The mystic episode of the vision, voiced by the muted strings, with supple shading of tone and nuance, was set forth poetically. The swelling melody of the love-theme, however, lacked something in ardor and exuberance.

As an interpreter of Mozart, too Monsieur Rabaud is less effective than as an interpreter of Beethoven. Excellent as was his exposition of the "Jupiter" symphony, especially in the final polyphonic pages, the interlocking parts of which stood out in chiselled perfection, it seemed somewhat heavy and stolid.

Of the performance of Dukas's "L'Apprenti Sorcier," on the other hand, one can speak only in terms of the utmost enthusiasm. Clean-cut, vigorous, forcible, tremendously incisive in attack and stirring in rhythm, it was probably the most thrilling performance of the famous Scherzo ever heard in New York.

Borodin's Symphony in B minor, No. 2, brought the matinee to an impressive close. Monsier Rabaud, it is easy to see, is not an out-and-out classicist, though he shows almost religious respect for the intentions of the masters.

s: Baltimore, Md.

SUN

DEC 1 - 1918

RABAUD WILL DIRECT

First Appearance Here To Be With Boston Symphony.

When the Boston Symphony Orchestra makes its second appearance of the season in the Lyric next Wednesday evening, Henri Rabaud, the distinguished Parisian conductor, will make his first bow to Baltimore as its permanent head.

If the acclaim of Boston is any sign, Mr. Rabaud may be depended upon not only to maintain the old traditional standard, but to enhance it. At the Conservatoire he won the Prix de Rome, and later organized and led concerts in Rome and Vienna. He has since conducted at the Paris Opera regularly, at the Opera Comique, the Lamoureux and Conservatoire concerts from time to time.

The program for Wednesday opens with a classic, Beethoven's Seventh Symphony. "The Sorcerr's Apprentice," by Dukas, will represent the music of his own country. Finally, Borodin's Second Symphony in B minor will try Mr. Rabaud's skill.

m BULLETIN

ress: Philadelphia, Pa.

DEC 3 - 191

BOSTON SYMPHONY

Henri Rabaud's First Appearance As Conductor of Famous Organization

The second of the Boston Symphony Orchestra's thirty-eighth series of concerts in Philadelphia, at the Academy of Music last evening, was made especially notable by the first appearance in this city of Henri Rabaud, who recently assumed the post of permanent conductor of the famous organization. Rabaud is best known in this country as a composer, principally of a symphony which has been played by the Philadelphia Orchestra, and of the opera, "Marouf," produced at the Metropolitan two weeks ago.

Taking the place formerly occupied by such conductors as Gericke, Muck, and earlier this season temporarily by one of his countrymen, Pierre Monteux, the distinguished Frenchman attracts attention because of the important task which he has undertaken as well as by the fame that he has acquired and through the curiosity aroused by the introduction of so interesting a personality.

Unusually tall, decidedly slender, and looking considerably older than the forty-five years (born in 1873) that the program states him to be, Rabaud, with a good-sized bald spot, a rather long face, partially concealed by a grey beard, and giving little evidence of "personal magnetism," does not particularly suggest the musician. That is to say, there is little that is romantic or striking in his personality, ingratiating and impressive though it may be. In his conducting of the program, which included Beethoven's seventh symphony in A major: "L'Apprenti Sorcier" of Dukas, and the second, B minor, symphony of Borodin, there was more of energy than of subtlety, and of firm commanding earnestness than of the suave ease and grace of manner that is supposed to characterize the typical French conductor.

The Beethoven symphony, of course was splendidly played. The Boston musicians do nothing less than well, seldom fall below absolute brilliancy, and while there were moments last evening when the orchestra did not seem to be all that it has been in the past, the high standard for the most part was maintained. It was reached, at any rate, in the wholly delightful delivery of the allegretto in the Beethoven work, while the presto measures of the third movement scarcely could have been more felicitously done, and there was nothing lacking in the grand finale.

Rabaud conducts with a free movement of his long arms, which he is inclined to "wave," and also he has the habit of lowering his body and then rising even above his natural height, as if eager to throw himself bodily into the task before him—though never with a sense of undue self-assertiveness. It is, at times, as if he were driving the musicians, instead of leading them—something which he will soon discover, no doubt, that there is no need for him to do with the Boston players. In this respect he suggests the fact that his experience has been largely as an operatic conductor—at both the Opera and Opera Comique, in Paris, though he has led many Conservatory and other orchestral concerts as well—and the indications are that he has not yet had time fully to adjust himself to his new position and that eventually he will be able to prove that the management of the Boston organization made no mistake in engaging him.

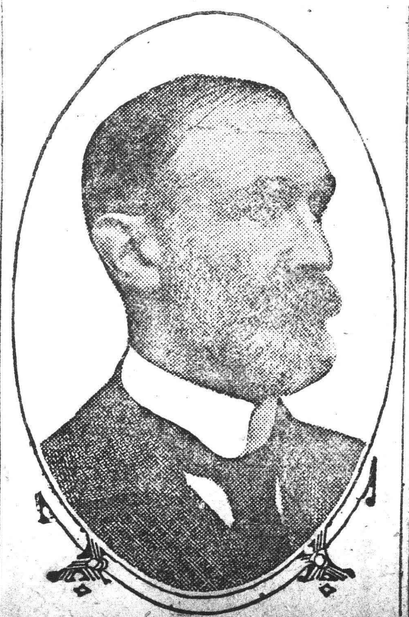
The capricious, tricky music of the Dukas composition, full of daring instrumental experiments and "comic" tonal effects—truly a scherzo in its rollicking humor as a "musical joke"—was remarkably played. It was, in truth, an amazingly skillful interpretation of the French composer's elucidation of the Goethe ballad, and in his leading of it Rabaud seemed to show wherein perhaps lie his best capabilities. The somewhat ponderous work of the Russian composer, Borodin—a symphony of much melodious beauty, despite its prevailing solemnity and heaviness—also was admirably done, though it did not escape altogether the effect of reiteration and long-drawn-out-ness.

The reception accorded the new conductor, upon his first appearance, as well as the applause given him after each number or movement, and at the end of the concert, was cordial and sincere, though the audience was noticeably smaller than usual at the Boston concerts, with many vacant seats to be seen in all parts of the house.

n WORLD

ress: New York City

American Singers
Park Theatre



HENRI RABAUD, New Conductor, Boston Symphony Orchestra

rom TIMES

ddress: Washington, D. C.

ate 64 DEC 4 - 1918

M. RABAUD GIVEN WARM RECEPTION

A warm reception was accorded Henri Rabaud as conductor of the Boston Symphony Orchestra yesterday afternoon by the capacity audience at the National Theater, when an all-orchestral program was given. It was the first appearance of M. Rabaud with the orchestra in Washington and one felt that he had a distinctive music message to convey through the medium of his players.

It was a tone painter, par excellence, that M. Rabaud became in the subtle nature music of Saint Saens' "Youth of Hercules." This tone poem was executed with a rare repose in which the varied orchestration was brought out with a detailed perfection and ever vibrant a[illegible]here. One had marked M. Rabaud's vitality at the outset—but here was a charming delicacy, a murmuring nature with its pastoral quietude, until the god Pan seemed to awake to a Bacchanale with a soaring Romanza. In M. Rabaud's "France," however, the solemn religious spirit is ever present, and it held a reverent note in a tone picture of exquisite beauty.

In the Beethoven symphony, the "Eroica," which opened the program, there was a rather pedantic touch in the decisive beat that M. Rabaud used in a sharply accented reading. Vital he was and decisive more than dramatic, it seemed, until the last two movements into which he instilled a spirit of real gayety, with a humor at times grotesque in its blitheness.

The scherzo held this airy lightness with forceful dynamics, while mood dominated the finale that was given with suavity, facile execution and again markedly rugged impress. It was rarely executed and the minor episode for winds was an unusual andante.

It was a tone painter par excellence that M. Rabaud became in the Yet again there was another touch in the Rimsky-Korsakoff "Caprice on Spanish Themes." Here was verve, temperamental spirited understanding of the several "scenes in tone" one might call them—for scenes there were in the orchestral color of the instruments and a whole dramatis personae in the Carmenesque abandon of the gypsy scene, with its several gifted solos for solo violin played by Frederic Fradkin, concertmaster. The "Fandango" at the close, with its gusto and its syncopation, was splendidly developed, holding the bold dance spirit that is native alike of the Spain of the theme and the Russia of the composer.

J. MacB.

EVENING MAIL

New York City

With the Musi

WHEN Henri Rabaud made his bow from the conductor's stand in Carnegie Hall last evening all New York and his wife saw a tall, spare, bearded, sober-faced man in the early fifties who looked like a down east Yankee deacon about to pass the plate. But the programme he gave belied his appearance and must have caused some of the old ladies in the typical Boston Symphony audience to gasp with a pleased sense of impropriety.

The programme opened innocently enough with Beethoven's "Eroica" Symphony. In this number M. Rabaud showed beyond a doubt that he has his fingers at the heart strings of his players. Never has the famous organization performed with more precision, deeper feeling and higher spirit. The scherzo and the finale were a delight.

In Saint-Saens's "La Jeunesse d'Hercule" M. Rabaud gave another test of the quality of his leadership and the mettle of the orchestra which he has rescued from artistic disintegration.

But the thing that made the old ladies gasp was Rimsky-Korsakoff's "Caprice on Spanish Themes," opus 34. This work is musical caviare of the best Volga quality. M. Rabaud's reading was of the sort that the composer of "Marouff" might be expected to give to an oriental fantasy. There was by turns fine restraint and fiery onslaught, and the languid provocation of Ouled-Nail dancing girls in it. There is one Rimsky-Korsakoff, and Rabaud promises to be his prophet.

M. Rabaud also promises to be a great conductor of the Boston Symphony Orchestra, for he can not only strike fire out of his men, but he can also make programmes—as witness the initial feast that he set out for New York last night, in spite of the fact that he served caviare instead of sweets for the last course.

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EVENING GLOBE
New York City
DEC 9 -

Music.

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That work has served the Boston orchestra as a battle horse ever since Mr. Gericke took it up a decade and a half ago. It has had innumerable performances in this town by the Boston and other orchestras, but only twice, in all probability, has it been really played—when Mr. Monteux led it at a Civic concert in the summer of 1917 and on Saturday. Both French leaders turned the battle horse, which, like the joke, had gone stale under a series of sluggish Germanic dobbin-joggers, into a fiery host of snorting chargers and the joke into humor colossal, Gargantuan, as if for Rabelais's private pleasure. Only, Mr. Rabaud, though the Civic orchestra was good, had the better band.

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MORNING TELEGRAPH
ress: New York City

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ss: Brooklyn, N. Y.

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HEARS HIS WORK FOR FIRST TIME IN AMERICA

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At the Academy of Music last evening the Metropolitan Opera Company gave Henri Rabaud's fantastic opera, "Marouf." It was the first presentation of the opera in Brooklyn and what added considerable to the interest of the occasion was the fact that the composer, who is now conductor of the famous Boston Symphony Orchestra, and appeared here Friday evening, remained in Brooklyn for last night's performance; it was the first time he had heard his opera in this country.

The audience, which was a large one, was enthusiastic in his praise and that of the opera itself. A splendid cast, practically the same that introduced the opera in its American premiere in Manhattan, gave a delightful and inspiring performance.

Frances Alda as the volatile Princess delighted with her finished singing and acting. She wore some marvelous dresses. In the famous courtyard scene the audience was captivated by her costume, but she was even more richly and beautifully clad in the harem scene.

Her pure soprano voice was a delight and she played the part with pure comedy spirit. She received spontaneous applause throughout.

Guiseppe De Luca as the armorous Marouf was most happily cast; the music suited his voice admirably and his acting throughout was of the highest order. In act three especially his gayety was infectious and his efforts were warmly greeted.

Leon Rothier was a stalwart Sultan. Kathleen Howard as the shewish wife was excellent. Andreas de Segurola appeared as the Vizier; Thomas Chalmers was Ali, and others in the cast were Paolo Ananian, Angelo Bada, Albert Reiss, Pompilo Malatesta, Giulio Rossi, Giordano Paltrimeri and Pietro Audisio. All were very good.

The Oriental divertisement was danced by the inimitable Rosina Galli, Guiseppe Bonfiglio and the entire ballet.

Pierre Monteux conducted the opera, which was sung in French in masterly style.

The story o fthe opera opens with Marouf, the cobbler, possessed of a great envy for those who possess fair wives, bewailing his own lot as the husband of an "old witch." His wife comes and demands certain things which he cannot supply, and she causes him to be beaten. Whereupon he runs away, aided by some sailors.

Marouf is shipwrecked, and Act II. finds him in the care of Ali, a prosperous merchant of Khartan. Ali is an old schoolmate, and, hearing Marouf's story, plans to raise him to great honor. He dresses Marouf richly arousing the interest of the populace. Marouf, as coached, boasts of his caravan and of his proposed gift of thirty bags of precious stones to the Sultan.

The Sultan, wandering in disguise, hears all this, and disclosing himself to the astonished Marouf invites him to dine with him.

Affairs progress, and the Sultan is about to give his daughter to Marouf in marriage, but he fears many things. When the princess raises her veil he faints at her beauty. She has fallen in love with him, and they run away.

The last act finds them at the home of a native, who goes to prepare food while Marouf continues the ploughing; the plow catches in a ring which is set in a cover that conceals a subterranean passage; the ring comes out, and the princess polishes it to read what is engraved thereon, whereupon the natives appears as a geenii, who provides them with a caravan such as Marouf boasted about, and which arrives just as the Sultan overtakes them —and all ends happily.

Brooklyn, N. Y.
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DEC 6 1918

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Mr. Rabaud is a master of euphony, of balance, of precision. Under his conducting last evening every attack was precise, the individual choirs spoke their musical messages with smoothness and unanimity of utterance, the range of dynamics was wide, and crescendi and diminuendi were built evenly and gradually. More intellectual than emotional, traditional rather than revolutionarily dramatic, reverential rather than individual—such were the readings vouchsafed us. The Beethoven Symphony was a model of clarity, and if lacking on the emotional and sentimental side, the lack was welcome. Last evening we heard Beethoven's epical work given in its original purity. Only three horns sounded the trio passages While differences may exist as to the advisability of rescoring the Beethoven works because of the tonal and dynamic divergences of the modern orchestra from that for which the composer wrote, certainly Mr. Rabaud's dependence last evening upon the original scoring is not censurable. The result certainly justified the means.

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EAGLE
s Brooklyn, N. Y.
DEC 7 1918

Rabaud Conducts at Academy; Divides Honors with Hofmann

Henri Rabaud made his first Brooklyn appearance as conductor of the Boston Symphony Orchestra in the Academy of Music last evening. When the orchestra gave its first concert of the present season in the same hall a month ago, it played under the direction of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, and loaned by that august institution to the band for the first few weeks of the season, pending the arrival in this country of the permanent conductor. Last evening Mr. Monteux sat in one of the stage boxes and listened to the conducting of his confrere and the playing of the orchestra for which he had done so much of the tedious work of initial rehearsing.

For his first Brooklyn program Mr. Rabaud selected the Seventh Symphony of Beethoven, the Saint-Saen's symphonic poem, "La Jeunesse d'Hercule," played the previous evening in Carnegie Hall, and the E Minor Piano Concerto of Chopin. For soloist in the last named he had the services of no less a pianist than Josef Hofmann. It was a program of sufficient variety of kind and manner to afford full opportunity to form opinion of the orchestra and of the conductor.

The Beethoven Symphony in A major was termed by the ever-terminizing Richard Wagner as the "apotheosis of the dance," and since Wagner's time we have had innumerable conductors who, relying on the immortal Richard's dictum, have convinced their admirers that a rigid reading is thereby justified. To the glory and credit of Mr. Rabaud, Beethoven apparently means something more, and last evening we heard a human and humanizing publication of the symphony's movements that probably approached nearer to the Beethoven spirit than any we have heard of recent years. The symphony, in addition to affording this test of the conductor's predilections and taste, also afforded a measure of the orchestra's attainments.

During the few weeks that Mr. Rabaud has had the men under his control he has whipped them into an interpretative medium of high rank, one that takes position alongside the Boston Symphony of other years and other conditions, and in one respect at least—the quality of its tone—superior to the bands who annually have journeyed from the Hub to shed effulgence upon the local seasons. The contemplative measures of the Allegretto will linger long in the memory of all who heard them last evening, so lustrous was the tone and so compelling the details of execution.

But Mr. Rabaud is just as successful in movements that call for rapidity of tempo, and the band just as successful in realizing the conductor's call for virtuosity. Mr. Rabaud fears not a rapid tempo. Last evening he took the finale at an exhilarating pace, and under the deftness and pliancy of wrist that characterizes his conducting of an allegro passage the rhythms of this joyous music crackled and sparkled, now rising to a forte of power, now sinking into whisperings of tonal beauty.

The combination of Hofmann's exquisite playing and rare accompanying on the part of orchestra and leader provided a rarely beautiful reading of the concerto. Only once did the combination slip. It was not apparent to the man in the audience who was responsible, whether Hofmann in a mental lapse made the false entry or whether the conductor's beat was not precise enough; but the indecision of a few measures soon resolved itself into the necessary co-ordination. Hofmann's fingers sang last evening as eloquently as the human voice. The details of his playing provided such sensuous joy as Chopin dreamed, yet appreciation of the lovely moments only prepared for the fuller satisfaction of the contemplation of the entire structure. A noble work, nobly planned.

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dress Brooklyn, N. Y.
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THE BOSTON SYMPHONY ORCHESTRA.

The whole country is to be congratulated that the Boston Symphony Orchestra is re-established in its old position of musical pre-eminence under a leader who gives abundant promise of maintaining its high standards. M. Henri Rabaud has conducted two concerts in this city, one in Carnegie Hall and one in the Brooklyn Academy, and there is general recognition of the persistence of those technical excellencies for which this band has long been renowned, and which were liable to be impaired because of the excision of a considerable body of enemy alien players following the internment of Dr. Muck, as well as of the suitability of M. Rabaud for the high post to which he has been called.

This is something far broader and more significant than the fate of the individual musicians involved in the reorganization. Since the days when Theodore Thomas dominated the musical life of America the Boston Symphony Orchestra has carried on the work which Thomas began, of teaching the American people to love the higher forms of music, to know and appreciate the best that has been written, and to insist that that best receive worthy interpretation.

In this city our own Philharmonic is an older body, but its influence has been confined to New York until recently. Its disbandment would be a local loss, but the failure of the Boston Symphony would be a nation-wide misfortune, removing our standard by which the work of local organization is judged. That such failure has not followed the weeding out of the German element in the band is matter for rejoicing. So also is the fact that the new conductor reveals broad and high standards and the indications that his interpretation of the musical classics is not to be marred by personal eccentricities or through any vain desire to make the conductor appear greater than the composer whom it is his duty to interpret. We have quite enough personal advertisement through the medium of music. It is highly desirable that the leader of our chief orchestra should not be affected by that itch and M. Rabaud's freedom from it is not the least of his merits.

STAR
om Washington, D. C.
ldress
ate DEC 4 - 1918

Boston Symphony Concert.

With a program representing the French, the German and the Russian musical art, the Boston Symphony Orchestra, under its new conductor, Henri Rabaud, gave its second concert of the season at the New National Theater yesterday afternoon. The symphony was Beethoven's "Eroica" and this was followed by Saint-Saens' symphonic poem, "La Jeunesse d'Hercule," and the Rimsky-Korsakoff "Caprice on Spanish Themes." The audience manifested great enthusiasm and gave to the new conductor an ovation. "The Star Spangled Banner" was played at the opening.

EVENING GLOBE
New York City
DEC 9 -

Music.

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styles—one with shirrings, pleated ruffles, ribbon and flower trimming—another with lace inset at sides in wheel design, and cunning Dutch tabs—colors are pink, blue, lavender and rose.....1.85
Crepe de Chine Boudoir Caps—pink, blue, lavender and rose, with garniture of buds, lace inserts, bows and narrow, finely pleated frills.....1.23
Crepe de Chine and Satin Boudoir Caps—hemstitched, beribboned, with flower touches.....74
Silk Boudoir Caps, in pink, blue and lavender, bordered with lace and finished with tiny buds.....54
Finer Boudoir Caps to.....4.67

NECKWEAR

Quite the newest thing in Georgette Collars are the round neck pleated styles, which come in two-tone combinations of lovely colors—lemon and black victory red and blue, and many other —also white and flesh.....1.47
Satin Monk Collars are considered very smart now—their becoming ingness also makes them acceptable as gifts—
.94 1.47 1.85 2.18

Brooklyn, N. Y.
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The interpretation of the Saint-Saens was undoubtedly a labor of love to Mr. Rabaud. Probably, never in its American readings has the work received so able, so eloquent a proclamation. And the movements of the Russian's picture of Spain crackled with rhythmic precision. The Boston Symphony has passed the test; it remains as ever the premier orchestra. Its Brooklyn admirers will have their chance to delight in its mission of musical delight this evening, when Josef Hofmann will add his potent pianism as soloist.

ENQUIRER
s: Philadelphia, Pa.

The Boston Symphony Orchestra, Rabaud conductor, will give its d concert this season at the Acad- of Music on Monday evening, De- r 2, when the programme will be llows: Beethoven Symphony No. Major; Dukas' "L'Apprenti Sor- ("The Sorcerer's Apprentice"); in Symphony No. 2 in B minor.

EAGLE
s Brooklyn, N. Y.
DEC 7 1918

Rabaud Conducts at Academy; Divides Honors with Hofmann

Henri Rabaud made his first Brooklyn appearance as conductor of the Boston Symphony Orchestra in the Academy of Music last evening. When the orchestra gave its first concert of the present season in the same hall a month ago, it played under the direction of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, and loaned by that august institution to the band for the first few weeks of the season, pending the arrival in this country of the permanent conductor. Last evening Mr. Monteux sat in one of the stage boxes and listened to the conducting of his confrere and the playing of the orchestra for which he had done so much of the tedious work of initial rehearsing.

For his first Brooklyn program Mr. Rabaud selected the Seventh Symphony of Beethoven, the Saint-Saen's symphonic poem, "La Jeunesse d'Hercule," played the previous evening in Carnegie Hall, and the E Minor Piano Concerto of Chopin. For soloist in the last named he had the services of no less a pianist than Josef Hofmann. It was a program of sufficient variety of kind and manner to afford full opportunity to form opinion of the orchestra and of the conductor.

The Beethoven Symphony in A major was termed by the ever-terminizing Richard Wagner as the "apotheosis of the dance," and since Wagner's time we have had innumerable conductors who, relying on the immortal Richard's dictum, have convinced their admirers that a rigid reading is thereby justified. To the glory and credit of Mr. Rabaud, Beethoven apparently means something more, and last evening we heard a human and humanizing publication of the symphony's movements that probably approached nearer to the Beethoven spirit than any we have heard of recent years. The symphony, in addition to affording this test of the conductor's predilections and taste, also afforded a measure of the orchestra's attainments.

During the few weeks that Mr. Rabaud has had the men under his control he has whipped them into an interpretative medium of high rank, one that takes position alongside the Boston Symphony of other years and other conditions, and in one respect at least—the quality of its tone—superior to the bands who annually have journeyed from the Hub to shed effulgence upon the local seasons. The contemplative measures of the Allegretto will linger long in the memory of all who heard them last evening, so lustrous was the tone and so compelling the details of execution.

But Mr. Rabaud is just as successful in movements that call for rapidity of tempo, and the band just as successful in realizing the conductor's call for virtuosity. Mr. Rabaud fears not a rapid tempo. Last evening he took the finale at an exhilarating pace, and under the deftness and pliancy of wrist that characterizes his conducting of an allegro passage the rhythms of this joyous music crackled and sparkled, now rising to a forte of power, now sinking into whisperings of tonal beauty.

The combination of Hofmann's exquisite playing and rare accompanying on the part of orchestra and leader provided a rarely beautiful reading of the concerto. Only once did the combination slip. It was not apparent to the man in the audience who was responsible, whether Hofmann in a mental lapse made the false entry or whether the conductor's beat was not precise enough; but the indecision of a few measures soon resolved itself into the necessary co-ordination. Hofmann's fingers sang last evening as eloquently as the human voice. The details of his playing provided such sensuous joy as Chopin dreamed, yet appreciation of the lovely moments only prepared for the fuller satisfaction of the contemplation of the entire structure. A noble work, nobly planned.

m EAGLE
dress Brooklyn, N. Y.
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THE BOSTON SYMPHONY ORCHESTRA.

The whole country is to be congratulated that the Boston Symphony Orchestra is re-established in its old position of musical pre-eminence under a leader who gives abundant promise of maintaining its high standards. M. Henri Rabaud has conducted two concerts in this city, one in Carnegie Hall and one in the Brooklyn Academy, and there is general recognition of the persistence of those technical excellencies for which this band has long been renowned, and which were liable to be impaired because of the excision of a considerable body of enemy alien players following the internment of Dr. Muck, as well as of the suitability of M. Rabaud for the high post to which he has been called.

This is something far broader and more significant than the fate of the individual musicians involved in the reorganization. Since the days when Theodore Thomas dominated the musical life of America the Boston Symphony Orchestra has carried on the work which Thomas began, of teaching the American people to love the higher forms of music, to know and appreciate the best that has been written, and to insist that that best receive worthy interpretation.

In this city our own Philharmonic is an older body, but its influence has been confined to New York until recently. Its disbandment would be a local loss, but the failure of the Boston Symphony would be a nation-wide misfortune, removing our standard by which the work of local organization is judged. That such failure has not followed the weeding out of the German element in the band is matter for rejoicing. So also is the fact that the new conductor reveals broad and high standards and the indications that his interpretation of the musical classics is not to be marred by personal eccentricities or through any vain desire to make the conductor appear greater than the composer whom it is his duty to interpret. We have quite enough personal advertisement through the medium of music. It is highly desirable that the leader of our chief orchestra should not be affected by that itch and M. Rabaud's freedom from it is not the least of his merits.

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ate DEC 4 - 1918

Boston Symphony Concert.

With a program representing the French, the German and the Russian musical art, the Boston Symphony Orchestra, under its new conductor, Henri Rabaud, gave its second concert of the season at the New National Theater yesterday afternoon. The symphony was Beethoven's "Eroica" and this was followed by Saint-Saens' symphonic poem, "La Jeunesse d'Hercule," and the Rimsky-Korsakoff "Caprice on Spanish Themes." The audience manifested great enthusiasm and gave to the new conductor an ovation. "The Star Spangled Banner" was played at the opening.

Brooklyn, N. Y.

NOV 30 1919

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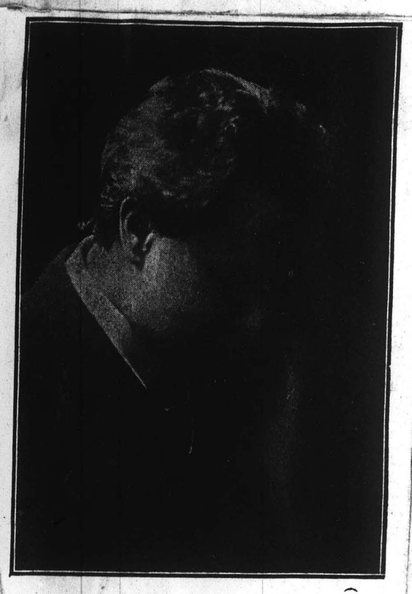
At the second concert by the Boston Symphony Orchestra, to be given at the Academy of Music, Friday evening, December sixth, the newly appointed Conductor, Henry Benjamin Rabaud, will make his first appearance in this borough. The occasion will be one of deep interest to the Brooklyn supporters of the Orchestra. Mr. Rabaud comes to this country's foremost orchestral organization from the Opéra at Paris, of which he was appointed Conductor in January, 1914. The honor in which he is held at home was publicly recognized in June of that year by the announcement that he had been made Chevalier de la Légion d'Honneur. He is also a member of the Executive Committee of the French National Society of Music. Mr. Rabaud comes to us on leave granted by the Minister of Fine Arts, and is sure to receive a cordial welcome in this country. The program for December sixth includes three numbers—Beethoven's Seventh Symphony, Chopin's Concerto in E minor, and Saint Saëns' "La Jeunesse d'Hercule." Josef Hofmann is the assisting artist for the Chopin number.



JOSEF HOFMANN,
Assisting artist with Boston Symphony Orchestra, Academy of Music, December 6.

HERALD

Washington, D. C.

DEC 4 - 1919

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Paris Artist in Capital Concert Holds Audience Enthralled.

Henri Rabaud, successor to Dr. Karl Muck, has made his bow to the National Capital.

At the second concert this season of the Boston Symphony Orchestra at the New National Theater yesterday afternoon, the new French conductor, fresh from Paris, made his initial appearance as leader of the world-famed organization and was acclaimed a success far beyond expectations.

The occasion was epochal in the musical annals of Washington. It marked the transformation of an orchestra which for many years has stood for perfection even if attained at the cost of machine-like precision.

Program Is Worthy One.

The change was felt more than seen. The end of Teutonic domination, and the birth of Gallic influence was dominantly apparent. The new leader, tall, thin, scholarly, seemed a trifle too well poised, even a bit stiff, until he lifted the baton and then he doffed restraint, injecting a rare contrast of emotion into his interpretation, conveying the message of the music clearly, beautifully and perfectly.

And the program was worthy of the occasion. The symphony was Beethoven's "Eroica." Then came Saint-Saens' symphonic poem, "La Jeunesse d'Hercule." Finally, Rimsky-Korsakoff's "Caprice on Spanish Themes."

Through the well-balanced beauty of these numbers, Mr. Rabaud revealed what some may call the emancipation of the players of Boston, and what is at least the humanizing of their work. Seldom if ever has the "Eroica" symphony been more ably presented in Washington.

The tone poem of Saint-Saens, with its themes of virtue and pleasure, literally enthralled the audience that filled every seat and even stood in aisles to listen. And from this romantic tone-picture of Hercules' youth, the orchestra plunged into the color and fire of the Spanish Caprice, the composition which the great Tschaikowsky so favored that he called it "a colossal masterpiece of instrumentation" and its composer "the greatest master of the day."

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Caprice on Spanish Themes, for which Mr. Rabaud admits an especial fondness. Borodin is to provide the Russian number for the Saturday programme with his Second Symphony. For the rest, "The Sorcerer's Apprentice" of Dukas and Weber's Overture to "Euryanthe."

From Brooklyn, N. Y.

Address

Date NOV 30 1919

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EVENING POST

New York City

NOV 19 1919

New Boston Symphony Conductor.

The Boston Symphony Orchestra will play in Carnegie Hall on Thursday evening and Saturday afternoon next, this time with its new and permanently engaged conductor, Henri Rabaud. Mr. Rabaud's father, grandfather, and grand-aunt were noted musicians. He won the Prix de Rome in his youth, organized concerts in Rome and Vienna to introduce contemporary French music, conducted at the Opéra, the Opéra-Comique, the Conservatoire, and the Lamoureux

New York Herald

From TELEGRAM

Address: New York City

Date DEC 6

Henri Rabaud the new conductor of the Boston Symphony Orchestra, scored a very big personal success at Carnegie Hall last evening, while the orchestra itself in Beethoven's "Eroica" symphony played as it has very rarely played, save in the palmy days of Nikisch. Mr. Rabaud is authoritative without being minatory. He is suggestive, composed, elegant almost, and he has his music at his fingers' tips. The orchestra under his guidance, played admirably throughout. The other numbers included Saint-Saens' rather dull and pretentious "Youth of Hercules" and Rimsky-Korsakoff's refulgent "Caprice Espagnole." There was a very large and enthusiastic audience.

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At to-morrow afternoon's concert Mozart's "Jupiter Symphony," Borodin' "Second Symphony," and Weber's overture to "Euryanthe" will be played.

GIFT FOR MAJOR HIGGINSON ON EIGHTY-FOURTH BIRTHDAY

BOSTON, Mass., Monday.—A book containing the signatures of 4,000 persons who have been subscribers to the concerts of the Boston Symphony Orchestra in the last thirty-seven years, was presented to Major Henry L. Higginson, founder of the orchestra, on his eighty-fourth birthday today.

The volume is of Japan vellum with hand tooled covers. It bears on the first page a letter written by Dr. Charles W. Eliot, president emeritus of Harvard College, expressing the signers' feeling of personal gratitude and their sense of public benefits that resulted from Major Higginson's work for and with the orchestra.

SUN, BALTIMORE, DECEMBER 5.

Boston Symphony.

The audience at the Lyric last night waited breathlessly for the result of recent chnges in the conducting of the Boston Symphony, but it has not visibly affected the co-ordinate work of the musicians, and after the first clangerous chords, our musical community breathed easier.

The new conductor, Henri Rabaud, is the composer of the opera "Marouf," which is in its second season at the Metropolitan Opera House. Lovers of the Boston Symphony may rest content with the qualities of the new director. His renditions bear the masterly insight of the scholar and are full of eloquence and imagination. His conducting is typically French and adheres with indomitable fervor to the imagination alone, which was not found in the former conductor's work. Conservatism was outruled in the readings last night and stagnant accentuation was an unheard of thing. The massed orchestra tone was impressive and resilient. The attack was never ragged and a false entrance was never made.

"La Jeunesse d'Hercule," by Saint-Saens, was given in place of Beethoven's Symphony in A major. It is a symphonic poem which begins with a short andante sostenuto, the violin giving the impression of recitative phrases. The theme is developed and leads to an expressive subsidiary melody, advancing to the rhythmic variation which breaks into a wild Bacchanalian tune.

In the first part of allegro moderato of the "Unfinished Symphony in B minor," by Schubert, the impression was given for the fantastic and picturesque, developing from a lightness of tone to sweeping effects and continuing with poetic expressiveness. In the andante con moto the first violins played as one instrument.

This was followed by "L'Apprenti Sorcier" by Dukas. This charming French composer has pictured a sorcerer's apprentice. He spins an irre descendent web, and his dance rhythm are sonorous and melodic, ending wit his exotic scales. The orchestra showe its skill in this fanciful piece and playe with remarkable unison and delicacy o perception. This was the novelty of th program, and brought M. Rabaud th honor due him.

The Symphony in B minor by Borodi beginning with the allegro moderato, w the end of the evening. There is muc to be said of the architecteural plannin planning and transparency of this la group, which was lacking in standard zation and full of the inspiration t throughout the previous pieces. Visi was apparent and the orchestra play with accepted ease and dynamic range

SUN, BALTIMORE, DECEMBER 5.

LYRIC

Boston Symphony Orchestra.

The Boston Symphony Orchestra's second concert took place at the Lyric last evening, the interest of the occasion centering in the appearance of Henri Rabaud, the new conductor of the celebrated organization, who was afforded a warm and extremely enthusiastic reception.

Probably the most vivid impression made last evening by the readings of this distinguished Frenchman—for he has a good deal of distinction—was that he is inherently a lyric conductor. Because it became immediately apparent that it was in the interpretation of pure music. of the melodic episodes, of the more definitely expressed forms, that the orchestra under his baton played with the greatest amount of sympathy and charm and was most responsive and impressionable. In the more colored modern works it seemed occasionally to take the bit in its teeth.

Many Beautiful Things About Concert.

Many things about this concert were extremely beautiful, as, for instance, the Frenchman's interpretation of the more spiritual passages in the picturesque Saint-Saens tone-poem and his reading of the Andante from the "Unfinished" symphony of Schubert. Very lovely, too. was the Allegro, for all that it was a little pale, a calm, finely controlled performance in which the tone of the big instrument seemed both mellow and satisfying. These numbers and the exquisite Andante of the Borodin B minor symphony, a peculiarly plaintive, mysterious and inherently Oriental work, replete with strange coloring of the greatest charm, and of which the players gave an introspective and highly imaginative performance, were the episodes of the concert that served to exploit the best characteristics of the newly organized orchestra.

But it was very evident at this second of the current season's concerts that the great band is in a transitional stage. For the time being it is not by any means the famous "perfect instrument" of other days. The precision of attack, the unified bowing, is no longer there. The violins no longer seem "one instrument." The orchestra's playing last evening was often very ragged, the tone quality muddy. For while it was generally rich in color it was as often (in the modern works at least) devoid of nuance, of dynamic variety. This was especially noticeable in the splendid Dukas work, "L'Apprenti Sorcier," a most brilliant example of modern orchestration, a score that is a real *tour-de-force*, into the reading of which M. Rabaud introduced not the slightest suggestion of humor and which, as played yesterday, became merely a noisy and bizarre study, from which all literary, interpretative suggestion was quite absent.

Borodin Number Lacking In Clarity.

The classic symphony was played with a certain amount of delicacy that gave it distinction and served to indicate the sympathy that the new conductor has for the old masters. But of the Borodin work, a truly magnificent piece of writing, curiously rugged and barbaric. the reading, while dynamically varied and not without power and a high vitality, was lacking in clarity. Except in the Andante referred to above, the performance of it was rather devoid of finesse.

We have so long banked upon this absolute finesse of the Boston Orchestra that it seems rather difficult to realize that with its large percentage of entirely new material it has suddenly become "a young instrument," the development and evolution of which, under a French conductor, we must now study with sympathy and interest.

J. O. L.

BALTIMORE NEWS Dec. 5

RABAUD MAKES BOW AS BOSTON DIRECTOR

Second Concert Of This Famous Organization Is Admirably Conducted By Him.

The second concert of the season by the Boston Symphony Orchestra took place last night at the Lyric and was naturally an event replete with interest to music-loving Baltimore, introducing, as it did, Henri Rabaud, the newly appointed conductor of the organization.

The audience was comparatively small, considering the recognized social prestige of these concerts, but the new conductor was most enthusiastically greeted and the whole concert thoroughly appreciated, despite the fact that something of the wind had been taken out of the sails of M. Rabaud by the splendid musicianship of Pierre Montent, who conducted the first of this series of concerts last month. While it would be foolish to push the parallel too far, one feels that there exists something in the general character of the playing of the new Boston Orchestra as compared with that of the old that is in a way suggestive of the diversity of style between that of the Flonzaley and Kneisel Quartets. There is more abandon, elasticity and individuality in the new orchestra, but possibly a less conspicuous display of precision, finish and perfection in detail.

Many were appalled beforehand at the prospect of two symphonies on the program, but for Beethoven's Seventh was substituted Schubert's fortunately unfinished symphony—fortunately, we say, because it is inconceivable that the composer would have consistently maintained such an altitude as pervades the two completed movements.

BALTIMORE AMERICAN DECEMBER 5

BOSTON SYMPHONY ORCHESTRA

The new Boston Symphony Orchestra, conducted for the first time in Baltimore under the leadership of Henri Rabaud, the distinguished French composer and conductor, received an unusual ovation from the large audience at the Lyric last night. Quiet dignity and perfect assurance of control over the orchestra were noticeable in Rabaud's manner. Difficult it was to realize the presence of so many instruments in the waves of sound that rose and fell as if by one accord, in perect harmony and absolutely in time.

The program was exceptional, well selected and furnished enough variety to captivate the varying tastes of even a musical public. By request, in place of Beethoven's Symphony No. 7, the following numbers were substituted: La Jeunesse d'Hercule (The Youth of Hercules), by Saint-Saens, and Shubert's Unfinished Symphony in B minor. The remainder of the program, Dukas' L'Apprenti Sorcier and Borodin's Symphony in B minor, were given as planned.

The Youth of Hercules was presented with exceptional merit, treated in a broad manner, yet observing all the fine details that makes the symphonic poem so beautiful and inspiring. Rabaud, who is a musician by inheritance as well as taste, without diverging too much from the spirit of the number, introduced his own interpretations with great artistry and skill. Especially heroic was the theme of Virtue, given by the unmuted strings with their strong, almost stern, call to duty. The tender notes of the above also lent a charm to the truly poetic rendition.

Dukas' L'Apprenti Sorcier (The Sorcerer's Apprentice) received special attention. Borodin's Symphony in B minor also claimed a large part in the approval of the audience, with its vivid coloring and its oriental haunting melody.

PHILADELPHIA RECORD DECEMBER 3,

DEBUT OF RABAUD

French Conductor Directs Boston Symphony Concert Here.

As a pianist is judged by Chopin playing, an orchestral conductor rises or falls by his ability as a Beethoven interpreter. In selecting the Seventh Symphony of Beethoven for his first Philadelphia concert Henri Rabaud, the new conductor of the Boston Symphony Orchestra, at once presented himself as a musician of exceptional power.

Rabaud comes to the Orchestra with the prestige of a distinguished foreign career. He has been identified with both the opera and concert life of Paris, but is first of all a composer of great individuality and charm. His symphonies have been presented here with success, while his Oriental opera, "Marouf," has won wide recognition.

There is little in the appearance of Rabaud to suggest the musician. Tall, thin and ascetic-looking, he might easily be selected as a scientist or doctor of philosophy or letters. His resemblance to Charles Evans Hughes, sometime candidate for the Presidency of the United States, is striking. Rabaud has the glowing temperament of a genuine musician, however, and he did not fail to win his audience last night. His Beethoven playing was of great interest. The hackneyed Seventh Symphony was transformed into something fresh and vital and endowed with a charm that arrested at every turn. The first movement was taken with a more deliberate tempo than we are accustomed to, but the finesse of the orchestral manipulation amply justified the departure. Every voice of the orchestra was heard and the ensemble was perfection itself. Rabaud draws a noble tone, not merely big, but strikingly vital and inspiring.

The allegretto, which we are inured to hearing at funeral pace, was done with a slightly accelerated motion and gained immensely in chorus. The third movement was a veritable ripple of light, sensuous tone. There were marked variations of tempi. Rabund does not hesitate to introduce strong contrasts, both in tone and tempo, but his effects are always surprisingly novel and decidedly unusual. In the finale he worked up a magnificent climax and the conclusion of the symphony found him established with a Philadelphia audience, at least, as a conductor of pronounced ability and one for whom it is safe to predict future popularity.

Unlike his motionless predecessor, Rabund, as a very energetic leader. His motions, however, are so apparently the result of genuine musical inspiration and are so lacking in pose that they are never obtrusive, but soon become part of the man's personal expression.

Last night's audience was small for a Boston Orchestra concert. Probably the two symphonies proved alarming to some unaccustomed to that foreign habit. The Brodin B minor was another form of triumph for Rabaud, the eastern style seeming as much his medium as the Beethoven. Doubtless he is a man of universal musical tastes and power to present any type of music well.

The "L'Apprenti Sorcier" of Dukas, played between the symphonies, aroused great enthusiasm.

LIFE
Brooklyn, N. Y.
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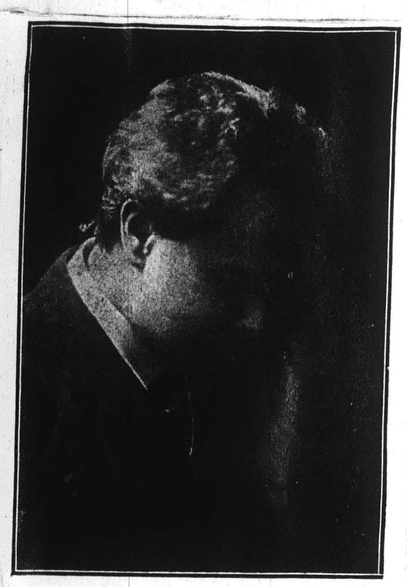

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SUN, BALTIMORE,
DECEMBER 5,
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Probably the most vivid impression made last evening by the readings of this distinguished Frenchman—for he has a good deal of distinction—was that he is inherently a lyric conductor. Because it became immediately apparent that it was in the interpretation of pure music, of the melodic episodes, of the more definitely expressed forms, that the orchestra under his baton played with the greatest amount of sympathy and charm and was most responsive and impressionable. In the more colored modern works it seemed occasionally to take the bit in its teeth.

Many Beautiful Things About Concert.

Many things about this concert were extremely beautiful, as, for instance, the Frenchman's interpretation of the more spiritual passages in the picturesque Saint-Saens tone-poem and his reading of the Andante from the "Unfinished" symphony of Schubert. Very lovely, too, was the Allegro, for all that it was a little pale, a calm, finely controlled performance in which the tone of the big instrument seemed both mellow and satisfying. These numbers and the exquisite Andante of the Borodin B minor symphony, a peculiarly plaintive, mysterious and inherently Oriental work, replete with strange coloring of the greatest charm, and of which the players gave an introspective and highly imaginative performance, were the episodes of the concert that served to exploit the best characteristics of the newly organized orchestra.

But it was very evident at this second of the current season's concerts that the great band is in a transitional stage. For the time being it is not by any means the famous "perfect instrument" of other days. The precision of attack, the unified bowing, is no longer there. The violins no longer seem "one instrument." The orchestra's playing last evening was often very ragged, the tone quality muddy. For while it was generally rich in color it was as often (in the modern works at least) devoid of nuance, of dynamic variety. This was especially noticeable in the splendid Dukas work, "L'Apprenti Sorcier," a most brilliant example of modern orchestration, a score that is a real *tour-de-force*, into the reading of which M. Rabaud introduced not the slightest suggestion of humor and which, as played yesterday, became merely a noisy and bizarre study, from which all literary, interpretative suggestion was quite absent.

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We have so long banked upon this absolute finesse of the Boston Orchestra that it seems rather difficult to realize that with its large percentage of entirely new material it has suddenly become "a young instrument," the development and evolution of which, under a French conductor, we must now study with sympathy and interest.

J. O. L.

BALTIMORE NEWS Dec. 5

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The audience was comparatively small, considering the recognized social prestige of these concerts, but the new conductor was most enthusiastically greeted and the whole concert thoroughly appreciated, despite the fact that something of the wind had been taken out of the sails of M. Rabaud by the splendid musicianship of Pierre Montent, who conducted the first of this series of concerts last month. While it would be foolish to push the parallel too far, one feels that there exists something in the general character of the playing of the new Boston Orchestra as compared with that of the old that is in a way suggestive of the diversity of style between that of the Flonzaley and Kneisel Quartets. There is more abandon, elasticity and individuality in the new orchestra, but possibly a less conspicuous display of precision, finish and perfection in detail.

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BALTIMORE AMERICAN
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PHILADELPHIA RECORD
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Rabaud comes to the Orchestra with the prestige of a distinguished foreign career. He has been identified with both the opera and concert life of Paris, but is first of all a composer of great individuality and charm. His symphonies have been presented here with success, while his Oriental opera, "Marouf," has won wide recognition.

There is little in the appearance of Rabaud to suggest the musician. Tall, thin and ascetic-looking, he might easily be selected as a scientist or doctor of philosophy or letters. His resemblance to Charles Evans Hughes, sometime candidate for the Presidency of the United States, is striking. Rabaud has the glowing temperament of a genuine musician, however, and he did not fail to win his audience last night. His Beethoven playing was of great interest. The hackneyed Seventh Symphony was transformed into something fresh and vital and endowed with a charm that arrested at every turn. The first movement was taken with a more deliberate tempo than we are accustomed to, but the finesse of the orchestral manipulation amply justified the departure. Every voice of the orchestra was heard and the ensemble was perfection itself. Rabaud draws a noble tone, not merely big, but strikingly vital and inspiring.

The allegretto, which we are inured to hearing at funeral pace, was done with a slightly accelerated motion and gained immensely in chorus. The third movement was a veritable ripple of light, sensuous tone. There were marked variations of templ. Rabund does not hesitate to introduce strong contrasts, both in tone and tempo, but his effects are always surprisingly novel and decidedly unusual. In the finale he worked up a magnificent climax and the conclusion of the symphony found him established with a Philadelphia audience, at least, as a conductor of pronounced ability and one for whom it is safe to predict future popularity.

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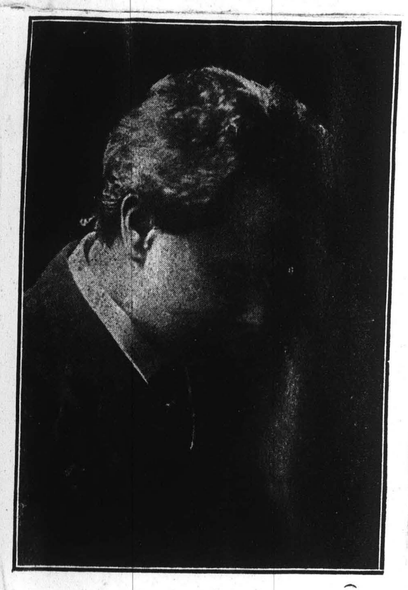
LIFE

Brooklyn, N. Y.

NOV 30 1919

Mr. Rabaud to Lead Boston Symphony.

At the second concert by the Boston Symphony Orchestra, to be given at the Academy of Music, Friday evening, December sixth, the newly appointed Conductor, Henry Benjamin Rabaud, will make his first appearance in this borough. The occasion will be one of deep interest to the Brooklyn supporters of the Orchestra. Mr. Rabaud comes to this country's foremost orchestral organization from the Opéra at Paris, of which he was appointed Conductor in January, 1914. The honor in which he is held at home was publicly recognized in June of that year by the announcement that he had been made Chevalier de la Légion d'Honneur. He is also a member of the Executive Committee of the French National Society of Music. Mr. Rabaud comes to us on leave granted by the Minister of Fine Arts, and is sure to receive a cordial welcome in this country. The program for December sixth includes three numbers—Beethoven's Seventh Symphony, Chopin's Concerto in E minor, and Saint Saëns' "La Jeunesse d'Hercule." Josef Hofmann is the assisting artist for the Chopin number.



JOSEF HOFMANN,
Assisting artist with Boston Symphony Orchestra, Academy of Music, December 6.

HERALD

Washington, D. C.

DEC 4 1919

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CLUB TO BUY

Henri Rabaud, successor to Dr. Karl Muck, has made his bow to the National Capital.

At the second concert this season of the Boston Symphony Orchestra at the New National Theater yesterday afternoon, the new French conductor, fresh from Paris, made his initial appearance as leader of the world-famed organization and was acclaimed a success far beyond expectations.

The occasion was epochal in the musical annals of Washington. It marked the transformation of an orchestra which for many years has stood for perfection even if attained at the cost of machine-like precision.

Program Is Worthy One.

The change was felt more than seen. The end of Teutonic domination, and the birth of Gallic influence was dominantly apparent. The new leader, tall, thin, scholarly, seemed a trifle too well poised, even a bit stiff, until he lifted the baton and then he doffed restraint, injecting a rare contrast of emotion into his interpretation, conveying the message of the music clearly, beautifully and perfectly.

And the program was worthy of the occasion. The symphony was Beethoven's "Eroica." Then came Saint-Saens' symphonic poem, "La Jeunesse d'Hercule." Finally, Rimsky-Korsakoff's "Caprice on Spanish Themes."

Through the well-balanced beauty of these numbers, Mr. Rabaud revealed what some may call the emancipation of the players of Boston, and what is at least the humanizing of their work. Seldom if ever has the "Eroica" symphony been more ably presented in Washington.

The tone poem of Saint-Saens, with its themes of virtue and pleasure, literally enthralled the audience that filled every seat and even stood in aisles to listen. And from this romantic tone-picture of Hercules' youth, the orchestra plunged into the

rom Brooklyn, N. Y.

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Music Notes.

"Marouf" the Third Brooklyn Opera.

In view of the fact that Henri Rabaud, the new conductor of the Boston Symphony Orchestra, is the composer of "Marouf," there ought to be especial interest in the performance of this opera at the Academy of Music next week Saturday evening. Wholly aside from this circumstance however, "Marouf" is the best opera which has come out of France in recent years. Although not a great work, it is a fine one and well deserves temporary, if not longer popularity. A musical setting of "The Cobbler of Cairo," from the "Arabian Nights," is particularly meritorious in that in its music, as well as on the comedy side, it is full of the real spirit of the wonderful book whence it had its inspiration. "Marouf" is, indeed, a jolly opera and Brooklyn subscribers will find it a very agreeable relief from the tragedy of "Madama Butterfly" and "La Traviata," for from beginning to end it is sheer fun. And it is charmingly presented by the Metropolitan company. De Luca, in the title rôle, and Alda, as the runaway *Princess*, virtually carry the action upon their shoulders, but there is some good chorus work and an extremely colorful oriental ballet. Pictorially the production is one of the finest in the history of the Metropolitan, and that is saying a great deal. There are bewilderingly beautiful pictures of oriental life, including an animated street scene, an illuminated open-air fête, a desert scene with a moving caravan and an interior of real distinction. Finally, it is an opera uncommonly well suited to Brooklyn's opera house. Do not miss it.

New York Herald

EVENING POST

s: New York City

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A classical symphony stands at the head of each concert—for Thursday evening Beethoven's "Eroica," and on Saturday afternoon Mozart's "Jupiter." The rest of the Thursday programme is filled by Saint-Saëns's symphonic poem "The Youth of Hercules" and Rimsky-Korsakoff's multi-colored "Caprice on Spanish Themes," for which Mr. Rabaud admits an especial fondness. Borodin is to provide the Russian number for the Saturday programme with his Second Symphony. For the rest, "The Sorcerer's Apprentice" of Dukas and Weber's Overture to "Euryanthe."

From TELEGRAM

Address: New York City.

Date

Henri Rabaud the new conductor of the Boston Symphony Orchestra, scored a very big personal success at Carnegie Hall last evening, while the orchestra itself in Beethoven's "Eroica" symphony played as it has very rarely played, save in the palmy days of Nikisch. Mr. Rabaud is authoritative without being minatory. He is suggestive, composed, elegant almost, and he has his music at his fingers' tips. The orchestra under his guidance, played admirably throughout. The other numbers included Saint-Saens' rather dull and pretentious "Youth of Hercules" and Rimsky-Korsakoff's refulgent "Caprice Espagnole." There was a very large and enthusiastic audience.

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At to-morrow afternoon's concert Mozart's "Jupiter Symphony," Borodin' "Second Symphony," and Weber's overture to "Euryanthe" will be played.

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BALTIMORE AMERICAN
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PHILADELPHIA PRESS, DECEMBER 3,

HENRI RABAUD WINS WITH REMADE BOSTON ORCHESTRA

Conducts Beethoven's Seventh Symphony with Masterly Understanding and Sympathetic Feeling—Dukas and Borodine Form Fitting Framework for Great Master's Work.

BY ODELL HAUSER.

Philadelphia is going to like Henri Rabaud. The French composer and conductor made his debut here last night in the second concert of the Boston Symphony series and displayed qualities of leadership and personality that make him a welcome addition to the circle of conductors of the season's round.

Further acquaintance will no doubt cause modifications of the first impressions and reveal new attributes in this or that direction; but last night's work justified certain fairly definite opinions as to his make-up and methods. The Beethoven number revealed him as an accomplished stylist, the Dukas' scherzo as a true exponent of Gallic grace and deftness, and the Borodine symphony as a man of force and driving power.

The opening movement of the Beethoven symphony was played at slower tempo and with less vehemence than customary. But it became evident this was a definite part of the architecture of his reading of the first movement and was done by way of heightening the contrast with the lighter movement which followed. He more or less justified it.

Throughout the Beethoven, he exhibited the Frenchman's deference to just expression of formal design. It was a strictly classic conception in its attention to style and uniformity. But there was vitality aplenty about it. I the last movement he whipped up his orchestra to more valiant battling with swift tempos than most other conductors are accustomed to urge. Those of us who believe that Isadora Duncan should suffer for some terpsichorean misdeeds she has committed along with her great good, could have wished no justice more poetic than that when she danced to this symphony some one with Rabaud's ideas

PROGRAM.

Symphony in A, No. 7.....Beethoven
"L'Apprenti Sorcier" .....Dukas
Symphony in B Minor.....Borodine
Henri Rabaud .....Conductor

of the last movement, should he have been the conductor.

"The Sorcerer's Apprentice" was played with all the dash, all the attention to its sinister coloring, and all the rhythmic insistence which this diabolic tarantelle demands. During this number the orchestra began to remind one of the technical brilliance for which its name stands. It had not always done so in the symphony, especially among the wind instruments in the last movement. The orchestral scheme of Beethoven, which nowadays begins to sound a little thin, is a real test of the fundamental powers of a body of players.

The playing of Borodine's Symphony made you wonder why it is not heard more often. In it, the composer is a real Russian, more so than in the often insipid strains of his only opera known here, "Prince Igor." It is strong, with all the strength of Russian music. Its first movement is highly organic, having, in fact, almost the effect of statement and development of only one theme. It sings and sparkles and pulsates through its other movements. An enjoyable and significant work. Mr. Rabaud's reading was all that could have been desired, and in its assimilation of the Russian idiom, showed the variety of his sympathies, for he had played Beethoven as a German might have, and his Dukas was, of course, authentic French.

All in all, an accomplished musician, an authoritative leader and a modest and sincere exponent of the music he interprets, is the new conductor. Over it all, there is a kind of geniality and mellowness that is grateful. His next appearance will be awaited with keen interest.

LEDGER—PHILADELPHIA DECEMBER 3,

HENRI RABAUD LEADS BOSTON SYMPHONY

New Director Cordially Received at Second Concert in the Academy

PROGRAM

Beethoven.....The Seventh Symphony
Dukas.....Scherzo, "Sorcerer's Apprentice"
Borordin.....Symphony in B minor, No. 2

The Boston Symphony Orchestra was heard in its second concert of the season at the Academy last evening. Interest centered largely in the debut of the new permanent director, Henri Rabaud. At the beginning of 1914 Mr. Rabaud was made first conductor of the Paris Opera, and his other distinctions as conductor and composer are many.

Mr. Rabaud takes his art, his audience and himself in the last place seriously and makes his distinctive personality felt at once. His hearers—who were not so numerous as the interest of the occasion warranted—gave a cordial welcome when he first entered to a figure obviously intellectual, aristocratic, distinguished. He is tall, bearded and dignified of aspect, with the demeanor of the contemplative scholar.

The reading of the Beethoven Seventh Symphony was preëminently French. He brought out the more delicate nuances with a scrupulous, painstaking precision. He did not seek to release the full resources of sound latent in his instruments. He dealt in none of those noisy climaxes which are dear to the heart of some leaders. His beat is definite though graceful, his vigilance unceasing. Though evidently a disciplinarian firm of hand, he is not a frigid martinet. At the close of the symphony there was long-continued applause of unmistakable spontaneity. It brought the conductor back from the wings several times, until the men stood with him, and even after that it was not quick to die away.

The familiar "Sorcerer's Apprentice" scherzo, with its humorous relief in which the bassoon is chief comedian, had been skillfully interposed between the two symphonies of which the program was unusually constructed. But for this well-placed humor the concert would have been of a character distinctly somber, for Borodin's muse, speaking in minor accents in his second symphony, does not attempt a suave, mellifluous, ear-tickling strain.

Instead, the first movement deals huge, bold strokes like hammer-blows upon a forge. The material is heroic and epic. Mr. Rabaud gave himself with sympathy to these grandiose moods. In the second movement ("molto vivo") the curious pattering mono- one of the stopped horns in the background was deftly introduced. Again in the Andante there was a lyric voice of great beauty from the horns. The first and the third movements seemed to please the audience better than the second and the fourth. The national feeling, as in the case of Borodin's "Prince Igor," is strong throughout work.

F. L. W.

GLOBE DECEMBER 14.

ANOTHER BRILLIANT SYMPHONY CONCERT

Mr Bonnet Plays Superbly in Guilmant Symphony

In "The Mystic Trumpeter" of Mr Frederick S. Converse of this city, Mr Rabaud conducted a score yesterday afternoon with which he probably was less familiar, if at all, than other modern works on his programs thus far, such as Dukas' "The Sorcerer's Apprentice."

There was the greater admiration for his brilliant performance, admiration, for it was euphonious, plastic, emotional and at momenis highly dramatic orchestral playing irrespective of a program. It was also a performance throwing into new relief admirable qualities in workmanship and expression in Mr Converse's treatment of Walt Whitman's poem, which for his purpose he divided into five parts, "elemental phases—mystery and peace, love, war or struggle, humiliation and finally joy."

The inspiriting vision — the human, wholesome, heartening optimism of the poet—is reflected in many of these pages, and Mr Rabaud, consciously or unconsciously, was partner to it. There was idealism in the love music, a noble sympathy in the slow movement which did not become lachrymose, and in the last pages an exultation—yesterday even a fine frenzy—which did not become bombast. A score with qualities which may be called characteristically "American," one curiously appropriate in thought and illuminating in expression for this time. The composer twice acknowledged the enthusiastic reception by the audience. No remembered performance of it was to be compared to this.

Joseph Bonnet, the distinguished French organist, appeared as soloist for the first time at these concerts, playing Guilmant's first symphony in D minor for organ and orchestra. By his appearances here in recital on this same organ, the beauty of which is too rarely heard, and on the fine instrument at the New Old South Church, Mr Bonnet revealed the true distinction of his art. Yesterday he again played as a master in his consummate skill with pedals and manuals, in his judicious and illuminating registration, in the breath and repose of his style, his vertuosity in bravura, his taste and characteristic sense of proportion, and no less than these, in the invention and admirable development found in his own cadenza and the brilliance with which he played it.

Many gladly would have heard Mr Bonnet, whose repertory is extensive, add solo numbers more representative of his modern school. Mr Rabaud aided in a splendid performance.

An excellent performance of Beethoven's "little" symphony, the 8th, began the concert.

PHILADELPHIA INQUIRER, DECEMBER 3,

HENRI RABAUD'S DEBUT WITH BOSTON SYMPHONY

Proves Conductor of Exceptional Merit in Season's Second Concert

The Boston Symphony Orchestra gave its second concert for the present season at the Academy of Music last evening when Mr. Henri Rabaud made his local debut as its conductor, and a programme was presented which comprised Beethoven's Seventh symphony in A major, the second symphony of Borodin in B minor, and the sparkling scherzo by Dukas entitled, "The Sorcerer's Apprentice." It cannot be said that this arrangement is one that augers well for Mr. Rabaud's abilities as a programme maker. He was presumably not responsible for the circumstance that the Beethoven number was played here by the Symphony Society of New York no longer ago than last week. That was presumably one of those curious coincidences which occur from time to time with such mysterious frequency and which one wishes that there were some way of avoiding. But although there is good authority for placing two symphonies on a single programme to do so is not judicious and a selection of another character would have been preferable.

Mr. Rabaud's coming to this city with the Boston organization as a successor to the unlamented Muck had been awaited with a good deal of interest, and it is not supposable that any of the expectations with which it had been regarded were disappointed in the result. There is nothing sensational about Mr. Rabaud's methods. He is a gentleman of a retiring disposition who took his place on the conductor's stand with a self effacing modesty, and whose reading of the Beethoven score was not remarkable for any disturbing originality of view or precedent breaking innovations. Its distinctive features were rather grace and charm and a beautiful refinement than breadth or vigor, and it was more in the lovely allegretto, which was played with an extraordinary refinement of tone and eloquence of sentiment, than in the movements requiring more fire and force and fervor, that it was most artistically effective and satisfying. Yet in its entirety the performance was lucid d vital and intelligently sympathetic. d the enjoyment which it afforded s great.

It is as yet too early to form a definite judgment, for a single hearing does not furnish a sufficiently broad criterion to justify an unreserved opinion, but so far as could be determined from last evening's demonstration, Mr. Rabaud is a conductor of exceptional merit and ability. That he has a strong feeling for rhythm was shown by the flexible and sinuous motion which he imparted to the dancing measures of the Beethoven music, while his keen sense of proportion appeared in an analysis and accentuation of the score before him which invested each detail with its due importance and constantly preserved the perspective of the whole. His gradations of light and shade were also very skillfully and artistically managed and altogether the impression which he produced was distinctly favorable. He was most cordially received and the audience went out of its way to express its appreciation of his work. When he shall have as good material to handle as had his predecessor and when he shall have trained his forces to the same degree of efficiency and homogeneity he may be expected to do better still.

Although of less interest and smaller consequence than the other, the Borodin symphony is yet a work which contains so much of melodic beauty and harmonic impressiveness as to be very well worth hearing, and it is not imaginable that any of its value or significance was lost in Mr. Rabaud's careful and appreciative interpretation of it. Midway on the programme came the Dukas Scherzo which afforded the orchestra an opportunity for the exhibition of its technique, of which it made the most, and its delivery of this sparkling and fascinating music was not the least notable feature of the evening's entertainment. The next of these concerts will occur on Monday evening, January 6.

TRANSCRIPT, DECEMBER 20,

Mr. Rabaud as Composer—Mr. Hofmann Again in a Concert of His Own—Wagner Heard Without Protest in New York—Audiences and Anthems

AT the Symphony Concerts of next week, Mr. Rabaud at last relaxing a too rigid modesty, will present himself to well disposed audiences as composer no less than as conductor, leading in his own tone-poem, "La Procession Nocturne." The German poem of Lenau, picturing a phantasmal midnight rout, suggested the piece, which Mr. Rabaud has written rather in the Wagnerian manner, being then in his young days as composer.

Apropos Wagner and the present tacit exclusion of his music from opera houses and many concert-halls in America, Mr. Stransky and the Philharmonic Society had the good sense and the good courage, in New York last Saturday, to play the ballet-music from "Tannhaüser." Not a protesting voice arose in Carnegie Hall or has since risen outside it. Instead audience aid reviewers alike applauded "the return to Wagner" to the top of their bent. It is openly said, moreover, that next autumn the Metropolitan Opera House will resume a part of its Wagnerian repertory, using [illegible] English text instead of

NORTH AMERICAN, PHILADELPHIA DECEMBER 3,

RABAUD MAKES DEBUT WITH BOSTON PLAYERS

New Conductor Charms by His Spirited Reading and Utter Lack of Pose

Henri Rabaud made his Philadelphia debut as the new permanent conductor of the Boston Symphony Orchestra at the Academy of Music last night. It was a debut calculated to demonstrate at the very outset his temperament and versatility on the conductor's stand, for his program combined early German romanticism, modern French and colorful Russian in generous proportions of each, beginning with the Beethoven Seventh Symphony, continuing with the "Sorceror's Apprentice" of Dukas, and ending with Borodin's Second Symphony in B minor.

Preliminary interest naturally centered in the personality of Mr. Rabaud. The audience found him to be a bearded Frenchman of unusual height and slenderness, rather elderly in appearance, and when he first stepped out on the stage, as shy, apparently, as a diffident school girl. Indeed, his excessively quiet demeanor seemed to foreshadow rigid pedantry of conducting, but this early impression proved false as soon as he got well into the Beethoven symphony. There is an utter lack of ostentation about his manner that is extremely winning, and his reading is at all times spirited and frequently quite dramatic.

The conductor possesses the faculty of imparting his magnetic, earnest personality to his men in a large degree. The orchestra has improved generally since it was heard here a month ago. There is greater unity of attack in the strings, even tho they have by no means recaptured the lyrical and opulent singing quality of other days. Weakest of all is the wood wind choir, but the brasses are deserving of very high praise, indeed. Perfect wind control results in them in a mellow richness of tone, combined with the most delicate flexibility.

Mr. Rabaud's reading of the Beethoven Seventh Symphony was more romantic than any other interpretation we have heard for many months. He achieved admirable rhythm in the allegretto, while the snap and fire of the finale were most infectious.

The "Sorceror's Apprentice" has been played so frequently that it is no longer regarded as a "freak" composition. Its robust humor was exemplified quite fully last night.

The Second Symphony of Borodin is thoroly oriental in thematic material and treatment, glowing with the richest, most voluptuous orchestral coloring, and keenly alive with rhythmic life. It abounds in strong contrasts and is opulent with the bold effects characteristic of "Prince Igor."

The audience might have been larger, but some late arrivals and others seemed determined to make up in noise of conversation and shuffling what the house lacked in size.

Henri Rabaud the following evening made his début with the Boston Symphony Orchestra. The audience was delighted with him, and gave him one of the warmest welcomes of which a Philadelphia audience is capable. It was a real and a calorific enthusiasm. When Carl Pohlig led the Philadelphia Orchestra he once said to me, "Will you ask them, please, to put a note in the program saying, 'Will the ladies please take off their gloves so they can clap?'" The applause for Rabaud sounded like the gloveless variety. He deserved it all and he deserved also that deeper, truer verdict that is perpended in the profoundest silences of the still places of the mind. For he is patently a true leader not alone of musicians, but of men. Wholly the gentleman and scholar, with an air of philosophic reserve and detachment persuasively pausing this side of frigidity, he gave us a reading of the seventh Beethoven symphony that was thoroughly French according to the world's new understanding of the French character. It was a delicate, perceptive revelation—yet it never frivoled or gamboled with its momentous subject matter. It was followed by the comedy relief of Dukas' "Sorcerer's Apprentice"; then came, originally enough, a second symphony in the B minor, No. 2, of Borodin. The hand of "Prince Igor" is on the Cossack anvil here till it sounds at times like Vulcan's smithy: but Rabaud and his symphonists did not go the extreme of the clangors possible; they were vital and vocal enough, but they were not stentorian. The first and the third movements seemed more to the liking of the hearers than the second and the fourth. The symphony is not one of those works that aim at a symmetrical architecture and a soothing smoothness of content: Borodin is a bard who neglects the form at moments for the mighty sense.

HERALD DECEMBER 14.

SIXTH CONCERT OF SYMPHONY

Opens with Beethoven Work—Converse's "Mystic Trumpeter" Given

ORGANIST BONNET'S FIRST APPEARANCE

By PHILIP HALE

The sixth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony, No. 8; Converse, "The Mystic Trumpeter," Orchestral Fantasy (after the poem of Walt Whitman); Guilmant, Symphony, No. 1, for organ and orchestra. Joseph Bonnet, organist, played for the first time at these concerts.

By this time no one in Boston believes that only a German can interpret the music of Beethoven. Messrs. Rabaud Monteux and Messager have proved that the old idea, long entertained by some in this city, was absurdly false. Beethoven did not write his music for a parish or a country; he wrote it for the world. Nowhere has Beethoven's purely orchestral music been performed with greater reverence and with more brilliant and emotional results than in the city of Paris. Nowhere has it been more appreciated and with finer discrimination than in Paris. The performances by the Societe des Concerts du Conservatoire under Habeneck moved Richard Wagner to enthusiasm. Habeneck's successors maintained the reputation of the preceding performances. At the Chatelet and at the Lamoureux concerts the symphonies of Beethoven have been often and superbly performed, nor has the public appreciation of these works, awakened by Habeneck, waned with the years.

Too often in Boston a symphony by Beethoven has been treated by conductor, orchestra and audience as an old and highly respectable relative whose annual visits were to be treated with perfunctory courtesy. Four or five symphonies were expected in the season; the sooner they were over, the better. Tribute to a great man had been paid.

Yesterday Beethoven's Eighth, which has not been the most "popular" of the last seven, assumed an importance that made some wonder why its peculiar eminence had not been sooner recognized. Mr. Rabaud did not bring about this result by any extravagance in tempo, in phrasing, or by the discovery of "inner and concealed" melodic phrases. He brought it about by legitimate and musical means. His choice of tempi was happy; the cantille phrases were sung expressively, but without too great freedom; there was elasticity, not licentiousness. How effectively he prepared the climaxes, with inevitable quickening of the pace that carried with it the expectation of the hearer! The climax, then, was as convincing as any natural phenomenon. There was no attempt to give passing measures, more or less conventional grave significance. There was clear and logical thought; there was truly musical rhetoric. In this symphony there are pages that reveal as in no other one of the Nine, characteristics of Beethoven: whimsicality, even freakishness; humor that is akin to practical joking, a certain coarseness that is to be found in the work of nearly every genius, the coarseness, not vulgarity, not commonness, of a virile, mighty nature. These characteristics are plainly shown in the last movement; and in this movement, near the end, is an unexpected, almost irrelevant episode, that sets the hearer a-dreaming, measures that only Beethoven could have written; an irresistible effect gained by a surprising economy of means.

Mr. Converse's "Mystic Trumpeter," first performed in Philadelphia nearly 13 years ago, was suggested, as is well known, by a poem of Walt Whitman. The fantasia follows with one exception the sections of the poem: the visions of a rapt bard excited by the notes of a wild trumpeter, "some strange musician, hovering unseen in air"; of "the cool, refreshing night, the walks of Paradise"; of love, with Whitman's apostrophe that might be compared with the opening of Swinburne's Prelude to his "Tristram and Iseult"; of shipwreck, murder, war; of all humiliated, offended, dejected; of mankind at last a reborn race, joyous, exultant. This poem, surely, enwrapped the composer, for without being literal in translation, without the attempt at realism that is too often impotent, he has rhapsodically turned the poet's free verse into glowing, and dramatic, musical expression.

It has been said that the foreign conductors of this orchestra have not rehearse faithfully the pieces of American composers. The statement, unjust and peevish, came as a rule from composers whose music made no marked impression on the audience. We do not believe that any conductor deliberately slighted in rehearsal any American composer. Whether his interpretation was intelligent is another matter. That depended on the nature and ability of the conductor. Mr. Rabaud, who has shown since his arrival, genuine interest in orchestral works of Americans, gave a most eloquent reading of Mr. Converse's Fantasia. The music itself and the performance of the orchestra awakened the enthusiasm of the audience. The applause, which Mr. Converse acknowledged modestly, was much more than a genial compliment to him; it was the public expression of delight at hearing an engrossing and imaginative work by an American sympathetically interpreted by a Frenchman.

Mr. Bonnet is not a stranger in Boston. A virtuoso of the first rank and an accomplished musician, he has awakened interest in the organ and in its ancient and modern literature. He chose yesterday the symphony of Guilmant, familiar to all organists in the form of a solo sonata. The Pastorale is charming in every way. The other movements are effective for concert use, although the thematic material in itself and in its development is not of conspicuous quality. Guilmant afterwards wrote compositions that redound more to his credit than the first and third movements of this symphony. Mr. Bonnet, who introduced a cadenza of his own, played in a masterly manner.

The concert will be repeated tonight. The program of the concerts next week is as follows: D'Indy, "Wallenstein," trilogy after Schiller's poem; Chopin, concerto in E minor (Josef Hofmann, pianist); Berlioz, overture to "King Lear."

TRANSCRIPT, DECEMBER 13.

MUSIC AND MUSICIANS

AS ANOTHER CONCERT DISCLOSES MR. RABAUD

His Conducting at Cambridge with Franck's Symphony and a Concerto by Liszt—More Choral Plans—Beethoven's Mass to Be Sung—Puccini's Impending Operas — Mme. Galli-Curci in a New Part—Miss Farrar's Fortunes—Items and Incidents

THOSE that said in their haste, in corridors of Symphony Hall, that that the days of Mr. Rabaud with the orchestra recalled the days of Mr. Fiedler or Mr. Paur spoke out of exceedingly blurred memories and as dull an impression of the present conductor's abilities. Mr. Rabaud lays no such heavy hand upon music and performance as did Mr. Fiedler, has no such thick mind or common imagination. Mr. Fiedler was aften impervious to fine taste; Mr. Rabaud cultivates it. The Parisian may not run to the lengths of communicating ardor that sometimes swept Mr. Paur and the audience with him through music that enkindling him enkindled likewise his forces and his hearers; but he possesses a sense of characterizing style, a finesse with piece and performance that were strange to Mr. Paur's coarser and lesser tutored mettle. Rather, the nearest analogue, among his predecessors, to Mr. Rabaud was Mr. Gericke.

By instinct, habit, faith, the French conductor is clear-minded, precise. So far as he may go, he apprehends exactly the form, contents, individual and stylistic quality of a piece in hand, would enjoin it as clearly and completely upon his orchestra, would disclose it in like degree to his hearers. In pace, rhythm, phrasing, modulation, in the whole range of shading, color, climax, Mr. Rabaud is never obscure, uncertain. He perceives clearly, he accomplishes exactly; his very beat speaks these traits to orchestra and audience. Mr Gericke had them, carried them, like Mr. Rabaud into the details of concert-giving—the beginning and the ending at the appointed hour, the arrangement of the programme. Again like his Viennese predecessor, Mr. Rabaud seeks refinement of performance, gives off in the concert-hall and elsewhere more light than heat. Pursuing this end, he hears his orchestra sensitively, would school it in the graces, the distinctions of performance. Yet more than once, in his concerts in Boston and Cambridge in the last month, Mr. Rabaud has summoned a larger eloquence, a more vivid transmitting power than Mr Gericke could muster except upon rare occasion in his final years in Boston. To the end, he remained primarily an objective conductor with both music and orchestra. Mr. Rabaud is like-minded, like-tempered, but his objectivity penetrates deeper, runs warmer.

These qualities in Mr. Rabaud stood clear in the second of his concerts in Cambridge last evening, when the quick applause of an intent audience must have stimulated him at every turn. He and the orchestra repeated Schubert's "Unfinished Symphony" from their concerts in Boston a few weeks ago, and the performance gained not a little in sensuous mantle of tone, in the euphonies of instrumental voice with voice, especially among the wood-winds and the horns, in the supple shaping of phrase, in pliancy of transition. It remained an objective performance; it missed in the slow movement a little of the sentiment that there, as in many another's music is ingrained in Schubert; but throughout the symphony the mood was warmer, the songful quality better released than it had been in Symphony Hall. Mr. Rabaud characterized the music as well as pictured it; the fine detail was better caught into the moving web.

In turn, in Franck's symphony, at the other end of the programme, in the climacteric return and proclamation of the dominant motives, that hitherto he has set free only in Saint-Saëns's much tamer symphony. The music glowed under his hand, swept orchestra and audience into itself, gained power, the ampler, the finer, because it was nowhere blatant. In the lighter measures of the pseudo-scherzo, Mr. Rabaud was at once adroit and spontaneous. The music flowed yet in delicate variation of course and beat upon the ear. Nor did the conductor weigh too heavily with melancholy the measures in which the English horn leads. Franck cultivated no Faust-like brooding. His voice in this Allegetto is no more than tender longing, suffusing the musing with sensuous beapty, pause yet progress in the advance out of darkness into the splendors of the radiant end. It is easy to read too much into the music of Franck, intrinsically a simple music, to make him and it sound obstruse. Mr. Rabaud avoids this pitfall. His ascent with the music is ascent into the faith, the joy that it bears. Here was new quality in the conductor and yet again in Lisct's concerto in E-flat in which Miss Renard played the piano part. For half the way, it seemed no more than intelligent, faithful, clear-cut performance; then of a sudden with the transition into the long finale, pianist and conductor began to strike a fire that was not merely of the composer's measures. Before they had gone far with it, and onward to the end, it appeared that Mr. Rabaud and incidentally Miss Renard can touch the conventional, yet still stirring brillance of the concert-room.

Chorus for this concert, but he will later prepare it for performances of Saint-Saëns's piece, "The Lyre and the Harp," and of Beethoven's mighty mass, the "Missa Solemnis," unheard in Boston since the distant days in which The Cecilia attempted it. For it the chorus will number three or four hundred voices, and it will be sung toward the end of the season at a choral concert, outside the regular Symphony series. "The Lyre and the Harp" is a much simpler thing, a dialogue in tones, in which chorus, orchestra and solo voices share.

For once in a way Mr. Elman, the violinist, will not play in Boston, as in recent years, at one of the Sunday Concerts. Instead he announces a concert of his own, and in the evening, for Friday, Jan. 3, in Symphony Hall.

Here in Boston

When the Symphony Orchestra was reorganized last summer, one of the men dismissed was Karl Stumpf, for some years the player upon the bass-clarinet. Even in days of war, there was no offence in him except that he happened to be a German subject and public opinion demanded the exclusion of such from the band. Stumpf had the temperament that took such dismissal hard, that saw the future stretching dark and blank before him. The work for which he had come to America, in which he had gained professional reputation, in which he might have risen still higher, had been taken from him, in Boston and elsewhere, without possibility of present recovery. He fell into an acute melancholia, so distressing to his family and friends that they finally sent him to a sanitarium. From it he returned not long ago to the household of kinsfolk in New York. There, yesterday, he took his own life. On both sides, these minor tragedies might fill a new and piteous casualty list.

The choral concerts by the Symphony Orchestra and the Symphony Chorus on Dec. 30 and 31, briefly announced in this place a week ago, have suddenly swelled into a "celebration of the close of the year of victory." Accordingly, they are to begin with the national anthems of the United States, Belgium, Britain, Italy and France, and proceed with orchestral or choral pieces, or both, by composers from these countries—Verdi's seldom heard Te Deum for double chorus and orchestra; Franck's setting of the one hundred and fiftieth Psalm ("Praise ye, the Lord. Praise God in his sanctuary; praise him in the firmament of his power"); Mr. Chadwick's hymn, "Land of Our Hearts," first heard at the Norfolk Festival last summer; Bizet's familiar overture, "Patrie," and an old English suite by composers of the sixteenth century, arranged by Mr. Rabaud for Monsieur Gemier's revival of "The Merchant of Venice," two seasons ago, at the Théatre Antoine in Paris. For subscribers to the Symphony Concerts, these concerts will replace the pair of the afternoon of Oct. 11 and the evening of Oct. 12, omitted when the epidemic of influenza closed theatres and halls. For the general public seats not so taken are available.

Not only is Mr. Stephen Townsend reassembling and training the Symphony

MONITOR DECEMBER 14.

Boston Music Notes

Specially for The Christian Science Monitor

Boston Symphony Orchestra, Henri Rabaud, conductor, sixth concert of thirty-eighth season, Symphony Hall, Boston, afternoon of Dec. 13, 1918, Joseph Bonnet, soloist. The program: Beethoven, Symphony No. 8, F major, Op. 93; Converse, "The Mystic Trumpeter," Orchestral Fantasy, Op. 19 (after the poem of Walt Whitman); Guilmant, Symphony No. 1, D minor, for organ and orchestra, Op. 42.

BOSTON, Massachusetts—It is perhaps an illuminating commentary on the present stage of our musical development that a piece composed 14 years ago should not yet sound old-fashioned. Mr. F. S. Converse's cleverly wrought fantasy called "The Mystic Trumpeter," after the poem by Walt Whitman, played on the sixth program of the Boston Symphony Orchestra, sounded as fresh, alluring, and, to some probably, as cacophonous as it did when it had its first public hearing, in Philadelphia, on March 3, 1905. Such faith have we, however, in the value of the music of the present day that we should like to hazard a guess that the number who found it discordant on Dec. 13, 1918, was far less than on Jan. 26, 1907, when it had its first Boston hearing. We have been freed from many supposedly inflexible conditions attending the writing of music since the beginning of this century, which is only another way of saying that we have allowed vast new fields of color to be opened up for us to enjoy. There is far more turbulence in the note of joy with which Mr. Converse's piece ends than in the more placid gladness at the ending of Beethoven's Ninth Symphony, but who shall say that the joyousness of Mr. Converse's joy is any degree less than Beethoven's?

Joseph Bonnet took the solo part in the Guilmant Symphony for organ and orchestra, playing a cadenza of his own. This is noble music, and Mr. Bonnet's playing of this great work by his teacher added brilliance to a scintillant score. The smoothness and perfect rhythm of the organist's pedaling called forth a gasp of astonished admiration from the organists in the audience.

The Eighth Beethoven Symphony received what seemed to be a somewhat perfunctory reading, in which the desired clarity and crispness was lacking.

POST, DECEMBER 14.

BONNET SOLOIST AT SYMPHONY

Organ Virtuoso Plays Guilmant's First Symphony

BY OLIN DOWNES

Joseph Bonnet, organist and composer, was soloist at the concert given by the Boston Symphony Orchestra Henri Rabaud, conductor, yesterday afternoon in Symphony Hall. Mr Bonnet played the symphony for organ and orchestra, No. 1, op. 42, of his master, Alexandre Guilmant.

The other compositions performed were F. S. Converse's tone-poem after Walt Whitman, "The Mystic Trumpeter," and Beethoven's eighth symphony.

BONNET THE PAST MASTER

It is rarely indeed that an organist not a regular member of an orchestra but a traveling virtuoso and composer is invited to officiate at a symphony concert. The organ is seldom thought of as a solo instrument. Perhaps the unusual sight of the organist laboring manfully at his instrument, hands head and feet moving with vigor if not precision, is prejudicial to his chance with the managers. Where should the organist be seated? Yesterday Mr. Bonnet set in full view of the audience and for those who are appreciative organ technic his mastery of pedals as well as manuals was evident to the eye as to the ear.

Mr. Bonnet is indeed a past master of his instrument and in every respect a great musician. It would be superfluous to refer to the extraordinary finish and brilliancy of his technic, his infallibly precise attack and release, the cleanness of his rapid passages and the perfect legato which he maintains when he desires it in passages of the most complicated voice-leading. This is the machinery of his art, long since perfected. It served to conceal the difficulty of his enormous physical accomplishment and to make certain the force and breadth of his style, the authority with which he now supported and now led on the orchestra; his skill in color obtained through the most artistic registration; and the astonishing vitality and precision of his rhythm. The concerto itself is conspicuous for its solid workmanship, the mastery of form and the very effective and harmonious instrumentation. But with a less effective opportunity to display his mastery, Mr. Bonnet would have made lasting impression on his audience.

Converse's Tone Poem

Mr. Converse's tone-poem wears well with the years. It was composed in 1904 and was first heard in Boston in 1907. The mood is lofty, the preluding and the opening solo of the mystic trumpeter establish a noble and poetic mood. The principal phases of Whitman's verses are freely followed. The harmonic scheme of the love-music is well conceived as a contrast to that of the opening. The music of war is stirring, nor is the quotation of a few measures from "Marching Through Georgia" incongruous. The conclusion is highly effective, and a worthy capstone of the work which we personally consider Mr. Converse's finest accomplishment for orchestra. This work should be heard much oftener. The performance of Mr. Rabaud was a very brilliant one, and the composer bowed his acknowledgements from an obscure corner of the hall.

Rabaud the Classicist

Mr. Rabaud strengthens one's impressions of his exceptional gift as a classicist. His readings of symphonic music of the classic school revitalize these works, not in an impudent or unduly modernist spirit, but in a manner which impresses anew on the hearer the vigor and human meaning of the music, and the incalculable significance of great musical form.

As for the symphony—is it not one of the most unique accomplishments of genius? The traditions of the symphony and the orchestra were maintained in this performance, one of uncommon eloquence.

At its third concert in Cambridge on the evening of Thursday, Dec. 12, the Boston Symphony Orchestra, under Mr. Rabaud, played the César Franck D Minor Symphony in a manner that stirred the house into spontaneous and prolonged applause. Miss Rosita Renard was the soloist, playing the Liszt E flat major concerto. A third number on the program was Schubert's "Unfinished" Symphony.

POST DECEMBER 17.

SYMPHONY AT HARVARD

Rosita Renard Soloist in Liszt's Concerto

BY OLIN DOWNES

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Miss Renard is more familiar as a recitalist than as a performer with orchestra. She chose for her Cambridge appearance the concerto which, played with the electrical spirit and the swashbuckling bravado that the music demands, still makes its mark and still taxes to the utmost the technical apparatus of the performer. In the final pages, Miss Renard's performance was exciting indeed. What she did with the rest of the composition was to emphasize, for an exception, the finer qualities of the music, and refine, to a considerable extent, those which are purely "virtuotistic." Fleetness, good taste, and an absence of the sentimentality which often is given the middle section, were commendable characteristics of her interpretation. She was enthusiastically received.

Mr. Rabaud's reading of the Franck symphony should be heard at the Boston concerts of this orchestra. It was conspicuous for its grand outlines, the continuity of the musical thought, and the noble passion which informed, particularly, the finale. It was another symphony than the one we have known of late seasons—more plastic and lofty in conception than Dr. Muck's performance, simpler in outline and less meticulous in detail than that of Mr. Monteux, but above all—Franck's symphony, a master-work for all time.

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Harold Bauer's indefatigable touring has led him to strange parts. He are some of his experiences: Challenged to a duel in Barcelona by a Spaniard, who talked during the concert and was reproved. Arrested near Moscow for playing a Hungarian dance instead of dancing it. The police were there to see that the program was carried out, and they naturally thought that a number announced as a dance should be danced. Attacked by mosquitoes in Argentina and had to give up playing. Conducted through an underground passage in Spain to escape from the mob, who had been too excited by his playing. Severely bruised while being shouldered by a crowd of American enthusiasts. Played Beethoven to a thousand Red Indians in Arizona.

EVENING TELEGRAM
Philadelphia, Pa.
DEC 8

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

PHILADELPHIA music-lovers have had an unusual opportunity thus early in the season of hearing and comparing three of the leading French conductors in purely orchestral concerts. These are Andre Messager, conductor of the Paris Conservatoire Orchestra; Pierre Monteux, of the Metropolitan Opera Company, and Henri Rabaud, the new permanent conductor of the Boston Symphony, the two latter conducting this orchestra at successive concerts.

M. Messager was [illegible] somewhat of a disadvantage in holding the concert in the Metropolitan Opera House, an auditorium entirely too large for an orchestral concert. Many of the more delicate effects are lost in the vast reaches of this hall and (to Americans at least) the very unusual way of seating the orchestra doubtless caused a different tonal effect than if the men had been seated in the manner usually adopted by American orchestras.

M. Monteux also labored under difficulties in having to take a strange orchestra fresh from the summer vacation and work them into shape to give a symphony concert in a period of about four weeks. M. Rabaud, on the other hand, had the advantage of M. Monteux's work with the men and of the very much greater psychological fact that he was to be the permanent leader.

WITH this in mind, the purpose here is not to compare the artistic results of the concerts per se, but to note the different styles of conducting and the principal results which each of these fine musicians sought to obtain.

The concert of the Conservatoire Orchestra came first. In it M. Messager clearly showed that his chief effort was toward refinement, both of interpretation and of tone. He had a splendid orchestra, which was at all times under the perfect control of his baton and responsive to every signal he gave. In his readings, however, delicacy seemed to be a paramount consideration and there were those who thought that his interpretation lacked something of the ruggedness to which we are accustomed in the Fifth Symphony of Beethoven. As might be expected, he was at his best in Debussy's "Afternoon of a Faun," where the characteristics of composer and conductor seemed to be more in harmony than in any other number on this program.

MONTEUX revealed far less of this natural French inclination toward super-refinement. He is very exacting as to detail, both of orchestration and of composition but especially the latter. This was shown in the D minor symphony of Cesar Franck, and particularly in the last movement. In this movement appears virtually all the thematic material of the previous movements, which are frequently combined in the most complex counterpoint, in addition to the new thematic material of the finale itself.

All these details were brought out in the clearest maner, the quantity of tone in each instrument taking the various melodies being graduated in such a way as to be perfectly audible and yet without overpowering a perhaps weaker instrument having another melody equally important. This result must have represented an enormous amount of rehearsal and may have been achieved at the expense of tone quality which, on this occasion, was by no means up to the Boston former standard. He also had a keen eye for dramatic points as is natural in an operatic conductor.

RABAUD came between his two compatriots. He did not show the delicacy either of reading or of tone of M. Messager, nor was the complexity of symphonic design brought out in the manner that M. Monteaux showed, though it must be admitted that neither the Beethoven Seventh nor the Borodin Second Symphony are constructed in anything such intricate way as is the Cesar Franck work.

On the other hand, he showed far more vigor than M. Messager and a far better tone quality than M. Monteux. The Beethoven Symphony was given with all the strength that could be desired, especially in the Scherzo and the Finale, and yet the tone was even and of fine quality throughout. Strangely enough for a French conductor, he was at his worst in the Allegretto, the movement requiring the most finesse.

While he was careful of the details, especially those of orchestration, he seemed to be most intent upon a consistent interpretation of the symphonies as a whole and strove to this end, to the exclusion of all minutiae. The work of the three great French conductors has excited considerable comment among Philadelphia musicians, the opportunity to judge them being unique.

ARE violinists nowadays less proficient than they were 100 years ago? It is a well-known fact that Clement, for whom the violin concerto of Beethoven was composed, played the [illegible] at sight on the night it was first produced, Beethoven not having completed the last movement in time for the [illegible] to get even a look at it before the beginning of the performance. Have any violinists now who would care to attempt any modern concerto (as the Beethoven was at that time) at sight?

Soloist and composer are said to have had a tumultuous half hour at the close of the concert, when, if we can believe the stories of credible witnesses, a large amount of vitriolic language was exchanged. When the difficulties of the concerto, both of execution and of interpretation are considered, one

TRANSCRIPT, DECEMBER 13.

MUSIC AND MUSICIANS

AS ANOTHER CONCERT DISCLOSES MR. RABAUD

His Conducting at Cambridge with Franck's Symphony and a Concerto by Liszt—More Choral Plans—Beethoven's Mass to Be Sung—Puccini's Impending Operas — Mme. Galli-Curci in a New Part—Miss Farrar's Fortunes—Items and Incidents

THOSE that said in their haste, in corridors of Symphony Hall, that that the days of Mr. Rabaud with the orchestra recalled the days of Mr. Fiedler or Mr. Paur spoke out of exceedingly blurred memories and as dull an impression of the present conductor's abilities. Mr. Rabaud lays no such heavy hand upon music and performance as did Mr. Fiedler, has no such thick mind or common imagination. Mr. Fiedler was aften impervious to fine taste; Mr. Rabaud cultivates it. The Parisian may not run to the lengths of communicating ardor that sometimes swept Mr. Paur and the audience with him through music that enkindling him enkindled likewise his forces and his hearers; but he possesses a sense of characterizing style, a finesse with piece and performance that were strange to Mr. Paur's coarser and lesser tutored mettle. Rather, the nearest analogue, among his predecessors, to Mr. Rabaud was Mr. Gericke.

By instinct, habit, faith, the French conductor is clear-minded, precise. So far as he may go, he apprehends exactly the form, contents, individual and stylistic quality of a piece in hand, would enjoin it as clearly and completely upon his orchestra, would disclose it in like degree to his hearers. In pace, rhythm, phrasing, modulation, in the whole range of shading, color, climax, Mr. Rabaud is never obscure, uncertain. He perceives clearly, he accomplishes exactly; his very beat speaks these traits to orchestra and audience. Mr Gericke had them, carried them, like Mr. Rabaud into the details of concert-giving—the beginning and the ending at the appointed hour, the arrangement of the programme. Again like his Viennese predecessor, Mr. Rabaud seeks refinement of performance, gives off in the concert-hall and elsewhere more light than heat. Pursuing this end, he hears his orchestra sensitively, would school it in the graces, the distinctions of performance. Yet more than once, in his concerts in Boston and Cambridge in the last month, Mr. Rabaud has summoned a larger eloquence, a more vivid transmitting power than Mr Gericke could muster except upon rare occasion in his final years in Boston. To the end, he remained primarily an objective conductor with both music and orchestra. Mr. Rabaud is like-minded, like-tempered, but his objectivity penetrates deeper, runs warmer.

These qualities in Mr. Rabaud stood clear in the second of his concerts in Cambridge last evening, when the quick applause of an intent audience must have stimulated him at every turn. He and the orchestra repeated Schubert's "Unfinished Symphony" from their concerts in Boston a few weeks ago, and the performance gained not a little in sensuous mantle of tone, in the euphonies of instrumental voice with voice, especially among the wood-winds and the horns, in the supple shaping of phrase, in pliancy of transition. It remained an objective performance; it missed in the slow movement a little of the sentiment that there, as in many another's music is ingrained in Schubert; but throughout the symphony the mood was warmer, the songful quality better released than it had been in Symphony Hall. Mr. Rabaud characterized the music as well as pictured it; the fine detail was better caught into the moving web.

In turn, in Franck's symphony, at the other end of the programme, in the climacteric return and proclamation of the dominant motives, that hitherto he has set free only in Saint-Saëns's much tamer symphony. The music glowed under his hand, swept orchestra and audience into itself, gained power, the ampler, the finer, because it was nowhere blatant. In the lighter measures of the pseudo-scherzo, Mr. Rabaud was at once adroit and spontaneous. The music flowed yet in delicate variation of course and beat upon the ear. Nor did the conductor weigh too heavily with melancholy the measures in which the English horn leads. Franck cultivated no Faust-like brooding. His voice in this Allegetto is no more than tender longing, suffusing the musing with sensuous beauty, pause yet progress in the advance out of darkness into the splendors of the radiant end. It is easy to read too much into the music of Franck, intrinsically a simple music, to make him and it sound obstruse. Mr. Rabaud avoids this pitfall. His ascent with the music is ascent into the faith, the joy that it bears. Here was new quality in the conductor and yet again in Lisct's concerto in E-flat in which Miss Renard played the piano part. For half the way, it seemed no more than intelligent, faithful, clear-cut performance; then of a sudden with the transition into the long finale, pianist and conductor began to strike a fire that was not merely of the composer's measures. Before they had gone far with it, and onward to the end, it appeared that Mr. Rabaud and incidentally Miss Renard can touch the conventional, yet still stirring brillance of the concert-room.

Chorus for this concert, but he will later prepare it for performances of Saint-Saëns's piece. "The Lyre and the Harp," and of Beethoven's mighty mass, the "Missa Solemnis," unheard in Boston since the distant days in which The Cecilia attempted it. For it the chorus will number three or four hundred voices, and it will be sung toward the end of the season at a choral concert, outside the regular Symphony series. "The Lyre and the Harp" is a much simpler thing, a dialogue in tones, in which chorus, orchestra and solo voices share.

For once in a way Mr. Elman, the violinist, will not play in Boston, as in recent years, at one of the Sunday Concerts. Instead he announces a concert of his own, and in the evening, for Friday, Jan. 3, in Symphony Hall.

Here in Boston

When the Symphony Orchestra was reorganized last summer, one of the men dismissed was Karl Stumpf, for some years the player upon the bass-clarinet. Even in days of war, there was no offence in him except that he happened to be a German subject and public opinion demanded the exclusion of such from the band. Stumpf had the temperament that took such dismissal hard, that saw the future stretching dark and blank before him. The work for which he had come to America, in which he had gained professional reputation, in which he might have risen still higher, had been taken from him, in Boston and elsewhere, without possibility of present recovery. He fell into an acute melancholia, so distressing to his family and friends that they finally sent him to a sanitarium. From it he returned not long ago to the household of kinsfolk in New York. There, yesterday, he took his own life. On both sides, these minor tragedies might fill a new and piteous casualty list.

The choral concerts by the Symphony Orchestra and the Symphony Chorus on Dec. 30 and 31, briefly announced in this place a week ago, have suddenly swelled into a "celebration of the close of the year of victory." Accordingly, they are to begin with the national anthems of the United States, Belgium, Britain, Italy and France, and proceed with orchestral or choral pieces, or both, by composers from these countries—Verdi's seldom heard Te Deum for double chorus and orchestra; Franck's setting of the one hundred and fiftieth Psalm ("Praise ye, the Lord. Praise God in his sanctuary; praise him in the firmament of his power"); Mr. Chadwick's hymn, "Land of Our Hearts," first heard at the Norfolk Festival last summer; Bizet's familiar overture, "Patrie," and an old English suite by composers of the sixteenth century, arranged by Mr. Rabaud for Monsieur Gemier's revival of "The Merchant of Venice," two seasons ago, at the Théatre Antoine in Paris. For subscribers to the Symphony Concerts, these concerts will replace the pair of the afternoon of Oct. 11 and the evening of Oct. 12, omitted when the epidemic of influenza closed theatres and halls. For the general public seats not so taken are available.

Not only is Mr. Stephen Townsend reassembling and training the Symphony

MONITOR DECEMBER 14.

Boston Music Notes

Specially for The Christian Science Monitor

Boston Symphony Orchestra, Henri Rabaud, conductor, sixth concert of thirty-eighth season, Symphony Hall, Boston, afternoon of Dec. 13, 1918, Joseph Bonnet, soloist. The program: Beethoven, Symphony No. 8, F major, Op. 93; Converse, "The Mystic Trumpeter," Orchestral Fantasy, Op. 19 (after the poem of Walt Whitman); Guilmant, Symphony No. 1, D minor, for organ and orchestra, Op. 42.

BOSTON, Massachusetts—It is perhaps an illuminating commentary on the present stage of our musical development that a piece composed 14 years ago should not yet sound old-fashioned. Mr. F. S. Converse's cleverly wrought fantasy called "The Mystic Trumpeter," after the poem by Walt Whitman, played on the sixth program of the Boston Symphony Orchestra, sounded as fresh, alluring, and, to some probably, as cacophonous as it did when it had its first public hearing, in Philadelphia, on March 3, 1905. Such faith have we, however, in the value of the music of the present day that we should like to hazard a guess that the number who found it discordant on Dec. 13, 1918, was far less than on Jan. 26, 1907, when it had its first Boston hearing. We have been freed from many supposedly inflexible conditions attending the writing of music since the beginning of this century, which is only another way of saying that we have allowed vast new fields of color to be opened up for us to enjoy. There is far more turbulence in the note of joy with which Mr. Converse's piece ends than in the more placid gladness at the ending of Beethoven's Ninth Symphony, but who shall say that the joyousness of Mr. Converse's joy is any degree less than Beethoven's?

Joseph Bonnet took the solo part in the Guilmant Symphony for organ and orchestra, playing a cadenza of his own. This is noble music, and Mr. Bonnet's playing of this great work by his teacher added brilliance to a scintillant score. The smoothness and perfect rhythm of the organist's pedaling called forth a gasp of astonished admiration from the organists in the audience.

The Eighth Beethoven Symphony received what seemed to be a somewhat perfunctory reading, in which the desired clarity and crispness was lacking.

POST, DECEMBER 14.

BONNET SOLOIST AT SYMPHONY

Organ Virtuoso Plays Guilmant's First Symphony

BY OLIN DOWNES

Joseph Bonnet, organist and composer, was soloist at the concert given by the Boston Symphony Orchestra Henri Rabaud, conductor, yesterday afternoon in Symphony Hall. Mr Bonnet played the symphony for organ and orchestra, No. 1, op. 42, of his master, Alexandre Guilmant.

The other compositions performed were F. S. Converse's tone-poem after Walt Whitman, "The Mystic Trumpeter," and Beethoven's eighth symphony.

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It is rarely indeed that an organist not a regular member of an orchestra but a traveling virtuoso and composer is invited to officiate at a symphony concert. The organ is seldom thought of as a solo instrument. Perhaps the unusual sight of the organist laboring manfully at his instrument, hands head and feet moving with vigor if not precision, is prejudicial to his chances with the managers. Where should the organist be seated? Yesterday Mr. Bonnet set in full view of the audience and for those who are appreciative organ technic his mastery of pedals as well as manuals was evident to the eye as to the ear.

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SYMPHONY CONCERT

BEETHOVEN, MR. CONVERSE AND AN ORGANIST

Mr. Bonnet as "Assisting Artist" in a Piece That Well Displays Him as Virtuoso and Musician — "The Mystic Trumpeter" Deservedly Heard Again—Mr. Rabaud Freshens Another Classic

SUPER-SENSITIVE persons, unable to divorce the impressions of the eye from the impressions of the ear, have sometimes suggested that for the full enjoyment of symphonic music, the playing orchestra should be invisible. [illegible] the listener hear with mind and heart, understanding, imagination, emotion, a seeming music of the air to produce which no visible violinists laid bows to strings, no horn-players perceptibly puffed their cheeks; no drum-sticks rose and fell flail-like; while the conductor was a spiritual rather than a bodily presence. Finical desires no doubt, born often of amiable, amusing affectation, perilously touching the institutional habits of the concert-hall, yet desires that an incident of the Symphony Concert yesterday afternoon seemed in measure to justify. For the first time within the longest memory, a visiting organist was the "assisting artist" of the day, no other, indeed, than Joseph Bonnet, most noted in Europe and in America of all his Parisian generation. To display the better, perhaps, one side of his technical skill, the organ was set close to the front of the stage with keyboard, stops and pedals in full view. Upon the bench, back to the audience, in sight of every eye that chose to seek him, sat Mr. Bonnet, pulling stops at need, plying feet or hands or both as the measures of the music demanded, occasionally swinging his body, as it were, into his playing, doing whatever the manifold and exacting technique of the organ requires. He was as unobtrusive as he might be in these spirited exercises; he gave them, even, pictorial quality; unquestionably they much interested the spectators which most hearers became; presumably to not a few they were clearest proof of Mr. Bonnet's high resource as a virtuoso. Yet would the impression have been diminished had Mr. Bonnet's "footwork," for example, been discreetly concealed behind his instrument, had Guilmant's symphony for organ and orchestra seemed less to the eye energetic and fluent manufacture on the part of the organist? After all the profit that students drew from such observation of "the master" is only a detail of the Symphony Concerts, designed as they are rather to be heard than seen.

The obvious retort is, of course, that Guilmant's symphony is a displayful piece, existing by and for the abilities and distinctions of the organist whom it joins to the orchestra; that when that organist is as illustrious as Mr. Bonnet his hearers are nothing loth to see him also at his task. The symphony has indeed little intrinsic quality except as a "vehicle." The motives whence it springs, the course that they follow, the meagre transformations and enrichments that they undergo interest only as they serve the range of the organ. In the course of the piece it is heard in sonorous proclamation and peroration, in rapid and ornate passages, in songful measures, in intricate unions of diverse voices, in deep or delicate play of color. It joins itself to the orchestra; it makes contrast to it; it exchanges measures with the other choirs; it seeks now and then artful euphonies. But it remains essentially an instrument to be displayed while the music is the means to that display. Thus the symphony, plus the organist's own cadenza, disclosed almost to the full his mastery of nearly every process that summons diversifies or controls the voice of the organ. Mr. Bonnet's resource therewith was inexhaustible, his surety unshakable; his ease the mantle that hid his pains. Furthermore, this organ part of Guilmant's studious fashioning revealed him as the musician alert to rhythm, sensitive to color, at once precise and plastic, designing, accomplishing not for himself but for his instrument and for a symphony that at moments seemed hardly to deserve such pains. For steadily Mr. Bonnet took thought of the orchestra as partner with him. Glorifying his instrument, glorifying his piece he shone the more for himself.

For one of the two numbers that fell to Mr. Rabaud and the orchestra the conductor made significantly wise choice. The Symphony Concerts have long been hospitable to the music of American composers; one after another, five and six in a given season. Their pieces have been played to be well or ill received, to show enduring or only passing deserts. Yet, whatever the intrinsic merit, the temper of the audience or the judgment of the conductor, they have forthwith in many an instance been laid aside and speedily forgotten. Their fate in this respect has been in no wise different from that which has befallen other novel pieces from European pens. Once the "novelty" has vanished the choosing conductors have lost interest. Yet manifestly not a little of this music deserves to be established in the active repertory of the orchestra, would yield quite as much pleasure as many a reiterated number that it now contains. In 1907, for example, Dr. Muck produced Mr. Converse's fantasia upon Walt Whitman's poem, "The Mystic Trumpeter." It was meritorious music, interesting to all concerned, illusory and impressive to many, bearing witness, above almost any other of his work, to the composer's abilities. Yet until Mr. Rabaud revived it yesterday, through eleven years it had been heard not at all, or only once at most, in the course of nearly three hundred Symphony Concerts. To all intents and purposes Mr. Rabaud was producing a new piece; once more it proved worth; once more music and composer were warmly applauded; yet again presumably into the archives it will go—perhaps for another term of years. Now the way to foster American music is not merely to play it as novelty, but to keep so much of it as deserves such place in the active repertory of symphony concerts.

Again, yesterday, there was no questioning the fair deserts of Mr. Converse's fantasia. Whitman's poem invites translation into tones. In it, he hears his "Mystic trumpeter" sounding as in the music of the air, amorous longing, the zests and the struggle of men as in warfare, the pains of defeat, humiliation, self-abasement, the joy of full and ardent life. Whitman could summon these sensations only in the illusion and the emotion of words. Mr. Converse invokes them in the music in which the poet feigned to hear them. The design of his fantasia lies ready to his hand—the prelude that calls the trumpeter into tonal being as in a rapture of listening; the divisions in which, in Whitman's word, the trumpet "blows" of love, of struggle, of humiliation, of exultation; the linking measures in which the trumpet changes voice for new song. Such a fantasia cannot miss unity, progress, contrast. In the fulfilling of this design, Mr. Converse writes with an invention and imagination, a fullness and freedom not always at his command. As music, the fantasia interests the ear in matter and movement, in skilful and fertile treatment. As expression of the mood, emotion, illusion of the poem, it is graphic, eloquent. Seldom has Mr. Converse so well sustained a tonal flight, seldom has he written music to which his hearers make so ready answer with understanding and mood. It is quite true that fantasia bears no mark of genius; it is not necessary that it should. It is true as well that Mr. Converse's music does not teem with an innate or a willed originality. On the other hand it is music that by able means and an honest eloquence altogether achieves its end. Now much of the music heard at symphony concerts anywhere is no more than such.

The other of Mr. Rabaud's purely orchestral numbers was a repertory piece reanimated—Beethoven's eighth symphony—the symphony of the composer in the highest of playful spirits—ticking Allegretto, sportive rather than stately Minuet, gayly bristling Finale and all the familiar rest. At moments it is music of a careless energy as when toward the end Beethoven piles chord upon chord in sheer caprice of hearty reiteration; again, it is light running fancy as when the Allegretto ticks out its tune; again as in the first movement, it sounds as music written from sheer exuberant impulse; while of a sudden, as in the Finale, it becomes for a space the music of Beethoven, dreamer of dreams—and for no reason at all except his own impulse. Beyond any other of his symphonies, it is music flung off as the mood prompted, in a kind of happy release, falling on the instant into the form that will most readily contain it, into the progress that will best give it life. Objective as always, but discerningly, communicatingly objective, Mr. Rabaud caught in pace and accent, transition, climax, contrast, this animation, fitfulness, exuberance. Nor had the orchestra lost skill in the feats of fleetness that the music bids it do. Mr. Rabaud's hand was brisk and keen; at every stroke his band answered to it.

H. T. P.

MORNING TELEGRAPH
New York City
DEC 1 1918

SYMPHONY PLAYER HANGS HIMSELF

Carl Stumps Found in Room by Mother-in-Law—Used Bathrobe Cord.

Carl Stumps, 34, former first flutist and saxophone player of the Boston Symphony Orchestra, committed suicide yesterday at the home of his mother-in-law, Mrs. H. Schreyer of St. Nicholas avenue. He hanged himself to the bedpost in his room by arranging a noose from the cord of his bathrobe.

Stumps, according to the police, suffered a breakdown several weeks ago, and for a while was in a sanitarium. Patrolman Edward Heffron of West 152d street station, who investigated the case, learned that the dead man has a wife and child living in West 158th street. Owing to the threats, the police say, he made against his wife and child in his unbalanced state of mind, his mother-in-law thought it advisable, after his release from the sanitarium, to take him into her home. She is caretaker of the New York Conservatory of Music building. Stumps was born in Germany.

When she went to the room of her son-in-law to arouse him yesterday, she found him hanging by the cord from the bedpost. She called Julian Ruddy, a musical instructor in the building, who summoned Dr. Abraham Needles of St. Lukes Hospital. He pronounced him

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CONCERT CALENDAR

Music by d'Indy and Mr. Hofmann as Pianist at the Symphony Concerts of Next Week — Rakhmaninov's Return—Choral Pieces at Symphony Hall—Mme. Leginska and Mr. Rosen

TWO names unknown for several years to the programmes of the Symphony Concerts reappear on that arranged for next Friday afternoon and Saturday evening—Mr. d'Indy's and Mr. Hofmann's. Warmly disposed as Dr. Muck was to French composers, he took umbrage at an article in an American weekly newspaper in which Mr. d'Indy affirmed in bitter words that German conductors in the United States excluded French pieces from their concerts. In general the assertion was not true; in particular it was unjust to the conductors for years past of the Boston Orchestra; it so provoked Dr. Muck that while hitherto he had not overlooked d'Indy's music, he denied it further place on his programmes—manifestly perverse reasoning since the quality and the interest of the composer's pieces had nothing to do with his errors of statement as essayist and propagandist. Next week Mr. Rabaud will restore d'Indy to just place in the scheme of the Symphony Concerts, but with one of his early pieces in which he was much under Wagnerian influence, viz.: The symphonic trilogy suggested by Schiller's three plays of Wallenstein. The first of the pieces pictures the colorful tumults of the camp of Wallenstein's army; the second sings the loves of Max and Thekla as Schiller has embroidered them upon "Die Piccolomini"; the third recounts in tones the death of Wallenstein.

The other returning name is that of Mr. Hofmann unheard as pianist for five years with the Symphony Orchestra because of differences with conductor and management which it is not necessary to recall. The more will a public that has long missed him welcome to the place as "assisting artist" that he richly deserves. He will play the piano part in Chopin's concerto in E minor, a piece that he cherishes, upon which he has spent tireless pains and which he has now brought to nearly perfect performance. The third and final item of Mr. Rabaud's list is Berlioz's youthful overture to Shakspeare's tragedy, "King Lear." For the first time, thus, in Boston the conductor has drawn a programme without a symphony.

AMERICAN DECEMBER

BONNET SKILFUL AT IMPRESSIVE SYMPHONY

French Organist Makes Debut With Boston Organization; Rabaud Artistic

By FRED J. McISAAC.

Joseph Bonnet, since the death of Guilmant, the acknowledged leader of French organists, made his debut with the Boston Symphony yesterday afternoon, when he played the organ part of Guilmant's majestic symphony in D minor for organ and orchestra.

This big work hasn't been performed in Boston for some fifteen years, and at its performance then under Gericke, Wallace Goodrich officiated at the organ.

Bonnet has given several recitals in this city within a year, and only confirmed yesterday the high opinion of his skill at his chosen instrument. The symphony itself is big in scope, impressive—sometimes ponderous. It was played with keen sympathy by Monsieur Rabaud and his men.

Rabaud was unfamiliar with American composers when he arrived in Boston to conduct our orchestra. He has made the acquaintance of Frederick S. Converse and played his "Mystic Trumpeter" yesterday. This is one of the lasting contributions to orchestral music made by American composers. It has been appearing regularly upon symphony programs during the past dozen years and each time makes a more profound impression. Rabaud apparently found it to his liking for he gave it a spirited performance. The program opened with the graceful and dainty and ever-refreshing eighth symphony of Beethoven.

PRESS
Philadelphia, Pa.
DEC 8 1918

Henri Rabaud, New Conductor of the Boston Symphony Orchestra, Creates Impression That He Is a Leader of Unusual Gifts. Writer Says He Will Fill Long Vacant Niche in Gallery of Baton Wielders.

THE Boston Symphony Orchestra has apparently landed right side up after the always perilous leap of selecting a new conductor, judging by the impression Henri Rabaud made here at his debut last Monday evening. His success was emphatic, even if it was not of the sensational variety. His audience, a smaller band than the good things of the occasion warranted, seemed to like his work immensely. And the reviewers with almost perfect unanimity saw in him a leader of unusual gifts.

It is the present writer's opinion that Rabaud is destined to become one of the most popular conductors we have over here. With a few days to think matters over, he wonders mildly why there was not more of the element of excitement about the successful first appearance last Monday night. However, a little reflection makes the reason evident. You need time to appreciate Rabaud's personality. He is essentially modest and self-effacing. There is nothing about him that approximates even remotely the sensational. He seems to approach the conductor's desk almost with diffidence, and it strikes you that perhaps nothing could have got him out before an audience except love and veneration for the music he is to interpret and the feeling that to put its message before the people is the justification for his presence in a conspicuous role.

That type of man does not perhaps win the tumultous applause of the dazzling moment, but it is a type eminently calculated to grow upon us and at last to be accepted with a sort of admiring affection, which the more spectacular hero can never hope to duplicate. With this sort of talent there is little danger that we shall applaud in haste and repent at leisure. Once we have assessed it, we abide with perfect confidence in the valuation arrived at.

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THE personality of the new conductor is what will most interest us in him. He will fill a long-vacant niche in the gallery of baton wielders whose statues and statuettes we are accustomed to scan. It will be somewhere near that where stands the effigy of Walter Damrosch, whom he most resembles among our own conductors. By that I mean that both men represent the result of long-ripened experience in their art and a kind of mellowed geniality that the years bring to steep art in. In this regard, Henri Rabaud will step into a place by himself among the conductors we hear from month to month in the regular course of events. This is not to say that he is better than any other conductor we know, but merely different. And variety is the life of art.

Some commentators remarked that Rabaud had the appearance of the scholar. This is true if we regard the term "scholar" as meaning one who strives for complete understanding. But with the word we often connote an aloofness from the affairs of everyday life and an emphasis on thinking rather than doing. This connotation will not at all fit the present case. For instance, in the prime affair of everyday life for the conductor, orchestral discipline, the new head of the Boston Symphony gave evidence that he is notably efficient. It is common testimony that the orchestra has very much improved its ensemble since it was heard here a few weeks ago. On this point the present scribe can have no opinion, since about the time of the first concert this season, the theory and practice of epidemic influenza was occupying most of his attention. But there was ample testimony offered last Monday night that Rabaud is an effective disciplinarian. The firm and often insistent beat, the whole-hearted attention of the players to their task, and, most important, the actual results achieved in shading and execution, proved that the conductor had established his authority over the orchestra and had secured the ungrudging co-operation of his men. One can foresee that the ensuing weeks will show a steady development of the orchestra's technique, and it is not too much to expect that he will bring it back to the former glories temporarily dimmed by the impact of culture upon kultur.

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IN appearance, Mr. Rabaud does not suggest at all what is popularly regarded here as the type of Frenchman. In the first place, he is tall. Now, to our eyes, if a Frenchman is so exceptional as to allow himself to be tall, he should be ample in physique, like, for instance, the late Edouard Colonne. But Rabaud is spare in figure. Then, he wears a beard. That is quite allowable on general principles, but again the new conductor departs from our stock picture, for the beard is rather close-cropped. Nor is he vivacious in movement or gesture. He is deliberate, like a man very sure of what he wants to do and determined to accomplish it with the least possible fuss.

Perhaps so much has been said about his scholarly attributes, his maturity and his deliberateness, as to give the impression of a man in whom intellect holds more than its necessary sway of the artistic balance at the expense of the qualities of the heart and of elemental force. Nothing could be further from the truth. Of the purely emotional side of music he is a forceful exponent. Just as his intellectual side was demonstrated in the carefully articulated reading of, for instance, the first movement of Beethoven's Seventh Symphony, so the sense of rhythm and the other instinctive attributes of musicianly feeling the things that lie at the bottom, are inexpressible in words, and really the most important—were exemplified in the graceful beauty of the allegretto, the rippling humor of the third movement, and, most of all, in the stirring close of the finale, where he found the material for more heroic outgivings than most conductors have realized.

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IT SEEMS to me, however, that when Rabaud's eminence as a musician becomes generally recognized, as it must be, what will really turn the tide of public favor in his direction will be the qualities of his personality aside from his music. His predecessor offers the best illustration of what is meant on the principle of exceptions proving the rule. Dr. Muck commanded respect and admiration in the highest degree as a conductor, but he was never generally loved aside from these riches for himself alone.

There are always artists we admire but never feel we are getting close to, and others who send out across the footlights with their music a sense of their own humanity, which we seize upon and hold until we acquire an affection for the artist as well as for his music. In some cases, indeed, a pleasing personality will make up in our minds for shortcomings on the musical side.

The whole thing is summed up in a witty remark once made by a colleague who did not like quartet playing and heard a famous quartet being discussed. "It is to be praised loudly and shored at softly," he remarked. However much we feel inclined to praise the musicianship of an artist, he will leave us drowsy unless beyond and above his music there is something to be seized and cherished on the human side.

In the case of the Boston Symphony conductor there is such a "something," as there is in the case of the other conductors we hear and admire. And to make it valuable, it must be, as it is, a different "something" from what we find in every other case. As I have tried to indicate above, distilled essence of Rabaud would be a product warm and sparkling in color, firm and uniform in texture, and mellowed like old wine.

HERALD
Washington, D. C.
DEC 1 1918

The second concert of the Boston Symphony Orchestra, which will be given next Tuesday afternoon, December 3, is exciting unwonted interest and curiosity. At this concert the symphony patrons will hear the orchestra for the first time under its new permanent conductor, Henri Rabaud. The first concert of the season showed that the orchestra is the same instrument of wondrous beauty that it has been in past years.

In Washington, as in Boston and Cambridge, Mr. Rabaud opens his program with the Eroica Symphony of Beethoven, thus paying tribute at the very beginning to what he calls the "beauty of the classics." This symphony was composed in 1803-04, and it is said that the title page of the manuscript bore the word "Buonaparte." There seems to be no doubt that Napoleon, young conqueror, consul and enemy of kings, worked a spell over Beethoven.

In the second part of the program will be found two numbers. The first of these is the unfamiliar symphonic poem of Saint-Saens, entitled "The Youth of Hercules," and the second is Rimsky-Korsakoff's brilliant Caprice on Spanish themes.

STAR
Washington, D. C.
DEC 1 1918

CONCERTS, LECTURES, ETC.

Boston Symphony Tuesday.

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PHILADELPHIA PRESS
TRANSCRIPT DECEMBER 14

THE SYMPHONY CONCERT

BEETHOVEN, MR. CONVERSE AND AN ORGANIST

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AMERICAN DECEMBER

BONNET SKILFUL AT IMPRESSIVE SYMPHONY

French Organist Makes Debut With Boston Organization; Rabaud Artistic

By FRED J. McISAAC.

Joseph Bonnet, since the death of Guilmant, the acknowledged leader of French organists, made his debut with the Boston Symphony yesterday afternoon, when he played the organ part of Guilmant's majestic symphony in D minor for organ and orchestra.

This big work hasn't been performed in Boston for some fifteen years, and at its performance then under Gericke, Wallace Goodrich officiated at the organ.

Bonnet has given several recitals in this city within a year, and only confirmed yesterday the high opinion of his skill at his chosen instrument. The symphony itself is big in scope, impressive—sometimes ponderous. It was played with keen sympathy by Monsieur Rabaud and his men.

Rabaud was unfamiliar with American composers when he arrived in Boston to conduct our orchestra. He has made the acquaintance of Frederick S. Converse and played his "Mystic Trumpeter" yesterday. This is one of the lasting contributions to orchestral music made by American composers. It has been appearing regularly upon symphony programs during the past dozen years and each time makes a more profound impression. Rabaud apparently found it to his liking for he gave it a spirited performance. The program opened with the graceful and dainty and ever-refreshing eighth symphony of Beethoven.

PRESS
Philadelphia, Pa.
DEC 8 1918

Henri Rabaud, New Conductor of the Boston Symphony Orchestra, Creates Impression That He Is a Leader of Unusual Gifts. Writer Says He Will Fill Long Vacant Niche in Gallery of Baton Wielders.

THE Boston Symphony Orchestra has apparently landed right side up after the always perilous leap of selecting a new conductor, judging by the impression Henri Rabaud made here at his debut last Monday evening. His success was emphatic, even if it was not of the sensational variety. His audience, a smaller band than the good things of the occasion warranted, seemed to like his work immensely. And the reviewers with almost perfect unanimity saw in him a leader of unusual gifts.

It is the present writer's opinion that Rabaud is destined to become one of the most popular conductors we have over here. With a few days to think matters over, he wonders mildly why there was not more of the element of excitement about the successful first appearance last Monday night. However, a little reflection makes the reason evident. You need time to appreciate Rabaud's personality. He is essentially modest and self-effacing. There is nothing about him that approximates even remotely the sensational. He seems to approach the conductor's desk almost with diffidence, and it strikes you that perhaps nothing could have got him out before an audience except love and veneration for the music he is to interpret and the feeling that to put its message before the people is the justification for his presence in a conspicuous role.

That type of man does not perhaps win the tumultous applause of the dazzling moment, but it is a type eminently calculated to grow upon us and at last to be accepted with a sort of admiring affection, which the more spectacular hero can never hope to duplicate. With this sort of talent there is little danger that we shall applaud in haste and repent at leisure. Once we have assessed it, we abide with perfect confidence in the valuation arrived at.

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THE personality of the new conductor is what will most interest us in him. He will fill a long-vacant niche in the gallery of baton wielders whose statues and statuettes we are accustomed to scan. It will be somewhere near that where stands the effigy of Walter Damrosch, whom he most resembles among our own conductors. By that I mean that both men represent the result of long-ripened experience in their art and a kind of mellowed geniality that the years bring to steep art in. In this regard, Henri Rabaud will step into a place by himself among the conductors we hear from month to month in the regular course of events. This is not to say that he is better than any other conductor we know, but merely different. And variety is the life of art.

Some commentators remarked that Rabaud had the appearance of the scholar. This is true if we regard the term "scholar" as meaning one who strives for complete understanding. But with the word we often connote an aloofness from the affairs of everyday life and an emphasis on thinking rather than doing. This connotation will not at all fit the present case. For instance, in the prime affair of everyday life for the conductor, orchestral discipline, the new head of the Boston Symphony gave evidence that he is notably efficient. It is common testimony that the orchestra has very much improved its ensemble since it was heard here a few weeks ago. On this point the present scribe can have no opinion, since about the time of the first concert this season, the theory and practice of epidemic influenza was occupying most of his attention. But there was ample testimony offered last Monday night that Rabaud is an effective disciplinarian. The firm and often insistent beat, the whole-hearted attention of the players to their task, and, most important, the actual results achieved in shading and execution, proved that the conductor had established his authority over the orchestra and had secured the ungrudging co-operation of his men. One can foresee that the ensuing weeks will show a steady development of the orchestra's technique, and it is not too much to expect that he will bring it back to the former glories temporarily dimmed by the impact of culture upon kultur.

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IN appearance, Mr. Rabaud does not suggest at all what is popularly regarded here as the type of Frenchman. In the first place, he is tall. Now, to our eyes, if a Frenchman is so exceptional as to allow himself to be tall, he should be ample in physique, like, for instance, the late Edouard Colonne. But Rabaud is spare in figure. Then, he wears a beard. That is quite allowable on general principles, but again the new conductor departs from our stock picture, for the beard is rather close-cropped. Nor is he vivacious in movement. He is deliberate, like a man very sure of what he wants to do and determined to accomplish it with the least possible fuss.

Perhaps so much has been said about his scholarly attributes, his maturity and his deliberateness, as to give the impression of a man in whom intellect holds more than its necessary sway of the artistic balance at the expense of the qualities of the heart and of elemental force. Nothing could be further from the truth. Of the purely emotional side of music he is a forceful exponent. Just as his intellectual side was demonstrated in the carefully articulated reading of, for instance, the first movement of Beethoven's Seventh Symphony, so the sense of rhythm and the other instinctive attributes of musicianly feeling the things that lie at the bottom, are inexpressible in words, and really the most important—were exemplified in the graceful beauty of the allegretto, the rippling humor of the third movement, and, most of all, in the stirring close of the finale, where he found the material for more heroic outgivings than most conductors have realized.

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IT SEEMS to me, however, that when Rabaud's eminence as a musician becomes generally recognized, as it must be, what will really turn the tide of public favor in his direction will be the qualities of his personality aside from his music. His predecessor offers the best illustration of what is meant on the principle of exceptions proving the rule. Dr. Muck commanded respect and admiration in the highest degree as a conductor, but he was never generally loved aside from these riches for himself alone.

There are always artists we admire but never feel we are getting close to, and others who send out across the footlights with their music a sense of their own humanity, which we seize upon and hold until we acquire an affection for the artist as well as for his music. In some cases, indeed, a pleasing personality will make up in our minds for shortcomings on the musical side.

The whole thing is summed up in a witty remark once made by a colleague who did not like quartet playing and heard a famous quartet being discussed. "It is to be praised loudly and snored at softly," he remarked. However much we feel inclined to praise the musicianship of an artist, he will leave us drowsy unless beyond and above his music there is something to be seized and cherished on the human side.

In the case of the Boston Symphony conductor there is such a "something," as there is in the case of the other conductors we hear and admire. And to make it valuable, it must be, as it is, a different "something" from what we find in every other case. As I have tried to indicate above, distilled essence of Rabaud would be a product warm and sparkling in color, firm and uniform in texture, and mellowed like old wine.

HERALD
ress Washington, D. C.
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The second concert of the Boston Symphony Orchestra, which will be given next Tuesday afternoon, December 3, is exciting unwonted interest and curiosity. At this concert the symphony patrons will hear the orchestra for the first time under its new permanent conductor, Henri Rabaud. The first concert of the season showed that the orchestra is the same instrument of wondrous beauty that it has been in past years.

In Washington, as in Boston and Cambridge, Mr. Rabaud opens his program with the Eroica Symphony of Beethoven, thus paying tribute at the very beginning to what he calls the "beauty of the classics." This symphony was composed in 1803-04, and it is said that the title page of the manuscript bore the word "Buonaparte." There seems to be no doubt that Napoleon, young conqueror, consul and enemy of kings, worked a spell over Beethoven.

In the second part of the program will be found two numbers. The first of these is the unfamiliar symphonic poem of Saint-Saens, entitled "The Youth of Hercules," and the second is Rimsky-Korsakoff's brilliant Caprice on Spanish themes.

STAR
Washington, D. C.
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CONCERTS, LECTURES, ETC.

Boston Symphony Tuesday.

The second concert of the Boston Symphony Orchestra will be given Tuesday afternoon. At this concert the Symphony Orchestra will play for the first time under its new permanent conductor, Henri Rabaud.

Mr. Rabaud wil lopen his program with the "Eroica Symphony" of Beethoven, thus paying tribute to what he calls the "beauty of the classics." In the second part of the program will be found the unfamiliar symphonic poem of Saint-Saens entitled, "The Youth of Hercules," and the Rimsky-Korsakoff Caprice on Spanish Themes.

PROVIDENCE JOURNAL, DECEMBER 15

MUSIC NOTES

THE second concert of the Boston Symphony Orchestra in Infantry Hall on Tuesday evening will bring to the city as soloist, Harold Bauer, the pianist, who already has made himself popular with audiences here. He was first introduced as a soloist in this country when he toured with the same orchestra on his first visit to this country in 1900, and his last appearance here was under the same auspices a few years ago. In deference to the now dominant French element in the orchestra he has chosen to play the concerto of Saint Saens in C-minor, which is considered one of the French composer's most brilliant scores, not only difficult but requiring the lightning dexterity in which the pianist excels.

Before then there will be an event of interest to Providence musicians. This is the meeting in Froebel Hall to-morrow afternoon at 4 o'clock of the Rhode Island branch of the American Friends of Music in France.

As a part of the Advent campaign in the Episcopal churches for the deepening of the spiritual life, there will be a half-hour of music this afternoon after the service at 4:30 o'clock at St. Martin's Church on Orchard avenue. The programme will be chiefly French. Miss Blanche Natalie Davis, organist of the church, will play and Master William J. Smith, soprano soloist of the Church of the Epiphany, will sing Caesar Franck's "Panis Angelicus."

Miss Helen Hogan will continue her series of organ recitals this afternoon at the Central Congregational Church,

Harold Bauer
Pianist Who Will Play at the Boston Symphony Concert Dec. 17.

and during the week there will be some preliminary Christmas music. Of this nature will be the annual Christmas musicale which Miss Evangeline Larry will give for her pupils on Friday evening at 8 o'clock at her studio, 11 and 12 Andrews building, when Miss Edith Gyllenberg will assist at the piano.

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The programme for the second concert of the Boston Symphony Orchestra in Infantry Hall on Tuesday evening will provide what the Boston Transcript calls a favorite formula of the conductor, Henri Rabaud, two symphonies with a middle piece between. This time it will consist of Beethoven's Eighth Symphony, Schubert's "Unfinished" Symphony and Saint-Saens concerto in C-minor. The Beethoven Symphony has been described as the spontaneous expression of a happy mood of the composer. It was written the same year as the seventh, which was played by the orchestra at the last concert. The Schubert Symphony consists of two movements, allegro moderato and andante con moto, with nine bars of a scherzo. No more of it has ever been found, and to this day musicians wonder why Schubert abandoned it, so beautiful is it in ideas and so perfect in form. Schubert died in 1828, and the first page of the score is dated 1822. It remained unknown for 45 years, and was neither published nor performed until 1867. Since that time it has constantly increased in favor with music lovers, and has been received with enthusiasm whenever it has been played here.

Mr. Rabaud has won favorable mention not only in the East and South, but in New York, which has a way of considering itself the last word in criticism

RECORD, DECEMBER 20

NOTED ARTISTS ARE COMING FOR CONCERTS HERE

By J. V. CLARK

The oldest concert goers can with difficulty remember a season when there was less activity in the musical world than this season. There have been the regular Symphony concerts and the Sunday afternoon concerts, but after that, practically nothing. There has been no opera, and perhaps there will be no opera. There have practically been no week day concerts or musical events of any kind by secondary artists. The war tax has had much to do with the inactivity.

Now after a period marked by few offerings there will be renewed interest in the musical world. Although concerts will presumably not be more numerous for the next three months than for the last, they will be given by more interesting artists. Possibly quality will take the place of quantity.

Tomorrow Josef Hoffmann, the pianist, will appear as the Symphony soloist. He will play Chopin's concerto in E minor. D'Indy's "Wallenstein" and Berlioz's "King Lear" overture make up the program.

"Messiah" for Christmas

On Sunday at Symphony Hall the Handel and Haydn Society will sing "The Messiah." This annual Christmas performance will follow familiar lines. Mr. Mollenhauer will conduct the performance, which will require the services of a chorus of 400, an orchestra of Symphony men and these soloists, Mabel Garrison, soprano, Merle Alcock, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

For the Symphony concerts of next week Mischa Levitzki, the young pianist, will be the soloist. He has rapidly come to the front. Easily one of the most interesting of the younger pianist his performance is anticipated. He will play the sparkling G minor concerto of Saint-Saens. On the program will also stand "La Procession Nocturne" by Rabaud, the present Symphony composer, and Schumann's Fourth Symphony in D minor.

On Monday afternoon, Dec. 20, and Tuesday evening, Dec. 31, there will be a special victory performance of the Symphony. For this performance the tickets for the first concert of the season—the first pair of concerts cancelled by the influenza epidemic, will be used.

MONITOR DECEMBER 2

Specially for The Christian Science Monitor

Boston Symphony Orchestra, Henri Rabaud, conductor, eighth concert of thirty-eighth season, Symphony Hall, Boston, afternoon of Dec. 27, 1918; Mischa Levitzki, soloist. The program: Schumann, symphony No. 4 in D minor, op. 120; Rabaud, "La Procession Nocturne," symphonic poem, after Lenau (first time at these concerts); Saint-Saëns, concerto for pianoforte in G minor, No. 2, op. 22; Beethoven, overture to "Leonore," No. 3.

BOSTON, Massachusetts — Boston has the opportunity during the incumbency of Mr. Rabaud to study the gentle art of program making under a master. Never too long to tire the hearers, with contrast in plenty, with enough new things to keep interest eager, with a fresh viewpoint postulated on the old things, they offer musical entertainment ideally luxurious. Such a program was the eighth of the present season and in addition to its individual merit as a program it added interest both in that for the first time the conductor appeared as composer and the soloist stirred his hearers into gratified and noisy acknowledgment of his success. If ever an audience sat back and seemed to say: "All right. Now show us what you can do," when a soloist appeared before it, it was the one of Friday afternoon. If ever a soloist coolly accepted a challenge and thoroughly succeeded in "showing" his audience, it was Mr. Levitzki. Of course, he had the help first of a most gracious piece of writing in the Saint-Saëns second concerto, second of a facile and accommodating conductor, and third of an interested and wholly sympathetic band of players. Even so, the major part of the task was for Mr. Levitzki's fingers to accomplish. Nimble and obedient, they performed their task in satisfying fashion. True, the eagerness of the player caused their nimbleness at times to endanger the rhythm, and his intentness on the task in hand obscured the glance he should more often have lifted to the conductor. With experience, however, will come the poise, and meanwhile the beauty of tone is beyond cavil.

Mr. Rabaud's "La Procession Nocturne" is probably as compact, unified, and scholarly a bit of writing in the modern idiom as has ever been heard at these concerts. It takes but a few bars to establish the mood and the desired atmosphere envelopes even the plodding little ecclesiastical procession, coloring the quasi-Gregorian strains of the chant, and after this dies away lingering unobtrusively so that one involuntarily listens to catch an echo of the procession's measured tread.

The third "Leonora" overture, ordinarily crammed with snap and go, seemed listless and even ragged. It likewise illustrated Mr. Rabaud's over-

TRANSCRIPT, DECEMBER 21

THE SYMPHONY CONCERT

MR. HOFMANN AFTER FIVE YEARS OF EXILE

A Warm Reception for the Pianist, and a Wellnigh Perfect Performance of Chopin's Concerto in F Minor—D'Indy, Likewise, Welcomed Back in His Graphic, Eloquent Music of "Wallenstein" — The Berlioz of "Lear" for Postlude

YESTERDAY afternoon, for the first time in five years, almost to a day, Mr. Hofmann, the pianist, sat beside the Symphony Orchestra in its own concert-room. Twice before this season he had played with it—once at Cambridge, once in Brooklyn; yet this coming to Symphony Hall may stand as the visible sign of the healing of the long breach between them. Into the causes of the estrangement, into the rights and the wrongs of the high contending parties, it were unprofitable to inquire, since such inquisitive expeditions are usually less illuminating than amusing. Neutral at first, because of evidence to its own ears, the public of the Symphony Concerts has gradually inclined to the pianist, because with the mounting years of absence and his no less ascendant fame as pianist, it missed him more and more. Seemingly the audience of Friday sought to indicate this feeling by the heartiness of the applause it began to bestow upon the pianist as soon as he came into view and that, through two or three minutes, kept him standing by the piano. At each pause in his concerto, it renewed these plaudits, while at the end, it warmly and more than once recalled him. Mr. Hofmann, usually open in his moods toward an audience, did not hide his pleasure in this reception and these rewards. In fact, as though to release it by proxy, he shook heartily the hand of Mr. Rabaud who, if the truth must be told, had returned him no more than a faithful, accurate but inflexible accompaniment. In all these proceedings, except the hand-shaking, the orchestra joined, as it has heretofore when singer or virtuoso has assisted it—a detail of etiquette in the concert-hall about which there are two opinions, either debatable.

Mr. Hofmann's concerto was Chopin's in F minor, music of which he has long been fond, upon which he has spent endless study and pains, and which he now brings to as perfect performance as is, probably possible to human hand, brain, and imagination. Like its fellow in E minor, this concerto is purely a pianistic music, which is to say that Chopin uses the orchestra merely as the complement of a design in which he worked none too easily, none too fruitfully. Perhaps, for that reason, neither concerto rises so high in poetizing imagination, passion of mood, eloquence of expression, as many of his solo pieces. From beginning to end—and the lengths are considerable unless a masterly and sympathetic pianist glamour them—this concerto in F minor primarily displays the beauties, the subtleties, under many an election, of the voice of the piano and similarly reveals the musician and the virtuoso sitting before it. To say these things is not to diminish a whit the bright charm, the light rhythms, the sparkling pace, the dance-like returns of the Rondo- Finale; or to lessen the sentimental grace of the songful Larghetto, the gradual intensifying of tender mood that deepens it; or to detract from the large plan, the warm speech, the zest of fanciful ornament in the long Maestoso of the first movement. The classical rather than the romantic Chopin fashioned the two concertos, fashioned them less—it is easy to suspect by the records—from imperative impulse to such expression than from utility to him as tools of trade, especially in a day when a pianist could play a single movement of such a piece unquestioned and applauded. In it or in the whole concerto, the audience expected a display of the pianist's skill not merely in the range and fluency of his technical means, as such things went ninety years ago, but of his graces of tone, his elegance in ornament, his play of sentiment and taste. It asked also from his hand like revelation of the finer attributes of the piano itself.

The more, then, does this concerto in F minor minister to many of Mr. Hofmann's distinctive abilities. With much of the music that he plays, it is altogether reasonable to debate his interpretive powers; to assert that he is cerebral rather than impassioned, to deny him ardor of imagination, to question his choice of pace, his distribution of light and shade; to hold or not to hold with his musical designing. On the other hand, there is no debating Mr. Hofmann's command of the voice of the piano. With it, seemingly, in this, his golden noon, he has gone as far, fully and finely as mortal musician and virtuoso may go. There is none to excel him in limpidity, in smoothness, in roundness of tone, in the graduation, in the coloring of it. Endless and endlessly divided, sub-divided, blended, parted, measured are the tints of his palette of the piano, as endless and apt is the range of touch that measures volume, orders force. It is hard to imagine a tone more luminous, transparent, iridescent, disembodied than his—a veritable ærial music though the pianist sit earthbound in a concert room. No pianist, likewise, excels him in felicity of ornament. His runs purl along their course like vaporous drops in sunshine, or are strung as evenly as matched pearls; his staccati glint without a trace of hardness; his chords are beautifully sonorous and rounded, his arpeggii woo the ear, and so forth through the whole range of the purely pianistic graces. Master is he, also, of the discerning mind, the delicate finger, the imaginative touch, that winds these ornaments in garlands about the main stem of the music or sets them spreading like fine tendrils from it. His taste in touch, tone, song, arabesque, is unerring unless it be when some seated idiosyncracy or passing impulse bids him accent a phrase, a detail beyond the seeming implication of the music itself. As flawless is his elegance of handling, as just his sentiment, as sensitive his style as he pursues his way through the music. How an eighteenth-century of Burneys and like listening connoisseurs would applaud him in this concerto of Chopin!

In due place and with flowing ease all these signal and distinctive qualities shone with gentle radiance out of Mr. Hofmann's performance yesterday. Grace of line and point of rhythm went hand in hand through the mazurka-like Rondo. How spirited the progress of the music, yet with what adroit modulations of pace and emphasis, what exquisite moulding and fusing of the phrases! The lightness of it was like a tonal champagne when soft glows also traverse it. Before had come the Larghetto—all delicate loveliness of line, jewelled with ornament, flecked by fancy, touched with chaste sentiment, the distilled essence of music as beauty of sound animated, enriched by beauty of feeling. The sheer lustre of the pianist's tone was sensuous delight. There are passages in the long first movement in which Chopin seems a little pedantic, somewhat too expository, audibly inclined to music-making for his own particular satisfactions rather than for the general pleasure of the audience. The variety of Mr. Hofmann's touch, the glamours of his tone, the purity and fineness of his articulation cloaked them. Again, in this Maestoso, there are measures in which Chopin would be sonorous, expansive, even grandiose in the fashion of his day and of Hummel's. In the year 1918 of musical grace when the thunders of Liszt are but distant rumblings beside, say, the earthquakes of Prokofiev, these passages may easily sound them, out-moded, futile. They must be saved by such adroit proportioning of tonal volume, of progressive emphasis as that with which Mr. Hofmann and adjusted them to the music out of which they rise, into which they descend. A finer stylistic perception, a more acute stylistic discretion, it would be hard to imagine. For the rest, the exacting "passage-work" fell like spun-silk from the pianist's fingers; while his and Chopin's song was as spell of fancy upon the ear, the magical music with which a dreaming Shakspeare filled Prospero's isle. An Ariel-Hofmann, negation of sprites as the pianist is in the flesh, sounded it.

Romantical music from French composers, as far removed in time and quality as d'Indy and Berlioz, filled the rest of Mr. Rabaud's programme. Long, indeed, has it been, unjustly and mistakenly long, since d'Indy's voice has been heard at a Symphony Concert; yet as the ironies of things would have it, the piece out of which it sounded had been brought to them by the very conductor who willed the war-time exclusion. Irony, too, was the fact that bitter in these days beyond other French composers, as d'Indy has been toward the Germans, he was in the seventies and eighties making this music of "Wallenstein" out of Schiller's play and in the process remembering sundry measures written by one, Richard Wagner. The "triology," however, is none the worse for these imitative passages and if we may not have "The Niebelung's Ring," it is at least pleasant to glimpse it momentarily recalled. Moreover, this pictorial music of Wallenstein's camp, this shadowed and passioned music of the love of Max and Thekla in "Die Piccolomini" this grave, stern, yet glorifying music of Wallenstein's death is quite able to stand upon its own interest, illusion, worth.

The tumult of the camp, the licentious waltz, the monk's sermon mocked and travestied, the sudden interposition of the mighty tonal presence of Wallenstein rise graphically from d'Indy's pages, rose vividly from the strenuous performance of Mr. Rabaud and the orchestra. In those young days d'Indy had a zest for such music that subsequent austerities of mind, heart, creative theory and practice have dulled; yet even in these young years he is characteristically scrupulous, throughout the "trilogy," to write a close-knit music, and romantic no less, with appropriate means. There is more hint in the tonal passion of Max and Thekla of the grave and sombre beauty of mood, means, expression, of which the mature d'Indy has long been master. It is as though the lovers stood embraced in their motives for the blows of that other motive of fate to smite them—a fate that the motive of Wallenstein seems also to propel. Again, a d'Indy already imaginative with dramatic tonal design. In turn, the d'Indy of large, stately, noble utterance, upswelling from quelled tumult, speaks out of the music of Wallenstein's death, especially in the final measures that are as apotheosis to Schiller's chieftain. A young hand, but a ripening mind and a quickening imagination wrote this "trilogy" and wrote also a music easier of comprehension by an audience, more stirring to it, than at least one symphony and a tone-poem or two of d'Indy's later days. Corresponding was the response, the reward of yesterday.

Berlioz of the overture to Shakspeare's play, "King Lear," ended the concert and again, Mr. Rabaud and the orchestra laid on and spared not in a fashion that might alarm for its future sundry connoisseurs of delicate, anxious ears. Yet is there any other way to play this romantically rampageous, this highly intensified music of a Berlioz excited by Shakspeare, by creative impulse, by his premonitions of effect upon his audience? D'Indy's "trilogy" is full voiced, warmly colored, imaginatively ardent; yet how exact in the degree to which music may attain exactness, is his picturing of the camp; how clear-spoken, and therefore the more poignant, the loves and fate of Max and Thekla; how graphically tragic the death and the glory of Wallenstein! In comparison—or rather in contrast—Berlioz is but "wrought up" in general over the tragedy of Lear, over Shakspearean eloquence, over the translation of both into tones. He writes a stormy music for a stormy tragedy, a music of vivid contrasts, of sharp transitions, as indeed goes Shakspeare's play. He embodies in tones a large impression, a generalized reaction, but the hearer listens almost in vain, unless he has uncommonly susceptible imagination, for the tread of Lear, for Cordelia's voice soft and low, for the ravings of the heath, for the pain and pity of blinded Gloster. Romantic sound and fury, passionate, if the hearer will, wreaking itself through period after period, relieving itself by occasional contrast, fills this overture of Berlioz, as they fill many a poem, picture, novel of his wild day in the arts. Yet if he had entitled his piece, "Overture to Hugo's 'Hernani'" or "Prelude to Byron's 'Giaour'," is there ought in the implication of the music to deny such designation? First, last and all the time it is no more than romantical excitement bursting into tones.

H. T. P.

CONCERT CALENDAR

Mr. Rabaud's Next Programme with Music of His Own and Mr. Levitzki for Assisting Pianist—"The Messiah" in New Circumstance—The Symphony Orchestra and the Symphony Chorus Together—Rahkmaninov, Rosen, Seidel, Elman, McCormack and Mme. Lginska All in Prospect

IN the programme of the Symphony Concerts for next Friday afternoon and Saturday evening Mr. Rabaud has at last persuaded himself to include one of his own pieces—the tone-poem, "La Procession Nocturne," suggested by the German verses of Lenau, profiting by Wagnerian example and characteristic of the composer-conductor in his earlier rather than his latter days. Two German classics likewise stand on the list—Schumann's fourth symphony in D minor, long unheard at Symphony Hall, since Dr. Muck seldom chose beyond the first and the second; and the third of Beethoven's "Leonore" overtures. The fourth item, though it falls in the middle of the programme, is Saint-Saëns's concerto for piano in G minor, in which Mr. Levitzki, the pianist, will play the solo part. Twice and thrice in recitals in Boston he has given proof of his admirable quality as young and expert pianist, young, intelligent and susceptible musician. It is a pleasure to find him called thus early to the Symphony Concerts. His deserts well warrant the invitation.

In its next "southern trip," the second week of January, the Boston Symphony Orchestra will play:

In the Academy of Music, Philadelphia, on Monday evening, Jan. 6, Schumann's Fourth Symphony in D Minor, Mr. Rabaud's own "Procession Nocturne," Berlioz's overture to "King Lear," and Mendelssohn's Violin Concerto in E Minor, with Mr. Fredric Fradkin, the new concertmaster, as soloist.

In the New National Theater, Washington, on Tuesday afternoon, Jan. 7, D'Indy's Trilogy "Wallenstein," Converse's "Mystic Trumpeter," and Mendelssohn's Concerto with Mr. Fradkin.

In the Lyric Theater, Baltimore, on Wednesday evening, Jan. 8, Schumann's Fourth Symphony, Mendelssohn's Concerto with Mr. Fradkin, a suite of English Sixteenth Century music arranged by Mr. Rabaud, and Ravel's "Rapsodie Espagnole."

In Carnegie Hall, New York, on Thursday evening, Jan. 9, D'Indy's "Wallenstein," Converse's "Mystic Trumpeter," the old English suite, and Berlioz's "King Lear."

In the Academy of Music, Brooklyn, on Friday evening, Jan. 10, Rimsky-Korsakoff's Symphony "Antar," Mendelssohn's Concerto with Mr. Fradkin, and Ravel's "Rapsodie Espagnole."

In Carnegie Hall, New York, Saturday afternoon, Jan. 11, Schumann's Fourth Symphony, Rabaud's "Procession Nocturne," Ravel's "Rapsodie Espagnole," [illegible]n's "Leonore" overture

Sunday afternoon, Jan. 5, in Symphony Hall, a concert by Mr. McCormack, the tenor, heard gladly by all sorts and conditions of listeners and deservedly so. According to his present practice, an air from opera or oratorio; classic songs to English texts; Irish folk-pieces and patriotic or sentimental balladry will fill his programme.

Monday afternoon, Dec. 30, a concert by the Symphony Orchestra and the Symphony Chorus, to replace that of Friday afternoon, Oct. 11, omitted by reason of the epidemic of influenza. The present concert will "celebrate the close of the year of victory," with the national anthems of the United States, Belgium, Britain, Italy and France; Bizet's overture, "Patrie"; a suite arranged by Mr. Rabaud from English music of the days of Elizabeth; and for choral pieces a Te Deum by Verdi; Franck's setting of Psalm CL; and Mr. Chadwick's hymn to America, "Land of Our Hearts." Seemingly all three of these pieces are new in performance to Boston.

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PROVIDENCE JOURNAL, DECEMBER 15

MUSIC NOTES

THE second concert of the Boston Symphony Orchestra in Infantry Hall on Tuesday evening will bring to the city as soloist, Harold Bauer, the pianist, who already has made himself popular with audiences here. He was first introduced as a soloist in this country when he toured with the same orchestra on his first visit to this country in 1900, and his last appearance here was under the same auspices a few years ago. In deference to the now dominant French element in the orchestra he has chosen to play the concerto of Saint Saens in C-minor, which is considered one of the French composer's most brilliant scores, not only difficult but requiring the lightning dexterity in which the pianist excels.

Before then there will be an event of interest to Providence musicians. This is the meeting in Froebel Hall to-morrow afternoon at 4 o'clock of the Rhode Island branch of the American Friends of Music in France.

As a part of the Advent campaign in the Episcopal churches for the deepening of the spiritual life, there will be a half-hour of music this afternoon after the service at 4:30 o'clock at St. Martin's Church on Orchard avenue. The programme will be chiefly French. Miss Blanche Natalie Davis, organist of the church, will play and Master William J. Smith, soprano soloist of the Church of the Epiphany, will sing Caesar Franck's "Panis Angelicus."

Miss Helen Hogan will continue her series of organ recitals this afternoon at the Central Congregational Church,

Harold Bauer
Pianist Who Will Play at the Boston Symphony Concert Dec. 17.

and during the week there will be some preliminary Christmas music. Of this nature will be the annual Christmas musicale which Miss Evangeline Larry will give for her pupils on Friday evening at 8 o'clock at her studio, 11 and 12 Andrews building, when Miss Edith Gyllenberg will assist at the piano.

* * *

The programme for the second concert of the Boston Symphony Orchestra in Infantry Hall on Tuesday evening will provide what the Boston Transcript calls a favorite formula of the conductor, Henri Rabaud, two symphonies with a middle piece between. This time it will consist of Beethoven's Eighth Symphony, Schubert's "Unfinished" Symphony and Saint-Saens concerto in C-minor. The Beethoven Symphony has been described as the spontaneous expression of a happy mood of the composer. It was written the same year as the seventh, which was played by the orchestra at the last concert. The Schubert Symphony consists of two movements, allegro moderato and andante con moto, with nine bars of a scherzo. No more of it has ever been found, and to this day musicians wonder why Schubert abandoned it, so beautiful is it in ideas and so perfect in form. Schubert died in 1828, and the first page of the score is dated 1822. It remained unknown for 45 years, and was neither published nor performed until 1867. Since that time it has constantly increased in favor with music lovers, and has been received with enthusiasm whenever it has been played here.

Mr. Rabaud has won favorable mention not only in the East and South, but in New York, which has a way of considering itself the last word in criticism.

RECORD, DECEMBER 20

NOTED ARTISTS ARE COMING FOR CONCERTS HERE

By J. V. CLARK

The oldest concert goers can with difficulty remember a season when there was less activity in the musical world than this season. There have been the regular Symphony concerts and the Sunday afternoon concerts, but after that, practically nothing. There has been no opera, and perhaps there will be no opera. There have practically been no week day concerts or musical events of any kind by second ary artists. The war tax has had much to do with the inactivity.

Now after a period marked by few offerings there will be renewed interest in the musical world. Although concerts will presumably not be more numerous for the next three months than for the last, they will be given by most interesting artists. Possibly quality will take the place of quantity.

Tomorrow Josef Hoffmann, the pianist, will appear as the Symphony soloist. He will play Chopin's concerto in E minor. D'Indy's "Wallenstein" and Berlioz's "King Lear" overture make up the program.

"Messiah" for Christmas

On Sunday at Symphony Hall the Handel and Haydn Society will sing "The Messiah." This annual Christmas performance will follow familiar lines. Mr. Mollenhauer will conduct the performance, which will require the services of a chorus of 400, an orchestra of Symphony men and these soloists. Mabel Garrison, soprano, Merle Alcock, contralto; Arthur Hackett, tenor, and Arthur Middleton, bass.

For the Symphony concerts of next week Mischa Levitzki, the young pianist, will be the soloist. He has rapidly come to the front. Easily one of the most interesting of the younger pianist his performance is anticipated. He will play the sparkling G minor concerto of Saint-Saens. On the program will also stand "La Procession Nocturne" by Rabaud, the present Symphony composer, and Schumann's Fourth Symphony in D minor.

On Monday afternoon, Dec. 20, and Tuesday evening, Dec. 31, there will be a special victory performance of the Symphony. For this performance the tickets for the first concert of the season—the first pair of concerts cancelled by the influenza epidemic, will be used.

MONITOR DECEMBER 2

Specially for The Christian Science Monitor

Boston Symphony Orchestra, Henri Rabaud, conductor, eighth concert of thirty-eighth season, Symphony Hall, Boston, afternoon of Dec. 27, 1918; Mischa Levitzki, soloist. The program: Schumann, symphony No. 4 in D minor, op. 120; Rabaud, "La Procession Nocturne," symphonic poem, after Lenau (first time at these concerts); Saint-Saëns, concerto for pianoforte in G minor, No. 2, op. 22; Beethoven, overture to "Leonore," No. 3.

BOSTON, Massachusetts — Boston has the opportunity during the incumbency of Mr. Rabaud to study the gentle art of program making under a master. Never too long to tire the hearers, with contrast in plenty, with enough new things to keep interest eager, with a fresh viewpoint postulated on the old things, they offer musical entertainment ideally luxurious. Such a program was the eighth of the present season and in addition to its individual merit as a program it added interest both in that for the first time the conductor appeared as composer and the soloist stirred his hearers into gratified and noisy acknowledgment of his success. If ever an audience sat back and seemed to say: "All right. Now show us what you can do," when a soloist appeared before it, it was the one of Friday afternoon. If ever a soloist coolly accepted a challenge and thoroughly succeeded in "showing" his audience, it was Mr. Levitzki. Of course, he had the help first of a most gracious piece of writing in the Saint-Saëns second concerto, second of a facile and accommodating conductor, and third of an interested and wholly sympathetic band of players. Even so, the major part of the task was for Mr. Levitzki's fingers to accomplish. Nimble and obedient, they performed their task in satisfying fashion. True, the eagerness of the player caused their nimbleness at times to endanger the rhythm, and his intentness on the task in hand obscured the glance he should more often have lifted to the conductor. With experience, however, will come the poise, and meanwhile the beauty of tone is beyond cavil.

Mr. Rabaud's "La Procession Nocturne" is probably as compact, unified, and scholarly a bit of writing in the modern idiom as has ever been heard at these concerts. It takes but a few bars to establish the mood and the desired atmosphere envelopes even the plodding little ecclesiastical procession, coloring the quasi-Gregorian strains of the chant, and after this dies away lingering unobtrusively so that one involuntarily listens to catch an echo of the procession's measured tread.

The third "Leonora" overture, ordinarily crammed with snap and go, seemed listless and even ragged. It likewise illustrated Mr. Rabaud's overfondness for the blare of the brasses [illegible] orchestral [illegible]

TRANSCRIPT, DECEMBER 21

THE SYMPHONY CONCERT

MR. HOFMANN AFTER FIVE YEARS OF EXILE

A Warm Reception for the Pianist, and a Wellnigh Perfect Performance of Chopin's Concerto in F Minor—D'Indy, Likewise, Welcomed Back in His Graphic, Eloquent Music of "Wallenstein" — The Berlioz of "Lear" for Postlude

YESTERDAY afternoon, for the first time in five years, almost to a day, Mr. Hofmann, the pianist, sat beside the Symphony Orchestra in its own concert-room. Twice before this season he had played with it—once at Cambridge, once in Brooklyn; yet this coming to Symphony Hall may stand as the visible sign of the healing of the long breach between them. Into the causes of the estrangement, into the rights and the wrongs of the high contending parties, it were unprofitable to inquire, since such inquisitive expeditions are usually less illuminating than amusing. Neutral at first, because of evidence to its own ears, the public of the Symphony Concerts has gradually inclined to the pianist, because with the mounting years of absence and his no less ascendant fame as pianist, it missed him more and more. Seemingly the audience of Friday sought to indicate this feeling by the heartiness of the applause it began to bestow upon the pianist as soon as he came into view and that, through two or three minutes, kept him standing by the piano. At each pause in his concerto, it renewed these plaudits, while at the end, it warmly and more than once recalled him. Mr. Hofmann, usually open in his moods toward an audience, did not hide his pleasure in this reception and these rewards. In fact, as though to release it by proxy, he shook heartily the hand of Mr. Rabaud who, if the truth must be told, had returned him no more than a faithful, accurate but inflexible accompaniment. In all these proceedings, except the hand-shaking, the orchestra joined, as it has heretofore when singer or virtuoso has assisted it—a detail of etiquette in the concert-hall about which there are two opinions, either debatable.

Mr. Hofmann's concerto was Chopin's in F minor, music of which he has long been fond, upon which he has spent endless study and pains, and which he now brings to as perfect performance as is, probably possible to human hand, brain, and imagination. Like its fellow in E minor, this concerto is purely a pianistic music, which is to say that Chopin uses the orchestra merely as the complement of a design in which he worked none too easily, none too fruitfully. Perhaps, for that reason, neither concerto rises so high in poetizing imagination, passion of mood, eloquence of expression, as many of his solo pieces. From beginning to end—and the lengths are considerable unless a masterly and sympathetic pianist glamour them—this concerto in F minor primarily displays the beauties, the subtleties, under many an affection, of the voice of the piano and similarly reveals the musician and the virtuoso sitting before it. To say these things is not to diminish a whit the bright charm, the light rhythms, the sparkling pace, the dance-like returns of the Rondo- Finale; or to lessen the sentimental grace of the songful Larghetto, the gradual intensifying of tender mood that deepens it; or to detract from the large plan, the warm speech, the zest of fanciful ornament in the long Maestoso of the first movement. The classical rather than the romantic Chopin fashioned the two concertos, fashioned them less—it is easy to suspect by the records—from imperative impulse to such expression than from utility to him as tools of trade, especially in a day when a pianist could play a single movement of such a piece unquestioned and applauded. In it or in the whole concerto, the audience expected a display of the pianist's skill not merely in the range and fluency of his technical means, as such things went ninety years ago, but of his graces of tone, his elegance in ornament, his play of sentiment and taste. It asked also from his hand like revelation of the finer attributes of the piano itself.

The more, then, does this concerto in F minor minister to many of Mr. Hofmann's distinctive abilities. With much of the music that he plays, it is altogether reasonable to debate his interpretive powers; to assert that he is cerebral rather than impassioned, to deny him ardor of imagination, to question his choice of pace, his distribution of light and shade; to hold or not to hold with his musical designing. On the other hand, there is no debating Mr. Hofmann's command of the voice of the piano. With it, seemingly, in this, his golden noon, he has gone as far, fully and finely as mortal musician and virtuoso may go. There is none to excel him in limpidity, in smoothness, in roundness of tone, in the graduation, in the coloring of it. Endless and endlessly divided, sub-divided, blended, parted, measured are the tints of his palette of the piano, as endless and apt is the range of touch that measures volume, orders force. It is hard to imagine a tone more luminous, transparent, iridescent, disembodied than his—a veritable ærial music though the pianist sit earth-bound in a concert room. No pianist, likewise, excels him in felicity of ornament. His runs purl along their course like vaporous drops in sunshine, or are strung as evenly as matched pearls; his staccati glint without a trace of hardness; his chords are beautifully sonorous and rounded, his arpeggii woo the ear, and so forth through the whole range of the purely pianistic graces. Master is he, also, of the discerning mind, the delicate finger, the imaginative touch, that winds these ornaments in garlands about the main stem of the music or sets them spreading like fine tendrils from it. His taste in touch, tone, song, arabesque, is unerring unless it be when some seated idiosyncracy or passing impulse bids him accent a phrase, a detail beyond the seeming implication of the music itself. As flawless is his elegance of handling, as just his sentiment, as sensitive his style as he pursues his way through the music. How an eighteenth-century of Burneys and like listening connoisseurs would applaud him in this concerto of Chopin!

In due place and with flowing ease all these signal and distinctive qualities shone with gentle radiance out of Mr. Hofmann's performance yesterday. Grace of line and point of rhythm went hand in hand through the mazurka-like Rondo. How spirited the progress of the music, yet with what adroit modulations of pace and emphasis, what exquisite moulding and fusing of the phrases! The lightness of it was like a tonal champagne when soft glows also traverse it. Before had come the Larghetto—all delicate loveliness of line, jewelled with ornament, flecked by fancy, touched with chaste sentiment, the distilled essence of music as beauty of sound animated, enriched by beauty of feeling. The sheer lustre of the pianist's tone was sensuous delight. There are passages in the long first movement in which Chopin seems a little pedantic, somewhat too expository, audibly inclined to music-making for his own particular satisfactions rather than for the general pleasure of the audience. The variety of Mr. Hofmann's touch, the glamours of his tone, the purity and fineness of his articulation cloaked them. Again, in this Maestoso, there are measures in which Chopin would be sonorous, expansive, even grandiose in the fashion of his day and of Hummel's. In the year 1918 of musical grace when the thunders of Liszt are but distant rumblings beside, say, the earthquakes of Prokoflev, these passages may easily sound them, out-moded, futile. They must be saved by such adroit proportioning of tonal volume, of progressive emphasis as that with which Mr. Hofmann and adjusted them to the music out of which they rise, into which they descend. A finer stylistic perception, a more acute stylistic discretion, it would be hard to imagine. For the rest, the exacting "passage-work" fell like spun-silk from the pianist's fingers; while his and Chopin's song was as spell of fancy upon the ear, the magical music with which a dreaming Shakspeare filled Prospero's isle. An Ariel-Hofmann, negation of sprites as the pianist is in the flesh, sounded it.

Romantical music from French composers, as far removed in time and quality as d'Indy and Berlioz, filled the rest of Mr. Rabaud's programme. Long, indeed, has it been, unjustly and mistakenly long, since d'Indy's voice has been heard at a Symphony Concert; yet as the ironies of things would have it, the piece out of which it sounded had been brought to them by the very conductor who willed the war-time exclusion. Irony, too, was the fact that bitter in these days beyond other French composers, as d'Indy has been toward the Germans, he was in the seventies and eighties making this music of "Wallenstein" out of Schiller's play and in the process remembering sundry measures written by one, Richard Wagner. The "triology," however, is none the worse for these imitative passages and if we may not have "The Niebelung's Ring," it is at least pleasant to glimpse it momentarily recalled. Moreover, this pictorial music of Wallenstein's camp, this shadowed and passioned music of the love of Max and Thekla in "Die Piccolomini" this grave, stern, yet glorifying music of Wallenstein's death is quite able to stand upon its own interest, illusion, worth.

The tumult of the camp, the licentious waltz, the monk's sermon mocked and travestied, the sudden interposition of the mighty tonal presence of Wallenstein rise graphically from d'Indy's pages, rose vividly from the strenuous performance of Mr. Rabaud and the orchestra. In those young days d'Indy had a zest for such music that subsequent austerities of mind, heart, creative theory and practice have dulled; yet even in these young years he is characteristically scrupulous, throughout the "trilogy," to write a close-knit music, and ready no less, with appropriate means. There is more hint in the tonal passion of Max and Thekla of the grave and sombre beauty of mood, means, expression, of which the mature d'Indy has long been master. It is as though the lovers stood embraced in their motives for the blows of that other motive of fate to smite them—a fate that the motive of Wallenstein seems also to propel. Again, a d'Indy already imaginative with dramatic tonal design. In turn, the d'Indy of large, stately, noble utterance, upswelling from quelled tumult, speaks out of the music of Wallenstein's death, especially in the final measures that are as apotheosis to Schiller's chieftain. A young hand, but a ripening mind and a quickening imagination wrote this "trilogy" and wrote also a music easier of comprehension by an audience, more stirring to it, than at least one symphony and a tone-poem or two of d'Indy's later days. Corresponding was the response, the reward of yesterday.

Berlioz of the overture to Shakspeare's play, "King Lear," ended the concert and again, Mr. Rabaud and the orchestra laid on and spared not in a fashion that might alarm for its future sundry connoisseurs of delicate, anxious ears. Yet is there any other way to play this romantically rampageous, this highly intensified music of a Berlioz excited by Shakspeare, by creative impulse, by his premonitions of effect upon his audience? D'Indy's "trilogy" is full voiced, warmly colored, imaginatively ardent; yet how exact in the degree to which music may attain exactness, is his picturing of the camp; how clear-spoken, and therefore the more poignant, the loves and fate of Max and Thekla; how graphically tragic the death and the glory of Wallenstein! In comparison—or rather in contrast—Berlioz is but "wrought up" in general over the tragedy of Lear, over Shakspearean eloquence, over the translation of both into tones. He writes a stormy music for a stormy tragedy, a music of vivid contrasts, of sharp transitions, as indeed goes Shakspeare's play. He embodies in tones a large impression, a generalized reaction, but the hearer listens almost in vain, unless he has uncommonly susceptible imagination, for the tread of Lear, for Cordelia's voice soft and low, for the ravings of the heath, for the pain and pity of blinded Gloster. Romantic sound and fury, passionate, if the hearer will, wreaking itself through period after period, relieving itself by occasional contrast, fills this overture of Berlioz, as they fill many a poem, picture, novel of his wild day in the arts. Yet if he had entitled his piece, "Overture to Hugo's 'Hernani'" or "Prelude to Byron's 'Giaour'," is there ought in the implication of the music to deny such designation? First, last and all the time it is no more than romantical excitement bursting into tones.

H. T. P.

CONCERT CALENDAR

Mr. Rabaud's Next Programme with Music of His Own and Mr. Levitzki for Assisting Pianist—"The Messiah" in New Circumstance—The Symphony Orchestra and the Symphony Chorus Together—Rahkmaninov, Rosen, Seidel, Elman, McCormack and Mme. Lginska All in Prospect

IN the programme of the Symphony Concerts for next Friday afternoon and Saturday evening Mr. Rabaud has at last persuaded himself to include one of his own pieces—the tone-poem, "La Procession Nocturne," suggested by the German verses of Lenau, profiting by Wagnerian example and characteristic of the composer-conductor in his earlier rather than his later days. Two German classics likewise stand on the list—Schumann's fourth symphony in D minor, long unheard at Symphony Hall, since Dr. Muck seldom chose beyond the first and the second; and the third of Beethoven's "Leonore" overtures. The fourth item, though it falls in the middle of the programme, is Saint-Saëns's concerto for piano in G minor, in which Mr. Levitzki, the pianist, will play the solo part. Twice and thrice in recitals in Boston he has given proof of his admirable quality as young and expert pianist, young, intelligent and susceptible musician. It is a pleasure to find him called thus early to the Symphony Concerts. His deserts well warrant the invitation.

In its next "southern trip," the second week of January, the Boston Symphony Orchestra will play:

In the Academy of Music, Philadelphia, on Monday evening, Jan. 6, Schumann's Fourth Symphony in D Minor, Mr. Rabaud's own "Procession Nocturne," Berlioz's overture to "King Lear," and Mendelssohn's Violin Concerto in E Minor, with Mr. Fredric Fradkin, the new concertmaster, as soloist.

In the New National Theater, Washington, on Tuesday afternoon, Jan. 7, D'Indy's Trilogy "Wallenstein," Converse's "Mystic Trumpeter," and Mendelssohn's Concerto with Mr. Fradkin.

In the Lyric Theater, Baltimore, on Wednesday evening, Jan. 8, Schumann's Fourth Symphony, Mendelssohn's Concerto with Mr. Fradkin, a suite of English Sixteenth Century music arranged by Mr. Rabaud, and Ravel's "Rapsodie Espagnole."

In Carnegie Hall, New York, on Thursday evening, Jan. 9, D'Indy's "Wallenstein," Converse's "Mystic Trumpeter," the old English suite, and Berlioz's "King Lear."

In the Academy of Music, Brooklyn, on Friday evening, Jan. 10, Rimsky-Korsakoff's Symphony "Antar," Mendelssohn's Concerto with Mr. Fradkin, and Ravel's "Rapsodie Espagnole."

In Carnegie Hall, New York, Saturday afternoon, Jan. 11, Schumann's Fourth Symphony, Rabaud's "Procession Nocturne," Ravel's "Rapsodie Espagnole," [illegible]en's "Leo[illegible] overture

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ADVERTISER AMERICAN, DECEMBER 22

D'Indy Trilogy Is Given at Symphony

By LOUIS C. ELSON.

PROGRAM.

"Wallenstein" Symphonic Trilogy.....D'Indy
Piano Concerto, E minor.....Chopin
Soloist, Josef Hofmann.
Overture, "King Lear".....Berlioz

M. RABAUD is to be complimented on the rational length of his programs. They are never prolix, and this time, for once, Beethoven was absent from the list, although it was still far removed from the extreme modern school. D'Indy's Trilogy, founded on Schiller's Tragedy, is conservative enough and is somewhat more dramatic than many of the later works of the composer. The first movement, "Wallenstein's Camp," is not exactly as orderly as Camp Devens. The composer makes the most effective scene out of the Sermon of the Capuchin, with its grotesque Latin quotations, its attack on Wallenstein, the anger of the soldiers, and the rally of the Croats to the rescue of the monk. But even this is not exactly "program-music" for D'Indy does not picture a solo instrument heckled by the rest of the orchestra, but gives this as a strange fugue (or a fugal exposition) upon the bassoons, a very quaint and fitting touch, which is afterwards parodied (a la Berlioz) by trumpet and clarinet. The instruments were very clear in this learned portion of the work.

The love scene between Max and Thekla, the second movement, was in strong contrast with the camp movement, and the masculine and feminine themes were excellent foils to each other. This was the simplest and most easily comprehended movement but the first movement was the most effective. The Finale, however, "Wallenstein's Death," is the proper climax of the work. Here one does not find the ascetic and overlearned D'Indy, but a composer who sometimes leans even toward the Tschaikowsky expression of sorrow, and the musical auditor can find an occasional Wagnerian touch, as, for example, when the "Flying Dutchman" comes into port towards the end, with Siegfried evidently on board. But it is all worthy and excellent music, and we like it better than D'Indy in his more bitter and more scholastic moods. We only wish that we had kept upon this path.

The performance was excellent. The ensemble was perfect and the first movement aroused very spontaneous enthusiasm. There are eight harps called for in this triology and in this performance we had four. But the effect which Wagner managed to obtain from massing these instruments was not achieved.

The rentree of Josef Hofmann was undoubtedly the chief attraction of the concert for the public. He has not appeared in these concerts in several years. There were strained relations between him and the symphonic powers ever since he took the Finale of the Schumann concerto at a pace which was simply impossible for the orchestra. He is a great artist, all the same, and everyone was glad to welcome him back. But the piece that he chose was not so entirely welcome. Chopin's piano concertos have their faults. In the first place, they are not real concertos, but piano works almost entirely. A concerto should be first of all symphonic, and Chopin's two are not.

Secondly, the orchestration of Chopin was very weak, and even in the revision used this side of the picture is rather tame. There is also too much of sweetness in the work, too little of powerful contrast. But Mr. Hofmann by his virile playing was able to make the concerto more effective than it generally is, and the amount of tunefulness in it was grateful in these days of discord. Every part of the work was made clear as crystal and the avoidance of sentimentality was something to grow enthusiastic over, for some pianists must needs weep over the keyboard when they play Chopin. Therefore the public welcomed the Prodigal Son with great enthusiasm and killed the fatted calf at his return, in spite of the high price of veal. But even Mr. Hofmann could not make us enjoy the Larghetto, the second movement of this concerto.

Berloz's "King Lear" overture is not one of his greatest works. It is curious to note that in "Les Francs Juges" overture he can tear a passion to tatters, while in the present case one could bear much more continuous frenzy in the part of the tortured king. But the oboe has some beautiful work (and it was finely played, too) in portraying the soft-voiced Cordelia, and the kettledrum, with some emphatic strokes, intimated that Fate was giving the monarch some knockout blows.

We liked the reading very much. It was strongly contrasted in its chief points, and had much more abandon than we recall in some of previous performances. The ...gs particularly gave a whirl... of Passion at one part of the ... and the climaxes were made ...ost of.

... in all we like Mr. Rabaud more ... more at each performance. The ...estra is in superb condition at ...esent, which tells the story of his ...rill-mastership, while the elasticity, the abandon, the poetry of his readings make us felicitate ourselves on having M. Rabaud at the head of the organization.

STAR
Baltimore, Md.
DEC 5 - 1918

RABAUD PLEASES IN INITIAL APPEARANCE

New Head of Boston Symphony Shows Many Promising Qualities.

ORCHESTRA IS CAPABLE

Henri Rabaud, the new noted French conductor of Boston Symphony Orchestra, Inc., made his Baltimore debut at the Lyric Theater last night at the second concert here of the orchestra this season. The applause which followed his work was smaller in proportion—as applause goes—than the audience and its volume was due largely to relatively a few persons. This condition was a reflection upon the audience, not upon the conductor, for the facts of the case deserved a general cordiality, at least, which was not expressed even if it were possibly felt. The audience filled possibly three-fifths of the house. The program varied from custom in this city in that it contained two symphonies. It was unusual, too, in that, to meet a request, the program was changed to avoid duplicating Beethoven's seventh symphony, recently played here as well as other Beethoven music.

Another variation from custom was that the conductor sat with the players of the orchestra between numbers instead of leaving the stage.

Mr. Rabaud conducted in a mildly objective way, quick and alert, but reposeful and with simplicity. Judging by his manner at this concert alone, he is human in mind and spirit as well as in body, kind, gentle, efficient, modest, and with qualities of pathos and humor. His work showed thorough familiarity with the music of the scores and studiousness.

Now that the orchestra has been heard under his direction, it can be said even more strongly than before that it is by slight means "the same orchestra" as it was before its organization. This is inevitable, since a large proportion of the orchestra was affected by the changes; but while this is so, it is by no means apparent now that it is potentially less capable. Not so. The work of the orchestra, in spite of some instabilities natural under the circumstances, showed brilliance, delicacy and sonority, and altogether proved itself a medium of great potentialities. It remains now for these to be developed, and upon what extent they are developed depends much, full as well as just appraisal here of Mr. Rabaud's capacities as a conductor of a symphony orchestra, and of the capacities of the orchestra itself. It may be said safely now that the conditions seem propitious.

An effective program was comprised of Saint-Saens' Symphonic Poem, No. 4, Opus 50, The Youth of Hercules; Schubert's "Unfinished" Symphony; Dukas' scherzo, The Sorcerer's Apprentice, and Borodin's second symphony, in B minor. The music of The Star-spangled Banner prefaced the concert, played with pauses in three places, which have not been made at any other symphonic rendition here of it, and which do not seem advisable.

J. N. H.

EVENING MAIL
New York City
1918

PERHAPS "you can't play every instruments in the band," but Rimsky-Korsakoff gave every instrument a little piece of music all to itself in his "Capriccio Espanol," with which the Philadelphia Orchestra dismissed a reluctant audience in Carnegie Hall yesterday afternoon. Not a piccolo nor a bassoon, not an oboe or trumpet was neglected, and when Mr. Stokowski swept his gallant crew into the brilliant fandango, everybody's fingers ached for a pair of castenets.

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It is a symphony of cloud and sunshine, but its orchestration need never sound muddy nor even opaque. Under Mr. Stokowski's baton the third movement is a miracle of loveliness, and in the fourth movement he brings out with crystal purity the theme of the ancient war-tune that changes toward the close to the soft strains of tenderness. He gets a peerless tone from his violins and 'cellos, and convinces you that a sensitive director can make an orchestra sing with a single glorious voice.

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Springfield, Mass.
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The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, to the highest post of honor a musician can hold in France—member of "L'Institut de France."

When W. H. Brennan, the manager, announced the fact at the rehearsal yesterday he requested Mr. Longy, the first oboist, to conduct the "Marseillaise" in tribute, and the occasion became a demonstration. Under the "Institute" is the "Academie des Beaux Arts," comprising five chambers for the various fine arts. The membership of the "Academy" is fixed at 40 and is for life—"the 40 immortals," they are called. Of these there are always six musical composers, judges of the Prix de Rome. These are at present: Saint-Saens, Dubois, Paladilhe, Faure, Charpentier, and new Rabaud, replacing Widor, who in turn has become "secretaire perpetuelle." Thus Mr. Rabaud, elected on his merits as composer, is the only conductor to hold the honor.

TRANSCRIPT
DECEMBER 31,

SYMPHONY CONCERT

RECORD OF A DISILLUSIONIZING AFTERNOON

A "Celebration of the Close of the Year of Victory" That Proved but Perfunctory Occasion — A Singular Audience from Which Subscribers Were Conspicuously Absent—Little Interesting or Impressive Music and All in Routine Performance—A Chorus Too Hastily Assembled and Prepared

THE SYMPHONY CONCERT of yesterday afternoon—first of a pair, as the programme-book put it, "to celebrate the year of victory"—was better designed than accomplished. It replaced the concert announced for Oct. 11 last and postponed because of the prevalance of influenza, as the repetition, this evening, will replace the concert of Oct. 12. By so much the occasion fulfilled its purpose, since it lessened by a week the prolongation of the series to the middle of May in amends for omitted concerts. Otherwise, it fell far short of intent. To suit the plan, the programme began with the playing by the orchestra of the national hymns of the United States, Belgium, Britain, Italy and France; it proceeded with three pieces for chorus with orchestra —"Land of Our Hearts: A Patriotic Hymn" written by the American, Mr. Chadwick; a setting of the Te Deum in the offices of the church by the Italian, Verdi; and a setting of the last Psalm—music of triumphant rejoicing—by the Franco-Belgian Franck. Between these were interspersed two orchestral pieces—Bizet's concert overture, "Patrie" and a short Suite arranged by Mr. Rabaud from old English tunes of the sixteenth century and originally part of the incidental music to Monsieur Gémier's reproduction of Shakspeare's comedy, "The Merchant of Venice" at Paris in 1916. To conclude as the old playbills had it, orchestra, organ, chorus and audience sounded one stanza of the hymn, "America." So were the numbers of the day distributed among the United States and the co-belligerent nations against Germany; so were these numbers designed to stir appropriate emotions in the segment of the victors dwelling in and around Boston and assembling in Symphony Hall; so were the Symhony Concerts to be linked into what it is ow fashionable to call "the communal fe."

Whatever the outcome may be this ening—the more appropriate time for ch "celebration"—the number and the ality of the audience, Monday afteon, visibly defeated the last of these rposes. The upper balcony, open to "the mmunity," at twenty-eight cents per ad, held only a fringe of listeners, hereas at an ordinary Symphony Conrt, it is filled, usually, to the last seat. the lower balcony and in the parquet e subscribers to the afternoon concerts emed few and far between, having evintly bestowed their tickets hither and n until the auditorium resembled what the palmy days of the Boston Opera ed to be known as "a poor relations' ght." The places disposable for each ncert were occupied by a still more misllaneous company, not too much at ease its surroundings and plainly disapinted in the relative tameness of the oceedings as a "celebration." The whole udience, indeed, declined to be stirred en by the preliminary national hymns, ined only perfunctorily in the singing of America," returned to the other numrs of the day only routine applause hatever the outcome this evening—to re at a necessary proviso—substantial evi nce was not lacking yesterday that the blic of the afternoon concerts prefers e Symphony Orchestra as a cosmopoliin medium for the performance of symhonic music and not as instrument for celebrating the close of the year of vicory." Possibly that public, if it ever reects upon the matter at all, may even elieve that, playing such music from all ands week in and week out from October o May, the Symphony Orchestra sufficiently serves and enriches "the communal life."

In the second place, with the exception of Verdi's loftily imagined and eloquently written setting of the Te Deum—not to "celebrate" anything but because the beauty and the majesty of the hymn of praise deeply stirred him—the music of the afternoon as music seldom rose above commonplace. The national hymns evoke in themselves and by habit in the hearers the emotions they were designed to summon; the least sensitive thereto may hardly hear "La Marseillase" played, especially in the presence of French troops, without answering thrill. But heard as they were Monday afternoon, one after another, "off the reel," on a purely arbitrary occasion, before an unexcited and unexcitable audience, they seemed hardly the sort of musical stuff upon which the Symphony Orchestra exercises its abilities or its audiences their ears. Mr. Chadwick's "hymn" sounded neither better nor worse than the "potboiler" of a practised composer. It clothes simple, straightforward elemental verses —"Land of the North, Land of the South, Land of the East, Land of the West, Land of Our Hearts" and so forth—in as simple, straightforward, elementary music, skilfully and "gratefully" written for the singing chorus, mechanically accompanied by the orchestra—a frank pièce d'occasion designed for general usage, with little imagination, with no distinction. Franck's setting of the one hundred and fiftieth Psalm is music of finer craftsmanship and warmer feeling; as direct, if not quite so elementary; of the tonal prose of the organist of Sainte-Clothilde and not of the tonal poetry, like Verdi's setting of the Te Deum, of an illustrious composer.

...Until Bizet's overture, "Patrie," became haloed to many an ear by new association with a desolate but warlike France, it passed intrinsically for one of his routine pieces seldom to be resurrected in the concert-room when his masterly music to "L'Arlésienne," for example—to say nothing of orchestral fragments of "Carmen" —lay ready to hand. As for the Suite of Mr. Rabaud—honestest and openest of men —it is exactly what it purports to be. Monsieur Gémier, the actor-manager, eager to domicile "Shakspeare in France" contrived a reproduction of "The Merchant of Venice" on the Parisian stage in which the play was barely discoverable through thick swathings of scenery, costumes, lights, dances, music and other spectacular paraphernalia. He deputed the scholarly Rabaud to write this music. The composer-conductor opened the music-books of Shakspeare's time, when England was fertile in tunes of its own, and transcribed pieces appropriate to various incidents in the play, for a very small orchestra—a mere group of instruments in the pit of a theatre. More recently he has rescored the numbers heard yesterday as a Suite for the concert-hall and a sizable orchestra. The resulting piece runs in five short movements—the first and the last, being identical, of sonorous voice, free and ample rhythmic stride; the intervening three either songful with frank English melody, a little touched by melancholy, or sprightly with English high spirits. Mr. Rabaud has well preserved the directness, the heartiness, the honesty of this old English music. He rescores it with a sympathetic, resourceful, reticent hand. There he and the Suite stop. Of all the numbers of the day, only it and Verdi's Te Deum were worthy of the higher standards of the Symphony Concerts.

Finally, the performance of no one of these pieces, however it may go this evening, rose above dutiful routine. A cosmopolitan orchestra, as the Symphony Orchestra by auspicious fate has been, is now, and probably ever will be, cannot with the best will in the world, play an arbitrary assortment of national hymns with the fire of feeling and of utterar that Mr. Messager and his Frenchmen fr the Conservatory lately infused in Sy phony Hall into "La Marseillaise." M Rabaud, besides, was too rigid with while he was literal to a fault with t overture, "Patrie," which needs all the e traneous heat and glamour a conductor ma kindle around it. Only in his own Suit did leader and band seem their usua selves. As for the choral pieces the per formance of all three obviously suffere from the fact that the choir, however abl diligent and finely voiced, has lacked tim for adequate preparation, for the gainin of the elasticity, the sureness, the conf dence, the zest that are half the battl with such music and that were chief glo ries, in another time, of the Boston Sym phony Chorus. In Mr. Chadwick's hymn made to measure, as it were, for the aver age choir, Mr. Townsend's singers regaine not a little of their precision, rhythm sense of quality of tone, of turn of phrase mounting progression and expanding cli max. They fared well enough wit Franck's Psalm, within the limits of competence. But in Verdi's setting of the Te Deum—as exacting as it is beautiful and eloquent in the answers of choir to choir, in intervals and transitions that dim the eye and melt the heart, in glowing arcs of exultant, exalted or poignant tone—the choir and indeed Mr. Rabaud seemed only to grope their way along by no means without occasional missteps. Not always did they achieve even the letter of the music. This done, there was naught left in them to summon its spirit. Nor would it be the truth to say that Mr. Rabaud much distinguished himself as a choral conductor. So runs the record of a disillusioning afternoon.

H. T. P.

TRANSCRIPT, DECEMBER 3

NEW HONOR FOR RABAUD

Conductor of Boston Symphony Orchestra Receives as New Year's Gift Election to the Institute of France

Word came from Paris to Symphony Hall this morning that Henri Rabaud, conductor of the Symphony Orchestra had been elected a member of the Institute of France in the chamber or section of the Fine Arts—a distinction much coveted by French composers and musicians, since it is the highest of official honors in their profession and one limited to only a few men. The members are chosen to vacant places by ballot of their colleagues already seated in the Institute.

A rehearsal was in progress at Symphony Hall when the news came and spread. The orchestra ceased work to congratulate the conductor; while he, in return, called Mr. Longy to his place to lead the "Marseillaise."

ADVERTISER AMERICAN, DECEMBER 22

D'Indy Trilogy Is Given at Symphony

By LOUIS C. ELSON.

PROGRAM.

"Wallenstein" Symphonic Trilogy.....D'Indy
Piano Concerto, E minor.....Chopin
Soloist, Josef Hofmann.
Overture, "King Lear".....Berlioz

M. RABAUD is to be complimented on the rational length of his programs. They are never prolix, and this time, for once, Beethoven was absent from the list, although it was still far removed from the extreme modern school. D'Indy's Trilogy, founded on Schiller's Tragedy, is conservative enough and is somewhat more dramatic than many of the later works of the composer. The first movement, "Wallenstein's Camp," is not exactly as orderly as Camp Devens. The composer makes the most effective scene out of the Sermon of the Capuchin, with its grotesque Latin quotations, its attack on Wallenstein, the anger of the soldiers, and the rally of the Croats to the rescue of the monk. But even this is not exactly "program-music" for D'Indy does not picture a solo instrument heckled by the rest of the orchestra, but gives this as a strange fugue (or a fugal exposition) upon the bassoons, a very quaint and fitting touch, which is afterwards parodied (a la Berlioz) by trumpet and clarinet. The instruments were very clear in this learned portion of the work.

The love scene between Max and Thekla, the second movement, was in strong contrast with the camp movement, and the masculine and feminine themes were excellent foils to each other. This was the simplest and most easily comprehended movement but the first movement was the most effective. The Finale, however, "Wallenstein's Death," is the proper climax of the work. Here one does not find the ascetic and overlearned D'Indy, but a composer who sometimes leans even toward the Tschaikowsky expression of sorrow, and the musical auditor can find an occasional Wagnerian touch, as, for example, when the "Flying Dutchman" comes into port towards the end, with Siegfried evidently on board. But it is all worthy and excellent music, and we like it better than D'Indy in his more bitter and more scholastic moods. We only wish that we had kept upon this path.

The performance was excellent. The ensemble was perfect and the first movement aroused very spontaneous enthusiasm. There are eight harps called for in this triology and in this performance we had four. But the effect which Wagner managed to obtain from massing these instruments was not achieved.

The rentree of Josef Hofmann was undoubtedly the chief attraction of the concert for the public. He has not appeared in these concerts in several years. There were strained relations between him and the symphonic powers ever since he took the Finale of the Schumann concerto at a pace which was simply impossible for the orchestra. He is a great artist, all the same, and everyone was glad to welcome him back. But the piece that he chose was not so entirely welcome. Chopin's piano concertos have their faults. In the first place, they are not real concertos, but piano works almost entirely. A concerto should be first of all symphonic, and Chopin's two are not.

Secondly, the orchestration of Chopin was very weak, and even in the revision used this side of the picture is rather tame. There is also too much of sweetness in the work, too little of powerful contrast. But Mr. Hofmann by his virile playing was able to make the concerto more effective than it generally is, and the amount of tunefulness in it was grateful in these days of discord. Every part of the work was made clear as crystal and the avoidance of sentimentality was something to grow enthusiastic over, for some pianists must needs weep over the keyboard when they play Chopin. Therefore the public welcomed the Prodigal Son with great enthusiasm and killed the fatted calf at his return, in spite of the high price of veal. But even Mr. Hofmann could not make us enjoy the Larghetto, the second movement of this concerto.

Berloz's "King Lear" overture is not one of his greatest works. It is curious to note that in "Les Francs Juges" overture he can tear a passion to tatters, while in the present case one could bear much more continuous frenzy in the part of the tortured king. But the oboe has some beautiful work (and it was finely played, too) in portraying the soft-voiced Cordelia, and the kettledrum, with some emphatic strokes, intimated that Fate was giving the monarch some knockout blows.

We liked the reading very much. It was strongly contrasted in its chief points, and had much more abandon than we recall in some of previous performances. The ...gs particularly gave a whirl... of Passion at one part of the ... and the climaxes were made ...ost of.

... in all we like Mr. Rabaud more ... more at each performance. The ...estra is in superb condition at ...esent, which tells the story of his ...rill-mastership, while the elasticity, the abandon, the poetry of his readings make us felicitate ourselves on having M. Rabaud at the head of the organization.

STAR
Baltimore, Md.

RABAUD PLEASES IN INITIAL APPEARANCE

New Head of Boston Symphony Shows Many Promising Qualities.

ORCHESTRA IS CAPABLE

Henri Rabaud, the new, noted French conductor of Boston Symphony Orchestra, Inc., made his Baltimore debut at the Lyric Theater last night at the second concert here of the orchestra this season. The applause which followed his work was smaller in proportion — as applause goes—than the audience and its volume was due largely to relatively a few persons. This condition was a reflection upon the audience, not upon the conductor, for the facts of the case deserved a general cordiality, at least, which was not expressed even if it were possibly felt. The audience filled possibly three-fifths of the house. The program varied from custom in this city in that it contained two symphonies. It was unusual, too, in that, to meet a request, the program was changed to avoid duplicating Beethoven's seventh symphony, recently played here as well as other Beethoven music.

Another variation from custom was that the conductor sat with the players of the orchestra between numbers instead of leaving the stage.

Mr. Rabaud conducted in a mildly objective way, quick and alert, but reposeful and with simplicity. Judging by his manner at this concert alone, he is human in mind and spirit as well as in body, kind, gentle, efficient, modest, and with qualities of pathos and humor. His work showed thorough familiarity with the music of the scores and studiousness.

Now that the orchestra has been heard under his direction, it can be said even more strongly than before that it is by slight means "the same orchestra" as it was before its organization. This is inevitable, since a large proportion of the orchestra was affected by the changes; but while this is so, it is by no means apparent now that it is potentially less capable. Not so. The work of the orchestra, in spite of some instabilities natural under the circumstances, showed brilliance, delicacy and sonority, and altogether proved itself a medium of great potentialities. It remains now for these to be developed, and upon what extent they are developed depends much, full as well as just appraisal here of Mr. Rabaud's capacities as a conductor of a symphony orchestra, and of the capacities of the orchestra itself. It may be said safely now that the conditions seem propitious.

An effective program was comprised of Saint-Saens' Symphonic Poem, No. 4, Opus 50, The Youth of Hercules; Schubert's "Unfinished" Symphony; Dukas' scherzo, The Sorcerer's Apprentice, and Borodin's second symphony, in B minor. The music of The Star-spangled Banner prefaced the concert, played with pauses in three places, which have not been made at any other symphonic rendition here of it, and which do not seem advisable.

J. N. H.

EVENING MAIL
New York City

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Whatever the outcome may be this evening—the more appropriate time for such "celebration"—the number and the quality of the audience, Monday afternoon, visibly defeated the last of these purposes. The upper balcony, open to "the community," at twenty-eight cents per head, held only a fringe of listeners, whereas at an ordinary Symphony Concert, it is filled, usually, to the last seat. In the lower balcony and in the parquet the subscribers to the afternoon concerts seemed few and far between, having evidently bestowed their tickets hither and yon until the auditorium resembled what in the palmy days of the Boston Opera used to be known as "a poor relations' night." The places disposable for each concert were occupied by a still more miscellaneous company, not too much at ease in its surroundings and plainly disappointed in the relative tameness of the proceedings as a "celebration." The whole audience, indeed, declined to be stirred even by the preliminary national hymns, joined only perfunctorily in the singing of "America," returned to the other numbers of the day only routine applause. Whatever the outcome this evening—to repeat a necessary proviso—substantial evidence was not lacking yesterday that the public of the afternoon concerts prefers the Symphony Orchestra as a cosmopolitan medium for the performance of symphonic music and not as instrument for celebrating the close of the year of victory." Possibly that public, if it ever reflects upon the matter at all, may even believe that, playing such music from all hands week in and week out from October to May, the Symphony Orchestra sufficiently serves and enriches "the communal life."

In the second place, with the exception of Verdi's loftily imagined and eloquently written setting of the Te Deum—not to "celebrate" anything but because the beauty and the majesty of the hymn of praise deeply stirred him—the music of the afternoon as music seldom rose above commonplace. The national hymns evoke in themselves and by habit in the hearers the emotions they were designed to summon; the least sensitive thereto may hardly hear "La Marseillase" played, especially in the presence of French troops, without answering thrill. But heard as they were Monday afternoon, one after another, "off the reel," on a purely arbitrary occasion, before an unexcited and unexcitable audience, they seemed hardly the sort of musical stuff upon which the Symphony Orchestra exercises its abilities or its audiences their ears. Mr. Chadwick's "hymn" sounded neither better nor worse than the "pot-boiler" of a practised composer. It clothes simple, straightforward elemental verses —"Land of the North, Land of the South, Land of the East, Land of the West, Land of Our Hearts" and so forth—in as simple, straightforward, elementary music, skilfully and "gratefully" written for the singing chorus, mechanically accompanied by the orchestra—a frank pièce d'occasion designed for general usage, with little imagination, with no distinction. Franck's setting of the one hundred and fiftieth Psalm is music of finer craftsmanship and warmer feeling; as direct, if not quite so elementary; of the tonal prose of the organist of Sainte-Clothilde and not of the tonal poetry, like Verdi's setting of the Te Deum, of an illustrious composer.

Until Bizet's overture, "Patrie," became haloed to many an ear by new association with a desolate but warlike France, it passed intrinsically for one of his routine pieces seldom to be resurrected in the concert-room when his masterly music to "L'Arlésienne," for example—to say nothing of orchestral fragments of "Carmen" —lay ready to hand. As for the Suite of Mr. Rabaud—honestest and openest of men —it is exactly what it purports to be. Monsieur Gémier, the actor-manager, eager to domicile "Shakspeare in France" contrived a reproduction of "The Merchant of Venice" on the Parisian stage in which the play was barely discoverable through thick swathings of scenery, costumes, lights, dances, music and other spectacular paraphernalia. He deputed the scholarly Rabaud to write this music. The composer-conductor opened the music-books of Shakspeare's time, when England was fertile in tunes of its own, and transcribed pieces appropriate to various incidents in the play, for a very small orchestra—a mere group of instruments in the pit of a theatre. More recently he has rescored the numbers heard yesterday as a Suite for the concert-hall and a sizable orchestra. The resulting piece runs in five short movements—the first and the last, being identical, of sonorous voice, free and ample rhythmic stride; the intervening three either songful with frank English melody, a little touched by melancholy, or sprightly with English high spirits. Mr. Rabaud has well preserved the directness, the heartiness, the honesty of this old English music. He rescores it with a sympathetic, resourceful, reticent hand. There he and the Suite stop. Of all the numbers of the day, only it and Verdi's Te Deum were worthy of the higher standards of the Symphony Concerts.

Finally, the performance of no one of these pieces, however it may go this evening, rose above dutiful routine. A cosmopolitan orchestra, as the Symphony Orchestra by auspicious fate has been, is now, and probably ever will be, cannot with the best will in the world, play an arbitrary assortment of national hymns with the fire of feeling and of utterar that Mr. Messager and his Frenchmen fr the Conservatory lately infused in Sy phony Hall into "La Marseillaise." M Rabaud, besides, was too rigid with while he was literal to a fault with tl overture, "Patrie," which needs all the e traneous heat and glamour a conductor ma kindle around it. Only in his own Suit did leader and band seem the'r usu selves. As for the choral pieces the pe formance of all three obviously suffere from the fact that the choir, however abl diligent and finely voiced, has lacked tim for adequate preparation, for the gainin of the elasticity, the sureness, the conf dence, the zest that are half the battl with such music and that were chief glo ries, in another time, of the Boston Sym phony Chorus. In Mr. Chadwick's hym made to measure, as it were, for the aver age choir, Mr. Townsend's singers regaine not a little of their precision, rhythm sense of quality of tone, of turn of phrase mounting progression and expanding cli max. They fared well enough wit Franck's Psalm, within the limits of com petence. But in Verdi's setting of the Te Deum—as exacting as it is beautiful and eloquent in the answers of choir to choir, in intervals and transitions that dim the eye and melt the heart, in glowing arcs of exultant, exalted or poignant tone—the choir and indeed Mr. Rabaud seemed only to grope their way along by no means without occasional missteps. Not always did they achieve even the letter of the music This done, there was naught left in them to summon its spirit. Nor would it be the truth to say that Mr. Rabaud much distinguished himself as a choral conductor. So runs the record of a disillusioning afternoon.

H. T. P.

TRANSCRIPT, DECEMBER 31

NEW HONOR FOR RABAUD

Conductor of Boston Symphony Orchestra Receives as New Year's Gift Election to the Institute of France

Word came from Paris to Symphony Hall this morning that Henri Rabaud, conductor of the Symphony Orchestra had been elected a member of the Institute of France in the chamber or section of the Fine Arts—a distinction much coveted by French composers and musicians, since it is the highest of official honors in their profession and one limited to only a few men. The members are chosen to vacant places by ballot of their colleagues already seated in the Institute.

A rehearsal was in progress at Symphony Hall when the news came and spread. The orchestra ceased work to congratulate the conductor; while he, in turn, called Mr. Longy to his place to lead the "Marseillaise."

HERALD DECEMBER 28.

RABAUD MAKES OLD MUSIC LIVE

Departs from Perfunctory Reading of Schumann at Symphony Concert

LEVITZKI HEARD WITH ORCHESTRA

By PHILIP HALE

The eighth concert of the Boston Symphony orchestra, Mr. Rabaud, conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, symphony No. 4, D minor; Rabaud, "La Procession Nocturne," symphonic poem (after Lenau's "Faust")—first time at these concerts; Saint-Saens, piano concerto No. 2, G minor; Beethoven, overture to "Leonore" No. 3.

Mr. Nikisch, a romantic conductor, gave a singularly romantic interpretation of Schumann's symphony in D minor. The music appealed to him strongly, as did Tschaikowsky's "Romeo and Juliet." The performance of these two works was the crowning glory of his career in Boston. After his departure there were many performances of this symphony; some highly respectable and therefore ineffective, some curiously unintelligent and dull. His successors unfortunately regarded the symphony as "a classic," forgetting the fact that the romanticist of one generation, if he has a spark of genius or even conspicuous talent, is a classic in the eyes of the generation following; but the works of this "classic" composer should still be performed in the romantic spirit. Thus the occasional bombast, the extravagance of the Berlioz of the "Hernani" and "Antony" period should be defiantly expressed. So with Schumann. Yet too many conductors treat a symphony by him as though they were exhibiting a corpse and calling attention to the beauty of its features in death. They are afraid of disturbing the body. This symphony is not dead; its spirit did not die with Schumann.

Spirit of Music Prevails

Mr. Rabaud, fortunately for the audience, looks on the symphony as living music; as romantic in spite of the years. There was nothing perfunctory in the performance; there was no trace of the required respect of the professional mourner in the funeral chamber or at the grave. For once the spirit of the music prevailed over its material body. No conductor can change certain awkward passages in the symphony or reorchestrate it in the performance; but Mr. Rabaud made the hearer forget Schumann's deficiencies, by bringing out fully the beauty of the musical thought. Take, for instance, the haunting Trio of the Scherzo. No conductor here has so comprehended its rhythmic character, the melancholy, so wistful, so contemplative, so peculiarly Schumannesque since Mr. Nikisch left us. The symphony gained greatly by being played without pauses between the movements as the composer directed.

"La Procession Nocturne" is illustrative of an episode in Lenau's "Faust." The symphonic poem was performed here 15 years ago by the Orchestral Club under Mr. Longy. There has also been a performance by the New England Conservatory Orchestra. The work was brought out in Paris in 1899. It shows the sensitive, impressionable nature of an accomplished musician, an imaginative composer whose technical skill allows him to create at once a mood, to maintain it without inducing monotony, to re-establish the mood after an ecclesiastically impressive middle section. The effects are gained by artfully simple means, a sober use of musical material; but the sobriety is not for a moment academic. The moods of Nature and of Faust are suggested without any atempts at bald realism. The despair of Faust is not frenzy. The religious procession seen by him, the solemn hymn as it swells and dies away—these furnish the contrast to the portrayal of the night, the stillness of the forest, the gloomy Faust as he envies the happiness of those singing the sacred hymn. The audience was quick to appreciate the charm of the music and the perfection of the performance. The composer was recalled several times.

Praise Levitzki's Playing

Young Mr. Levitzki has given three recitals in Boston. Yesterday he played here for the first time with the orchestra, and gave a delightful performance of Saint-Saens's almost too familiar concerto. He played the first movement of pseudo-Bach character in the appropriately dignified manner, not endeavoring to infuse the emotional quality that is inherently lacking, but giving due importance to melodic figures, displaying strength and a clear and charming touch. In the other movements, the clarity, the grace and the fleetness were noteworthy. We have not heard for many years so well-balanced and so interesting a reading of this concerto, a performance wholly in keeping with the character of the music.

By this time, no experienced and unprejudiced hearer has any doubt about the ability of Mr. Rabaud as an interpreter of Beethoven. His interpretations neither conventional nor extravagant are vital and illuminating, as was Mr. Rachmaninoff's treatment of music by Mozart and Beethoven not long ago.

The concert will be repeated tonight.

The program of the concerts next Monday afternoon and Tuesday evening will include national airs of Belgium, England, France, Italy and the United States; these choral works—Verdi's "Te Deum," Chadwick's "Land of Our Hearts," Cesar Franck's Psalm CL., and these orchestral works: Bizet's overture "Patrie" and the third suite of music by composers represented in the Fitzwilliam Virginal Book (16th century) derived from the stage music arranged by Rabaud for a performance of "The Merchant of Venice" in Paris.

The program of the concerts for J[illegible] comprises the "Antar" symphony Rimsky-Korsakoff; Beethoven's [illegible] concerto (Mr. Heifitz, violinist a[illegible] vel's "Rapsodie Espagnole."

DECEMBER 31

SYMPHONY HAS CELEBRATION OF YEAR OF VICTORY

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Special concert by the orchestra, Henri Rabaud, conductor, and a large chorus, celebrating the close of the year of victory.

Star Spangled Banner
La Brabanconne
God Save the King
Marcia Reale Italiana
La Marseillaise

G. W. Chadwick (b. Lowell, Mass., 1854)—"Land of Our Hearts," Patriotic Hymn (to words by John Hall Ingham)
Chorus and Orchestra

G. Bizet (b. Paris, France, 1838)—"Patrie," Dramatic Overture.

G. Verdi (b. Roncole, Italy, 1813)—Te Deum
Double Chorus and Orchestra

Giles Farnaby (b. Truro, Eng., 1568 (?) and anonymous English composers, Suite of the XVIth Century (Arranged by Henri Rabaud)
Maestoso. Moderato. Allegro. Andante. Maestoso.

C. Franck (b. Liege, Belgium, 1822)—Psalm CL.
Chorus, Orchestra and Organ

America
Chorus, Orchestra and Organ

Never was there a symphony concert given by the Boston Orchestra that has less the air of a symphony concert than this. The musicians were in their familiar places. The audience was as usual, excepting that ordinarily vacant places were filled because of the large number of persons attending. After that usual conditions stopped. There was no symphony; there was no symphonic poem. This symphony concert was like "Hamlet" with Hamlet and Ophelia missing. The war has caused many changes—certainly none more striking in Boston social and artistic life than in offering such a program at a symphony concert.

Mr. Rabaud's music was delightful. He has arranged three orchestral suites from the music he provided for Lucien Nepoty's version of "The Merchant of Venice" when it was produced at the Theatre Antoine in Paris in 1916-7. He turned to the Fitzwilliam Virginal Book, one of the several MS collections of clavier music that was brought together in the Elizabethan period, for material. This music has a delightful comedy element. Hearing it one can imagine much of it used as overture or incidental music. Such music would lend itself deliciously to "As You Like It" or "Twelfth Night" as well as "The Merchant." The orchestration was made for instruments that are not anachronistic—the oboe the bassoon, the trumpet, the harp, organ and strings. It has sufficient odd to carry well. It is excellently proportioned, but it is never unduly modern. The introduction and the andante, the fourth section, were especially ingratiating.

Mr. Chadwick's composition was based on a poem by John Hall Ingham, a Philadelphia lawyer. The verses are patriotic verses without any marked distinction. They were first used by Mr. Chadwick in his class in composition at the N. E. Conservatory of Music as exercises in vocal writing. Later Mr. Chadwick made the arrangement heard yesterday. The work is obviously that of a trained musician, a scholarly example of writing for chorus and orchestra.

The chorus in patriotic airs and in the Verdi and Franck numbers sang with fair precision and quality of tone. The volume of tone was not excessive. It is a fact, however, that the choral numbers with choral singing, somewhat of a novelty at these concerts, did not give the pleasure that Ma. Rabaud's new work and the old "Patrie" overture gave. The Bizet overture was played with less brilliancy than Mr. Messager brought to it when he was here recently, but it was played with such care that its music assumed a new value. Mr Rabaud refined and rather glorified a well made, but not great, work.

French Institute Honors Rabaud

The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, to the highest post of honor a musician can hold in France—member of "L'Institut de France."

The announcement was made at the rehearsal this morning by W. H. Brennan, who requested Mr. Longy to conduct La Marseillaise in tribute, and the occasion became a demonstration.

The "Institute" comprises five chambers for the various fine arts. Its membership is fixed at 40, and is for life. Upon the musical section are but a handful of the first composers of France, such as Saint Saens and Charpentier, and Rabaud, elected on his merits as a composer, is the only conductor to hold the honor.

AMERICAN DECEMBER 31

SYMPHONY HAS CELEBRATION OF VICTORY

By FRED J. McISAAC

To celebrate the close of the year of victory the Boston Symphony Orchestra gave a special concert yesterday afternoon which will be repeated tonight.

The participation of a chorus of 150 enabled Conductor Rabaud to place upon his program such wonderful hymns of joy as Verdi's "Te Deum" and Franck's "One Hundred Fiftieth Psalm," as well as a patriotic piece for chorus and orchestra by George W. Chadwick, entitled "Land of Our Hearts."

This chorus, which I presume to be the organization trained by Stephen Townsend, although the program is silent, has participated at several Symphony concerts during the past two seasons, and not only sings with a beautiful quality of tune, but with great precision and skillful contrasts. Against such a band as the Boston Symphony Orchestra it is unable to get some of the climatic effects that a chorus twice as large would secure, but its work on the whole deserves the highest praise.

Much enthusiasm greeted the playing of the airs of the Allies, culminating in that wondrous hymn of Liberty, the "Marseillaise," led as it was with fervor and devotion by Monsieur Rabaud.

Mr. Chadwick's "Land of Our Hearts" is based upon a poem by John H. Ingram. It is intended to intone the moods of the North, South, East and West. Like all Chadwick works its orchestration was graceful and some of the choral effects fine but the melodies could hardly be called inspired.

Next came Bizet's very noble and intensely dramatic overture "Patrie," written by the composer of Carmen at a time when France was still groaning over her sufferings and wounds of 1870.

There is a very silly discussion, by the way, as to whether the French word Patrie should be translated into English as "Country," instead of Fatherland, because of the Teutonic monopoly of that word. Patria in Latin and Patrie in French mean the "land of one fathers." It means exactly to a Frenchman what Vaterland used to mean to the Germans before they went insane.

Verdi's "Te Deum" had never before been sung at the Symphony concerts, nor had the Franck Psalm.

Verdi was eighty-four years old when he wrote the "Te Deum," but it is one of the mightiest and most wonderful works of devotion in existence. Not as operatic as the Manzoni "Requiem," it falls little behind it in fine dramatic effects.

And the short "Hymn of Praise" by Cesar Franck is a pure burst of melodic joy.

TRAVELER DECEMBER 31

SYMPHONY GIVES VICTORY CONCERT

Patrons of the Boston Symphony orchestra concerts enjoyed a concert yesterday afternoon without parallel in the history of the orchestra. It was in celebration of the close of the year of victory, and naturally the program was largely of a patriotic character. The orchestra had the assistance of Stephen Townsend's admirable chorus of some 200 voices, which chorus is fast becoming known as the Boston Symphony Orchestra chorus.

The program opened with the playing of the national airs of America, Belgium, Great Britain, Italy and France in the order named, the chorus singing the words, "The Star Spangled Banner."

It is always a pleasure to hear these excellent singers. It was doubly so yesterday afternoon, for one and all seemed inspired by the occasion. The orchestra, too, appeared to be "in the vein," crowded though the players were by the large body of singers on the stage. Mr. Rabaud could well afford to feel satisfied for he has never been heard here to better advantage.

Bizet's dramatic overture, "Patrie"; Verdi's "Te Deum" for double chorus and orchestra; Mr. Rabaud's arrangement of music found in a virginal book of Queen Elizabeth; Franck's "Psalm 150" for chorus, orchestra and organ, and "America" made up a concert that will long be remembered. No small item in the success of the afternoon was the excellent organ playing of Albert Snow.

The concert took the place of the first scheduled concert of the season, Oct. 11, which had to be omitted on account of the epidemic.

FRANCE HONORS SYMPHONY LEADER

The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, to the highest honor a musician can hold in France—member of "L'Institute de France."

The announcement was made at the rehearsal this morning by W. H. Brennan, business manager of the orchestra, who requested Mr. Longy to conduct the Marseillaise in tribute, and the occasion became a demonstration.

The "Institute" comprises five chambers for the vari us fine arts. Its membership is fixed at 40, and is for life. Upon the musical section are but a handful of the first composers of France, such as Saint Saens and Charpentier, and Mr. Rabaud, elected on his merits as a composer, is the only conductor to hold the honor.

JANUARY 1.

RABAUD BECOMES FRENCH 'IMMORTAL'

Symphony Conductor Wins Highest Honor for Musician

The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony orchestra, to the highest post of honor a musician can hold in France—member of L'Institute de France. When W. H. Brennan, the manager, announced the fact at the rehearsal yesterday, he requested Mr. Longy, the first oboist, to conduct the "Marseillaise" in tribute, and the occasion became a demonstration.

Under the Institute is the Academie des Beaux Arts, comprising five chambers for the various fine arts. The membership of the Academy is fixed at 40, and is for life—"the forty immortals." they are called. Of these, there are always six musical composers, judges of the Prix de Rome. These are at present Saint-Saens, Dubois, Paladilhe, Faure, Carpentier, and now Rabaud, replacing Widor, who in turn has become secretaire perpetuelle. Thus Mr. Rabaud, elected on his merits as composer, is the only conductor to hold the honor.

HERALD DECEMBER 31.

9TH CONCERT BY SYMPHONY

Chorus Assists in Celebrating Close of Year of Victory

NATIONAL AIRS OF ALLIES ON PROGRAM

By PHILIP HALE

The ninth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The orchestra was assisted by a chorus prepared by Stephen Townsend. The concert celebrated the close of the year of victory. The program was as follows: National airs of the United States, Belgium, England, Italy, France; Chadwick, "Land of Our Hearts," for chorus and orchestra (first time in Boston); Bizet, "Patrie," dramatic overture; Verdi, "Te Deum," for double chorus and orchestra (first time at these concerts); Barnaby and anonymous English composers of the 16th century, Suite No. 3, from the stage music arranged by Mr. Rabaud for the production of "Le Marchand de Venise" in Paris; Cesar Franck, Psalm CL., for chorus, orchestra and organ (first time at these concerts); "America."

There was a large audience, but the seats of many subscribers were filled by others, and, strange to say, there were many vacant seats in the second balcony.

The concert as a whole was tame and a disappointment. Even the patriotic hymns of the allied nations aroused little enthusiasm. There was a slight crescendo of applause during the playing. The heartiest manifestation of joy followed the Marseillaise, and yet, taken at a little slower pace than that chosen by Mr. Messager, the Marseillaise—"luckiest musical composition ever promulgated; the sound of which will make the blood tingle in men's veins," to quote Carlyle—was not so spirited and flaming as when it was played here con amore by the Paris Conservatory Orchestra two months ago.

Mr. Rabaud planned the program so that the United States, France, Italy, England and Belgium should be represented. As Russia's heroic soldiers in the early years of the war alarmed the Germans and gave the English time to form a second army, Russia, theoretically, should have been heard in music. Alas, what is Russia today? What has she been since the Revolution and the substitution of a weak tune by Gretchaninoff for the superb National Hymn associated with the Tsar?

For the United States, Mr. Chadwick's unpretentious and patriotic hymn, "Land of Our Hearts," was chosen; it was sung sonorously by the chorus and well received by the audience.

Verdi's noble and profoundly impressive "Te Deum" was a doubly appropriate selection. It is to be regretted that the choral performance was timid and generally ineffective. It too plainly showed the lack of confidence that results from insufficient preparation. A work like this "Te Deum" is not to be treated in Mr. Wemmick fashion "Hullo, here's a 'Te Deum'; let's sing it." There was not sufficient time for thorough rehearsal between the announcement of [illegible] performance was, it was a pleasure to hear Verdi's music again, an extraordinary work for the Verdi of "Aida" and the "Requiem," an almost incredible work for the Verdi of 84 or 85 years. How the significance of the text inspired him with an imposing simplicity of expression! The grandeur of "The Father of an Infinite Majesty"; the ineffable beauty of "Also the Holy Ghost the Comforter," the monotone "Day by Day We Magnify Thee," the wonderful "O Lord Have Mercy," and the marvelous ending in which the hope of the world is voiced clamorously, with the following few orchestral chords, pianissimo, never to be forgotten—these are only a few of the glories in this dramatico-musical composition.

Cesar Franck's Psalm, which gains its effect with the orchestral accompaniment, is straightforward jubilation. Here the task of the chorus was comparatively easy.

Bizet's "Patrie," written shortly after the Franco-Prussian war, was again an appropriate selection, expressing the martial spirit, the grief, the indomitable courage of the French; yet one wished that Bizet had invented music more worthy the composer of "Carmen" and "L'Arlesienne." The overture was written to order. Some of the pages are trivial, indeed; some are only bombast. Only here and there does one recognize the better Bizet, whose letters as a soldier in 1870 are more eloquent than this tonal expression of feeling.

Mr. Rabaud's Suite shows his taste in selection from the old English composers and his skill in editing and arranging the pieces, without the foolish reverence that respects the archaism that is synonymous with dulness in modern ears; without the impertinent modernization that takes away the delicate and delightful flavor of old songs and dance tunes. The opening Maestoso is distinctively English in its formality and ruggedness. The gems of the Suite are the Moderato by Farnaby and the Andante by an unknown composer of Elizabethan days. The Suite found immediate favor.

This concert which took the place of that announced for Oct. 11 and deferred on account of the influenza, will be repeated tonight.

The program of the concerts on next Friday afternoon and Saturday evening, Jan. 3, 4, is as follows: Rimsky-Korsakoff, "Antar," symphony No. 2; Beethoven, violin concerto (Mr. Heifetz, violinist); Ravel, Rapsodie Espagnole.

GLOBE DECEMBER 31

VICTORY PROGRAM AT THE SYMPHONY

National Anthems of the Allies Superbly Played and Sung

Yesterday's concert by the Boston Symphony Orchestra was one in the regular series which was not given at the beginning of the season in October, and the program arranged by Mr Rabaud was in the nature of a musical celebration at the close of the year in honor of the victory of the Allies. Patriotic selections dominated the program and the orchestra was assisted by a large group of singers who had been coached by Mr Stephen Townsend, the well-known baritone. The performance will be repeated this evening.

It is an unusual thing to see nearly a dozen numbers scheduled at a Symphony concert; but circumstances warranted the innovation, and certainly it showed the catholicity of Mr Rabaud's conductorship.

Evidently he didn't apply any hard and fast rule as to what music was considered by some musicians as foreign to a "symphonic atmosphere." Peace and patriotism in song was good enough at this time. And so the program was made up of famous and familiar tunes of five Nations, Prof Chadwick's "Land of Our Hearts," Bizet's "Patrie" overture, Verdi's "Te Deum," Mr Rabaud's arrangement of 16th century melodies, Franck's 150th Psalm, with "America" for the finale of the afternoon. Not classical, of course, but enjoyable and highly appreciated by an audience that filled every seat.

It was a spirited and joyous occasion from first to last. The first five numbers were played with orchestra, chorus and audience standing. "The Star Spangled Banner" was sung, the anthems of Belgium, England, Italy and France were instrumental pieces and all received spontaneous tributes of hearty plaudits.

The gentler and more solemn moods of Prof Chadwick's patriotic hymn formed a fine contrast to the before mentioned numbers. The performance by orchestra and chorus was sympathetic and effective. Bizet's fiery, pulsating "Patrie" went with the necessary verve and the Verdi "Te Deum" and Franck's psalm were given with superb, well blended association by voices and instruments.

The orchestral work in Mr Rabaud's arrangements made the old-fashioned suite delightfully piquant and interesting, the body of strings showing up notably well. The performance of "America" closed the afternoon with a voluminous burst of song.

MISCHA LEVITSKI SOLOIST AT SYMPHONY

By FRED J. McISAAC.

Mischa Levitzki, an unusually gifted young pianist, was soloist with the Boston Symphony. He is a twenty-year-old Russian youth who received his early education in this country and returned to Europe for his initial successes.

He played the Saint Saens Concerto No. 2, a work which hasn't been worked to death recently, which is ornate, picturesque, melodious and something more than an opportunity for a pianist to show off. This piece he played with great intelligence, technical brilliancy and assurance, and fine effect. The audience recalled him half a dozen times.

KNOWN AS COMPOSER.

For the first time we heard an important work by Henri Rabaud, the new conductor. Rabaud is even more renowned abroad as a conmposer than a conductor and his "La Procession Nocturne" is one of his best works.

This piece describes in music a weird poem by the crazy Hungarian poet Lenau, which [illegible] passing through a gloomy forest by night and meeting there a religious procession. As it passes and leaves him in darkness he feels his own doom and sobs bitterly.

ADMIRABLE COLOR.

This narrative is rather more faithfully painted than most tone poems. The gloom and mystery of the forest is admirably tinted, while the devotion of the weird religious procession which approaches, passes and dies away is equally striking.

Schumann's Fourth Symphony, a short and inspiring work, and Beethoven's Third Leonore Overture, a masterpiece of grace and elegance, completed the program. The orchestra played with beautiful precision, while Rabaud, though by no means a graceful conductor to watch, never fails to get just what effects he desires.

HERALD, DECEMBER 28.

RABAUD MAKES OLD MUSIC LIVE

Departs from Perfunctory Reading of Schumann at Symphony Concert

LEVITZKI HEARD WITH ORCHESTRA

By PHILIP HALE

The eighth concert of the Boston Symphony orchestra, Mr. Rabaud, conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, symphony No. 4, D minor; Rabaud, "La Procession Nocturne," symphonic poem (after Lenau's "Faust")—first time at these concerts; Saint-Saens, piano concerto No. 2, G minor; Beethoven, overture to "Leonore" No. 3.

Mr. Nikisch, a romantic conductor, gave a singularly romantic interpretation of Schumann's symphony in D minor. The music appealed to him strongly, as did Tschaikowsky's "Romeo and Juliet." The performance of these two works was the crowning glory of his career in Boston. After his departure there were many performances of this symphony; some highly respectable and therefore ineffective, some curiously unintelligent and dull. His successors unfortunately regarded the symphony as "a classic," forgetting the fact that the romanticist of one generation, if he has a spark of genius or even conspicuous talent, is a classic in the eyes of the generation following; but the works of this "classic" composer should still be performed in the romantic spirit. Thus the occasional bombast, the extravagance of the Berlioz of the "Hernani" and "Antony" period should be defiantly expressed. So with Schumann. Yet too many conductors treat a symphony by him as though they were exhibiting a corpse and calling attention to the beauty of its features in death. They are afraid of disturbing the body. This symphony is not dead; its spirit did not die with Schumann.

Spirit of Music Prevails

Mr. Rabaud, fortunately for the audience, looks on the symphony as living music; as romantic in spite of the years. There was nothing perfunctory in the performance; there was no trace of the required respect of the professional mourner in the funeral chamber or at the grave. For once the spirit of the music prevailed over its material body. No conductor can change certain awkward passages in the symphony or reorchestrate it in the performance; but Mr. Rabaud made the hearer forget Schumann's deficiencies, by bringing out fully the beauty of the musical thought. Take, for instance, the haunting Trio of the Scherzo. No conductor here has so comprehended its rhythmic character, the melancholy, so wistful, so contemplative, so peculiarly Schumannesque since Mr. Nikisch left us. The symphony gained greatly by being played without pauses between the movements as the composer directed.

"La Procession Nocturne" is illustrative of an episode in Lenau's "Faust." The symphonic poem was performed here 15 years ago by the Orchestral Club under Mr. Longy. There has also been a performance by the New England Concervatory Orchestra. The work was brought out in Paris in 1899. It shows the sensitive, impressionable nature of an accomplished musician, an imaginative composer whose technical skill allows him to create at once a mood, to maintain it without inducing monotony, to re-establish the mood after an ecclesiastically impressive middle section. The effects are gained by artfully simple means, a sober use of musical material; but the sobriety is not for a moment academic. The moods of Nature and of Faust are suggested without any atempts at bald realism. The despair of Faust is not frenzy. The religious procession seen by him, the solemn hymn as it swells and dies away—these furnish the contrast to the portrayal of the night, the stillness of the forest, the gloomy Faust as he envies the happiness of those singing the sacred hymn. The audience was quick to appreciate the charm of the music and the perfection of the performance. The composer was recalled several times.

Praise Levitzki's Playing

Young Mr. Levitzki has given three recitals in Boston. Yesterday he played here for the first time with the orchestra, and gave a delightful performance of Saint-Saens's almost too familiar concerto. He played the first movement of pseudo-Bach character in the appropriately dignified manner, not endeavoring to infuse the emotional quality that is inherently lacking, but giving due importance to melodic figures, displaying strength and a clear and charming touch. In the other movements, the clarity, the grace and the fleetness were noteworthy. We have not heard for many years so well-balanced and so interesting a reading of this concerto, a performance wholly in keeping with the character of the music.

By this time, no experienced and unprejudiced hearer has any doubt about the ability of Mr. Rabaud as an interpreter of Beethoven. His interpretations neither conventional nor extravagant are vital and illuminating, as was Mr. Rachmaninoff's treatment of music by Mozart and Beethoven not long ago.

The concert will be repeated tonight.

The program of the concerts next Monday afternoon and Tuesday evening will include national airs of Belgium, England, France, Italy and the United States; these choral works—Verdi's "Te Deum," Chadwick's "Land of Our Hearts," Cesar Franck's Psalm CL., and these orchestral works: Bizet's overture "Patrie" and the third suite of music by composers represented in the Fitzwilliam Virginal Book (16th century) derived from the stage music arranged by Rabaud for a performance of "The Merchant of Venice" in Paris.

The program of the concerts for J[illegible] comprises the "Antar" symphony, Rimsky-Korsakoff; Beethoven's [illegible] concerto (Mr. Heifitz, violinist a[illegible] vel's "Raspodie Espagnole."

RECORD, DECEMBER 31

SYMPHONY HAS CELEBRATION OF YEAR OF VICTORY

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Special concert by the orchestra, Henri Rabaud, conductor, and a large chorus, celebrating the close of the year of victory.

Star Spangled Banner
La Brabanconne
God Save the King
Marcia Reale Italiana
La Marseillaise

G. W. Chadwick (b. Lowell, Mass., 1854)—"Land of Our Hearts," Patriotic Hymn (to words by John Hall Ingham)
Chorus and Orchestra

G. Bizet (b. Paris, France, 1838)—"Patrie," Dramatic Overture.

G. Verdi (b. Roncole, Italy, 1813)—Te Deum
Double Chorus and Orchestra

Giles Farnaby (b. Truro, Eng., 1568 (?) and anonymous English composers, Suite of the XVIth Century (Arranged by Henri Rabaud)
Maestoso. Moderato. Allegro. Andante. Maestoso.

C. Franck (b. Liege, Belgium, 1822)—Psalm CL.
Chorus, Orchestra and Organ
America
Chorus, Orchestra and Organ

Never was there a symphony concert given by the Boston Orchestra that has less the air of a symphony concert than this. The musicians were in their familiar places. The audience was as usual, excepting that ordinarily vacant places were filled because of the large number of persons attending. After that usual conditions stopped. There was no symphony; there was no symphonic poem. This symphony concert was like "Hamlet" with Hamlet and Ophelia missing. The war has caused many changes—certainly none more striking in Boston social and artistic life than in offering such a program at a symphony concert.

Mr. Rabaud's music was delightful. He has arranged three orchestral suites from the music he provided for Lucien Nepoty's version of "The Merchant of Venice" when it was produced at the Theatre Antoine in Paris in 1916-7. He turned to the Fitzwilliam Virginal Book, one of the several MS collections of clavier music that was brought together in the Elizabethan period, for material. This music has a delightful comedy element. Hearing it one can imagine much of it used as overture or incidental music. Such music would lend itself deliciously to "As You Like It" or "Twelfth Night" as well as "The Merchant." The orchestration was made for instruments that are not anachronistic—the oboe the bassoon, the trumpet, the harp, organ and strings. It has sufficient odd to carry well. It is excellently proportioned, but it is never unduly modern. The introduction and the andante, the fourth section, were especially ingratiating.

Mr. Chadwick's composition was based on a poem by John Hall Ingham, a Philadelphia lawyer. The verses are patriotic verses without any marked distinction. They were first used by Mr. Chadwick in his class in composition at the N. E. Conservatory of Music as exercises in vocal writing. Later Mr. Chadwick made the arrangement heard yesterday. The work is obviously that of a trained musician, a scholarly example of writing for chorus and orchestra.

The chorus in patriotic airs and in the Verdi and Franck numbers sang with fair precision and quality of tone. The volume of tone was not excessive. It is a fact, however, that the choral numbers with choral singing, somewhat of a novelty at these concerts, did not give the pleasure that Ma. Rabaud's new work and the old "Patrie" overture gave. The Bizet overture was played with less brilliancy than Mr. Messager brought to it when he was here recently, but it was played with such care that its music assumed a new value. Mr. Rabaud refined and rather glorified a well made, but not great, work.

French Institute Honors Rabaud

The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, to the highest post of honor a musician can hold in France—member of "L'Institut de France."

The announcement was made at the rehearsal this morning by W. H. Brennan, who requested Mr. Longy to conduct La Marseillaise in tribute, and the occasion became a demonstration.

The "Institute" comprises five chambers for the various fine arts. Its membership is fixed at 40, and is for life. Upon the musical section are but a handful of the first composers of France, such as Saint Saens and Charpentier, and Rabaud, elected on his merits as a composer, is the only conductor to hold the honor.

AMERICAN, DECEMBER 31

SYMPHONY HAS CELEBRATION OF VICTORY

By FRED J. McISAAC

To celebrate the close of the year of victory the Boston Symphony Orchestra gave a special concert yesterday afternoon which will be repeated tonight.

The participation of a chorus of 150 enabled Conductor Rabaud to place upon his program such wonderful hymns of joy as Verdi's "Te Deum" and Franck's "One Hundred Fiftieth Psalm," as well as a patriotic piece for chorus and orchestra by George W. Chadwick, entitled "Land of Our Hearts."

This chorus, which I presume to be the organization trained by Stephen Townsend, although the program is silent, has participated at several Symphony concerts during the past two seasons, and not only sings with a beautiful quality of tune, but with great precision and skillful contrasts. Against such a band as the Boston Symphony Orchestra it is unable to get some of the climatic effects that a chorus twice as large would secure, but its work on the whole deserves the highest praise.

Much enthusiasm greeted the playing of the airs of the Allies, culminating in that wondrous hymn of Liberty, the "Marseillaise," led as it was with fervor and devotion by Monsieur Rabaud.

Mr. Chadwick's "Land of Our Hearts" is based upon a poem by John H. Ingram. It is intended to intone the moods of the North, South, East and West. Like all Chadwick works its orchestration was graceful and some of the choral effects fine but the melodies could hardly be called inspired.

Next came Bizet's very noble and intensely dramatic overture "Patrie," written by the composer of Carmen at a time when France was still groaning over her sufferings and wounds of 1870.

There is a very silly discussion, by the way, as to whether the French word Patrie should be translated into English as "Country," instead of Fatherland, because of the Teutonic monopoly of that word. Patria in Latin and Patrie in French mean the "land of one fathers." It means exactly to a Frenchman what Vaterland used to mean to the Germans before they went insane.

Verdi's "Te Deum" had never before been sung at the Symphony concerts, nor had the Franck Psalm.

Verdi was eighty-four years old when he wrote the "Te Deum," but it is one of the mightiest and most wonderful works of devotion in existence. Not as operatic as the Manzoni "Requiem," it falls little behind it in fine dramatic effects.

And the short "Hymn of Praise" by Cesar Franck is a pure burst of melodic joy.

TRAVELER DECEMBER 31

SYMPHONY GIVES VICTORY CONCERT

Patrons of the Boston Symphony orchestra concerts enjoyed a concert yesterday afternoon without parallel in the history of the orchestra. It was in celebration of the close of the year of victory, and naturally the program was largely of a patriotic character. The orchestra had the assistance of Stephen Townsend's admirable chorus of some 200 voices, which chorus is fast becoming known as the Boston Symphony Orchestra chorus.

The program opened with the playing of the national airs of America, Belgium, Great Britain, Italy and France in the order named, the chorus singing the words, "The Star Spangled Banner."

It is always a pleasure to hear these excellent singers. It was doubly so yesterday afternoon, for one and all seemed inspired by the occasion. The orchestra, too, appeared to be "in the vein," crowded though the players were by the large body of singers on the stage. Mr. Rabaud could well afford to feel satisfied for he has never been heard here to better advantage.

Bizet's dramatic overture, "Patrie"; Verdi's "Te Deum" for double chorus and orchestra; Mr. Rabaud's arrangement of music found in a virginal book of Queen Elizabeth; Franck's "Psalm 150" for chorus, orchestra and organ, and "America" made up a concert that will long be remembered. No small item in the success of the afternoon was the excellent organ playing of Albert Snow.

The concert took the place of the first scheduled concert of the season, Oct. 11, which had to be omitted on account of the epidemic.

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The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, to the highest honor a musician can hold in France—member of "L'Institute de France."

The announcement was made at the rehearsal this morning by W. H. Brennan, business manager of the orchestra, who requested Mr. Longy to conduct the Marseillaise in tribute, and the occasion became a demonstration.

The "Institute" comprises five chambers for the vari us fine arts. Its member-

JANUARY 1.

RABAUD BECOMES FRENCH 'IMMORTAL'

Symphony Conductor Wins Highest Honor for Musician

The news has just come overseas of the election of Henri Rabaud, conductor of the Boston Symphony orchestra, to the highest post of honor a musician can hold in France—member of L'Institute de France. When W. H. Brennan, the manager, announced the fact at the rehearsal yesterday, he requested Mr. Longy, the first oboist, to conduct the "Marseillaise" in tribute, and the occasion became a demonstration.

Under the Institute is the Academie des Beaux Arts, comprising five chambers for the various fine arts. The membership of the Academy is fixed at 40, and is for life—"the forty immortals." they are called. Of these, there are always six musical composers, judges of the Prix de Rome. These are at present Saint-Saens, Dubois, Paladilhe, Faure, Carpentier, and now Rabaud, replacing Widor, who in turn has become secretaire perpetuelle. Thus Mr. Rabaud, elected on his merits as composer, is the only conductor to hold the honor.

HERALD DECEMBER 31.

9TH CONCERT BY SYMPHONY

Chorus Assists in Celebrating Close of Year of Victory

NATIONAL AIRS OF ALLIES ON PROGRAM

By PHILIP HALE

The ninth concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The orchestra was assisted by a chorus prepared by Stephen Townsend. The concert celebrated the close of the year of victory. The program was as follows: National airs of the United States, Belgium, England, Italy, France; Chadwick, "Land of Our Hearts," for chorus and orchestra (first time in Boston); Bizet, "Patrie," dramatic overture; Verdi, "Te Deum," for double chorus and orchestra (first time at these concerts); Barnaby and anonymous English composers of the 16th century, Suite No. 3, from the stage music arranged by Mr. Rabaud for the production of "Le Marchand de Venise" in Paris; Cesar Franck, Psalm CL., for chorus, orchestra and organ (first time at these concerts); "America."

There was a large audience, but the seats of many subscribers were filled by others, and, strange to say, there were many vacant seats in the second balcony.

The concert as a whole was tame and a disappointment. Even the patriotic hymns of the allied nations aroused little enthusiasm. There was a slight crescendo of applause during the playing. The heartiest manifestation of joy followed the Marseillaise, and yet, taken at a little slower pace than that chosen by Mr. Messager, the Marseillaise—"luckiest musical composition ever promulgated; the sound of which will make the blood tingle in men's veins," to quote Carlyle—was not so spirited and flaming as when it was played here con amore by the Paris Conservatory Orchestra two months ago.

Mr. Rabaud planned the program so that the United States, France, Italy, England and Belgium should be represented. As Russia's heroic soldiers in the early years of the war alarmed the Germans and gave the English time to form a second army, Russia, theoretically, should have been heard in music. Alas, what is Russia today? What has she been since the Revolution and the substitution of a weak tune by Gretchaninoff for the superb National Hymn associated with the Tsar?

For the United States, Mr. Chadwick's unpretentious and patriotic hymn, "Land of Our Hearts," was chosen; it was sung sonorously by the chorus and well received by the audience.

Verdi's noble and profoundly impressive "Te Deum" was a doubly appropriate selection. It is to be regretted that the choral performance was timid and generally ineffective. It too plainly showed the lack of confidence that results from insufficient preparation. A work like this "Te Deum" is not to be treated in Mr. Wemmick fashion "Hullo, here's a 'Te Deum'; let's sing it." There was not sufficient time for thorough rehearsal between the announcement of the concert and the day of performance. Nor is this "Te Deum" a work for many of the amateurs that were in the chorus, a work that demands picked singers, trained musicians with independent voices; not merely amiable singers following the more experienced in their neighborhood. Yet, pale as the choral performance was, it was a pleasure to hear Verdi's music again, an extraordinary work for the Verdi of "Aida" and the "Requiem," an almost incredible work for the Verdi of 84 or 85 years. How the significance of the text inspired him with an imposing simplicity of expression! The grandeur of "The Father of an Infinite Majesty"; the ineffable beauty of "Also the Holy Ghost the Comforter," the monotone "Day by Day We Magnify Thee," the wonderful "O Lord Have Mercy," and the marvelous ending in which the hope of the world is voiced clamorously, with the following few orchestral chords, pianissimo, never to be forgotten—these are only a few of the glories in this dramatico-musical composition.

Cesar Franck's Psalm, which gains in effect with the orchestral accompaniment, is straightforward jubilation. Here the task of the chorus was comparatively easy.

Bizet's "Patrie," written shortly after the Franco-Prussian war, was again an appropriate selection, expressing the martial spirit, the grief, the indomitable courage of the French; yet one wished that Bizet had invented music more worthy the composer of "Carmen" and "L'Arlesienne." The overture was written to order. Some of the pages are trivial, indeed; some are only bombast. Only here and there does one recognize the better Bizet, whose letters as a soldier in 1870 are more eloquent than this tonal expression of feeling.

Mr. Rabaud's Suite shows his taste in selection from the old English composers and his skill in editing and arranging the pieces, without the foolish reverence that respects the archaism that is synonymous with dulness in modern ears; without the impertinent modernization that takes away the delicate and delightful flavor of old songs and dance tunes. The opening Maestoso is distinctively English in its formality and ruggedness. The gems of the Suite are the Moderato by Farnaby and the Andante by an unknown composer of Elizabethan days. The Suite found immediate favor.

This concert which took the place of that announced for Oct. 11 and deferred on account of the influenza, will be repeated tonight.

The program of the concerts on next Friday afternoon and Saturday evening, Jan. 3, 4, is as follows: Rimsky-Korsakoff, "Antar," symphony No. 2; Beethoven, violin concerto (Mr. Heifetz, violinist); Ravel, Rapsodie Espagnole.

GLOBE DECEMBER 31

VICTORY PROGRAM AT THE SYMPHONY

National Anthems of the Allies Superbly Played and Sung

Yesterday's concert by the Boston Symphony Orchestra was one in the regular series which was not given at the beginning of the season in October, and the program arranged by Mr Rabaud was in the nature of a musical celebration at the close of the year in honor of the victory of the Allies. Patriotic selections dominated the program and the orchestra was assisted by a large group of singers who had been coached by Mr Stephen Townsend, the well-known baritone. The performance will be repeated this evening.

It is an unusual thing to see nearly a dozen numbers scheduled at a Symphony concert; but circumstances warranted the innovation, and certainly it showed the catholicity of Mr Rabaud's conductorship.

Evidently he didn't apply any hard and fast rule as to what music was considered by some musicians as foreign to a "symphonic atmosphere." Peace and patriotism in song was good enough at this time. And so the program was made up of famous and familiar tunes of five Nations, Prof Chadwick's "Land of Our Hearts," Bizet's "Patrie" overture, Verdi's "Te Deum," Mr Rabaud's arrangement of 16th century melodies, Franck's 150th Psalm, with "America" for the finale of the afternoon. Not classical, of course, but enjoyable and highly appreciated by an audience that filled every seat.

It was a spirited and joyous occasion from first to last. The first five numbers were played with orchestra, chorus and audience standing. "The Star Spangled Banner" was sung, the anthems of Belgium, England, Italy and France were instrumental pieces and all received spontaneous tributes of hearty plaudits.

The gentler and more solemn moods of Prof Chadwick's patriotic hymn formed a fine contrast to the before mentioned numbers. The performance by orchestra and chorus was sympathetic and effective. Bizet's fiery, pulsating "Patrie" went with the necessary verve and the Verdi "Te Deum" and Franck's psalm were given with superb, well blended association by voices and instruments.

The orchestral work in Mr Rabaud's arrangements made the old-fashioned suite delightfully piquant and interesting, the body of strings showing up notably well. The performance of "America" closed the afternoon with a voluminous burst of song.

MISCHA LEVITSKI SOLOIST AT SYMPHONY

By FRED J. McISAAC.

Mischa Levitzki, an unusually gifted young pianist, was soloist with the Boston Symphony. He is a twenty-year-old Russian youth who received his early education in this country and returned to Europe for his initial successes.

He played the Saint Saens Concerto No. 2, a work which hasn't been worked to death recently, which is ornate, picturesque, melodious and something more than an opportunity for a pianist to show off. This piece he played with great intelligence, technical brilliancy and assurance, and fine effect. The audience recalled him half a dozen times.

KNOWN AS COMPOSER.

For the first time we heard an important work by Henri Rabaud, the new conductor. Rabaud is even more renowned abroad as a conmposer than a conductor and his "La Procession Nocturne" is one of his best works.

This piece describes in music a weird poem by the crazy Hungarian poet Lenau, which [illegible] passing through a gloomy forest [illegible] night and meeting there a religio[illegible] procession. As it passes and leaves him in darkness he feels his own doom and sobs bitterly.

ADMIRABLE COLOR.

This narrative is rather more faithfully painted than most tone poems. The gloom and mystery of the forest is admirably tinted, while the devotion of the weird religious procession which approaches, passes and dies away is equally striking.

Schumann's Fourth Symphony, a short and inspiring work, and Beethoven's Third Leonore Overture, a masterpiece of grace and elegance, completed the program. The orchestra played with beautiful precision, while Rabaud, though by no means a graceful conductor to watch, never fails to get just what effects he desires.

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TRANSCRIPT DECEMBER 31

SYMPHONY CONCERT

RECORD OF A DISILLUSIONIZING AFTERNOON

A "Celebration of the Close of the Year of Victory" That Proved but Perfunctory Occasion — A Singular Audience from Which Subscribers Were Conspicuously Absent—Little Interesting or Impressive Music and All in Routine Performance—A Chorus Too Hastily Assembled and Prepared

THE SYMPHONY CONCERT of yesterday afternoon—first of a pair, as the programme-book put it, "to celebrate the year of victory"—was better designed than accomplished. It replaced the concert announced for Oct. 11 last and postponed because of the prevalance of influenza, as the repetition, this evening, will replace the concert of Oct. 12. By so much the occasion fulfilled its purpose, since it lessened by a week the prolongation of the series to the middle of May in amends for omitted concerts. Otherwise, it fell far short of intent. To suit the plan, the programme began with the playing by the orchestra of the national hymns of the United States, Belgium, Britain, Italy and France; it proceeded with three pieces for chorus with orchestra —"Land of Our Hearts: A Patriotic Hymn" written by the American, Mr. Chadwick; a setting of the Te Deum in the offices of the church by the Italian, Verdi; and a setting of the last Psalm—music of triumphant rejoicing—by the Franco-Belgian Franck. Between these were interspersed two orchestral pieces—Bizet's concert overture, "Patrie" and a short Suite arranged by Mr. Rabaud from old English tunes of the sixteenth century and originally part of the incidental music to Monsieur Gémier's reproduction of Shakspeare's comedy, "The Merchant of Venice" at Paris in 1916. To conclude as the old playbills had it, orchestra, organ, chorus and audience sounded one stanza of the hymn, "America." So were the numbers of the day distributed among the United States and the co-belligerent nations against Germany; so were these numbers designed to stir appropriate emotions in the segment of the victor dwelling in and around Boston and assembling in Symphony Hall; so were the Symphony Concerts to be linked into what it is now fashionable to call "the communal life."

Whatever the outcome may be this evening—the more appropriate time for such "celebration"—the number and the quality of the audience, Monday afternoon, visibly defeated the last of these purposes. The upper balcony, open to "the community," at twenty-eight cents per head, held only a fringe of listeners whereas at an ordinary Symphony Concert, it is filled, usually, to the last seat. In the lower balcony and in the parquet the subscribers to the afternoon concerts seemed few and far between, having evidently bestowed their tickets hither and yon until the auditorium resembled what in the palmy days of the Boston Opera used to be known as "a poor relations night." The places disposable for each concert were occupied by a still more miscellaneous company, not too much at ease in its surroundings and plainly disappointed in the relative tameness of the proceedings as a "celebration." The whole audience, indeed, declined to be stirred even by the preliminary national hymns. Joined only perfunctorily in the singing of "America," returned to the other numbers of the day only routine applause. Whatever the outcome this evening—to repeat a necessary proviso—substantial evidence was not lacking yesterday that the public of the afternoon concerts prefers the Symphony Orchestra as a cosmopolitan medium for the performance of symphonic music and not as instrument for "celebrating the close of the year of victory." Possibly that public, if it ever reflects upon the matter at all, may ever believe that, playing such music from all lands week in and week out from October to May, the Symphony Orchestra sufficiently serves and enriches "the communal life."

In the second place, with the exception of Verdi's loftily imagined and eloquently written setting of the Te Deum—not to "celebrate" anything but because the beauty and the majesty of the hymn of praise deeply stirred him—the music of the afternoon as music seldom rose above commonplace. The national hymns evoke in themselves and by habit in the hearers the emotions they were designed to summon; the least sensitive thereto may hardly hear "La Marseillase" played, especially in the presence of French troops, without answering thrill. But heard as they were Monday afternoon, one after another, "off the reel," on a purely arbitrary occasion, before an unexcited and unexcitable audience, they seemed hardly the sort of musical stuff upon which the Symphony Orchestra exercises its abilities or its audiences their ears. Mr. Chadwick's "hymn" sounded neither better nor worse than the "pot-boiler" of a practised composer. It clothes simple, straightforward elemental verses —"Land of the North, Land of the South, Land of the East, Land of the West, Land of Our Hearts" and so forth—in as simple, straightforward, elementary music, skilfully and "gratefully" written for the singing chorus, mechanically accompanied by the orchestra—a frank pièce d'occasion designed for general usage, with little imagination, with no distinction. Franck's setting of the one hundred and fiftieth Psalm is music of finer craftsmanship and warmer feeling; as direct, if not quite so elementary; of the tonal prose of the organist of Sainte-Clothilde and not of the tonal poetry, like Verdi's setting of the Te Deum, of an illustrious composer.

Until Bizet's overture, "Patrie," became haloed to many an ear by new association with a desolate but warlike France, it passed intrinsically for one of his routine pieces seldom to be resurrected in the concert-room when his masterly music to "L'Arlésienne," for example—to say nothing of orchestral fragments of "Carmen" with the fire of feeling and of utterance that Mr. Messager and his Frenchmen from the Conservatory lately infused in Symphony Hall into "La Marseillaise." Mr. Rabaud, besides, was too rigid with it while he was literal to a fault with the overture, "Patrie," which needs all the extraneous heat and glamour a conductor may kindle around it. Only in his own Suite did leader and band seem their usual selves. As for the choral pieces the performance of all three obviously suffered from the fact that the choir, however able, diligent and finely voiced, has lacked time for adequate preparation, for the gaining of the elasticity, the sureness, the confidence, the zest that are half the battle with such music and that were chief glories, in another time, of the Boston Symphony Chorus. In Mr. Chadwick's hymn made to measure, as it were, for the average choir, Mr. Townsend's singers regained not a little of their precision, rhythmic sense of quality of tone, of turn of phrase, mounting progression and expanding climax. They fared well enough with Franck's Psalm, within the limits of competence. But in Verdi's setting of the Te Deum—as exacting as it is beautiful and eloquent in the answers of choir to choir in intervals and transitions that dim the eye and melt the heart, in glowing arcs of exultant, exalted or poignant tone—the choir and indeed Mr. Rabaud seemed only to grope their way along by no means without occasional missteps. Not always did they achieve even the letter of the music. This done, there was naught left in them to summon its spirit. Nor would it be the truth to say that Mr. Rabaud much distinguished himself as a choral conductor. So runs the record of a disillusioning afternoon.

H. T. P.

TRANSCRIPT JANUARY 2,

NEWS OF MUSIC

The Symphony Chorus, Present and Future—An Enlightening Word from a Singer in It—Montemezzi's Opera from d'Annunzio—A Novel French Piece at the Metropolitan

UNFAVORABLE comments in these columns and elsewhere upon the singing of the Symphony Chorus in the concerts of Monday and Tuesday last "to celebrate the close of the year of victory" have drawn an interesting and sugggstive note from a member of Mr. Townsend's choir. If the chorus was ragged—writes N. C. M.—there are two main reasons apparently—one is that Mr. Rabaud does not speak much English; and the other that the chorus had not more than thirty days in which to prepare three pieces, one of which at least needed two months of rehearsing. Therefore, before another appearance of the chorus, these difficulties are likely to be remedied, for Mr. Rabaud, it is to be assumed, will all the time be picking up English; although whether he will acquire enough American idioms to put the "punch" into a company of men and women singers running all the way from professionals to amateurs—there were no Bush Leaguers in the crowd, it appeared—is still a question.

In such a group of singers, the "punch" is the main thing; and Mr. Townsend, who was getting near to success, would have achieved it probably, if he had had even two more full rehearsals in Symphony Hall. There were the first chorus and the second chorus at these concerts, and they were at first drilled separately and then together with two rehearsals on the Symphony Hall stage with the orchestra. But they were not well enough acquainted, chorus to chorus, and part to part to know one another by sight—let alone voice. As is usual in such amateur bodies, moreover, everybody—of the men at least—did not attend all the rehearsals, and instructions given by Mr. Townsend at a certain rehearsal might be wholly unknown by a percentage of the singers—in fact they were. Of course such ignorance did not help, for while nudging a neighboring singer, when he comes in in the wrong place, shuts him off, it does not add appreciably to the artistic success of the production. The writer would not put the burden of sliding easily over certain passages entirely on his singing companions; he admits that, as the boys on thin ice run "tiddledees," he took similar chances now and then. Nobody happened to nudge him, however.

Mr. Townsend was getting the "punch" into his singers, as has been said, but time was lacking. Coming to the full rehearsals in Symphony Hall, we find Mr. Townsend relinquishing the stick to Mr. Rabaud, the stick that the former had, in a sense, been using over the backs of his singers, for he had politely urged the women, and had "cursed out" the men until they all were getting into form. Then the gentler Mr. Rabaud—a man of few (English) words. He may have essayed the language used generally in the United States, but if he did, it was under his breath, for his audible directions to the singers ran something like this—"Allons!" or "Composez—vous," at the end of a piece, or "Au commencement," for a new try at the opening measures. The singers were for the most part so erudite that they understood Mr. Rabaud's French, and if he had continued in that language and given it to them slowly he might have reinforced Mr. Townsend's "punch." For some reason, he didn't do so. He may have thought that they were all as skilful at reading music as his well-trained orchestra. A few of them were, no doubt, but not all; and that was certainly part of the trouble. They hitched along—the poorer readers waiting for the better ones to give them the cue—and more than one giving a sigh of relief when they had come to the concluding "Speravi" of Verdi's "Te Deum"—the "hope" being that the next time they would sing the piece at least no worse.

Tuesday evening's concert went better than that of Monday afternoon, and whether it was on that account or not, the audience was more responsive; and vice versa, a better hand, of course, brings better singing; and given more time for rehearsal, the Symphony Chorus will constantly give a better account of itself, or Mr. Townsend will know the reason why.

But whatever the critics and the audience in general thought of the chorus work, the members of the chorus enjoyed every minute of their stage appearances —with the possible exception of the times they were singing the a capella passages in the "Te Deum"—for it is interesting to be up-stage and to watch the time beaten out, and the response of every individual player. The chorus, therefore, kept as still as mice, when they were not performing, and, in the intermission, many of the men concluded that life could be sustained even if they did not have a smoke.

Such criticism as the singers of the Symphony Chorus have had has been good for them. They will do better on their next appearance, for they will have sufficient time to learn their pieces—or it is safe to say they will not sing. And, it is to be hoped that when they again air their voices in Symphony Hall, the handful of tenors in the Second Chorus will be so disposed that they will not have to sit almost upon the bass drum and tympani.

"The Canine of the Nation"

A suspicion has invaded my consciousness during the past month; like the smell of escaping gas on the premises, it won't be dissipated till the windows are thrown open, admitting fresh air. This is the particular gaseous odor referred to: Time was when plays were "tried on the dog" elsewhere, sometimes in the remote "provinces." Pianists and singers have been known to indulge in a full-dress rehearsal somewhere in Iowa or Pennsylvania. When they made their bow here their initial nervousness had vanished, or, at least, was attenuated. Nowadays, things seem to be ordered otherwise. New York is the canine, the proving ground for players and singers, violinists and pianists of an inartistic calibre that would make creep the scalp of the least critical inhabitant in a mining camp. The question is, Why do these misguided folk do these things? Councillor Brack, in "Hedda Gabler," exclaims: "But people don't do such things!" Alas! the answer is that they do. They fetch to the metropolis their little pint measure of talent, they drink from it in the presence of an invited public, not large, but always enthusiastic, and gather in a few perfunctory press notices, and return to their native town in triumph. They have played or sung in New York. Therefore, they are among the elect. But no one is the gainer thereby except the musical agencies.

This craze for the New York critic's rubber stamp has also transformed the most charming part of the city into a foreign farm where all the nations do congregate. Commerce versus culture, with culture overwhelmingly routed. New York is become the Canine of the nation. It is, in theatrical parlance, the "dog," and by comparison Atlantic City languishes and Oshkosh is envious. [James Huneker in The New York Times.

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PHILHARMONIC PLAYERS IN DIRGE TO ROOSEVELT.

Concert Follows — Rabaud Hears His Own Opera at the Metropolitan.

[illegible] the evening "Marouf" had its turn at the Metropolitan Opera House, at popular prices. Henri Rabaud, its composer, and leader of the Boston Symphony Orchestra, was discovered in the audience, and was induced to appear before the curtain with the singing artists.

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Silhouetted Serenity

Mr Heifetz Playing

From a New and Recent Photograph

(Photograph by Mishkin)

TIMES

s: Washington, D. C.

RABAUD DELIGHTS CONCERT AUDIENCE

The poet as librettist, poetry as the inspiration of symphonic music, prevailed in the second concert of the Boston Symphony Orchestra in Washington under the baton of M. Henri Rabaud, given at the National Theater yesterday afternoon before the usual capacity audience. And between two-tone interpretations of the poetic muse, the lovely Mendelssohn Concerto for violin in E minor, was exquisitely played, with Fredric Fradkin, concert master of the orchestra, as soloist.

With what spirit and vitality M. Rabaud lifts his players! More than at the first concert, given immediately after M. Rabaud assumed leadership of this orchestra, did one feel his individuality and his mastery. Coming as a novelty to Washington, the symphonic trilogy, as it is called, that Vincent D'Indy composed after the dramatic poem, "Wallenstein," of Schiller, is richest in its first movement—the life of the camp of this military hero.

Dramatic it was, animated in the verve of its presto—a sort of fandango—and again charmingly exotic in a melodious serenade, with the first violins and the winds singing its melody. Rich in orchestration, it was with esprit, in lightning changes of mood, a delicacy that was alive—and a brusque humor in the basson fugue —that M. Rabaud tellingly conveyed the scene, bringing it to a thrilling close in the soft crescendo at the end.

Sharp Contrasts Feature.

Sharp contrasts marked the rest of this tone-poem. An andante of repose inwoven with a sherzo; lyric loveliness, martial tumult, and, in the finale, a quality echoing the Catholic ritual with rare beauty. Here again struggle and peace held this melodrama, a graphic distortion of the main theme for the former. The long climax was massively built, though it was not overweighted with musical content.

After program music, graphic scenes in tone, the fair beauty of Mendelssohn, placid, melodious, fluent, brings one out of the introspective and into a welcome land where "beauty is its own excuse for being." The solo part was admirably played by Mr. Fradkin with great purity and suave loveliness, the sheer musical appeal of this music bringing the art of the players into greater relief. The blend was appreciable, between orchestra and solo, the solo instrument ever showing an artistic sense for ensemble, while the orchestra was rare in its blitheness and its caprice, creating a gem of pure music delightfully executed. Mr. Fradkin was recalled many times.

Tribute From Conductor.

An American symphonic work, the Converse setting to the Walt Whitman poem, "The Mystic Trumpeter," was gratifying as a tribute from this forceful French conductor in presenting it on his program. The work, though imaginatively played, is overburdened with reiterations, the program scarcely enriched enough, orchestrally, for the theme, and the trumpeter a bit lonely and isolated. The rendition was given with much power dynamically and with forceful climaxes. Sudden transitions in key were unconvincing in their modulations—and why, one asks, a sudden strain of "Marching Through Georgia?"

Two more concerts under M. Rabaud yet remain. They will be awaited with expectance, for this newcomer to America has much to say through his orchestra; and his decisive impress is a real life-spark that animates his players and gains response from his hearers, for, as Whitman says, "Music is what awakes from me at the sound of the instruments."

J. MacB.

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra has presented two programs within a week, one of much interest, the other, which by all laws of precedent ought to have been an affair worthy of mark, distinctly tedious. This latter came first, replacing one of the concerts postponed by a late opening of the season. It was advertised to "celebrate the close of the year of victory," and was given on Monday afternoon, Dec. 30, and Tuesday evening, Dec. 31. The chorus, trained by Stephen Townsend, manifested a lack of rehearsal not in evidence on former appearances. The program traversed the national airs of the allied nations, Chadwick's "Land of Our Hearts," Bizet's "Patrie" overture, Verdi's "Te Deum," old English composers' works in a suite of the Sixteenth Century arranged by Mr. Rabaud, and Franck's Psalm CL. Of these numbers by far the most interesting was that comprising Mr. Rabaud's homage to England. In this suite he performed the difficult task of keeping archaic music without anachronisms, and this he did partly by orchestrating it with great skill, avoiding instruments of distinctly modern invention, but mostly through his unerring instinct for the fitness of things.

The regular tenth program of the season presented Jascha Heifetz as soloist. He played the Beethoven D major concerto, Op. 61, in a manner that revealed a musical understanding heretofore not in evidence in the programs with which he has been wont to amuse his recital audiences and with an astounding command of technique that brought hearty applause not only from the audience but from the men of the orchestra, and even the conductor himself. So overshadowing was the performance of the concerto that it obliterated the unhealthy, sensual atmosphere of Rimsky-Korsakoff's "Antar" symphony which preceded it and took away the flavor of Ravel's "Rapsodie Espagnole" which followed it. The "Antar" symphony made little impression and even the third movement, which is supposed to represent the delights of power, and which is the most understandable of the four, seemed strangely lacking. Verdi has said this sort of thing so much better that other triumphal processions seem led by hobby-horses. The Ravel number is worth a rehearing when it occupies a fortuitous position on a program.

TIMES

: New York City

Rabaud's "Marouf" Sung Again.

Rabaud's "Marouf," an opera in the lighter French style by the Boston Symphony's scholarly conductor, was sung again at the Metropolitan last night, as once before it had been in Brooklyn, on a day when M. Rabaud and his orchestra were visitors to New York. The Frenchman heard his work last month on one of the opera company's visits to the Academy over the river. Last night's repetition on Broadway was at popular prices, and the cast, as usual, contained Mmes. Alda and Howard, Messrs. De Luca, Bada, Chalmers, De Segurola, and Rothier, conducted by Mr. Monteux. Mr. Rabaud was again present last evening, and, going behind the scenes, received an ovation when Mr. De[illegible] and Mme. Alda dragged him on the stage.

[illegible] Rabaud—honestest and ope[illegible] —It is exactly what it purports to be. Monsieur Gémier, the actor-manager, eager to domicile "Shakspeare in France" contrived a reproduction of "The Merchant of Venice" on the Parisian stage in which the play was barely discoverable through thick swathings of scenery, costumes, lights, dances, music and other spectacular paraphernalia. He deputed the scholarly Rabaud to write this music. The composer-conductor opened the music-books of Shakspeare's time, when England was fertile in tunes of its own, and transcribed pieces appropriate to various incidents in the play, for a very small orchestra—a mere group of instruments in the pit of a theatre. More recently he has rescored the numbers heard yesterday as a Suite for the concert-hall and a sizable orchestra. The resulting piece runs in five short movements—the first and the last, being identical, of sonorous voice, free and ample rhythmic stride; the intervening three either songful with frank English melody, a little touched by melancholy, or sprightly with English high spirits. Mr. Rabaud has well preserved the directness, the heartiness, the honesty of this old English music. He rescores it with a sympathetic, resourceful, reticent hand. There he and the Suite stop. Of all the numbers of the day, only it and Verdi's Te Deum were worthy of the higher standards of the Symphony Concerts.

Finally, the performance of no one of these pieces, however it may go this evening, rose above dutiful routine. A cosmopolitan orchestra, as the Symphony Orchestra by auspicious fate has been, is now, and probably ever will be, cannot with the best will in the world, play an [illegible] assortment of national hymns

TRANSCRIPT, DECEMBER 31,

SYMPHONY CONCERT

RECORD OF A DISILLUSIONIZING AFTERNOON

A "Celebration of the Close of the Year of Victory" That Proved but Perfunctory Occasion — A Singular Audience from Which Subscribers Were Conspicuously Absent—Little Interesting or Impressive Music and All in Routine Performance—A Chorus Too Hastily Assembled and Prepared

THE SYMPHONY CONCERT of yesterday afternoon—first of a pair, as the programme-book put it, "to celebrate the year of victory"—was better designed than accomplished. It replaced the concert announced for Oct. 11 last and postponed because of the prevalance of influenza, as the repetition, this evening, will replace the concert of Oct. 12. By so much the occasion fulfilled its purpose, since it lessened by a week the prolongation of the series to the middle of May in amends for omitted concerts. Otherwise, it fell far short of intent. To suit the plan, the programme began with the playing by the orchestra of the national hymns of the United States, Belgium, Britain, Italy and France; it proceeded with three pieces for chorus with orchestra —"Land of Our Hearts: A Patriotic Hymn" written by the American, Mr. Chadwick; a setting of the Te Deum in the offices of the church by the Italian, Verdi; and a setting of the last Psalm—music of triumphant rejoicing—by the Franco-Belgian Franck. Between these were interspersed two orchestral pieces—Bizet's concert overture, "Patrie" and a short Suite arranged by Mr. Rabaud from old English tunes of the sixteenth century and originally part of the incidental music to Monsieur Gémier's reproduction of Shakspeare's comedy, "The Merchant of Venice" at Paris in 1916. To conclude as the old playbills had it, organ, chorus and audience sounded one stanza of the hymn, "America." So were the numbers of the day distributed among the United States and the co-belligerent nations against Germany; so were these numbers designed to stir appropriate emotions in the segment of the victor dwelling in and around Boston and assembling in Symphony Hall; so were the Symphony Concerts to be linked into what it is now fashionable to call "the communal life."

Whatever the outcome may be this evening—the more appropriate time for such "celebration"—the number and the quality of the audience, Monday afternoon, visibly defeated the last of these purposes. The upper balcony, open to "the community," at twenty-eight cents per head, held only a fringe of listeners whereas at an ordinary Symphony Concert, it is filled, usually, to the last seat. In the lower balcony and in the parquet the subscribers to the afternoon concerts seemed few and far between, having evidently bestowed their tickets hither and yon until the auditorium resembled what in the palmy days of the Boston Opera used to be known as "a poor relations night." The places disposable for each concert were occupied by a still more miscellaneous company, not too much at ease in its surroundings and plainly disappointed in the relative tameness of the proceedings as a "celebration." The whole audience, indeed, declined to be stirred even by the preliminary national hymns, joined only perfunctorily in the singing of "America," returned to the other numbers of the day only routine applause. Whatever the outcome this evening—to repeat a necessary proviso—substantial evidence was not lacking yesterday that the public of the afternoon concerts prefers the Symphony Orchestra as a cosmopolitan medium for the performance of symphonic music and not as instrument for "celebrating the close of the year of victory." Possibly that public, if it ever reflects upon the matter at all, may ever believe that, playing such music from all lands week in and week out from October to May, the Symphony Orchestra sufficiently serves and enriches "the communal life."

In the second place, with the exception of Verdi's loftily imagined and eloquently written setting of the Te Deum—not to "celebrate" anything but because the beauty and the majesty of the hymn of praise deeply stirred him—the music of the afternoon as music seldom rose above commonplace. The national hymns evoke in themselves and by habit in the hearers the emotions they were designed to summon; the least sensitive thereto may hardly hear "La Marseillase" played, especially in the presence of French troops, without answering thrill. But heard as they were Monday afternoon, one after another, "off the reel," on a purely arbitrary occasion, before an unexcited and unexcitable audience, they seemed hardly the sort of musical stuff upon which the Symphony Orchestra exercises its abilities or its audiences their ears. Mr. Chadwick's "hymn" sounded neither better nor worse than the "pot-boiler" of a practised composer. It clothes simple, straightforward elemental verses —"Land of the North, Land of the South, Land of the East, Land of the West, Land of Our Hearts" and so forth—in as simple, straightforward, elementary music, skilfully and "gratefully" written for the singing chorus, mechanically accompanied by the orchestra—a frank pièce d'occasion designed for general usage, with little imagination, with no distinction. Franck's setting of the one hundred and fiftieth Psalm is music of finer craftsmanship and warmer feeling; as direct, if not quite so elementary; of the tonal prose of the organist of Sainte-Clothilde and not of the tonal poetry, like Verdi's setting of the Te Deum, of an illustrious composer.

Until Bizet's overture, "Patrie," became haloed to many an ear by new association with a desolate but warlike France, it passed intrinsically for one of his routine pieces seldom to be resurrected in the concert-room when his masterly music to "L'Arlésienne," for example—to say nothing of orchestral fragments of "Carmen" with the fire of feeling and of utterance that Mr. Messager and his Frenchmen from the Conservatory lately infused in Symphony Hall into "La Marseillaise." Mr. Rabaud, besides, was too rigid with it while he was literal to a fault with the overture, "Patrie," which needs all the extraneous heat and glamour a conductor may kindle around it. Only in his own Suite did leader and band seem their usual selves. As for the choral pieces the performance of all three obviously suffered from the fact that the choir, however able, diligent and finely voiced, has lacked time for adequate preparation, for the gaining of the elasticity, the sureness, the confidence, the zest that are half the battle with such music and that were chief glories, in another time, of the Boston Symphony Chorus. In Mr. Chadwick's hymn made to measure, as it were, for the average choir, Mr. Townsend's singers regained not a little of their precision, rhythm, sense of quality of tone, of turn of phrase, mounting progression and expanding climax. They fared well enough with Franck's Psalm, within the limits of competence. But in Verdi's setting of the Te Deum—as exacting as it is beautiful and eloquent in the answers of choir to choir in intervals and transitions that dim the eye and melt the heart, in glowing arcs of exultant, exalted or poignant tone—the choir and indeed Mr. Rabaud seemed only to grope their way along by no means without occasional missteps. Not always did they achieve even the letter of the music. This done, there was naught left in them to summon its spirit. Nor would it be the truth to say that Mr. Rabaud much distinguished himself as a choral conductor. So runs the record of a disillusioning afternoon.

H. T. P.

TRANSCRIPT JANUARY 2,

NEWS OF MUSIC

The Symphony Chorus, Present and Future—An Enlightening Word from a Singer in It—Montemezzi's Opera from d'Annunzio—A Novel French Piece at the Metropolitan

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Rabaud's "Marouf" Sung Again.

Rabaud's "Marouf," an opera in the lighter French style by the Boston Symphony's scholarly conductor, was sung again at the Metropolitan last night, as once before it had been in Brooklyn, on a day when M. Rabaud and his orchestra were visitors to New York. The Frenchman heard his work last month on one of the opera company's visits to the Academy over the river. Last night's repetition on Broadway was at popular prices, and the cast, as usual, contained Mmes. Alda and Howard, Messrs. De Luca, Bada, Chalmers, De Segurola, and Rothier, conducted by Mr. Monteux. Mr. Rabaud was again present last evening, and, going behind the scenes, received an ovation when Mr. De Segurola and Mme. Alda dragged him on the stage.

—Rabaud—honestest and open[illegible] —it is exactly what it purports to be. Monsieur Gémier, the actor-manager, eager to domicile "Shakspeare in France" contrived a reproduction of "The Merchant of Venice" on the Parisian stage in which the play was barely discoverable through thick swathings of scenery, costumes, lights, dances, music and other spectacular paraphernalia. He deputed the scholarly Rabaud to write this music. The composer-conductor opened the music-books of Shakspeare's time, when England was fertile in tunes of its own, and transcribed pieces appropriate to various incidents in the play, for a very small orchestra—a mere group of instruments in the pit of a theatre. More recently he has rescored the numbers heard yesterday as a Suite for the concert-hall and a sizable orchestra. The resulting piece runs in five short movements—the first and the last, being identical, of sonorous voice, free and ample rhythmic stride; the intervening three either songful with frank English melody, a little touched by melancholy, or sprightly with English high spirits. Mr. Rabaud has well preserved the directness, the heartiness, the honesty of this old English music. He rescores it with a sympathetic, resourceful, reticent hand. There he and the Suite stop. Of all the numbers of the day, only it and Verdi's Te Deum were worthy of the higher standards of the Symphony Concerts.

Finally, the performance of no one of these pieces, however it may go this evening, rose above dutiful routine. A cosmopolitan orchestra, as the Symphony Orchestra by auspicious fate has been, is now, and probably ever will be, cannot with the best will in the world, play an [illegible]rary assortment of national hymns

RABAUD DELIGHTS CONCERT AUDIENCE

The poet as librettist, poetry as the inspiration of symphonic music, prevailed in the second concert of the Boston Symphony Orchestra in Washington under the baton of M. Henri Rabaud, given at the National Theater yesterday afternoon before the usual capacity audience. And between two-tone interpretations of the poetic muse, the lovely Mendelssohn Concerto for violin in E minor, was exquisitely played, with Fredric Fradkin, concert master of the orchestra, as soloist.

With what spirit and vitality M. Rabaud lifts his players! More than at the first concert, given immediately after M. Rabaud assumed leadership of this orchestra, did one feel his individuality and his mastery. Coming as a novelty to Washington, the symphonic trilogy, as it is called, that Vincent D'Indy composed after the dramatic poem, "Wallenstein," of Schiller, is richest in its first movement—the life of the camp of this military hero.

Dramatic it was, animated in the verve of its presto—a sort of fandango—and again charmingly exotic in a melodious serenade, with the first violins and the winds singing its melody. Rich in orchestration, it was with esprit, in lightning changes of mood, a delicacy that was alive—and a brusque humor in the basson fugue —that M. Rabaud tellingly conveyed the scene, bringing it to a thrilling close in the soft crescendo at the end.

Sharp Contrasts Feature.

Sharp contrasts marked the rest of this tone-poem. An andante of repose inwoven with a sherzo; lyric loveliness, martial tumult, and, in the finale, a quality echoing the Catholic ritual with rare beauty. Here again struggle and peace held this melodrama, a graphic distortion of the main theme for the former. The long climax was massively built, though it was not overweighted with musical content.

After program music, graphic scenes in tone, the fair beauty of Mendelssohn, placid, melodious, fluent, brings one out of the introspective and into a welcome land where "beauty is its own excuse for being." The solo part was admirably played by Mr. Fradkin with great purity and suave loveliness, the sheer musical appeal of this music bringing the art of the players into greater relief. The blend was appreciable, between orchestra and solo, the solo instrument ever showing an artistic sense for ensemble, while the orchestra was rare in its blitheness and its caprice, creating a gem of pure music delightfully executed. Mr. Fradkin was recalled many times.

Tribute From Conductor.

An American symphonic work, the Converse setting to the Walt Whitman poem, "The Mystic Trumpeter," was gratifying as a tribute from this forceful French conductor in presenting it on his program. The work, though imaginatively played, is overburdened with reiterations, the program scarcely enriched enough, orchestrally, for the theme, and the trumpeter a bit lonely and isolated. The rendition was given with much power dynamically and with forceful climaxes. Sudden transitions in key were unconvincing in their modulations—and why, one asks, a sudden strain of "Marching Through Georgia?"

Two more concerts under M. Rabaud yet remain. They will be awaited with expectance, for this newcomer to America has much to say through his orchestra; and his decisive impress is a real life-spark that animates his players and gains response from his hearers, for, as Whitman says, "Music is what awakes from me at the sound of the instruments."

J. MacB.

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TRANSCRIPT, DECEMBER 28

SYMPHONY CONCERT

CLASSICS, MUSIC BY MR. RABAUD, AND MR. LEVITZKI

A Youthful Pianist, Engaging in Himself and Apt with an Agreeable Concerto —The Conductor Gives Schumann Free, Clear Voice, and Then Photographs an Overture of Beethoven—His Own Interesting and Applauded Tone-Poem

TO the observer of the manners and customs of the Symphony Concerts, often as interesting as music and performance, one circumstance of yesterday afternoon brought good omen. A few over-zealous persons sought, by example, to persuade the listeners to rise "in homage" to Mr. Rabaud in the course of the applause rewarding his tone-poem, "La Procession Nocturne." A few more straggled to their feet; the rest of the audience, a full nineteen-twentieths of it, remained firmly planted in its chairs and so made the "standees" deservedly and impotently conspicuous. For once, at least, there was check to that parochial custom, which would pull the listeners at Symphony Hall to their feet, not only on special and signal occasion, but whenever a passion for "homage" stirs restless or flattering souls. Mr. Rabaud, like the rest of us, is a man—a truly modest man, a righteous and honest hater of all sorts of adulation, a man, so to say, written in serviceable prose and not in romantic poetry. In the practice of his profession as conductor and composer, he was doing a good job, yesterday, alike in his leading of the orchestra and in his writing of "La Procession Nocturne." The close attention and the warm applause of the audience fittingly rewarded it. There was not the slightest occasion for "homage," in the fashion of the "grand-ducal" opera house of Mecklenberg-Strelitz or Mecklenberg-Schwerin, where this custom of rising also prevails. A sensible audience perceived it and "sat tight."

For second happy circumstance youth, in Mr. Levitzki, the pianist of the day, came into the rather elderly place that the Symphony Concerts admittedly are. There sat the orchestra, distinctly middle-aged and since the reorganization, with white beards and white heads showing out of it; there sat the audience, for the most part as placidly and obviously beyond its young years. Between, of a sudden, came a youth at the beginning of his twenties and looking his age, comely, modest, poised, alert, distinctly a pleasurable and stimulating presence. With reason, so rare and contrasting is such youth "in these concerts," the house applauded him, was well disposed toward him, before he had struck a note. With equal reason at each pause in his concerto and at the end, the listeners swelled their plaudits. For this concerto in G minor by Saint-Saëns, dating from the sixties though it does, remains an engaging music, while in the playing of the piano part, Mr. Levitzki glamoured aptness with charm. Moreover, since the piece was of Saint-Saëns, who seems always to stir Mr. Rabaud, the conductor appreciably and agreeably relaxed the exact and literal accompaniment that hitherto he has lent "assisting artists."

As some may plausibly say, this concerto, negatively and positively, is an ideal piece in kind. Negatively, they will remark, it is such because it seeks neither deep matter nor large manner, avoids any appeal to the emotions, cultivates no poetic quality, distorts itself into no quasi-symphony in which a conspicuous piano is added to the orchestra. Positively, they will add as truly, it escapes academic orthodoxy, is free, yet eminently coherent of form; offers an interesting and frequently fanciful content; proceeds persuasively, skilfully, gracefully, not without a corresponding fancy of handiwork; slips adroitly over bare spots; displays piano and pianist yet makes deft use of the orchestra— in sum an expert and amusing piece, springing from Saint-Saëns's scholarly and well-filled mind, set to paper by his expert and knowing pen. He was only thirty-three when he wrote it; yet already he is old hand of the concert-hall. The young mind and the young hand of Mr. Levitzki were as intelligent and apt with it.

Not a whit more than the composer did the pianist try to read emotion or poetry into the music, to inflate the substance, to intensify the progress. He was content to unfold the music in speckless clarity of line and march, in light play of figure, ornament and technical dexterities, with charm of bright, sensuous, edgeless, flowing tone, with happy little touches upon pace, rhythm, modulation, color, with the instinct for music and the piano that divined the quality of the concerto and so imparted it. The concerto sounded as prismatic and crystalline, as though Saint-Saëns had ruled in the last double-bar only the day before yesterday—probably much more so. The cool charm of the performance matched the cool charm of the piece; from both came pleasurable sense of music as a delicate chiselling in tones, as an exercise in that preservative of all arts, which is fancy and style. Diverted and delighted, the audience rejoiced accordingly. Youth, after all, is worth the hearing.

The classics of Mr. Rabaud's programme were, as almost always, classics of German music—Schumann's symphony in D minor and the third of Beethoven's "Leonore" overtures. The conductor's objective method served the first piece better than it did the second. Leave Schumann to speak for himself in his symphonies and the ardor of his creative impulse, the warmth of his songful imagination, his mingled suppleness and intensity of mood, the romantic visioning that swam before his eyes and sounded in his ears, will mantle his embarrassments with an uncongenial form, his clumsiness with processes that he never mastered. When a conductor attempts to clarify and diversify Schumann's scoring [illegible] modulations to lead him, "perfectly conducted," through the high ways and byways of symphonic form, then does the dust of the process choke the composer's natural and compelling voice. Mr. Rabaud is far too clear-minded, far too just in his self-subordination to the composer to attempt such superfluous and clouding methods. He saw to it that by well chosen pace, well distributed accents, appropriate rhythms, sedulous regard for the clear implications of the music, the symphony had full and free voice—and wisely left the rest to Schumann. He failed neither conductor nor hearers—in the way progress, the lively fancy, the high [illegible] mood of the first movement, is romantic ardor set to music-making; in the beauty of wistful, moody song that fills the slow movement and the trio of the Scherzo; in the shadowed beginning of the Finale, in the happy rhythmic energies of the rest.

Through and through the performance renewed the romantic beauty and zest of Schumann's music, the sense of warm vision and high impulse that it bodies forth, the imagination, as in the trombone figure of the first movement or the rhythm of the trio, that makes vividly articulate his symphonic tongue. For himself, by himself, as Mr. Rabaud wisely left him, Schumann speaks well. Less, however, does this objective conducting suit Beethoven's "Leonore" overture. There was not a flaw in the exposition of the music. The listener heard it clearly, heard it in integrity, heard the process, the manner, the mood of it, heard it in discerningly ordered admirably accomplished pace, phrasing, contrasts, climaxes. Had Aristides the Just known the overture and possessed an orchestra, so would he, doubtless, have played it. But there is a passion in the dramatic progress and suspense of the music that Mr. Rabaud knows not, a splendor of orchestral eloquence for voice and vesture to it, that he cannot or will not summon from the present band. After all, it is not good to hear the trumpet that is Leonora's salvation or the joyous tumult of "O, Namenlöse Freude" without an answering thrill.

The remaining orchestral number was Mr. Rabaud's own tone-poem, "La Procession Nocturne," encouraging sign that before he departs the composer-conductor will not deny his hearers the pleasure of his second symphony. An episode in Lenau's "Faust" is background to the music which Mr. Rabaud wrote almost twenty years ago. The German poem pictures Faust wandering solitary and brooding, at midnight, through a darksome wood, yet stirred by the breath of spring. A procession, distant, nearing, receding, traverses the forest—old men and children, veiled and holy maidens, keeping pious rite, lifting voices in devout song. Hidden Faust sees, hears, is troubled, yet comforted. . . . Mr. Rabaud's mind has clearly visualized the changing scene, apprehended the sensations it evokes in Faust and, so to say, the interested bystander. He has wrought this picture, these sensations, into an exceedingly clear, concise, well-made and highly polished tone-poem. From patiently meditated motives springs by economical yet graphic process music that compasses the atmosphere of the wood and summons the desolate and brooding Faust; music that leads forth the simple, pious train, sings its gentle canticle; music that returns to a Faust woful yet solaced; while over all is suggestion of magic scene. The distribution of contrasts in the course of the tonal narrative is exact and flawless; the utilization of expressive means in modulations, harmonies and instrumental voices is as impeccable as it is economical. Not a detail, thoughtfully devised, fails to fall into place in the progress of the piece or misses suggestion to the attentive ear. The chosen motives justify the wisdom of Mr. Rabaud's invention; the development of them keeps uncommonly even pace with the course of the poem. Few are the surrenders of delineation and suggestion to the real or assumed necessities of the concert-hall. Even then, the music does not cease to be atmospheric, illusory. Music by mental process, addressed, in turn, to the mind may hardly further go, so clear, cold, chaste and passionless is "La Procession Nocturne."

H. T. P.

CONCERT CALENDAR

Two Pairs of Symphony Concerts Next Week, One with Chorus and One with Mr. Heifetz as Assisting Violinist—Mme. Leginska and Mr. Elman Return—Mr. Rosen for a Newcomer—Mr. Zimbalist and Mr. Seidel in Prospect

IN departure from all precedent, two pairs of Symphony Concerts are announced for next week. The first pair, appointed for the afternoon of Monday and the evening of Tuesday, replaces the concerts that should have befallen on Friday afternoon, Oct. 11 and Saturday evening, Oct. 12 last, but which were postponed because of the epidemic of influenza. Subscribers, therefore, will present tickets numbered one (1) and dated Oct. 11, for the concert of Monday, and tickets numbered one (1) and dated Oct. 12, for the concert of Tuesday. On both occasions the programme is exceptional, consisting of choral and orchestral pieces and designed to celebrate the victory of the United States and its co-belligerents over Germany and Austria in the late war. It will begin, accordingly, with the national hymns of the conquering powers and end with the singing of "America." Between, for purely orchestral pieces, stand Bizet's familiar overture, "Patrie," and a suite arranged by Mr. Rabaud from English music of the sixteenth century for the representations of Shakspeare's comedy, "The Merchant of Venice," by Monsieur Gémier at the Théatre Antoine in Paris two winters ago. Choral pieces with orchestra fill the rest of the list viz.: Franck's setting of the last Psalm, a hymn of triumph; Verdi's setting of the Te Deum; and a "patriotic piece" by Mr. Chadwick, "Land of Our Hearts." In these numbers the Symphony Chorus, as reassembled and trained by Mr. Townsend, will join forces with the orchestra.

At the second pair of concerts, on Friday afternoon and Saturday evening, in usual course, Mr. Rabaud and the orchestra will be heard in Rimsky-Korsakov's highly colored, pictorial and quasi-oriental symphony, "Antar," suggested by legends of the adventures of that Arab hero, and in Ravel's pungent and subtle "Spanish Rhapsody," graphic music of a sharply imagined Spain. Between these numbers, Mr. Heifetz appearing for the first times with the orchestra, will play the solo part in Beethoven's concerto for violin. In such music he should excel all the youngest generation of violinists.

GLOBE, JANUARY 4

HEIFETZ SYMPHONY CONCERT SOLOIST

Famous Violinist Plays for First Time With Boston Orchestra

Jascha Haifetz, the marvelous boy violinist, was the soloist at the Symphony concert yesterday afternoon, and again revealed his remarkable gifts as interpreter of music written for his chosen instrument. The modest bearing of this young genius and the unassuming manner with which he conquers the tremendous difficulties of masterpieces composed for the violin have been mentioned before, and the encomiums given him for his recitals the past year are equally applicable to his captivating performance yesterday in the familiar D major concerto by Beethoven.

When Heifetz appeared the cordiality of his greeting indicated that his standard as an artist was well established here. He began his performance of the concerto with a freedom from pose and a quiet dignity which didn't desert him while playing, even when he had some difficulty with the strings of the violin by reason of weather conditions.

His exquisite tone, facile technique, double stops, clean-cut phrasing and impeccable finger work again claimed the admiration of his auditors, the variety of shading and delicacy of detail appearing to be spontaneous and free from mechanical control.

In the ethereal slow movement the breadth and resonance of the work was set forth with compelling effect, and the two cadenzas were made fairly scintillating by the phenomenal brilliancy of his work. A half dozen recalls were given him at the close of his performance.

Rimsky-Korsaltoff's "Autar" Symphony and Ravel's "Rapsodie Espagnole" completed the program. The Oriental atmosphere of the former, with its sensuous and dreamy significance of the adventures of Antar and the transformed fairy, tends to awaken the imagination because of the skillful use of the orchestral forces by the composer.

The tone pictures are vivid and beautifully contrasted, love, triumph, frenzy, regret and passion being the principal emotions upon which the story is based. Under Mr Rabaud's guidance the rich and barbaric splendor of the composition was given with fine effect.

Ravel's rapsodic pictures of Spanish life went with the proper spirit and abandon, an easy task for the orchestra. There will be no concerts next week, the orchestra being away on the regular tour.

NEW YORK TIMES, JANUARY 10,

The Boston Symphony.

In the evening Mr. Henri Rabaud played an interesting program, which consisted of Vincent d'Indy's "Wallenstein's Trilogy," Opus 12, (after the dramatic poem of Schiller); "The Mystic Trumpeter," orchestral fantasy by Frederick Shepherd Converse, (after the poem by Walt Whitman); a Suite of the sixteenth century, by Farnaby and anonymous English composers, arranged by Henri Rabaud, and the overture to "King Lear," by Berlioz; altogether an unusual collocation, yet none the less diverting. The D'Indy music is beginning to date. It was "modern" years ago. It is no longer. The composer's "Istar" is of finer fibre and fabric; it is also a later work than the Trilogy, which was begun in 1873, and first heard here in 1888 at Steinway Hall, under the baton of Anton Seidl, who probably produced it because of its Wagnerisms. There are many.

In his program notes Philip Hale tells us Mr. Rabaud arranged three orchestral suites for the incidental music to "The Merchant of Venice," (at the Theatre Antoine, Paris, 1916-17, Lucien Nepoly's version). The stage music was found in Fitzwilliams Virginal Book of Queen Elizabeth, (who always harped on her Virginal;) "one of several MS. collections of clavier and arrangements for the clavier which were brought together in Elizabethan times. Mr. Rabaud has orchestrated the Suites for concert use, using instruments that are not unachronistic." It was the third Suite that was given on this occasion, this in five movements.

"The Mystic Trumpeter" was first heard here at Carnegie Hall on April 2, 1906. The composer is a Massachusetts man, and despite his New England blood there is not ink ice-water in his score. Indeed, as music it is artistically superior to the music of the Camden poet, whose centenary we are to celebrate next May. However, the Whitmaniacs will demur at this assertion, so we withdraw it—temporarily; but what will the Wagnerites say? The mixture of Whitman and Wagner is about half and half, not forgetting a dash of the other Richard—strauss is his last name. Mr. Converse is a master of his material. His orchestral hues are gorgeous. But the hands are the hands of Converse and the voice is the voice of Richard I. of Beireuth.

The old English Suite was charming as Mr. Rabaud knows the secret of orchestral coloring. The tunes were jolly and sweet and melancholy, and they did not suggest in the least their archaic origin, owing to the rich, even exotic, scoring; the Andante was a possible exception, yet the strings were too luscious, even lascivious, in quality for the quaint message they conveyed. And then came a blast from Berlioz, and all these Jerry-built musical walls of Jericho crumbled. The master spoke!

ADVERTISER, AMERICAN, JANUARY 5,

Antar Given by Symphony Artists

By LOUIS. C. ELSON.

PROGRAM.

"Antar" Symphony .....Rimski-Korsakoff
Violin Concerto .....Beethoven
Soloist, Jascha Heifetz
Rhapsodie Espagnole .....Ravel

"ANTAR" is a symphony that tells an Oriental story. The first movement shows Antar, the great hunter, amid the ruins of Palmyra, the ruins being inhabited evidently by trombones, bassoons and clarinettes. A flute is now pursued by ferocious cellos and contrabasses, picturing the fairy Ghul-Nazar chased by the spirits of darkness. As Antar saves her she rewards him, as all good fairies do, by three gifts—Revenge, Power and Love. All this first part is splendidly graphic and original. In Revenge, the second movement, Antar evidently takes vengeance upon harmony teachers and gives many dissonances of the most modern school. A muscular kettle-drummer, a healthy cymbal player and an artist upon the gong emphasize this part with the fury of a Bolsheviki caucus meeting. Stopped horns and other disagreeable things join in this portion of the trouble.

The movement picturing Power, being Russian, of course made it military power, but here there was also a charming Eastern dance, a good contrast to the military effects. This was the finest part of the work and it was splendidly interpreted. In the finale Love, the English horn and the clarinette are evidently enamored of each other. The dialogue between these two instruments, very well given, presented a good contrast between the masculine yearning of the former and the more delicate dreaminess of the latter instrument. Antar dies at the end of this (kissed to death by the fairy), but his Liebestod was by no means as striking as one that Wagner has written.

It is a strong, if rather barbaric picture, and the scoring as well as the harmonic progressions are effective and often novel, but one may object to such a free tone-poem masquerading under the title of "Symphony." The work was greatly applauded, but the chief enthusiasm followed the third movement.

Beethoven's one violin concerto distances all other works of this form, but it is only to be played by passion and technique. It is the visiting card (along with Bach's "Chaconne") of all the violinists who claim pre-eminence. We have heard it given as if it were an advanced exercise, and we have also heard it played in a ladylike manner. Not so on this occasion, for Jascha Heifetz at once proved his title to being "primus inter pares" in the lofty composition. The long cadenza of the first movement showed the young artist equipped in every technical direction, while the massive power of the great theme, with its four emphatic notes as its principal figure, [illegible] altogether commendable.

As with the Emperor Piano Concerto, this work has its chief glories in the first movement, while the finale falls off somewhat in power, yet the brilliancy of the playing of the rondo made it remarkably successful at this concert and the enthusiasm at the end was much more intense than anything at the "Peace celebration" concerts of the earlier part of the week. Of course, Heifetz was the chief honors of this concert. He could not count the number of times that he was recalled, and, barring a little lack of breadth in the first movement, he deserved it all.

Ravel's Spanish Rhapsody was given an interesting reading. The French and the Russians have both invaded Spain, but we fancy if Granados had not been killed we might through him have had the best Spanish music. But this work strikes us as more graphic and original than the Spanish caprice by Rimski-Korsakoff, recently heard. It also more gave proof of the elasticity and abandon of M. Rabaud's readings, and it ended the concert in a spicy manner, a concert which for one was more than half modern. The Rhapsody is a fantasie of rhythms and dynamic contrasts. There were many modern experiments in scoring in it, and its many explosions were startling if not convincing.

This week there were four symphonic concerts instead of two, an aftermath of the grippe epidemic prohibitions, for one of the postponed concerts was made up by a series of symphonic Peace Festival on Monday afternoon and Tuesday evening. We need a Gilmore and a military band for this kind of thing and it must be confessed that the interpolated concerts were somewhat tepid. This was the program:

National Hymns of America, Belgium, England, Italy and France.
Chadwick, "Land of Our Hearts." Patriotic Hymn.
Bizet, "Patrie" overture.
Verdi, "Te Deum." Double chorus and orchestra.
Rabaud, Suite of XVI. Century, Arr. from Farnaby and others.
Franck, Psalm CL. Chorus, orchestra and organ.
And the whole concluded with the singing of "America."

It was somewhat of a stand-up affair, for no one ventured to remain seated while any of the six national anthems were sung or played. By the way there is a trumpet fanfare that generally is given in the Italian [illegible] might have been rather inferior piece of music. Italy, the Mother of Music, should have an infinitely greater national march.

Chadwick's "Land of Our Hearts" is the most ambitious piece of work that the war has brought forth in America. It celebrates the North, South, East and West, in turn, has an instrumental introduction and an interlude, contains considerable figure treatment and some counterpoint (canonic), and has a fine climax. It was done full justice to by chorus, orchestra and conductor. A more compact work would be better for national music.

Bizet's "Patrie" has been recently reviewed in these columns. It is not a masterpiece, but it certainly never has had such a fine reading as M. Rabaud gave it on this occasion. The severe ecclesiastical vein of Verdi's "Te Deum" must have puzzled those who are not familiar with Catholic music. It was very difficult for the chorus, and there was some timidity, but Mr. Stephen Townsend had done hard work in the vocal training and the pitfalls were generally avoided.

M. Rabaud's suite arranged from the old virginal music of Farnaby and others was very discreetly treated. Never once was the antique flavor contradicted by any modern style of scoring. The first and last movements were the most successful.

Franck's setting of the 150th Psalm was the best music of the concert, but there had been such heavy vocal work before it that it did not win enthusiastic recognition. There was applause after each number, but not the enthusiasm that would have followed a rollicking, tuneful concert of military band music, such as a popular national war (or peace) celebration generally calls for.

RECORD, JANUARY 4,

HEIFETZ WINS TRIUMPH AT THE SYMPHONY

Rimsky-Korsakoff and Ravel Works by the Orchestra

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Henri Rabaud, conductor. Jascha Heifetz, violinist, soloist. Tenth concert of the season., Symphony Hall yesterday—same program to be repeated this evening. The program:—

Rimsky-Korsakoff Symphony No. 2 "Antar"
Beethoven Concerto in D major for violin.
Ravel .....Rapsodie Espagnole

Mr. Heifetz dominated the performance. He proved in all respects that if there are to be soloists at the Symphony concerts they ought to be the very best—the few great vocalists or instrumentalists of the day. Only artists of the first rank can compete with the orchestra and, rightly or wrongly, only artists of the first rank have a "box office" appeal. The audience yesterday was larger than on any other Friday afternoon of the season. There were some vacant places, mirable dictu, for although the general public packs the house every time certain famous artists, like Mr. Heifetz, appears in recital there is not always the same eagerness to her them with orchestra. Such conditions are unexplainable.

The audience yesterday was the most heterogeneous that has heard a Symphony concert in many a day. There were the regular subscribers; there were amateurs and professional violinists galore; there were curiosity seekers drawn by newspaper stories of Mr. Heifetz's gifts and there were in the second balcony great numbers of Mr. Heifetz's own people. Well may the Jews of Boston turn out in throngs every time Mr. Heifetz plays. He is one of the geniuses of their race.

Many wondered at Mr. Heifetz's choice of a concerto. "If he plays the Beethoven concerto now, what will he play when he is 35, 45, or 55?" they asked. Possibly to grey heads only the mellowed should play the concerto, but Mr. Heifetz obviously wanted to test himself with its heavenly pages. In his playing of the concerto he somewhat heightened the impression he has made at his recitals. For lyric lovliness in violin playing he is unmatched. He possibly does not have the extreme, dazzling brilliancy that some violinists possess. Some fiddlers flash like a cut glass chandelier—and that is about all. Mr. Heifetz is not of their number. Others, and Mr. Kreisler is most notable among contemporary violinists, give a sense of great reserve power that is astonishing. Mr. Heifetz, while he has dignity, strength and poise, in his playng, as well as in his bearing, does not impress one as having strength for his dominant characteristic. It is tone, silken, delicate and iridescent, that gives him his undisputed place among the great players of the volin. To match and assist this tone in wearing its spell is almosa flawless technique. His tone yesterday was always marvellously beautiful, his intonation flawless, his playing in all respects technically superb. A newspaper article is not the place for a minute analysis of a virtu-

M. HENRI RABAUD, ACADEMICIAN

Specially for The Christian Science Monitor

The election of M. Rabaud, now conductor of the Boston Symphony, to a seat in the Institute, is a high tribute to a musician of much learning. It may be also something more than that—a veiled compliment to the Bostonian public. So does a government lift up the special envoys whom it sends abroad, turning rear-admirals into admirals, and ministers into full-fledged ambassadors.

This does not mean that, had he not been made conductor of the great Boston orchestra, M. Rabaud would not have been chosen to be a member of the French Institute. It merely hints that what might have come fitly—later on—has happened sooner. Well—tant mieux pour M. Rabaud. There is no doubt that he has worked hard, and with honesty, to win the place which he now occupies, not with the "Immortals" (for that term belongs exclusively to the Forty of the Académie Française), but in the Académie des Beaux-Arts. In his favor he has a distinguished past as a composer of two operatic efforts, his "Fille de Roland" and "Marouf," besides many very interesting concert works, and as conductor for seven years or more at the Paris Opera House, or, to give it its absurd official name, the Académie Nationale de Musique. As a composer he is ingenious and erudite. Not possibly quite so original as some, but well worth studying. He had at least as good a right to be elected as M. Paladilhe or M. Dubois, who had preceded him. And if his name, by some strange chance, does not appear in Baltzell's "Dictionary of Musicians," the omission need not worry him.

It may be mentioned, just in passing, that the Académie des Beaux-Arts is one of the five academic bodies which make up the Institute. The others are the Académie Française (reserved, at least in theory, for writers); the Académie des Sciences; the Académie des Inscriptions et Belles-Lettres; and the Académie des Sciences Morales et Politiques, all sit beneath the roof of the domed building on the Seine, facing the Tuileries, known as the Palais-Mazarin, in recognition of the part which that too crafty though most able statesman played, after Richelieu, in building up French art and letters. Besides musicians, the Académie des Beaux-Arts welcomes painters, sculptors, architects and engravers. At present it includes six composers, of unequal rank—M. Saint-Saëns, M. Dubois, M. Paladilhe, M. Fauré, M. Charpentier and now M. Rabaud.

Among Frenchmen, since the creation of "the" Académie by Richelieu, it has been the fashion to deride the Institute. But, notwithstanding all the jibes of Alphonse Daudet, Zola and the de Goncourts, it is the ambition of most writers, artists and scientific men in France to become Academicians. The sneers, which Voltaire spoke about and satirized, have been largely due to the regrettable narrowness which has at times led the Academicians to snub such celebrities as Molière, Pascal, Piron, Diderot and Balzac. The neglected have avenged themselves in many ways; some, like Piron, by epigrams, others by insults. The most scathing of all hits at the Académie was embodied in Piron's own epitaph:

"Ci-git Piron, que ne fût rien—
Pas même académicien."
"Here lies Piron, who was naught—
Not even an academician."

The Immortals got even with that author by declining as one man to attend his funeral.

The de Goncourts, on the other hand, showed their dislike (or, as they no doubt would have preferred to say, contempt) for the Institute by founding an Académie of their own, and attaching their name to it. Daudet, Zola and their followers were members of this body. But, in the end, even Zola, despite all his truculence, became more than deferential to the Immortals.

Of the qualities most cherished by the Institute in dealing with writers and artists in general, the first is style. And for that reason, to their shame, the Academicians preferred Mérimée to Balzac. It may be for his style, even more than for his unquestioned erudition, that the Académie des Beaux-Arts has elected M. Rabaud, rather than M. d'Indy, M. Ravel, or M. Florent Schmitt—to say nothing of M. Février, M. Pierné, M. Messager and M. Xavier Leroux. Tot homines, tot sententiæ.

In the United States not much is known as yet with regard to the value of M. Rabaud's more important concert works. It is by these, not by his operas, that he might best like to win reputation here. Why should he not give the Boston public opportunities, from time to time, of enjoying and discussing at least some of them? To most Americans he is the composer of one opera, "Marouf," which has been heard in various places, and more especially at the Metropolitan. If he were judged by that alone, he might not rank so high as some of his French rivals. M. Rabaud is too modest and sincere to think that "Marouf" is in the same class as the "Louise" of M. Charpentier, the "Samson et Dalila" or "Henri VIII" of M. Saint-Saëns, or even the less flawless, though delightful, "Monna Vanna" of M. Février. It has much charm and grace, much piquancy and scholarship to help it. But it lacks unity and it is not original. Bizet, Delibes and others, had they been up-to-date, might have written many passages and scenes in the first part of "Marouf." As for the last, it can be traced direct to Wagner to a very large extent, and more particularly to that composer's "Meistersinger." As to its style, it is romantic and fantastic. But the romantic feeling is not quite so poetic as it might have been, while the fantasy is—shall we say, theatric? New Yorkers are still wondering why the manager of the Metropolitan selected "Marouf" for production when he had works like "Le Jongleur de Notre Dame" and "Pelléas et Mélisande" and above all, "Louise," still waiting to be added to his repertory. Can he have known (such things are possible) that M. Rabaud was to succeed Dr. Muck in Boston? Or was he anxious (as some wicked persons say) to exclude the more nearly perfect art of France from the chief New York opera house?

To deny the merits of "Marouf" would be ungenerous. But to exaggerate them would be more than foolish. "Marouf" will have its fleeting day of favor. And after that—? The prophets may reply.

There are many who would rather have their "Kismet" as a play and their "Chu-Chin-Chow" as a mere extravaganza. There are others who prefer it in the pretentious form it takes as opera. De gustibus. However it may rank, "Marouf" does credit to the craftsmanship of the newly elected Academician. One of his smaller orchestral compositions, "La Procession Nocturne," a symphonic poem after Lenau's Faust poem, also does credit to a remarkable craftsmanship, for it combines successfully the two antithetical qualities of compactness and atmosphere. No one will grudge M. Rabaud his high good fortune. Whatever else he may or may not be, he is a musician of authority and taste.

CITIZEN

ess: Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Big Brooklyn Audience at the Academy Applauds the Musicians.

The music which M. Henri Rabaud brought to the hearing of his audience at the concert of the Boston Symphony Orchestra in the Academy of Music last night before a capacity audience was evidence conclusive that this famous orchestra had lost none of its wonted drawing powers with Brooklyn concert-goers.

A programme made up of compositions by Rimsky-Korsakoff, Mendelssohn and Ravel was rich with charming music as conducted by Mr. Rabaud, a musician with a distinct message who has something very interesting to say and who knows exactly how to say it.

The opening number, Symphony No. 2, "Antar," op. 15 (Rimsky-Korsakoff), with its introductory Largo, melodic phrases against chromatic harmonies, was well executed. The second movement was more free in form with frequent changes in tempo. In the third there is a brilliant march theme and a sensuous cantilena, and the fourth is similar to the first, ending in pianissimo. All were delightfully given.

The second number, Mendelssohn's Concerto in E minor for violin, op. 64, with Fedric Fradkin as the soloist, with accompaniment by stringed instruments, in three connected movements. Mr. Fradkin, the concert master and soloist, played with a most musical tone and showed himself a skillful technician. He had a cordial reception and was heartily applauded for his brilliant work.

"Rapsodie Espagnole," by Ravel, bewitching in tonal combinations, was the concluding number on the programme.

The audience, appreciating the charm of the music and the perfection of the performance, recalled Mr. Rabaud many times.

SYMPHONY CONCERT

AN AFTERNOON OF EXCEPTIONAL PLEASURE

Happy Return of a "Halcyon Day" for Orchestra, Audience and Conductor—Mr. Heifetz Plays Beethoven's Concerto for Violin at the Acme of His Powers—Rimsky-Korsakov's "Antar" and Ravel's "Spanish Rhapsody" Make Contrasts in Imaginative and Graphic Music

FOR the first time since the new régime took possession of the Symphony Concerts, they recalled yesterday the atmosphere and accomplishment, yielded the pleasant excitement of an earlier day. For once, thanks, no doubt, to the presence of Mr. Heifetz as "assisting artist," every place in Symphony Hall seemed taken by an audience of the familiar, distinctive quality of years past. By reason of his first coming to the concerts that agreeable air of anticipation, which is antidote to placid routine, pervaded the assembled company. Those who regretted his absence last winter, in the first flush of his fame in America, were now expectantly content; those who had waited to hear him—and in Beethoven's Concerto—at a Symphony Concert were becomingly eager. To the full, Mr. Heifetz fulfilled these lively anticipations, and, in the keenest of memories few of the eminent violinists preceding him upon the stage of Symphony Hall these many years, and sometimes in this Concerto, have surpassed his playing. For the time he was at the acme of his powers, so far as Bostonian audiences yet know them, and loud, long, altogether spontaneous and generous—since for once there was no hope of extra pieces—were the plaudits rewarding him. The whole hall rang with them and it was pleasanter than words can half say to hear this return to the old enthusiasms. For still ampler measure, the forepiece to the Concerto, Rimsky-Kosakov's symphonic Suite, "Antar," and the after-piece, Ravel's "Spanish Rhapsody," were interesting music of modern or ultra-modern voice, well read in his usual objective fashion by Mr. Rabaud, played by the orchestra with a nearer approximation to ancient mingling of technical perfection and of expressive warmth than it has often attained since the reorganization of last autumn. Once more, it was a band commanding both finesse and power, euphony and pliancy, ardor and exactitude of characterizing and revealing voice. For an afternoon at least, the "halcyon days" of the Symphony Orchestra, as its good-willed public in New York is beginning to call them, were come again. They warrant rejoicing; they justify hope of such continuing quality.

Mr. Heifetz, in whom the interest of the afternoon plainly centred, chose wisely in Beethoven's Concerto often as it has been played in recent years at Symphony Hall. It is not music of the puissant Beethoven, storming the heavens in a passion of self-release in tones. It is, by record, no more than a piece written to oblige his friend, the violinist, Clement, and designed to display virtuoso, musician and instrument. The lines of the Concerto curve, expand, interweave agreeably upon the ear. The subject-matter charms in the sentimental grace of the slow movement or the rhythmic animation of the finale; interests in the long first Allegro by ingenious variety of progress, by felicitous and fanciful adornment. At every turn, even in the decorative "passage-work," the voice of the music is songful. Sentiment, elegance continuously touch it and invite like qualities in the playing violinist. How finely spun and piquant to the ear is many a transition in the first movement; how gently flowing in singing orchestra and in embroidering violin is the succeeding Romance; with what gay energy play the returns of the motives of the Rondo. The hand of Beethoven light is not less good to hear and to feel than the hand of Beethoven, puissant. The Beethoven of fancy and charm is rare beside the Beethoven of power and passion. Beethoven, if the listener will, displaying violin and violinist, but so doing with the discernment, the imagination, the felicity of a master. Hackneyed "repertory piece" though it is, played in any fashion above routine, the Concerto still gladdens the ear, warms the heart.

Played by Mr. Heifetz at the zenith of his present powers, with the orchestra kindling to the occasion, with Mr. Rabaud steadily considerate of the quality of the music and the will of the violinist, the Concerto was clothed in transcendent beauty. From youth Mr. Heifetz is ripening fast into young manhood; even to the eye he is a far maturer figure than he was a year ago; while to ear and mind, he seems to gain finer insight into his music keener sensibility in the communication of it, a yet more adroit command of the violin, of the subtleties and the glamours of the tone he draws from it. Intent solely upon his work yet instinctively or reflectively measuring every stroke and detail, he is rare figure of the concert-hall in this mingling of concentration and poise. But for his sedulous regard for euphonies with the orchestra, for his fidelity in almost every measure to Beethoven's clear intent, he might have been summoning the Concerto from himself, from the surrounding air. The pedants of the violin and the music of the violin could find no flaw in the minute perfections of his performance; yet it flowed from period through period as in spontaneous re-creative impulse. Violinist and composer, the speech of the instrument, the speech of the music were as one, illuding a whole audience into as rapt impression.

Beauty and sensibility dwelt hand in hand in Mr. Heifetz's tone. Never dried nor over-refined, never coarsened nor thickened, luminous, edgeless, animate, exquisitely textured to the ear, it gains and maintains a sensuous loveliness that is as the voice of the violin, transfigured, the voice of ordered and songful sound idealized. Merely to hear it as such is to re[illegible]

pure an emotion. As it was yesterday, it [illegible] was the quintessence of the sensuous be[illegible] that the violin may yield. The sensib[illegible] of Mr. Heifetz's tone falls not a whit [illegible] low this beauty. It is ever in undulant [illegible] tion, unless the music bid an exact e[illegible] ness; light and shadow play as incessa[illegible] over it till it touches the rarest of [illegible] descence; as many accents as there are [illegible] the music this tone commands; it kn[illegible] the ply of twenty textures. Beethoven s[illegible] the violinist to the embroidery of the s[illegible] timental song of the slow movement, [illegible] Mr. Heifetz's playing wrote shimmer[illegible] arabesques upon the air. Beethoven s[illegible] the violinist to artful "passage-work" [illegible] figure and ornament and Mr. Heifetz gl[illegible] ified it into pattern that fancy drew a[illegible] warm creative impulse glamoured. M[illegible] than once, as in transition to the fina[illegible] the music by the lightest of hints anti[illegible] rates the rhythm that is to come a[illegible] Mr. Heifetz's tone as lightly quicken[illegible] with it. There are transitions in the Co[illegible] certo that are as insinuating as creepi[illegible] ght. The violinist was radiant with the[illegible] Given songful measures and he shap[illegible] the curve in unfailing loveliness of li[illegible] while the contents melted from phrase [illegible] to phrase in limpid beauty. Bright w[illegible] the sport of rhythm in the finale; yet M[illegible] Heifetz's bow never lost deft elegan[illegible] The smallest fancy, the lightest inflecti[illegible] of Beethoven upon the surface of t[illegible] music seemed not once to elude him.

Behind this beauty and this sensibilit[illegible] lay an instinctive sense of style; for M[illegible] Heifetz, prodigy though he was, is hardl[illegible] of the age to evolve such faculty by menta[illegible] process. He understood, he imparted th[illegible] Concerto as an elegant and flowing musi[illegible] skilfully adorned with tonal fancies, wit[illegible] displayful ornament, touched here an[illegible]

there with gentle sentiment or playfu[illegible] zest, music designed to charm, to give in[illegible] gratiating, yet exciting speech to violi[illegible] and violinist. Service, likewise, of th[illegible] beauty and sensibility was Mr. Heifetz' [illegible] caressing command of his instrument [illegible] Seemingly he has passed the day in which [illegible] "technical problems," as the teacher call[illegible] them, at all preoccupying him. Whatever [illegible] he wills, fingers, wrist, bow-arm readily [illegible] accomplish. For him now, there re[illegible] mains to repose upon textures, to multiply [illegible] shadings, to increase susceptibilities, [illegible] heighten expressive quality, to make the [illegible] voice of the violin more penetrating, more [illegible] beautiful, more significant of mood, as it [illegible] sometimes seems in the sensations of the [illegible] moment, than the voice of singing men or [illegible] women.

In few violinists have the qualities of [illegible] master been so assembled and coördinated [illegible] as they are in Mr. Heifetz—the technica[illegible] skill that works its will upon the instru[illegible] ment; the instinct, the affection tha[illegible] divines and draws from it close-hel[illegible] secrets; the perceiving sense and th[illegible] achieving hand that compass beauty o[illegible] tone; the responsive and imaginative sen[illegible] sibility to music; the imparting facult[illegible] glorifying what it transmits; the menta[illegible] oversight, so to say, that designs an[illegible] measures, flowering equally in the poi[illegible] and the concentration that mingle in him [illegible] As for personality, does not the sum o[illegible] these qualities, as they stood yesterday [illegible] constitute as rare and signal a personalit[illegible] as the whole field of executive artistry—[illegible] letters, music, painting—has of late re[illegible] vealed. Our time has disclosed no violin[illegible] ist that gains such ideal beauty of per[illegible] formance. According to the programm[illegible] book, Mr. Heifetz has not yet turned hi[illegible] twentieth year; yet Fate has given hi[illegible] the highest and finest of human felicities—[illegible] the ability to do one thing supremely we[illegible] for his own pleasure, for the pleasure o[illegible] all within reach of it. Not often is youth [illegible] so crowned as is this reason so to wonder—[illegible] perhaps to tremble—over maturity.

Happily, the halcyon day" neither began [illegible] nor ended with Beethoven's Concerto an[illegible] Heifetz's playing of it. Rinshy-Korschow's [illegible] suite of "Antar" dates from 1868, but stil[illegible] remains as an imaginative, eloquent, stimu[illegible] lating music. He stretches his tonal can[illegible] vas broadly; he fills it amply; he lays o[illegible] the color thickly, richly; he opens vista[illegible] to enkindled an answering imagination [illegible] Writing "Antar" when he was relatively [illegible] a young man, he is not yet pre-occupied [illegible] with subtlitier of harmonic and instrumen[illegible] tal coloring, with ingenuities of repetitio[illegible] refinements of atmosphere and suggestion [illegible] Eagerly, warmly, he writes a forthrig[illegible] music, that expands succintly from itse[illegible] proceeds until clear creative ardor, tak[illegible] form and speech as by inevitable proces[illegible] wears its own harmonic and instrument[illegible] dress. It were possible to hear "Anta[illegible] with little thought of the figure of t[illegible] Arab hero, the course of the Arab lege[illegible] behind it and yet find it a warmly invente[illegible] resourcefully conducted music, graphic [illegible] the ear, enkindling to all the listening f[illegible] ulties. There is no more need to stre[illegible] its oriental quality which is obvious enou[illegible] than its occasional "obligation" to L[illegible] which indebtness is transparent. Ev[illegible] when the third division was played as [illegible] mere intermazzo between Russian ballets [illegible] with large stride, flashed with candid colo[illegible] —music of the wonderful power of the [illegible] composer, as well as of the dominion it [illegible] would symbolize.

So, too, with the wild and rugged music, as it still sounds after fifty years, that in the scheme of the suite would speak of revenge—a virtue not often so frankly celebrated in these altruistic days, and needing, no doubt, the apologetic Oriental background. Yet it still seizes ears, that note no longer strange intervals and progressions, now become familiar, as music of savage force, image, impulse. If it is possible to write a cruel music, here Rimsky-Korsakov has written it. His pictorial imagination in tones speaks out of the Largo of the empty desert, vivid picturing, again after half a century of that process applied to tones, of a vast solitary, empty, ominous place. Strauss in some of his tone-poems dies not more graphically set his tonal scene, evoke the figure of his imagination. Only in the amorous, the semi-sensual music of the final division does "Antar" seem faded. In those days Rinsky-Korschov was less apt of hand, less disposed to dwell imaginatively upon the sensuous suggestion that fills no little of his later "Scheherazade" and "The Golden Cockerel." The amorous Arab melody, with which among the composer's decorations, Antar "dies upon a kiss" seems somewhat all in the day's work for Rimsky-Korsakov. After the music of revenge, the music of power, Antar might bet[illegible]

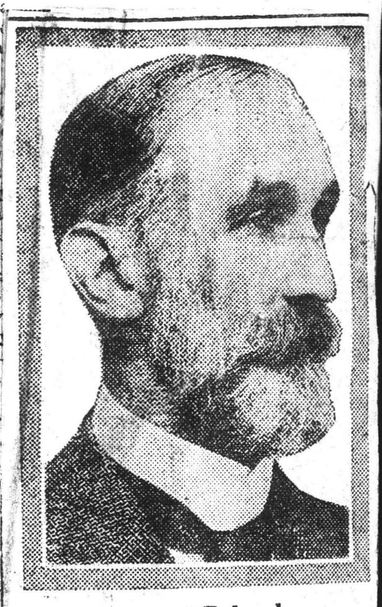
the arts, moreover, often courts such suggestion.

As Mr. Rabaud and the orchestra were variously graphic and eloquent with "Antar," so were they no less with the far-removed "Spanish Rhapsody" of Ravel. Indeed, it is the clear merit of this objective conducting that it descries and imparts each piece of a given concert in appropriate mood and image. Ravel's purpose in his Suite is seemingly as delineative as Rimsky-Korsakov's in his. The Parisian, no less than the Russian, would summon and sustain an atmosphere, set imaginative suggestion upspringing from it. He bids hearers catch from the music the stillness, the softness and yet the expectant tremor of his fancied Spanish night. A little and he leads them into the nervous rhythmic sensations of his Malaguena—music of the glint and the smoke of Spanish dance. In contrast, he sets beside it the voluptuous and insinuating languors of his Habanera, yet tingling beneath the smooth surface of the music. Then, for the ending, the rhythmic, the harmonic whirl of "The Fair," beating high with hot color, receding as in surfeit, but only to glow again.

Yet how different are Ravel's means in 1908 from Rimsky-Korsakov's of 1868. The Russian is lavish; the Parisian is economical. When the ear has almost forgotten it a figure of Ravel's music fructifies into motive for expanding measures. The Frenchman is as subtle as he is economical. Here a little play with the timbres of his orchestra; there like exercise of harmonic ingenuity; an astute repetition at one moment; an incisive progression at the next. Stroke upon stroke, point laid beside point; a mosaic of sedulous jointure; yet always a music that says precisely, yet with imagination; what it is designed to say. Moreover, out of these economies, these subtleties, this "pointillage" and manipulation, rise the imagery, the illusion that Ravel seeks. Who may hear his preludium without sense of the sensuous glow and quiver of the Spanish night, his dance without nervous excitement, or listen unstirred to the riotous flood, ebbing and flowing, of his fair? So to accomplish his ends by a procedure altogether his own, so to make each orchestral piece, the tour de force in kind that the "Spanish Rhapsody" surely is, is the individuality, the genius, almost, of Ravel.

H. T. P.

Baltimore, Md.
NEWS DEC 29



Henri Rabaud

M. Rabaud is the new director of the Boston Symphony Orchestra. He will make his second Baltimore appearance at the Lyric the night of January 8, when the Boston Symphony will give its third local concert of the season. Frederick Fradkin, concertmaster of the organization, will be the soloist.

M. Rabaud is one of the foremost French musicians of the day, being distinguished both as a composer and a conductor.

The Boston Symphony concerts must by no means be forgotten. Everything, indeed, should be done to stimulate interest in them and to put the orchestra back in the place it formerly occupied here.

The musicians may not be as well drilled as in the old days and in other ways the organization may not measure up to past standards. But for all that it is a great organization, and [illegible] fancy that after M. Rabaud has [illegible] control of its destiny for a little while longer there will be no cause for complaint whatever.

He is a musician of thoroughly soun principles, one whose reputation wa made years ago both as a composer an as a director, and the least that Balt more music-lovers can do is to mak him feel that they are glad to welcom his visits to Baltimore and are willing give him and the body of players und him their hearty encouragement a support. He has a winning personali which is more than can sanely be sa of his predecessor, and conducts wi extreme grace.

Soloists are, unhappily, to all inter and purposes, matters of first conside tion with orchestra audiences in t city, and it might have been bet policy had the Boston Symphony—a the Philadelphia Orchestra, too, for t matter—engaged artists of greater dr ing power than those selected.

The Boston Symphony's soloist at first concert, Florence Easton, is an complished and agreeable singer, she was quite unknown here. No sol at all was heard at the second cond that having been the occasion of M. baud's debut, considered of suffic importance in itself to warrant omission, as in truth it was.

The numbers performed at these concerts were Franck's D minor S phony, Handel's Concerto Grosso, D fier's tone poem "La Bonne Chans Schubert's "Unfinished Sympho Saint-Saens' "Youth of Hercu Dukas' "L'Apprenti Sorcier" and B din's B minor Symphony.

Frederick Fradkin, the Orches new concertmaster, will be the so at the next concert, which will place at the Lyric on January

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This does not mean that, had he not been made conductor of the great Boston orchestra, M. Rabaud would not have been chosen to be a member of the French Institute. It merely hints that what might have come fitly—later on—has happened sooner. Well—tant mieux pour M. Rabaud. There is no doubt that he has worked hard, and with honesty, to win the place which he now occupies, not with the "Immortals" (for that term belongs exclusively to the Forty of the Académie Française), but in the Académie des Beaux-Arts. In his favor he has a distinguished past as a composer of two operatic efforts, his "Fille de Roland" and "Marouf," besides many very interesting concert works, and as conductor for seven years or more at the Paris Opera House, or, to give it its absurd official name, the Académie Nationale de Musique. As a composer he is ingenious and erudite. Not possibly quite so original as some, but well worth studying. He had at least as good a right to be elected as M. Paladilhe or M. Dubois, who had preceded him. And if his name, by some strange chance, does not appear in Baltzell's "Dictionary of Musicians," the omission need not worry him.

It may be mentioned, just in passing, that the Académie des Beaux-Arts is one of the five academic bodies which make up the Institute. The others are the Académie Française (reserved, at least in theory, for writers); the Académie des Sciences; the Académie des Inscriptions et Belles-Lettres; and the Académie des Sciences Morales et Politiques, all sit beneath the roof of the domed building on the Seine, facing the Tuileries, known as the Palais-Mazarin, in recognition of the part which that too crafty though most able statesman played, after Richelieu, in building up French art and letters. Besides musicians, the Académie des Beaux-Arts welcomes painters, sculptors, architects and engravers. At present it includes six composers, of unequal rank—M. Saint-Saëns, M. Dubois, M. Paladilhe, M. Fauré, M. Charpentier and now M. Rabaud.

Among Frenchmen, since the creation of "the" Académie by Richelieu, it has been the fashion to deride the Institute. But, notwithstanding all the jibes of Alphonse Daudet, Zola and the de Goncourts, it is the ambition of most writers, artists and scientific men in France to become Academicians. The sneers, which Voltaire spoke about and satirized, have been largely due to the regrettable narrowness which has at times led the Academicians to snub such celebrities as Molière, Pascal, Piron, Diderot and Balzac. The neglected have avenged themselves in many ways; some, like Piron, by epigrams, others by insults. The most scathing of all hits at the Académie was embodied in Piron's own epitaph:

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The de Goncourts, on the other hand, showed their dislike (or, as they no doubt would have preferred to say, contempt) for the Institute by founding an Académie of their own, and attaching their name to it. Daudet, Zola and their followers were members of this body. But, in the end, even Zola, despite all his truculence, became more than deferential to the Immortals.

Of the qualities most cherished by the Institute in dealing with writers and artists in general, the first is style. And for that reason, to their shame, the Academicians preferred Mérimée to Balzac. It may be for his style, even more than for his unquestioned erudition, that the Académie des Beaux-Arts has elected M. Rabaud, rather than M. d'Indy, M. Ravel, or M. Florent Schmitt—to say nothing of M. Février, M. Pierné, M. Messager and M. Xavier Leroux. Tot homines, tot sententiæ.

In the United States not much is known as yet with regard to the value of M. Rabaud's more important concert works. It is by these, not by his operas, that he might best like to win reputation here. Why should he not give the Boston public opportunities, from time to time, of enjoying and discussing at least some of them? To most Americans he is the composer of one opera, "Marouf," which has been heard in various places, and more especially at the Metropolitan. If he were judged by that alone, he might not rank so high as some of his French rivals. M. Rabaud is too modest and sincere to think that "Marouf" is in the same class as the "Louise" of M. Charpentier, the "Samson et Dalila" or "Henri VIII" of M. Saint-Saëns, or even the less flawless, though delightful, "Monna Vanna" of M. Février. It has much charm and grace, much piquancy and scholarship to help it. But it lacks unity and it is not original. Bizet, Delibes and others, had they been up-to-date, might have written many passages and scenes in the first part of "Marouf." As for the last, it can be traced direct to Wagner to a very large extent, and more particularly to that composer's "Meistersinger." As to its style, it is romantic and fantastic. But the romantic feeling is not quite so poetic as it might have been, while the fantasy is—shall we say, theatric? New Yorkers are still wondering why the manager of the Metropolitan selected "Marouf" for production when he had works like "Le Jongleur de Notre Dame" and "Pelléas et Mélisande" and above all, "Louise," still waiting to be added to his repertory. Can he have known (such things are possible) that M. Rabaud was to succeed Dr. Muck in Boston? Or was he anxious (as some wicked persons say) to exclude the more nearly perfect art of France from the chief New York opera house?

To deny the merits of "Marouf" would be ungenerous. But to exaggerate them would be more than foolish. "Marouf" will have its fleeting day of favor. And after that—? The prophets may reply.

There are many who would rather have their "Kismet" as a play and their "Chu-Chin-Chow" as a mere extravaganza. There are others who prefer it in the pretentious form it takes as opera. De gustibus. However it may rank, "Marouf" does credit to the craftsmanship of the newly elected Academician. One of his smaller orchestral compositions, "La Procession Nocturne," a symphonic poem after Lenau's Faust poem, also does credit to a remarkable craftsmanship, for it combines successfully the two antithetical qualities of compactness and atmosphere. No one will grudge M. Rabaud his high good fortune. Whatever else he may or may not be, he is a musician of authority and taste.

CITIZEN

ess: Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Big Brooklyn Audience at the Academy Applauds the Musicians.

The music which M. Henri Rabaud brought to the hearing of his audience at the concert of the Boston Symphony Orchestra in the Academy of Music last night before a capacity audience was evidence conclusive that this famous orchestra had lost none of its wonted drawing powers with Brooklyn concert-goers.

A programme made up of compositions by Rimsky-Korsakoff, Mendelssohn and Ravel was rich with charming music as conducted by Mr. Rabaud, a musician with a distinct message who has something very interesting to say and who knows exactly how to say it.

The opening number, Symphony No. 2, "Antar," op. 15 (Rimsky-Korsakoff), with its introductory Largo, melodic phrases against chromatic harmonies, was well executed. The second movement was more free in form with frequent changes in tempo. In the third there is a brilliant march theme and a sensuous cantilena, and the fourth is similar to the first, ending in pianissimo. All were delightfully given.

The second number, Mendelssohn's Concerto in E minor for violin, op. 64, with Fedric Fradkin as the soloist, with accompaniment by stringed instruments, in three connected movements. Mr. Fradkin, the concert master and soloist, played with a most musical tone and showed himself a skillful technician. He had a cordial reception and was heartily applauded for his brilliant work.

"Rapsodie Espagnole," by Ravel, bewitching in tonal combinations, was the concluding number on the programme.

The audience, appreciating the charm of the music and the perfection of the performance, recalled Mr. Rabaud many times.

SYMPHONY CONCERT

AN AFTERNOON OF EXCEPTIONAL PLEASURE

Happy Return of a "Halcyon Day" for Orchestra, Audience and Conductor—Mr. Heifetz Plays Beethoven's Concerto for Violin at the Acme of His Powers—Rimsky-Korsakov's "Antar" and Ravel's "Spanish Rhapsody" Make Contrasts in Imaginative and Graphic Music

FOR the first time since the new régime took possession of the Symphony Concerts, they recalled yesterday the atmosphere and accomplishment, yielded the pleasant excitement of an earlier day. For once, thanks, no doubt, to the presence of Mr. Heifetz as "assisting artist," every place in Symphony Hall seemed taken by an audience of the familiar, distinctive quality of years past. By reason of his first coming to the concerts that agreeable air of anticipation, which is antidote to placid routine, pervaded the assembled company. Those who regretted his absence last winter, in the first flush of his fame in America, were now expectantly content; those who had waited to hear him—and in Beethoven's Concerto—at a Symphony Concert were becomingly eager. To the full, Mr. Heifetz fulfilled these lively anticipations, and, in the keenest of memories few of the eminent violinists preceding him upon the stage of Symphony Hall these many years, and sometimes in this Concerto, have surpassed his playing. For the time he was at the acme of his powers, so far as Bostonian audiences yet know them, and loud, long, altogether spontaneous and generous—since for once there was no hope of extra pieces—were the plaudits rewarding him. The whole hall rang with them and it was pleasanter than words can half say to hear this return to the old enthusiasms. For still ampler measure, the forepiece to the Concerto, Rimsky-Kosakov's symphonic Suite, "Antar," and the after-piece, Ravel's "Spanish Rhapsody," were interesting music of modern or ultra-modern voice, well read in his usual objective fashion by Mr. Rabaud, played by the orchestra with a nearer approximation to ancient mingling of technical perfection and of expressive warmth than it has often attained since the reorganization of last autumn. Once more, it was a band commanding both finesse and power, euphony and pliancy, ardor and exactitude of characterizing and revealing voice. For an afternoon at least, the "halcyon days" of the Symphony Orchestra, as its good-willed public in New York is beginning to call them, were come again. They warrant rejoicing; they justify hope of such continuing quality.

Mr. Heifetz, in whom the interest of the afternoon plainly centred, chose wisely in Beethoven's Concerto often as it has been played in recent years at Symphony Hall. It is not music of the puissant Beethoven, storming the heavens in a passion of self-release in tones. It is, by record, no more than a piece written to oblige his friend, the violinist, Clement, and designed to display virtuoso, musician and instrument. The lines of the Concerto curve, expand, interweave agreeably upon the ear. The subject-matter charms in the sentimental grace of the slow movement or the rhythmic animation of the finale; interests in the long first Allegro by ingenious variety of progress, by felicitous and fanciful adornment. At every turn, even in the decorative "passage-work," the voice of the music is songful. Sentiment, elegance continuously touch it and invite like qualities in the playing violinist. How finely spun and piquant to the ear is many a transition in the first movement; how gently flowing in singing orchestra and in embroidering violin is the succeeding Romance; with what gay energy play the returns of the motives of the Rondo. The hand of Beethoven light is not less good to hear and to feel than the hand of Beethoven, puissant. The Beethoven of fancy and charm is rare beside the Beethoven of power and passion. Beethoven, if the listener will, displaying violin and violinist, but so doing with the discernment, the imagination, the felicity of a master. Hackneyed "repertory piece" though it is, played in any fashion above routine, the Concerto still gladdens the ear, warms the heart.

Played by Mr. Heifetz at the zenith of his present powers, with the orchestra kindling to the occasion, with Mr. Rabaud steadily considerate of the quality of the music and the will of the violinist, the Concerto was clothed in transcendent beauty. From youth Mr. Heifetz is ripening fast into young manhood; even to the eye he is a far maturer figure than he was a year ago; while to ear and mind, he seems to gain finer insight into his music keener sensibility in the communication of it, a yet more adroit command of the violin, of the subtleties and the glamours of the tone he draws from it. Intent solely upon his work yet instinctively or reflectively measuring every stroke and detail, he is rare figure of the concert-hall in this mingling of concentration and poise. But for his sedulous regard for euphonies with the orchestra, for his fidelity in almost every measure to Beethoven's clear intent, he might have been summoning the Concerto from himself, from the surrounding air. The pedants of the violin and the music of the violin could find no flaw in the minute perfections of his performance; yet it flowed from period through period as in spontaneous re-creative impulse. Violinist and composer, the speech of the instrument, the speech of the music were as one, illuding a whole audience into as rapt impression.

Beauty and sensibility dwelt hand in hand in Mr. Heifetz's tone. Never dried nor over-refined, never coarsened nor thickened, luminous, edgeless, animate, exquisitely textured to the ear, it gains and maintains a sensuous loveliness that is as the voice of the violin, transfigured, the voice of ordered and songful sound idealized. Merely to hear it as such is to re[illegible]

pure an emotion. As it was yesterday, it was the quintessence of the sensuous be[illegible] that the violin may yield. The sensib[illegible] of Mr. Heifetz's tone falls not a whit [illegible] low this beauty. It is ever in undulant [illegible] tion, unless the music bid an exact e[illegible] ness; light and shadow play as incessa[illegible] over it till it touches the rarest of [illegible] descence; as many accents as there are [illegible] the music this tone commands; it kn[illegible] the ply of twenty textures. Beethoven s[illegible] the violinist to the embroidery of the s[illegible] timental song of the slow movement, a[illegible] Mr. Heifetz's playing wrote shimmer[illegible] arabesques upon the air. Beethoven s[illegible] the violinist to artful "passage-work" [illegible] figure and ornament and Mr. Heifetz gl[illegible] ified it into pattern that fancy drew a[illegible] warm creative impulse glamoured. Mo[illegible] than once, as in transition to the fina[illegible] the music by the lightest of hints anti[illegible] pates the rhythm that is to come a[illegible] Mr. Heifetz's tone as lightly quicken[illegible] with it. There are transitions in the Co[illegible] certo that are as insinuating as creepi[illegible] ght. The violinist was radiant with the[illegible] Given songful measures and he shap[illegible] the curve in unfailing loveliness of li[illegible] while the contents melted from phrase i[illegible] to phrase in limpid beauty. Bright w[illegible] the sport of rhythm in the finale; yet M[illegible] Heifetz's bow never lost deft elegan[illegible] The smallest fancy, the lightest inflecti[illegible] of Beethoven upon the surface of t[illegible] music seemed not once to elude him.

Behind this beauty and this sensibilit[illegible] lay an instinctive sense of style; for M[illegible] Heifetz, prodigy though he was, is hardl[illegible] of the age to evolve such faculty by menta[illegible] process. He understood, he imparted th[illegible] Concerto as an elegant and flowing musi[illegible] skilfully adorned with tonal fancies, wit[illegible] displayful ornament, touched here an[illegible]

there with gentle sentiment or playfu[illegible] zest, music designed to charm, to give in[illegible] gratiating, yet exciting speech to violi[illegible] and violinist. Service, likewise, of th[illegible] beauty and sensibility was Mr. Heifetz' [illegible] caressing command of his instrument [illegible] Seemingly he has passed the day in which [illegible] "technical problems," as the teacher call[illegible] them, at all preoccupying him. Whatever [illegible] he wills, fingers, wrist, bow-arm readily [illegible] accomplish. For him now, there re[illegible] mains to repose upon textures, to multiply [illegible] shadings, to increase susceptibilities, [illegible] heighten expressive quality, to make the [illegible] voice of the violin more penetrating, more [illegible] beautiful, more significant of mood, as it [illegible] sometimes seems in the sensations of the [illegible] moment, than the voice of singing men or [illegible] women.

In few violinists have the qualities of a [illegible] master been so assembled and coördinated [illegible] as they are in Mr. Heifetz—the technical [illegible] skill that works its will upon the instrument; the instinct, the affection that [illegible] divines and draws from it close-held [illegible] secrets; the perceiving sense and the [illegible] achieving hand that compass beauty of [illegible] tone; the responsive and imaginative sensibility to music; the imparting faculty [illegible] glorifying what it transmits; the mental [illegible] oversight, so to say, that designs and [illegible] measures, flowering equally in the poise [illegible] and the concentration that mingle in him. [illegible] As for personality, does not the sum of [illegible] these qualities, as they stood yesterday [illegible] constitute as rare and signal a personality [illegible] as the whole field of executive artistry—[illegible] letters, music, painting—has of late re[illegible] vealed. Our time has disclosed no violin[illegible] ist that gains such ideal beauty of per[illegible] formance. According to the programme [illegible] book, Mr. Heifetz has not yet turned his [illegible] twentieth year; yet Fate has given him [illegible] the highest and finest of human felicities—[illegible] the ability to do one thing supremely well [illegible] for his own pleasure, for the pleasure of [illegible] all within reach of it. Not often is youth [illegible] so crowned as is this reason so to wonder—[illegible] perhaps to tremble—over maturity.

Happily, the halcyon day" neither began nor ended with Beethoven's Concerto and Heifetz's playing of it. Rinshy-Korschow's suite of "Antar" dates from 1868, but still remains as an imaginative, eloquent, stimulating music. He stretches his tonal canvas broadly; he fills it amply; he lays on the color thickly, richly; he opens vistas to enkindled an answering imagination. Writing "Antar" when he was relatively a young man, he is not yet pre-occupied with subtlitier of harmonic and instrumental coloring, with ingenuities of repetition, refinements of atmosphere and suggestions. Eagerly, warmly, he writes a forthright music, that expands succintly from itself, proceeds until clear creative ardor, takes form and speech as by inevitable process, wears its own harmonic and instrumental dress. It were possible to hear "Antar" with little thought of the figure of the Arab hero, the course of the Arab legend behind it and yet find it a warmly invented, resourcefully conducted music, graphic to the ear, enkindling to all the listening faculties. There is no more need to stress its oriental quality which is obvious enough than its occasional "obligation" to Lizt which indebtness is transparent. Even when the third division was played as a mere intermazzo between Russian ballots, with large stride, flashed with candid color—music of the wonderful power of the composer, as well as of the dominion it would symbolize.

So, too, with the wild and rugged music, as it still sounds after fifty years, that in the scheme of the suite would speak of revenge—a virtue not often so frankly celebrated in these altruistic days, and needing, no doubt, the apologetic Oriental background. Yet it still seizes ears, that note no longer strange intervals and progressions, now become familiar, as music of savage force, image, impulse. If it is possible to write a cruel music, here Rimsky-Korsakov has written it. His pictorial imagination in tones speaks out of the Largo of the empty desert, vivid picturing, again after half a century of that process applied to tones, of a vast solitary, empty, ominous place. Strauss in some of his tone-poems dies not more graphically set his tonal scene, evoke the figure of his imagination. Only in the amorous, the semi-sensual music of the final division does "Antar" seem faded. In those days Rinsky-Korschov was less apt of hand, less disposed to dwell imaginatively upon the sensuous suggestion that fills no little of his later "Scheherazade" and "The Golden Cockerel." The amorous Arab melody, with which among the composer's decorations, Antar "dies upon a kiss" seems somewhat all in the day's work for Rimsky-Korsakov. After the music of revenge, the music of power, Antar might bet[illegible]

the arts, moreover, often courts such suggestion.

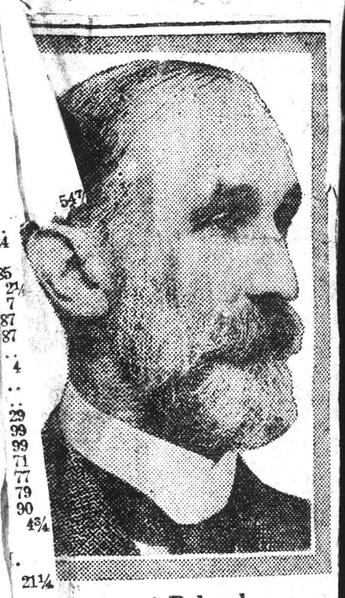
As Mr. Rabaud and the orchestra were variously graphic and eloquent with "Antar," so were they no less with the far-removed "Spanish Rhapsody" of Ravel. Indeed, it is the clear merit of this objective conducting that it descries and imparts each piece of a given concert in appropriate mood and image. Ravel's purpose in his Suite is seemingly as delineative as Rimsky-Korsakov's in his. The Parisian, no less than the Russian, would summon and sustain an atmosphere, set imaginative suggestion upspringing from it. He bids hearers catch from the music the stillness, the softness and yet the expectant tremor of his fancied Spanish night. A little and he leads them into the nervous rhythmic sensations of his Malaguena—music of the glint and the smoke of Spanish dance. In contrast, he sets beside it the voluptuous and insinuating languors of his Habanera, yet tingling beneath the smooth surface of the music. Then, for the ending, the rhythmic, the harmonic whirl of "The Fair," beating high with hot color, receding as in surfeit, but only to glow again.

Yet how different are Ravel's means of 1908 from Rimsky-Korsakov's of 1868. The Russian is lavish; the Parisian is economical. When the ear has almost forgotten it a figure of Ravel's music fructifies into motive for expanding measures. The Frenchman is as subtle as he is economical. Here a little play with the timbre of his orchestra; there like exercise of harmonic ingenuity; an astute repetition at one moment; an incisive progression at the next. Stroke upon stroke, point laid beside point; a mosaic of sedulous jointure yet always a music that says precisely, yet with imagination; what it is designed to say. Moreover, out of these economies, these subtleties, this "pointillage" and manipulation, rise the imagery, the illusion the Ravel seeks. Who may hear his preludes without sense of the sensuous glow and quiver of the Spanish night, his dance without nervous excitement, or listen to stirred to the riotous flood, ebbing and flowing, of his fair? So to accomplish his ends by a procedure altogether his own, so to make each orchestral piece, the tour de force in kind that the "Spanish Rhapsody" surely is, is the individuality, the genius, almost, of Ravel.

H. T. P.

ltimore, Md.

MS DEC 23



Henri Rabaud

[illegible]baud is the new director of the [illegible] Symphony Orchestra. He will [illegible] second Baltimore appearance [illegible] Lyric the night of January 8. [illegible] Boston Symphony will give its [illegible]al concert of the season. Fred[illegible]dkin, concertmaster of the or[illegible]n, will be the soloist.

[illegible]baud is one of the foremost [illegible]usicians of the day, being dis[illegible] both as a composer and a [illegible]

[illegible]n Symphony concerts must [illegible]ans be forgotten. Everything [illegible]ould be done to stimulate in[illegible] them and to put the orchestra [illegible]he place it formerly occupied [illegible]

[illegible]usicians may not be as well [illegible]s in the old days and in other [illegible] organization may not meas[illegible]o past standards. But for all [illegible]is a great organization and [illegible]hat after M. Rabaud has [illegible] of its destiny for a little while [illegible] there will be no cause for com[illegible] whatever.

[illegible]is a musician of thoroughly soun[illegible]iples, one whose reputation wa[illegible] years ago both as a composer an[illegible] director, and the least that Balt[illegible]ore music-lovers can do is to mak[illegible]im feel that they are glad to welcom[illegible] his visits to Baltimore and are willing [illegible] give him and the body of players und[illegible] him their hearty encouragement a[illegible] support. He has a winning personali[illegible] which is more than can sanely be sa[illegible] of his predecessor, and conducts w[illegible] extreme grace.

Soloists are, unhappily, to all inte[illegible] and purposes, matters of first conside[illegible]tion with orchestra audiences in t[illegible] city, and it might have been bet[illegible] policy had the Boston Symphony—a[illegible] the Philadelphia Orchestra, too, for t[illegible] matter—engaged artists of greater dr[illegible]ing power than those selected.

The Boston Symphony's soloist at [illegible] first concert, Florence Easton, is an [illegible] complished and agreeable singer, [illegible] she was quite unknown here. No sol[illegible] at all was heard at the second conc[illegible] that having been the occasion of M. [illegible]baud's debut, considered of suffic[illegible] importance in itself to warrant [illegible] omission, as in truth it was.

The numbers performed at these [illegible] concerts were Franck's D minor S[illegible]phony, Handel's Concerto Grosso, [illegible]fler's tone poem "La Bonne Chans[illegible] Schubert's "Unfinished Sympho[illegible] Saint-Saens' "Youth of Hercu[illegible] Dukas' "L'Apprenti Sorcier" and B[illegible]din's B minor Symphony.

Frederick Fradkin, the Orches[illegible] new concert master, will be the so[illegible] at the first concert, which will [illegible] place at the Lyric on January 8.

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PRECISION℠ RESOLUTION TARGETS

Century

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St. Paul, MN 55119

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TIMES

New York City

MOST "early works" are putty to the master's mold; a rare few shine with steadfast individuality and self-sufficient beauty, declares a note on D'Indy's trilogy, "Wallenstein," which heads the next Boston Symphony program, to be played in Carnegie Hall on Thursday evening, Jan. 9. Boston found Mr. Rabaud's recent interpretation of the work one of his finest achievements so far. Also listed for Thursday week in New York is the first American work of Mr. Rabaud's choice, Converse's orchestral fantasy on "The Mystic Trumpeter" of Walt Whitman, as well as a suite arranged by Rabaud himself from English sixteenth century music found in the "Virginal Book of Queen Elizabeth," and, finally, Berlioz's overture, "King Lear."

For Saturday afternoon, Jan. 11, the Boston men will have Schumann's symphony in D minor and Mr. Rabaud's own "Procession Nocturne," after Lenau's "Faust," which has been played in Boston and San Francisco this season. There are also Ravel's "Rhapsodie Espagnole" and Beethoven's overture, "Leonora" No. 3.

m POST

dress: Washington, D. C.

At the Boston symphony concert in the New National Theater, Tuesday afternoon, January 7, there will be opportunity to hear the new American concert master of 26, Mr. Frederic Fradkin, who is to play the solo part in the concerto, which more than any other music has popularized the name of Mendelssohn. Although Mr. Fradkin's parents were Russian, although he studied in Paris and played everywhere, still he was born in Troy, N. Y., and has lived here most of his life, and one need only talk to him to recognize him as an American first and last. He was the first American violinist to take a first prize at the Paris Conservatoire, was presented with a fine instrument by the French government, studied with Remy and Ysaye, played principally in Paris, Brussels and Vienna, and came to his country as concert master for the Russian ballet in 1915.

EVENING SUN

New York City

Orchestral Plans and Plots

In place of a symphony at the next concert of the Boston Symphony Orchestra at Carnegie Hall, Thursday evening, Jan. 9, Mr. Rabaud will conduct D'Indy's early "Wallenstein," a trilogy inspired by Schiller's dramas, depicting the "brouhaha" of Wallenstein's camp, the thwarted loves of the "Piccolomini" and the General's tragic death. Boston found it remarkably charactered and individually conceived work for a composer in his 20s, the more comely for the frank influences of Wagner and Schumann. They also found the ardent reading of Mr. Rabaud one of the best things he has done. Also for Thursday comes the first native work of Mr. Rabaud's choice, Converse's Orchestral Fantasy on "The Mystic Trumpeter" of Walt Whitman, a startling and triumphant piece of high aspirations; a Suite of sixteenth century music which Mr. Rabaud has arranged from the Virginal Book of Queen Elizabeth; finally, Berlioz's Overture, "King Lear."

For Saturday afternoon, Jan. 11, is listed Schumann's Fourth Symphony in D minor, Mr. Rabaud's own "Procession Nocturne," which has been played in Boston and San Francisco this season; Ravel's "Rapsodie Espagnole," and Beethoven's Overture to Leonora No. 3.

PUBLIC LEDGER

s Philadelphia, Pa.

DEC 1918

At the Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 6, there will be opportunity to hear the new American concertmaster of twenty-six, Fredric Fradkin, as soloist in the concerto which more than any other music has popularized and perpetuated the name of Mendelssohn. Another matter of interest will be the symphonic poem, "La Procession Nocturne," the first of Mr. Rabaud's own works conducted by him in this country. New York's open-armed reception of Mr. Rabaud on December 5 more than confirmed Philadelphia's opinion of him. As to his marvelous precision and control over the men, his interpretive and emotional power, his results in tone, in massed and individual detail—these were found to glorify even the old standards of the orchestra.

The symphony is to be Schumann's Fourth in D major, and the final number Berlioz's high-spirited and colorful overture to "King Lear."

"RELAXATION IS THE SECRET," SAYS EW SYMPHONY CONCERT MASTER

Fradkin, Leader of the Violins, Te ow He Keeps His Nerve

Frederick Fradkin, new concertmaster of Boston Symphony Orchestra, and his happy family. This photo was snapped for the Boston Sunday Post in the famous first violinist's home, while the ladies were playing cards.

BY OLIN DOWNES

Not all virtuosi talk sensibly. Mr. Frederick Fradkin, the new concertmaster of the Boston Symphony Orchestra, talked sensibly and like a human being about his music while he was being photographed in his rooms as newspapers insist on photographing artists. He was photographed solo and "en famille," reading, fiddling, card playing. One would have thought he led a most variegated career, but, as a matter of fact, he is a level headed and good-natured soul, who does not devour newspaper critiques for breakfast or practise without eating his dinner.

"I may lack ambition to the necessary extent," he said. "Of course, I prefer to think otherwise, but the fact is that I would not for all the world limit myself as completely to violin practice as many greater violinists than myself do. I really like to monkey with electric wires in the house, tinker with an automobile when it gets out of order, fish and hunt. I like the country, like to loaf and travel about. A corrective to loafing is being concertmaster for an orchestra of the abilities and standards of the Boston Symphony.

"The average man and even music lover doesn't know how much responsibility and strain there is in this position, and how much hard labor, in and out of rehearsals. The preparation of uniform bowings, etc., the carrying, in a way, on your back the doings of the men behind you. This doesn't mean that you are necessarily a better fiddler than anyone else sitting about you, but it does mean that you are held responsible for what your string division accomplishes, and you sometimes get nerves about it.

Feeling the Ear of the Audience

"You feel the least drag, the least indifference of any one of the men in back of you; you feel the eye of the conductor and the ear of the audience a good deal more, perhaps, than the audience realizes. They feel your slightest shortcoming, and echo it. There is strain. You have to meet it. I meet it, I think, with a minimum of wear, for the reason that I can relax nerves and muscles when the time comes to do so.

"'Relaxation' is a war-cry with modern teachers of technic. But it is more than that. It usually solves the problem of physical efficiency, and often of mental strain also. It isn't the boxer who tenses every muscle and glares at his man with every nerve working overtime and pouring out nervous energy whether he is fighting or simply watching his opponent, who does the trick. It is the man who uses his muscles, concentrates his blow, and then 'lets up,' figuratively speaking, until it's time to use the muscle again. Then he pours his energy into that muscle and the blow tells, and he gets ready for the next one, rested and with necessary energy to command. That holds true of every activity."

Muscles and Success

"People usually start entirely wrong at doing any work. They tense all up. Their muscles get in kinks, and these kinks communicate themselves to the mind. The muscle won't obey the command of the brain, the brain is startled and confused at the manner the muscle bungle their task, and confusion goes worse compounded. A majority of those who labor and yearn all their lives for technic are likely to be in some such dilemma, and the condition grows steadily worse instead of better as they go on.

"I sometimes think that more celebrated musicians owe their success to the accident of the muscles of fingers or arms or thread falling into place and instinctively doing team work from the beginning that is often realized. A singer has naturally, we say, a beautiful voice. How many of the great singers, I wonder, really learned to sing from their teachers? I think a great many, at least, were started right by nature, and worked on from the place at which the majority of singers stop. Of course physical facility does not necessarily mean musical expressiveness. It is often the contrary, but I don't see how one can be very musical if muscles and nerves are at cross purposes. What disturbs the muscle disturbs the mind, and what disturbs the mind hinders the necessary absorption in the music.

"I happen to have a facility which I can say in all frankness may have been the cause of my having been a concert master instead of a soloist pure and simple. Technic comes on the whole rather readily to me. For example, while I of course practise industriously as everybody who plays, I do not care whom must do—I very seldom trouble to mark by bowings, as most violinists. There is the Brahms concerto, which is very hard, unviolinistic, and which I do not like. But I have played it. Do you see a marking? I can look at a technical problem freshly every time my eye rests on the page. I do most things in the way in which I began doing them, but often alter a bowing or fingering on the spot, because I see instantly in my mind the shorter and more direct way to do it, and I can alter the method that quickly, if I have to."

He showed me many of his scores. They all were clean, new-looking, not the pencilled, dirty pages of the student or artist who figures out, as most of us must, every move he makes in performance. As for a man who does not finger and bow everything in the Brahms concerto, and plan it is carefully as General Foch plans every move of an offensive—whoever has tried to play an instrument will know what such technical self-reliance and facility means.

"I don't say for an instant," went on Mr. Fradkin, "that preparedness is not as advisable in concert as on a battle-

The widespread smile of Frederick Fradkin, erstwhile violinist, and now concertmaster of the Boston Symp Orchestra, is most infectious. And he can play better than he can smile.

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Mr. Fradkin's appointment to the post of concert-master of the Boston Symphony Orchestra has placed him as a young man in one of the most important orchestral positions in the world. He makes his Boston debut as soloist with the orchestra in the near future.

He was born in Troy, N.Y., took a first prize for violin playing at the Paris Conservatoire, and was soloist under Pennquin at the age of 18. In January, 1911, he was soloist with the New York Philharmonic Orchestra under Mahler. From there he went to London, and also played under Landon Ronald in Birmingham. In 1912 he was soloist at Vienna, after which he came back to America as first violinist of the orchestra of the Russian Ballet under Monteux.

Mr. Fradkin was frank to say that he thought the marvellous spectacles and performances of the Russian Ballet were, on the whole, considerably in advance of the artistic conceptions of this period and would have to wait a few years for complete public appreciation. He also thought that the Russian Ballet was grossly and intentionally mismanaged from New York in order to prove to a generous and public-spirited man who had fathered the en that such a thing was bound to b ing but a financial failure.

"I was there at the beginni end," he said, "of an unsu though admirable enterprise, and nessed the mismanagement tha not possibly have been less tha tional, in routes, in travelling a ments, and all the rest of it. day will come when the pro shown by the Russian Ballet welcomed and insisted on by accustomed to their genius and and determined to have such ances frequent and accessible."

TRANSCRIPT, WEDNESDAY, JANUARY 8, 1919

MUSIC AND MUSICIANS

SAINT-SAENS AS COMPOSER OF THE HOUR

Present Vogue of His Pieces Through American Concert-Halls, and Possible Reason for It—No Western Tour for the Symphony Orchestra—Roussel Revealed—Items, Incidents and Opinions

SAINT-SAENS, when he made his American tour in the autumn of 1906, came twelve years too early. Even for him, the sprightliest of old men, travel is probably out of the question in his present eighties, but otherwise he should have waited until the present season when his music is enjoying a vogue in American concert-halls that the longest memory may not recall. True, he was abundantly feted on that half-forgotten visit; but as it seemed at the time, one and another of his pieces was "resurrected" to grace festal occasion. Now, of a sudden, they are the fashion of the musical day. Violinists, young and middle-aged, may not be parted from his concerto in B minor; no more will the pianists be divorced from his concerto in G minor; while his "organ" symphony stands on many an orchestral programme and Mr. Damrosch has lately added thereto one of his earlier and usually neglected symphonies. As for his tone-poems—"The Youth of Hercules," "Phaeton," "Omphale's Spinning Wheel" and the rest—they pop up on every hand; while the violinist or the pianist is careless who does not find Saëns's abundant trifles. Before long, if the mode holds firm, the directors of the Metropolitan and the Chicago opera companies will be fingering restlessly the pages of "Etienne Marcel," "Phryne," "L'Alcetre." For Saint-Saëns has written other operas (after their manner) besides the perennial "Samson and Delilah."

Fashions are fashions with music as with everything else and usually there is no explaining them. Yet one reason for this present vogue of Saint-Saëns up and down our concert-halls does seemingly appear. Every conductor of an orchestra in America, every wandering violinist or pianist, believes that for the time he must play much French music because of the present American liking and deference for all things French. On the other hand, the American public quickly hears enough of Debussy, Ravel, Roger-Ducasse, Schmitt and the other Parisian "modernists," even to the delicate and eclectic Fauré. In vain the conductor or the virtuoso seeks some long line of French "classicists" amongst whom he can choose as with German music, he picks from Bach through Brahms. He finds—only Saint-Saëns and the scanty Franck; for Berlioz remains intrinsically a romantic composer, an isolated individual, almost, in the course of music Hence, plausibly, the present frequency of Saint-Saëns upon any and all programmes. Often his music pleases the listeners; sometimes it stimulates a conductor as it plainly kindles Mr. Rabaud; almost always it is agreeable medium for pianist or violinist. Yet with the rising vogue of it rises no less the resentment of those, especially in the younger generation, who count it no more than polished and eclectic mechanics and artfully artificial mood or picture.

Here in Boston

For various reasons, the chief of which is the cost of the journey, the Symphony Orchestra will make no visit to the Middle West during the first week of February. Instead, on Friday afternoon, Feb. 7, and Saturday evening, Feb. 8, it will be heard as usual at Symphony Hall, replacing by this pair of concerts the omitted pair of Oct. 18 and 19 last. Thus, the series will end as usual on the first Friday and the first Saturday of May.

When the orchestra returns from its present journey southward, several former players in it will rejoin the band, having completed in the course of the current week the formalities by which they become citizens of the United States. Among them are three horn-players, so that the orchestra will again contain eight horns—a highly desirable increase, since the five who have been carrying the horn-part through the season have been showing plain signs of over-work. The newcomer from the orchestra of the Conservatoire in Paris are also to be expected soon.

The probability now is that Mr. Hofmann at his concert in Symphony Hall on Sunday afternoon, Jan. 26, will repeat the piano-pieces by American composers to the played by him the day before in New York for the first time in public. They fill a whole programme and, in the main, are fresh and interesting work of the younger generation.

n WORLD

ress New York City

BOSTON SYMPHONY CONCERT NOT UP TO THE HIGH MARK

Conductor Rabaud Gives Schumann's Work the Dryest Reading Heard Here in a Long Time.

Admirers of the Boston Symphony Orchestra did not find in yesterday's Carnegie Hall matinee concert the same degree of excellence which prevailed at the first two programmes Henri Rabaud conducted last month.

The new musical leader gave one of the dryest readings of Schumann's D minor symphony New York has heard in a long time. With the exception of the sherzo, which had life and lightness, the performance appeared as having been carefully measured and blocked out with mathematical exactness.

M. Rabaud conducted his own symphonic poem, "La Procession Nocturne," based on the Lena poem. The work is moderately good descriptive music which suggests in its very tonal quietude such a procession as the poet wrote about.

The programme also contained the delightful and picturesque "Rapsodie Espagnole" of Rovel and the No. 3 "Leonore" overture of Beethoven.

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TIMES

New York City

MOST "early works" are putty to the master's mold; a rare few shine with steadfast individuality and self-sufficient beauty, declares a note on D'Indy's trilogy, "Wallenstein," which heads the next Boston Symphony program, to be played in Carnegie Hall on Thursday evening, Jan. 9. Boston found Mr. Rabaud's recent interpretation of the work one of his finest achievements so far. Also listed for Thursday week in New York is the first American work of Mr. Rabaud's choice, Converse's orchestral fantasy on "The Mystic Trumpeter" of Walt Whitman, as well as a suite arranged by Rabaud himself from English sixteenth century music found in the "Virginal Book of Queen Elizabeth," and, finally, Berlioz's overture, "King Lear."

For Saturday afternoon, Jan. 11, the Boston men will have Schumann's symphony in D minor and Mr. Rabaud's own "Procession Nocturne," after Lenau's "Faust," which has been played in Boston and San Francisco this season. There are also Ravel's "Rhapsodie Espagnole" and Beethoven's overture, "Leonora" No. 3.

m POST

dress: Washington, D. C.

At the Boston symphony concert in the New National Theater, Tuesday afternoon, January 7, there will be opportunity to hear the new American concert master of 26, Mr. Frederic Fradkin, who is to play the solo part in the concerto, which more than any other music has popularized the name of Mendelssohn. Although Mr. Fradkin's parents were Russian, although he studied in Paris and played everywhere, still he was born in Troy, N. Y., and has lived here most of his life, and one need only talk to him to recognize him as an American first and last. He was the first American violinist to take a first prize at the Paris Conservatoire, was presented with a fine instrument by the French government, studied with Remy and Ysaye, played principally in Paris, Brussels and Vienna, and came to his country as concert master for the Russian ballet in 1915.

EVENING SUN

s New York City

DEC 21

Orchestral Plans and Plots

In place of a symphony at the next concert of the Boston Symphony Orchestra at Carnegie Hall, Thursday evening, Jan. 9, Mr. Rabaud will conduct D'Indy's early "Wallenstein," a trilogy inspired by Schiller's dramas, depicting the "brouhaha" of Wallenstein's camp, the thwarted loves of the "Piccolomini" and the General's tragic death. Boston found it remarkably charactered and individually conceived work for a composer in his 20s, the more comely for the frank influences of Wagner and Schumann. They also found the ardent reading of Mr. Rabaud one of the best things he has done. Also for Thursday comes the first native work of Mr. Rabaud's choice, Converse's Orchestral Fantasy on "The Mystic Trumpeter" of Walt Whitman, a startling and triumphant piece of high aspirations; a Suite of sixteenth century music which Mr. Rabaud has arranged from the Virginal Book of Queen Elizabeth; finally, Derlioz's Overture, "King Lear."

For Saturday afternoon, Jan. 11, is listed Schumann's Fourth Symphony in D minor, Mr. Rabaud's own "Procession Nocturne," which has been played in Boston and San Francisco this season; Ravel's "Rapsodie Espagnole," and Beethoven's Overture to Leonora No. 3.

PUBLIC LEDGER

s Philadelphia, Pa.

DEC 29 1918

At the Boston Symphony Orchestra concert in the Academy of Music on Monday evening, January 6, there will be opportunity to hear the new American concertmaster of twenty-six, Fredric Fradkin, as soloist in the concerto which more than any other music has popularized and perpetuated the name of Mendelssohn. Another matter of interest will be the symphonic poem, "La Procession Nocturne," the first of Mr. Rabaud's own works conducted by him in this country. New York's open-armed reception of Mr. Rabaud on December 5 more than confirmed Philadelphia's opinion of him. As to his marvelous precision and control over the men, his interpretive and emotional power, his results in tone, in massed and individual detail—these were found to glorify even the old standards of the orchestra.

The symphony is to be Schumann's Fourth in D major, and the final number Berlioz's high-spirited and colorf overture to "King Lear."

"RELAXATION IS THE SECRET," SAYS EW SYM

Fradkin, Leader of the Violins, Te ow He Keeps

Frederick Fradkin, new concertmaster of Boston Symphony Orchestra, and his happy family. This photo was snapped for the Boston Sunday Post in the famous first violinist's home, while the ladies were playing cards.

BY OLIN DOWNES

Not all virtuosi talk sensibly. Mr. Frederick Fradkin, the new concertmaster of the Boston Symphony Orchestra, talked sensibly and like a human being about his music while he was being photographed in his rooms as newspapers insist on photographing artists. He was photographed solo and "en famille," reading, fiddling, card playing. One would have thought he led a most variegated career, but, as a matter of fact, he is a level headed and good-natured soul, who does not devour newspaper critiques for breakfast or practise without eating his dinner.

"I may lack ambition to the necessary extent," he said. "Of course, I prefer to think otherwise, but the fact is that I would not for all the world limit myself as completely to violin practice as many greater violinists than myself do. I really like to monkey with electric wires in the house, tinker with an automobile when it gets out of order, fish and hunt. I like the country, like to loaf and travel about. A corrective to loafing is being concertmaster for an orchestra of the abilities and standards of the Boston Symphony.

"The average man and even music lover doesn't know how much responsibility and strain there is in this position, and how much hard labor, in and out of rehearsals. The preparation of uniform bowings, etc., the carrying, in a way, on your back the doings of the men behind you. This doesn't mean that you are necessarily a better fiddler than anyone else sitting about you, but it does mean that you are held responsible for what your string division accomplishes, and you sometimes get nerves about it.

Feeling the Ear of the Audience

"You feel the least drag, the least indifference of any one of the men in back of you; you feel the eye of the conductor and the ear of the audience a good deal more, perhaps, than the audience realizes. They feel your slightest shortcoming, and echo it. There is strain. You have to meet it. I meet it, I think, with a minimum of wear, for the reason that I can relax nerves and muscles when the time comes to do so.

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"People usually start entirely wrong at doing any work. They tense all up. Their muscles get in kinks, and these kinks communicate themselves to the mind. The muscle won't obey the command of the brain, the brain is startled and confused at the manner the muscles bungle their task, and confusion gets worse confounded. A majority of those who labor and yearn all their lives for technic are likely to be in some such dilemma, and the condition grows steadily worse instead of better as they go on.

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SAINT-SAENS, when he made his American tour in the autumn of 1906, came twelve years too early. Even for him, the sprightliest of old men, travel is probably out of the question in his present eighties, but otherwise he should have waited until the present season when his music is enjoying a vogue in American concert-halls that the longest memory may not recall. True, he was abundantly feted on that half-forgotten visit; but as it seemed at the time, one and another of his pieces was "resurrected" to grace festal occasion. Now, of a sudden, they are the fashion of the musical day. Violinists, young and middle-aged, may not be parted from his concerto in B minor; no more will the pianists be divorced from his concerto in G minor; while his "organ" symphony stands on many an orchestral programme and Mr. Damrosch has lately added thereto one of his earlier and usually neglected symphonies. As for his tone-poems—"The Youth of Hercules," "Phaeton," "Omphale's Spinning Wheel" and the rest—they pop up on every hand; while the violinist or the pianist is careless who does not find Saëns's abundant trifles. Before long, it the mode holds firm, the directors of the Metropolitan and the Chicago opera companies will be fingering restlessly the pages of "Etienne Marcel," "Phryne," "L'Alcetre." For Saint-Saëns has written other operas (after their manner) besides the perennial "Samson and Delilah."

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ATION IS THE SECRET," SAYS EW SYMPHONY CONCERT MASTER

Fradkin, Leader of the Violins, Te ow He Keeps His Nerve

of Boston Symphony Orchestra, and his happy family. This photo was snapped for the Boston Sunday Post in the famous first violinist's home, while the ladies were playing cards.

"The average man and even music lover doesn't know how much responsibility and strain there is in this position, and how much hard labor, in and out of rehearsals. The preparation of uniform bowings, etc., the carrying, in a way, on your back the doings of the men behind you. This doesn't mean that you are necessarily a better fiddler than anyone else sitting about you, but it does mean that you are held responsible for what your string division accomplishes, and you sometimes get nerves about it.

Feeling the Ear of the Audience

"You feel the least drag, the least indifference of any one of the men in back of you; you feel the eye of the conductor and the ear of the audience a good deal more, perhaps, than the audience realizes. They feel your slightest shortcoming, and echo it. There is strain. You have to meet it. I meet it, I think, with a minimum of wear, for the reason that I can relax nerves and muscles when the time comes to do so.

"'Relaxation' is a war-cry with modern teachers of technic. But it is more than that. It usually solves the problem of physical efficiency, and often of mental strain also. It isn't the boxer who tenses every muscle and glares at his man with every nerve working overtime and pouring out nervous energy whether he is fighting or simply watching his opponent, who does the trick. It is the man who uses his muscles, concentrates his blow, and then 'lets up,' figuratively speaking, until it's time to use the muscle again. Then he pours his energy into that muscle and the blow tells, and he gets ready for the next one, rested and with necessary energy to command. That holds true of every activity."

"People usually start entirely wrong at doing any work. They tense all up. Their muscles get in kinks, and these kinks communicate themselves to the mind. The muscle won't obey the command of the brain, the brain is startled and confused at the manner the muscles bungle their task, and confusion gets worse confounded. A majority of those who labor and yearn all their lives for technic are likely to be in some such dilemma, and the condition grows steadily worse instead of better as they go on.

Muscles and Success

"I sometimes think that more celebrated musicians owe their success to the accident of the muscles of fingers or arms or throat falling into place and instinctively doing team work from the beginning than is often realized. A singer has naturally, we say, a beautiful voice. How many of the great singers, I wonder, really learned to sing from their treachers? I think a great many, at least, were started right by nature, and worked on from the place at which the majority of singers stop. Of course physical facility does not necessarily mean musical expressiveness. It is often the contrary, but I don't see how one can be very musical if muscles and nerves are at cross purposes. What disturbs the muscle disturbs the mind, and what disturbs the mind hinders the necessary absorption in the music.

"I happen to have a facility which I can say in all frankness may have been the cause of my having been a concert master instead of a soloist pure and simple. Technic comes on the whole rather readily to me. For example, while I of course practise industriously—as everybody who plays, I do not care whom, must do—I very seldom trouble to mark by bowings, as most violinists. Here is the Brahms concerto, which is very hard, unviolinistic, and which I do not like. But I have played it. Do you see a marking? I can look at a technical problem freshly every time my eye rests on the page. I do most things in the way in which I began doing them, but often alter a bowing or fingering on the spot, because I see instantly in my mind the simpler and more direct way to do it, and I can alter my method that quickly, if I have to."

He showed me many of his scores. They all were clean, new-looking, not the pencilled, dirty pages of the student or artist who figures out, as most of us must, every move he makes in performance. As for a man who does not finger and bow everything in the Brahms concerto, and plan it is carefully as General Foch plans every move of an offensive—whoever has tried to play an instrument will know what such technical self-reliance and facility means.

"I don't say for an instant," went on Mr. Fradkin, "that preparedness is not as advisable in concert as on a battle-

fiel n what does preparedness co uppose you teach your muscl ote, to do a thing—'finger m as it has been called. Then su a minute of nervousness you s commence to think note by n hat you are doing? Do you k the very fingers which have b ed to do a certain task in- f e the fingers which, under a s xpected crisis, will fail you? Y destroyed their initiative. Y gotten them out of the pr working intelligently and re- so That is a danger of too mu ing, too much practising ale ways. It is easy to push an harmful extremes."

H t he wished he played an- oth ent than the violin—par- tic wished that he played the pia use a violin is only one not t. "Its literature has lim- ita with the exception of a few natas and such things for vio which not one person in a understands, you have al- way e some other instrument or inst to help you out. I must hav st a piano, and preferably an a, to get all I can from my vio t pianists—they can play any anything they think of, and hav he harmony there."

laying the Piano

H going on that way, when I said think how horrible a piano usi unds, and the uninteresting way -nine out of a hundred pian- ists

" matter of the pianist," he ana "not the fault of the piano. Lo ts resources. Look at its ped w can anyone with imag- ina to get something from it? I can play this instrument, for I did gin to do so until too late to ut I have accompanied my wi she sings, and it was fun for not for her."

M lkin, under another stage na sung in many cities in lead- ing light opera, and is now de- vel n extensive repertory of a mo us character. "You ought to see y," she said. "He doesn't do it to approved method, but he doe things that few pianists I hav can do as easily. He will pla e in octaves, and other mat- ter t kind. I think a musician wh echnical ability usually has it ost any instrument, and I thi true of my husband."

A Mr. Fradkin said that he wo wish to be a musician who is ave to his instrument.

" iolinists," he said, "who sha gingerly because they are afr thing will happen to the nu eir fingers. Others refuse a s nnis for fear of their bow arr that sort of thing. In the firs think much of it is non- sen he second place, if that is nec will sacrifice a little tech- nic to enjoy my life and my mu uld never enjoy it if I were chi a violin 12 hours out of the

" k at my music I try to wo intelligently. When I can do. That is better for me erformances and pupils. ealth, which makes life n it is for many, and I oy the health that I have. personally, and for one's wledge and interest in on about you; a little then, in other lines than ession, are, I think, ex- musicians."

The widespread smile of Frederick Fradkin, erstwhile violinist, and now concertmaster of the Boston Symphony Orchestra, is most infectious. And he can play better than he can smile.

Mr. Fradkin's appointment to the post of concert-master of the Boston Symphony Orchestra has placed him as a young man in one of the most important orchestral positions in the world. He makes his Boston debut as soloist with the orchestra in the near future.

He was born in Troy, N.Y., took a first prize for violin playing at the Paris Conservatoire, and was soloist under Pennequin at the age of 18. In January, 1911, he was soloist with the New York Philharmonic Orchestra under Mahler. From there he went to London, and also played under Landon Ronald in Birmingham. In 1912 he was soloist at Vienna, after which he came back to America as first violinist of the orchestra of the Russian Ballet under Monteux.

Mr. Fradkin was frank to say that he thought the marvellous spectacles and performances of the Russian Ballet were, on the whole, considerably in advance of the artistic conceptions of this period and would have to wait a few years for complete public appreciation. He also thought that the Russian Ballet was grossly and intentionally mismanaged from New York in order to prove to a generous and public-spirited man who had gathered the enterprise that such a thing was bound to be nothing but a financial failure.

"I was there at the beginning and end," he said, "of an unsuccessful though admirable enterprise, and I witnessed the mismanagement that could not possibly have been less than intentional, in routes, in travelling arrangements, and all the rest of it. But the day will come when the productions shown by the Russian Ballet will be welcomed and insisted on by a public accustomed to their genius and beauty and determined to have such performances frequent and accessible."

DAY, JANUARY 8, 1919

Saëns's abundant trifles. Before long, if the mode holds firm, the directors of the Metropolitan and the Chicago opera companies will be fingering restlessly the pages of "Etienne Marcel," "Phryne," "L'Alcetre." For Saint-Saëns has written other operas (after their manner) besides the perennial "Samson and Delilah."

Fashions are fashions with music as with everything else and usually there is no explaining them. Yet one reason for this present vogue of Saint-Saëns up and down our concert-halls does seemingly appear. Every conductor of an orchestra in America, every wandering violinist or pianist, believes that for the time he must play much French music because of the present American liking and deference for all things French. On the other hand, the American public quickly hears enough of Debussy, Ravel, Roger-Ducasse, Schmitt and the other Parisian "modernists," even to the delicate and eclectic Fauré. In vain the conductor or the virtuoso seeks some long line of French "classicists" amongst whom he can choose as with German music, he picks from Bach through Brahms. He finds—only Saint-Saëns and the scanty Franck; for Berlioz remains intrinsically a romantic composer, an isolated individual, almost, in the course of music Hence, plausibly, the present frequency of Saint-Saëns upon any and all programmes. Often his music pleases the listeners; sometimes it stimulates a conductor as it plainly kindles Mr. Rabaud; almost always it is agreeable medium for pianist or violinist. Yet with the rising vogue of it rises no less the resentent of those, especially in the younger generation, who count it no more than polished and eclectic mechanics and artfully artificial mood or picture.

Here in Boston

For various reasons, the chief of which is the cost of the journey, the Symphony Orchestra will make no visit to the Middle West during the first week of February. Instead, on Friday afternoon, Feb. 7, and Saturday evening, Feb. 8, it will be heard as usual at Symphony Hall, replacing by this pair of concerts the omitted pair of Oct. 18 and 19 last. Thus, the series will end as usual on the first Friday and the first Saturday of May.

When the orchestra returns from its present journey southward, several former players in it will rejoin the band, having completed in the course of the current week the formalities by which they become citizens of the United States. Among them are three horn-players, so that the orchestra will again contain eight horns—a highly desirable increase, since the five who have been carrying the horn-part through the season have been showing plain signs of over-work. The newcomers from the orchestra of the Conservatoire in Paris are also to be expected soon.

The probability now is that Mr. Hofmann at his concert in Symphony Hall on Sunday afternoon, Jan. 26, will repeat the piano-pieces by American composers to be played by him the day before in New York for the first time in public. They fill a whole programme and, in the main, are fresh and interesting work of the younger generation.

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HERALD JANUARY 4

DESERT MUSIC BY SYMPHONY

Orchestra Plays "Antar" of Rimsky-Korsakoff at Tenth Concert

MR. HEIFETZ IS SOLO VIOLINIST

By PHILIP HALE

The 10th concert of the Boston Symphony orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rimsky-Korsakoff, "Antar," Symphony No. 2; Beethoven, Violin Concerto; Ravel, Rapsodie Espagnole. Mr. Heifetz was the solo violinist.

It would be an interesting experiment to put "Antar" and Scheherazade" on a program in illustration of Rimsky-Korsakoff's orientalism. "Antar" was composed in 1868, "Scheherazade" in 1888, when the composer's technic was fully developed. Of the two, "Scheherazade" is undeniably the more popular, not only because it has been heard often and is associated with its incongruous use for a ballet; it appeals more intimately to the average hearer. Yet "Antar" is the more imaginative work. "Scheherazade," for the most part, suggests the harem. It is true, there is the storm music, with the shock and the fury of the billows; the composer had heard one of the Kalandars telling his wondrous tale; but the excursions from the harem are short and few. The greater number of pages are odorous with

Strange spice and flower, strange savor of crushed fruit,
And perfume the swart kings tread under foot
For pleasure when their minds wax amorous,
Charred frankincense and grated sandal-root.

There is freer, purer air in "Antar"; there is the thought of the desert and its majestic loneliness. The mood of the hero, who might have stalked gloomily with Lara or any other Byronic hater of mankind, is at once established; it is powerfully maintained. The descriptive, or pictorial, episode of the pursued gazelle is graphic, not grotesque, although the composer here risked a disconcerting fall into the ludicrous. The two movements that follow, expressing in turn the delights of revenge and of power are splendidly barbaric, invoking scenes of ravaging and murderous hordes, exulting, furious, rushing onward to the wild sounds of strange instruments, ruthless, defiant, indomitable, while the love-music of the finale is sensuously languorous.

In this symphony we find the cruelty and the sensuality of the east, frank, unabashed, magnificent. And all is so largely expressed! There is here no miniature painting, as is found too frequently in "Scheherazade"; the colors in "Antar" are often bold and glaring; the palette knife takes the place of the brush. The thought of the composer is more than fanciful; it is imaginative.

Mr. Rabaud was so fortunate in his interpretation of this Symphony that it is to be hoped he will find it convenient during the season to let us hear Balakireff's Symphony, played here some years ago, and the same composer's "Thamar," which, as we believe, has not yet received full justice in Symphony Hall. Then there is the first Symphony of Borodin, which Mr. Nikisch brought out here 28 years ago for the first time in this country. These composers are more in favor with the French than is Tschaikowsky. Perhaps the frequent bursts of platitudes and coarseness, the vociferous outcries of despair that at times degenerate into a personal whine, disturb the Parisians, yet we should like to hear his fourth Symphony, to our mind the most characteristically Russian of Tschaikowsky's work in the symphonic field, played under Mr. Rabaud's direction.

He was equally fortunate in his interpretation of Ravel's tonal pictures of Spain, which yesterday were more glowing and spirited than ever before. The nocturnal prelude had fuller significance, a more poetic feeling. How brilliant the reading of the Malaguena, the Habanera and the finale with its delirious revel! The reading of the Rhapsody was distinguished by subtlety as well as dash. Those who thought that Mr. Rabaud might be an "academic" conductor have learned that neither Beethoven nor Ravel, Schumann nor Berlioz, Converse nor Saint-Saens is misunderstood or underappreciated by this musician of broad sympathies, kindly authority and the spirit that blazes when the music makes demand.

Mr. Heifetz, who played yesterday for the first time with this orchestra, gave an uncommonly fine performance of Beethoven's Concerto. His technical proficiency, which is almost incredible in a man of his years, his amazing facility, his poise—one might say—his imperturbability—already known to all, were again conspicuous, as were the beauty of his tone and the sureness of his intonation. But since he first played here, he has gained in warmth and depth of expression, so that his selection of the too familiar concerto was well advised. The cadenzas, which, we are told, are by Leopold Auer, were musically uninteresting.

The concert will be repeated tonight. There will be no concerts next week. The program for Jan. 17-18 is as follows: Beethoven's Symphony in C minor, No. 5; Mendelssohn, Violin Concerto (Mr. Fradkin, violinist); Saint-Saens, "Phaeton," symphonic poem; Lalo, Rhapsody.

NEW YORK HERALD, JANUARY 10,

AMERICAN MUSIC PLAYED BY BOSTON ORCHESTRA

By REGINALD de KOVEN.

The Boston Symphony Orchestra, Henri Rabaud conductor, gave the third evening concert of its thirty-third New York season at Carnegie Hall last night before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with New York concertgoers was conclusive.

A programme made up of compositions by Berlioz, Vincent D'Indy, Rabaud himself and one of our best American composers, Frederick S. Converse, promised so well that I looked forwaard to a concertevening of both interest and enjoyment; but somehow, whether it was my mod or not, this promise was not fulfilled, and the programme in performance struck me on the whole as somehow lacking in point and convincing effect.

I remember very well the first time heard d'Indy's trilogy "Wallenstein" at Lamoureux concert in Paris in the early nineties, being tremendously interested and impressed; last night, for some reason, was neither. The work has movement, varied emotional interest and contrast, effectively scored for orchestra and has passages of both power and effective pictorial illustration of both mood and incident.

But I felt it last night as lacking in the nobility, poetry, dramatic force and interest of the poem of Schiller, which it is supposed to illustrate. After a hearing of the work, first played in New York at one of Seidl's concerts at Steinway Hall in 1888, and certainly not played here in recent years, I felt strongly that either the "Istar" variations or the "Symphony of a Mountaineer," by the same composer, was far superior to this work in inspirational qualities, originality and orchestral effect.

Mr. Converse's Fantasy.

Mr. Rabaud, ably seconded by the orchestra, now playing with wonted effect in spite of certain roughness of technique, like the passage of the bassoons, which describes the Capucin's sermon, gave full effect and value in interpretation to all the descriptive quality of the work, which, as I thought, in spite of all did not impress the audience any more than it did me, although there was hearty applause and recalls for Mr. Rabaud at the close.

Mr. Converse's orchestral fantasy, "The Mystic Trumpeter," after the poem of Walt Whitman, was first played in New York at the second concert of the new Music Society of America in Carnegie Hall in April, 906, and so far as I know, and of memory serves, has not been played here since. After hearing this thoroughly musicianly, well scored work, truly poetic in conception and thoroughly masterly in execution, the thought occurred to me why this effective composition by one of our best trained American musicians and composers has not appeared oftener on concert programmes.

I think beyond doubt that it is one of the best things that Mr. Converse has done from the standpoint of both inspiration and technical craftsmanship; and yet somehow it fails to convincing effect. Of course the Whitman poem, with its mystery and peace, love, war, humiliation and final joy, is definitely subtle in suggestion, and perhaps Mr. Converse's music being so thoroughly in accord with the spirit and inner psychology of the poem, soars a little above the heads of the average concertgoer. One feels, perhaps, too, a lack of salient melody, a lack of concrete form; for it is not till the last section illustrating the final joyous mood of the poet's thought that we arrive at something quite definite in melody that is formal and not, as heretofore, only emotionally suggested. The work was read carefully and evidently con amore by Mr. Rabaud and played by the orchestra with all possible effect and attention; and the first trumpet is certainly to be congratulated on his almost impossible high notes.

Suite by Mr. Rabaud.

After that we heard for the first time a "Suite of the Sixteenth Centnry," arranged by Mr. Rabaud from music derived from the Fitzwilliam Virginal Book, by Farnaby and anonymous English composers. This suite was arranged from music that Mr. Rabaud provided for the performances of Lucien Nepoty's version of Shakespeare's comedy, "The Merchant of Venice," at the Theatre Antoine, in Paris, in the season of 1916-17.

Although arranged for instruments that are not anachronictic—oboes, bassoons, trumpets, harps, organ and strings—with due cleverness and proper attention to the color of music of the period, I found this music, which is in five short numbers, rather stilted in style and monotoned in color. The third movement, allegro, had a good old English sweep, and was both spirited and effective, and the fourth, andante, by an anonymous composer, had real quality of emotion and decide contrast, but as a whole I do not think when divorced from the drama which it was intended to accompany and illustrate, that this music possesses great value or interest for concert use.

The programme closed with an effective performance of Berlioz's seldom heard overture to "King Lear," an ouvrage de jeunesse, rather pompour, rather empty and showing the composer has not yet quite settled in his mind as to his musical thought, the form and expression of it or the way it could best be illustrated orchestrally. The overture was first performed in New York in 1846 and, as far as my experience goes, I had never heard it performed in this country before, although it is frequently played in Paris.

There was a tiresome and unnecessarily long intermission after the D'Indy number, and, on the whole, I found the programme a little recondite and, truth to tell, a little tiresome and lacking in bright lights of interest and effect.

PUBLIC LEDGER
Philadelphia, Pa.

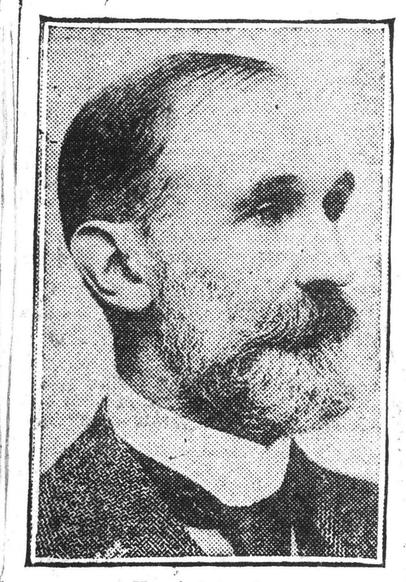
The Boston Symphony Orchestra will play in the Academy of Music Monday evening, January 6, Schumann's Fourth Symphony in D Minor, Mendelssohn's Violin Concerto, with Mr. Fredric Fradkin, the new concertmaster, as soloist; Berlioz's Overture, "King Lear," and Mr. Rabaud's own "Procession Nocturne" after Lenau's "Faust." After the performances of this work in Boston the audience rose in appreciation of its masterly beauty. Mr. Philip Hale wrote the following, and the other critics were even more enthusiastic: "It shows the sensitive, impressionable nature of an accomplished musician, an imaginative composer whose technical skill allows him to create at once a mood, to maintain it without inducing monotony. The effects are gained by artfully simple means, a sober use of musical material, but the sobriety is not for a moment academic * * * The audience was quick to appreciate the charm of the music and the perfection of the performance."

THE SUNDAY HERALD, BOSTON, JANUARY 12, 1919.

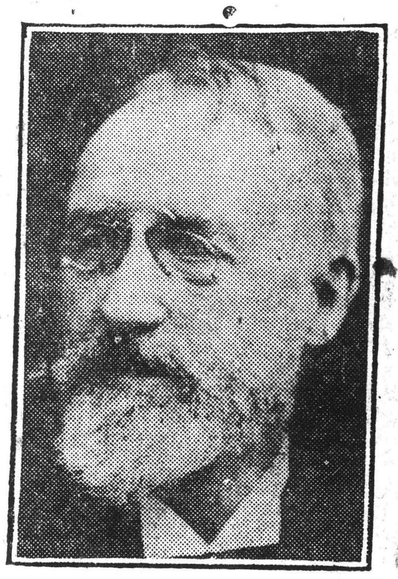
Music for Everyo

Edited by KATHARINE LYONS

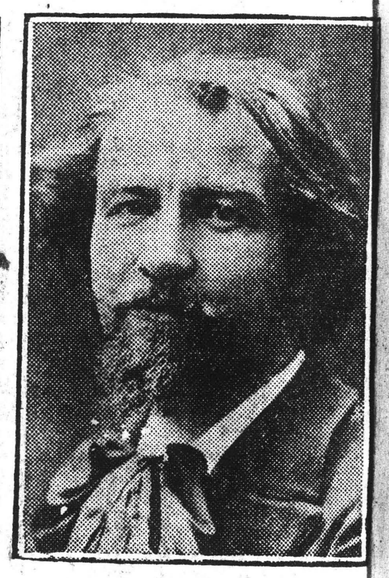
NEW BOSTON SYMPHONY CONDUCTOR MEMBER OF THE "INSTITUTE OF FRANCE"



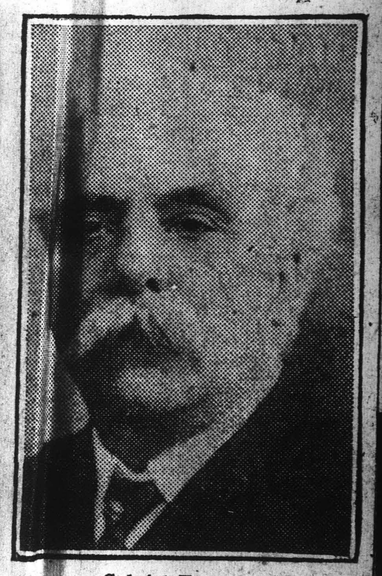
Henri Rabaud.



Theodore Dubois.



Gustave Charpentier.



Gabriel Faure.

Some interesting new members have been placed among the "Immortals" in the venerable "Institute of France," fount of knowledge and authority: Gens. Joffre, Foch, Premier Clemenceau, and Henri Rabaud, new conductor of the Boston Symphony Orchestra. The discrepancy between the careers of Mr. Rabaud and the others is accounted for by the assortment of academies, submerged by the French Revolution and united in 1806 under a new head—the "Institut." The generals and the premier qualified for the Academie Francaise by their writings; Mr. Rabaud qualified for the Academie des Beaux Arts by his merits as a composer, being the only conductor to hold the honor. In this academy there are 40 chairs, representing the various arts, and among them six are held by composers, the august occupants keeping them for life and choosing their successors. They judge the Prix de Rome, appoint professors, and the like. The present six are Saint-Saens, Dubois, Charpentier, Paladilhe, Gabriel Faure, and now Rabaud, who replaces Widor, who in turn has become Secretaire Perpetuel. The musical correspondents are Glazounoff, Lacombe, Cui and Sgambati (until they died), Humperdinck and Bruch until (poor old souls) the war came and they were "dishonorably annulled." Taking his chair, Mr. Rabaud adds one to the following line of descent since the Revolution: Gossec, Auber, Masse, Delibes, Widor. The most distinguished of the other five chairs were Boieldieu, Gounod, Cherubini, Massenet, Gretry, Spontini, Thomas, Berlioz, Adam, David.

What Berlioz thought of the Academy is indicated in his Memoirs, when, as a pupil of Cherubini, he competed for a prize, solely for the much needed money it would bring, and the small gold medal which would admit him into theatres and concert halls.

Berlioz at least became the best of friends with the old doorkeeper, Pingard. When he learned that he had missed the first prize by two votes, and taken the second, he said:

"Come, Pingard, calm down a bit and tell me about today."

"Well, when M. Dupont had finished singing your cantata they began writing their verdicts, and I brought the urn. There was a musician close by whispering to the architect. 'Don't give him your vote, he's no good at all, and never will be. He is gone on that eccentric creature, Beethoven, and we shall never get him right again.' 'Really,' said the architect. 'Yet—well, ask Cherubini. You will take his word, won't you? He will tell you that Beethoven has turned the fellow's head.' 'I beg pardon,' said Pingard, 'but who is this M. Beethoven? He doesn't belong to the academy, and yet everyone seems to be talking of him."

"No, no! He's a German—Go on."

"There isn't much more. When I passed the urn to the architect I saw that he gave his vote to No. 4 instead of to you. Suddenly, one of the musicians said, 'Gentlemen, I think you ought to know that, in the second part of the score we have just heard, there is an exceedingly clever and effective piece of orchestration to which the piano cannot do justice. This ought to be taken into consideration.' 'Don't tell us another cock-and-bull story like that,' cried another musician. 'Your pupil has broken the rules and written two quick arias instead of one, and he has put in an extra prayer. We cannot allow rules to be set at naught like this; it would be establishing a precedent.' 'Oh, this is too ridiculous! What says the secretary?' 'I think that we might pardon a certain amount of license, and that the jury should distinctly understand that passage that you say cannot be properly given by the piano.' 'No, no!' cried Cherubini, 'It's all nonsense. There is no such clever piece of work. It is a regular jumble, and would be abominable for the orchestra.'

"Then on all sides rose the architects, painters, sculptors, etc., saying 'Gentlemen, for pity's sake, agree somehow! We can only judge by what we hear, and if you will not agree—' And all began to talk at once, and it became distinctly a bore; so M. Regnault and two others marched out without voting. They counted the votes. You only got second prize."

Perhaps the old world thinks more of "Academicians" than we do. Their traditions are stronger, and they are more prone to recognize that there must be a stabilizing force to the kite as well as the tail which dashes it about and keeps it alive. Yet apprehension is felt lest Clemenceau rebels, when he is formally taken in, against the green uniform with golden oak leaves, the splendid sabbard, and the plumed hat—an outfit which costs the wearer far more than the yearly salary.

Since Richelieu and Louis XIV. fastened upon a small clique of litterateurs in 1635, and at once glorified and exasperated them by making them a public and imperial institution, the "Academie Francaise," which must of course adulate king and candinal, there has always been a sentiment of discontent within, contempt mingled with jealousy without. The powers were at first restricted to "the embellishment, the ornamentation and the augmentation of the language," but the element of artistic discussion was always with it. Wrote Voltaire: "The 'Academie Francaise' is the secret love of all men of letters. She is a mistress at whom they hurl verses and epigrams until they have won her favor; they slight her only until they possess her."

GLOBE-JANUARY 18,

BROTHER OF SYMPHONY CONDUCTOR DIES IN FRANCE

Henri Rabaud, conductor of the Boston Symphony Orchestra, received cable news shortly before yesterday's concert of the death of his brother, Maurice.

He was a captain of the French Infantry, aged 50, had been seriously ill, and succumbed as the result of an operation.

HERALD JANUARY 4

DESERT MUSIC BY SYMPHONY

Orchestra Plays "Antar" of Rimsky-Korsakoff at Tenth Concert

MR. HEIFETZ IS SOLO VIOLINIST

By PHILIP HALE

The 10th concert of the Boston Symphony orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rimsky-Korsakoff, "Antar," Symphony No. 2; Beethoven, Violin Concerto; Ravel, Rapsodie Espagnole. Mr. Heifetz was the solo violinist.

It would be an interesting experiment to put "Antar" and Scheherazade" on a program in illustration of Rimsky-Korsakoff's orientalism. "Antar" was composed in 1868, "Scheherazade" in 1888, when the composer's technic was fully developed. Of the two, "Scheherazade" is undeniably the more popular, not only because it has been heard often and is associated with its incongruous use for a ballet; it appeals more intimately to the average hearer. Yet "Antar" is the more imaginative work. "Scheherazade," for the most part, suggests the harem. It is true, there is the storm music, with the shock and the fury of the billows; the composer had heard one of the Kalandars telling his wondrous tale; but the excursions from the harem are short and few. The greater number of pages are odorous with

Strange spice and flower, strange savor of crushed fruit,
And perfume the swart kings tread under foot
For pleasure when their minds wax amorous,
Charred frankincense and grated sandal-root.

There is freer, purer air in "Antar"; there is the thought of the desert and its majestic loneliness. The mood of the hero, who might have stalked gloomily with Lara or any other Byronic hater of mankind, is at once established; it is powerfully maintained. The descriptive, or pictorial, episode of the pursued gazelle is graphic, not grotesque, although the composer here risked a disconcerting fall into the ludicrous. The two movements that follow, expressing in turn the delights of revenge and of power are splendidly barbaric, invoking scenes of ravaging and murderous hordes, exulting, furious, rushing onward to the wild sounds of strange instruments, ruthless, defiant, indomitable, while the love-music of the finale is sensuously languorous.

In this symphony we find the cruelty and the sensuality of the east, frank, unabashed, magnificent. And all is so largely expressed! There is here no miniature painting, as is found too frequently in "Scheherazade"; the colors in "Antar" are often bold and glaring; the palette knife takes the place of the brush. The thought of the composer is more than fanciful; it is imaginative.

Mr. Rabaud was so fortunate in his interpretation of this Symphony that i is to be hoped he will find it convenien during the season to let us hear Balakireff's Symphony, played here some year ago, and the same composer's "Thamar," which, as we believe, has not yet received full justice in Symphony Hall. Then there is the first Symphony o Borodin, which Mr. Nikisch brought ou here 28 years ago for the first time i this country. These composers are mor in favor with the French than is Tschaikowsky. Perhaps the frequent bursts o platitudes and coarseness, the vociferou outcries of despair that at times degenerate into a personal whine, disturb the Parisians, yet we should like to hea his fourth Symphony, to our mind the most characteristically Russian o Tschaikowsky's work in the symphonic field, played under Mr. Rabaud's direction.

He was equally fortunate in his interpretation of Ravel's tonal pictures o Spain, which yesterday were more glowing and spirited than ever before. The nocturnal prelude had fuller significance a more poetic feeling. How brilliant the reading of the Malaguena, the Habanera and the finale with its delirious revel The reading of the Rhapsody was distinguished by subtlety as well as dash Those who thought that Mr. Rabau might be an "academic" conductor hav learned that neither Beethoven no Ravel, Schumann nor Berlioz, Conver nor Saint-Saens is misunderstood or u appreciated by this musician of broa sympathies, kindly authority and t spirit that blazes when the music mak demand.

Mr. Heifetz, who played yesterday for the first time with this orchestra, gave an uncommonly fine performance of Beethoven's Concerto. His technical proficiency, which is almost incredible in a man of his years, his amazing facility, his poise—one might say—his imperturbability—already known to all, were again conspicuous, as were the beauty of his tone and the sureness o 's intonation. But since he first played e, he has gained in warmth and h of expression, so that his selec- of the too familiar concerto was advised. The cadenzas, which, told, are by Leopold Auer, were musically uninteresting.

The concert will be repeated tonight. There will be no concerts next week. The program for Jan. 17-18 is as follows: Beethoven's Symphony in C minor, No. 5; Mendelssohn, Violin Concerto (Mr. Fradkin, violinist); Saint-Saens, "Phaeton," symphonic poem; Lalo, Rhapsody.

NEW YORK HERALD, JANUARY 10,

AMERICAN MUSIC PLAYED BY BOSTON ORCHESTRA

By REGINALD de KOVEN.

The Boston Symphony Orchestra, Henri Rabaud conductor, gave the third evening concert of its thirty-third New York season at Carnegie Hall last night before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with New York concertgoers was conclusive.

A programme made up of compositions by Berlioz, Vincent D'Indy, Rabaud himself and one of our best American composers, Frederick S. Converse, promised so well that I looked forwaard to a concertevening of both interest and enjoyment; but somehow, whether it was my mod or not, this promise was not fulfilled, and the programme in performance struck me on the whole as somehow lacking in point and convincing effect.

I remember very well the first time heard d'Indy's trilogy "Wallenstein" at Lamoureux concert in Paris in the ear nineties, being tremendously interested ar impressed; last night, for some reason, was neither. The work has movemen varied emotional interest and contrast, effectively scored for orchestra and ha passages of both power and effective pic torial illustration of both mood and inci dent.

But I felt it last night as lacking in th nobility, poetry, dramatic force and interest of the poem of Schiller, which it is supposed to illustrate. After a hearing of the work, first played in New York at one o Seidl's concerts at Steinway Hall in 1888 and certainly not played here in recent years, I felt strongly that either the "Istar" variations or the "Symphony of a Mountaineer," by the same composer, was far superior to this work in inspirational qualities, originality and orchestral effect.

Mr. Converse's Fantasy.

Mr. Rabaud, ably seconded by the orchestra, now playing with wonted effect in spite of certain roughness of technique, like the passage of the bassoons, which describes the Capucin's sermon, gave full effect and value in interpretation to all the descriptive quality of the work, which, as I thought, in spite of all did not impress the audience any more than it did me, although there was hearty applause and recalls for Mr. Rabaud at the close.

Mr. Converse's orchestral fantasy, "The Mystic Trumpeter," after the poem of Walt Whitman, was first played in New York at the second concert of the new Music Society of America in Carnegie Hall in April, 906, and so far as I know, and of memory serves, has not been played here since. After hearing this thoroughly musicianly, well scored work, truly poetic in conception and thoroughly masterly in execution, the thought occurred to me why this effective composition by one of our best trained American musicians and composers has not appeared oftener on concert programmes.

I think beyond doubt that it is one of the best things that Mr. Converse has done from the standpoint of both inspiration and technical craftsmanship; and yet somehow it fails to convincing effect. Of course the Whitman poem, with its mystery and peace, love, war, humiliation and final joy, is definitely subtle in suggestion, and perhaps Mr. Converse's music being so thoroughly in accord with the spirit and inner psychology of the poem, soars a little above the heads of the average concertgoer. One feels, perhaps, too, a lack of salient melody, a lack of concrete form; for it is not till the last section illustrating the final joyous mood of the poet's thought that we arrive at something quite definite in melody that is formal and not, as heretofore, only emotionally suggested. The work was read carefully and evidently con amore by Mr. Rabaud and played by the orchestra with all possible effect and attention; and the first trumpet is certainly to be congratulated on his almost impossible high notes.

Suite by Mr. Rabaud.

After that we heard for the first time a "Suite of the Sixteenth Centnry," arranged by Mr. Rabaud from music derived from the Fitzwilliam Virginal Book, by Farnaby and anonymous English composers. This suite was arranged from music that Mr. Rabaud provided for the performances of Lucien Nepoty's version of Shakespeare's comedy, "The Merchant of Venice," at the Theatre Antoine, in Paris, in the season of 1916-17.

Although arranged for instruments that are not anachronictic—oboes, bassoons, trumpets, harps, organ and strings—with due cleverness and proper attention to the color of music of the period, I found this music, which is in five short numbers, rather stilted in style and monotoned in color. The third movement, allegro, had a good old English sweep, and was both spirited and effective, and the fourth, andante, by an anonymous composer, had real quality of emotion and decide contrast, but as a whole I do no think when divorced from the drama which it was intended to accompany an illustrate, that this music possesses grea value or interest for concert use.

The programme closed with an effectiv performance of Berlioz's seldom hear overture to "King Lear," an ouvrage d jeunesse, rather pompour, rather empt and showing the composer has not ye quite settled in his mind as to his musica thought, the form and expression of it o the way it could best be illustrated or chestrally. The overture was first per formed in New York in 1846 and, as fa as my experience goes, I had never hear it performed in this country before, al though it is frequently played in Paris.

There was a tiresome and unnecessaril long intermission after the D'Indy number, and, on the whole, I found the programme a little recondite and, truth tell, a little tiresome and lacking in h lights of interest and effect.

PUBLIC LEDGER

ess Philadelphia, Pa.

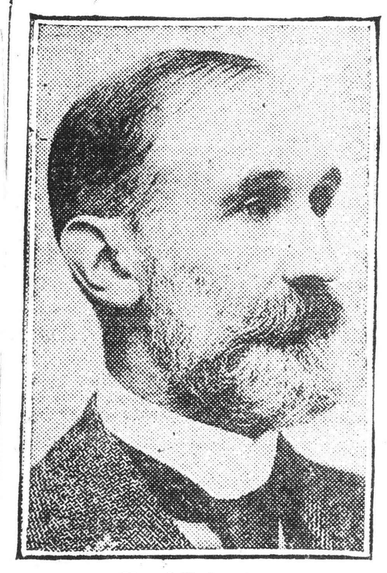
The Boston Symphony Orchestra will play in the Academy of Music Monday evening, January 6, Schumann's Fourth Symphony in D Minor, Mendelssohn's Violin Concerto, with Mr. Fredric Fradkin, the new concertmaster, as soloist; Berlioz's Overture, "King Lear," and Mr. Rabaud's own "Procession Nocturne" after Lenau's "Faust." After the performances of this work in Boston the audience rose in appreciation of its masterly beauty. Mr. Philip Hale wrote the following, and the other critics were even more enthusiastic: "It shows the sensitive, impressionable nature of an accomplished musician, an imaginative composer whose technical skill allows him to create at once a mood, to maintain it without inducing monotony. The effects are gained by artfully simple means, a sober use of musical material, but the sobriety is not for a moment academic * * * The audience was quick to appreciate the charm of the music and the perfection of the performance."

THE SUNDAY HERALD, BOSTON, JANUARY 12, 1919.

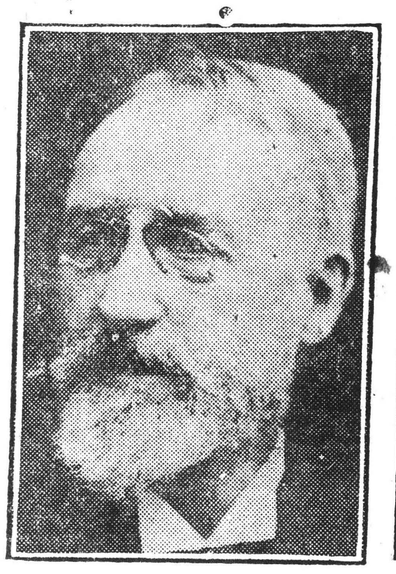
Music for Everyo

Edited by KATHARINE LYONS

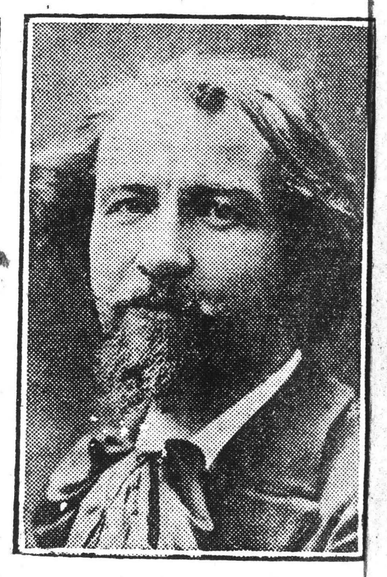
NEW BOSTON SYMPHONY CONDUCTOR MEMBER OF THE "INSTITUTE OF FRANCE"



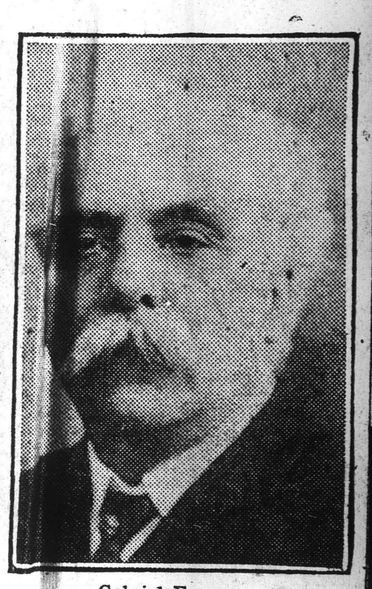
Henri Rabaud.



Theodore Dubois.



Gustave Charpentier.



Gabriel Faure.

Some interesting new members have been placed among the "Immortals" in the venerable "Institute of France," fount of knowledge and authority: Gens, Joffre, Foch, Premier Clemenceau, and Henri Rabaud, new conductor of the Boston Symphony Orchestra. The discrepancy between the careers of Mr. Rabaud and the others is accounted for by the assortment of academies, submerged by the French Revolution and united in 1896 under a new head—the "Institut." The generals and the premier qualified for the Academie Francaise by their writings; Mr. Rabaud qualified for the Academie des Beaux Arts by his merits as a composer, being the only conductor to hold the honor. In this academy there are 40 chairs, representing the various arts, and among them six are held by composers, the august occupants keeping them for life and choosing their successors. They judge the Prix de Rome, appoint professors, and the like. The present six are Saint-Saens, Dubois, Charpentier, Paladilhe, Gabriel Faure, and now Rabaud, who replaces Widor, who in turn has become Secretaire Perpetuel. The musical correspondents are Glazounoff, Lacombe, Cui and Sgambati (until they died), Humperdinck and Bruch until (poor old souls) the war came and they were "dishonorably annulled." Taking his chair, Mr. Rabaud adds one to the following line of descent since the Revolution: Gossec, Auber, Masse, Delibes, Widor. The most distinguished of the other five chairs were Boieldieu, Gounod, Cherubini, Massenet, Gretry, Spontini, Thomas, Berlioz, Adam, David.

What Berlioz thought of the Academy is indicated in his Memoirs, when, as a pupil of Cherubini, he competed for a prize, solely for the much needed money it would bring, and the small gold medal which would admit him into theatres and concert halls.

Berlioz at least became the best of friends with the old doorkeeper, Pingard. When he learned that he had missed the first prize by two votes, and taken the second, he said:

"Come, Pingard, calm down a bit and tell me about today."

"Well, when M. Dupont had finished singing your cantata they began writing their verdicts, and I brought the urn. There was a musician close by whispering to the architect. 'Don't give him your vote, he's no good at all, and never will be. He is gone on that eccentric creature, Beethoven, and we shall never get him right again.' 'Really,' said the architect. 'Yet—well, ask Cherubini. You will take his word, won't you?' He will tell you that Beethoven has turned the fellow's head.' 'I beg pardon,' said Pingard, 'but who is this M. Beethoven? He doesn't belong to the academy, and yet everyone seems to be talking of him.'

"No, no! He's a German—Go on."

"There isn't much more. When I passed the urn to the architect I saw that he gave his vote to No. 4 instead of to you. Suddenly, one of the musicians said, 'Gentlemen, I think you ought to know that, in the second part of the score we have just heard, there is an exceedingly clever and effective piece of orchestration to which the piano cannot do justice. 'This ought to be taken into consideration.' 'Don't tell us another cock-and-bull story like that,' cried another musician. 'Your pupil has broken the rules and written two quick arias instead of one, and he has put in an extra prayer. We cannot allow rules to be set at naught like this; it would be establishing a precedent.' 'Oh, this is too ridiculous! What says the secretary?' 'I think that we might pardon a certain amount of license, and that the jury should distinctly understand that passage that you say cannot be properly given by the piano.' 'No, no!' cried Cherubini, 'It's all nonsense. There is no such clever piece of work. It is a regular jumble, and would be abominable for the orchestra.'

"Then on all sides rose the architects, painters, sculptors, etc., saying 'Gentlemen, for pity's sake, agree somehow! We can only judge by what we hear, and if you will not agree—' And all began to talk at once, and it became distinctly a bore; so M. Regnault and two oth marched out without voting. The counted the votes. You only got second prize."

Perhaps the old world thinks more of "Academicians" than we do. Their tradions are stronger, and they are more prone to recognize that there must be stabilizing force to the kite as well as the tail which dashes it about and keeps it alive. Yet apprehension is felt lest Clemenceau rebels, when he is formally taken in, against the green uniform with golden oak leaves, the splendid cabbard, and the plumed hat—an outfit which costs the wearer far more than the yearly salary.

Since Richelieu and Louis XIV. fastened upon a small clique of litterateurs in 1635, and at once glorified and exasperated them by making them a public and imperial institution, the "Academie Francaise," which must of course adulate king and candinal, there has always been a sentiment of discontent within, contempt mingled with jealousy without. The powers were at first restricted to "the embellishment, the ornamentation and the augmentation of the language," but the element of artistic discussion was always with it. Wrote Voltaire: "The 'Academie Francaise' is the secret love of all men of letters. She is a mistress at whom they hurl verses and epigrams until they have won her favor; they slight her only until they possess her."

GLOBE-JANUARY 18,

BROTHER OF SYMPHONY CONDUCTOR DIES IN FRANCE

Henri Rabaud, conductor of the Boston Symphony Orchestra, received cable news shortly before yesterday's concert of the death of his brother, Maurice.

He was a captain of the French Infantry, aged 50, had been seriously ill, and succumbed as the result of an operation.

RECORD, JANUARY 18

MABEL GARRISON SYMPHONY SOLOIST FOR THIS WEEK END

MABEL GARRISON.

Mabel Garrison, soprano of the Metropolitan Opera Co., will be the soloist at this week's Symphony concerts. Her appearance has been anticipated on other occasions this winter but has not materalized. Once she was prevented from appearing by an attack of influenza; once by engagements at the opera in New York.

She will sing two numbers at the concerts this week, Mozart's aria, "Mia Speranza Adorata" and Edgar Stillman-Kelly's "A Californai Idyl."

Charles De Mailly, the first flute player of the Boston Symphony Orchestra, who has been ill for some time with congestion of the lungs and therefore out of the orchestra, returns to work this week. He expects to play in the concerts of Friday and Saturday.

Louis Speyer, the excellent oboeist, who was heard here when the French band gave a special performance at the Pops last summer, will soon join the Boston orchestra. He has been playing with the band on its tour with the understanding that he is to join the orchestra at the earliest possible

BULLETIN

Philadelphia, Pa.

BOSTON SYMPHONY

Rabaud Conducts Third Concert, With Frederic Fradkin as Soloist

With Frederic Fradkin, concertmaster of the organization, as soloist, and conducted for the second time locally by Henri Rabaud, the Boston Symphony Orchestra gave its third concert of the season at the Academy of Music last evening. Mr. Fradkin was heard in the Mendelssohn concerto, while the novelty of the program was Mr. Rabaud's own composition, "La Procession Nocturne." The other numbers were Schumann's Symphony No. 4, in D minor, Op. 120, and Berlioz's "King Lear" overture.

The Schumann work is not the most beautiful of symphonies. Even so splendidly played as it was last evening, it seems at times heavy and lacking in the more radiating phases of melodization; but it is a noble composition, with an appealing romanza, and much that is grandiose and impressive. It served to show that the Boston Orchestra is getting back into its best form, with Mr. Rabaud acquiring familiarity with his players and bringing out not only the best that is in them, but in himself as well.

In his own symphonic poem, "La Procession Nocturne," conductor rivalled composer in the estimation of the audience, which obviously admired both work and writer. The music is distinctly "modern French." It cannot escape being pronounced "Debussy-like," despite the originality and the inspiration that distinguishes it. It is written after Nicolaus Lenau's poem of "Faust," and is descriptive of Faust's wanderings in the gloomy forest.

Picturesque it is, in theme and development—somewhat of a monotone in the first part, but rising to a more dramatic expressiveness in the passing of the procession of children, virgins and the old in sombre garments, the martial strains dying away as the light of the torches glimmers out and the shadows again enshroud the lonely Faust, who falls into bitter tears. All this is graphically depicted in Rabaud's admirable tonal elucidation, which did not fail deeply to impress last night's audience.

There was also a liberal amount of appreciation for the concertmaster, for his skillful and sympathetic interpretation of the Mendelssohn concerto. This work, to be sure, is an old story, having already been heard at least two or three times this season, but it charms anew when so well played as it was last evening.

Mr. Fradkin is short and plump and pleasant looking, his personality being of the ingratiating sort. His playing might be improved by more repose, but he shows fine command of his instrument, produces a pure and limpid, if rather light, tone, and the lovely andante of the Mendelssohn work came with alluring sweetness from his bow, while the difficult cadenza and the rapid measures of the vivace finale enabled him to display a plenitude of technical facility. The audience liked him and gave him unmistakable assurance of the fact. The Berlioz overture brought to a dramatic close the notable program. The orchestra's next concert will take place on Wednesday evening, February 5, when Arthur Rubinstein, pianist, will be the soloist.

HERALD, JANUARY 18

SYMPHONY IN 11TH CONCERT

Impressive Interpretation of Beethoven Given by Mr. Rabaud

METROPOLITANOPERA STAR IS SOLOIST

By PHILIP HALE

The 11th concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Symphony No. 5, C minor; Mozart, Recitative, "Mia Speranza Adorata" and Rondo, "Ah! non sai qual pena sai": Saint-Saens, "Phaeton," symphonic poem No. 2; Kelley, "A California Idyl" for coloratura soprano and orchestra; Lalo, Rhapsody in A major for orchestra. Mabel Garrison of the Metropolitan Opera Company was the soprano.

Mr. Rabaud at the head of a responsive, euphonious and plastic orchestra—an orchestra that now need not fear a rival—gave a remarkably impressive interpretation of the Fifth Symphony. We do not remember one that has equalled it in dramatic intensity and in nobility. Some conductors, as Mr. Nikisch, gave a theatrical reading, giving portentous significance to the opening phrases, prolonging holds in a spectacular manner with quivering arm upraised until the hearers were tempted to cry out "Let go of it, and proceed with the music," hunting out inner voices and giving them undue importance. Others, deploring these extravagances, gave what are called "intellectual," "academic" interpretations, euphemistic terms for the word "dull." Mr. Rabaud, believing that this symphony is the "summit of music"—to quote his own words—did not have to depart from Beethoven's text or inject a foreign spirit into the symphony to gain magnificent effects. Again he revealed himself as a born and accomplished musician among conductors, as a skilful and imaginative conductor among musicians. His reverence for Beethoven was not obsequious. He did not turn the concert hall into a theatre. So-called absolute music may be more passionate and dramatic than an exciting opera, and suggests milder and higher thoughts in the breast of the hearer than any invoked by a composition that has a program or is a tonal translation of epic or lyric poem. It would not be easy to say which movement, as played yesterday, moved most the soul of the audience; yet the Scherzo had a new meaning; the wonderful transition to the tumultuous joy of the Finale was managed in masterly manner, and—O crowning triumph!—the interest in the Finale never flagged after the first glorious outburst.

"Phaeton" had not been performed at these concerts for twenty years. It did not deserve this long neglect. Here again Saint-Saens shows his sound sense, his lucid musical mind. He does not ride in the chariot by the side of the arrogant Phaeton; he sees him mount, watches him, almost with a smile, foreseeing his end. If Liszt had treated this sun myth he would have insisted on taking the reins himself. How skilfully the insolent ride is portrayed! Nor does Saint-Saens represent Jupiter as wrecking the world when he launched the bolt that saved it. What a pother a modern German composer would have made with a formidable orchestra in hurling Phaeton from his car!

Lalo's Norwegian Rhapsody was also new to the majority of hearers. It is a brilliant composition, with entertaining thematic material, richly and ingeniously orchestrated. The modern French learned much from Lalo and Chabrier. They sometimes helped themselves with both hands from the scores of these predecessors, and without the grace of acknowledgment.

Mme. Garrison was pleasantly remembered here by her singing at a symphony concert last season and by her singing the extremely difficult music of the Princess in "Coq d'Or" at the Boston Opera House in April. The Rondo of Mozart, which she sang yesterday, was written for his sister-in-law, Aloysia, in a day. It is more or less perfunctory music in the manner of the period, as if Mozart, teased for a long time by Aloyais for a new aria, had tossed it off and said to her: "There you are; don't bother me again." Mr. Kelley wrote his Idyl when he was lecturing in California. He completed it at Oxford, Ohio, where he lives. Remenyi, inspired by far western scenery, wrote a "Hymn to Mount Shasta" for the fiddle. Mr. Kelley was less ambitious: he contented himself with a lively allegro, an invitation for someone's love to come forth, when hills are green and the sky is blue and hearts of love are beating true. When Artemus Ward heard young men beneath his window singing "Come, where my love lies dreaming," he did not go. "I did not think it would be proper." But Mr. Kelley's invitation is purely lyrical, not erotic, an idyl that might be assigned to Vermont of North Carolina as well as to California. The music is appropriately cheerful in rather commonplace fashion, with an orchestral accompaniment that is at times too thick for the advantage of the singer. Mme. Garrison sang accurately and easily, and in Mozart's Recitative with a pretty show of sentiment.

Just before the concert Mr. Rabaud received news by cable of the death of his brother Maurice as the result of an operation. He surely has the sympathy of all. The wonder is that he was able to conduct so brilliantly.

The orchestra is now materially strengthened by the coming of men from the orchestra of the Paris Conservatory. The names of Messrs. Laurent, first flute; L. Speyer, oboe and English horn; Adam, trombone, appear in the program book. It was a pleasure to note the return of Mr. Jaenicke, the horn player. There are now eight horns in the list of the personnel.

The concert will be repeated tonight. The program of the concerts next week is as follows: Hadley, Symphonic Fantasia (first time at these concerts); Bach, Suite in D major, No. 3; Franck, Symphonic Variations for piano and orchestra; d'Indy, Symphony "On a Mountain Air" for orchestra and pianoforte. Alfred Cortot will be the pianist.

GLOBE- JANUARY 18

RABAUD CONDUCTS BEETHOVEN'S FIFTH

Mabel Garrison Sings Delightfully

Mr Rabaud is making known from week to week his conception of Beethoven—the man, the thinker of great thoughts, the great pathbreaker of romanticism. First the "Eroica," then the "little" symphony, in which Beethoven autographed his portrait on a sunny day. Yesterday it was the fifth.

Music for supermen, who yet have a pulse, this Homeric score is merciless in exposing a supine lack of nobility or the bombast which some have offered in its place. It endures less well than any of the first eight of the symphonies, at least, an interpretation wherein the conductor claims only the scant virtue of being "academic," "traditional," safely "conservative."

At times gloriously rebellious against laws, orders, the cosmos, it craves the answering metal of individuality, of creative germ, even abandon. To touch a score, every note of which the world knows as by heart, with a flame like into its own and to continue re-creation without all but burning up the world as Saint-Saens' young hero who followed, is to have achieved greatly.

Mr Rabaud certainly did this in no small measure, particularly in the last movement. When have its first measures, leaping winged from the scherzo, been as electrical, as fitting a tribute to a victorious army returned, to the triumph of a great principle, as noble a proclamation of liberty?

The reading throughout was that of a man who had pondered upon the many sides of genius. There was reflection, repose, tenderness; there was the sinister humor, consuming, terrible, of the fugal subject given out by the contrabasses, a passage at Mr Rabaud's tempo calling for a supreme virtuosity, and there was the note of battle as when the forces of Nature contend. Both conductor and players were given an ovation.

Mme Mabel Garrison is the most interesting of the younger singers. Success has not marred her womanly simplicity or sincerity of manner. Her growth in her art is steady, rational, well balanced. The voice itself is warmer throughout its wide compass. But high notes do not make the artist, and there was little occasion yesterday to be reminded in the air "Ah, non sai qual pena sia," which Mozart wrote with its preceding recitative for Aloysia Weber, cousin to Carl Maria, that she was singing repeatedly the high E flat. Aloysia was said to sing with ease to the F above, and Mozart turned one of the roulades in the air over on that note, a phrase which Mme Garrison slightly alters.

The Gildas, who mount the interpolated arpeggio to the high E, or even F flat, in "Rigoletto," as they mount the stairs by candle light, are to be taken with much indulgence during the feat and relief after it. But Mme Garrison employs an unusual upper voice as she does the medium—as a means of expression. She is not disturbed by the serenity of Mozart, but apparently enjoys the limpidity of his melody, the transparent grace or the patrician elegance of his ornaments. The voice is not huge, and therefore some, yesterday, may have seemed perplexed to know in how far she merited their applause.

Edgar Stillman Kelley's "A California Idyl" for coloratura soprano and orchestra, heard for the first time here, is a sympathetic setting of verses by Charles Keeler, rhapsodical of nature in a somewhat uneven manner. There was opportunity for lyric and occasionally merely decorative song, to the demands of which Mme Garrison was equal, ending on a triumphant high D, carrying easily over the orchestra.

Saint-Saens' second of his four symphonic poems, in order of their composition, "Phaeton," with its galloping horses and chariot of fire, now 46 years old, sounds fresh today compared with Lalo's rhapsody, of the following year, with its monotonous use of the Norwegian dance tune. Both were brilliantly pla

REPUBLICAN

dress Springfield, Mass.

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The Boston symphony orchestra gave a program of national airs at its concert on Monday. "Strange to say there were many vacant seats in the second balcony," writes Philip Hale. But a miscellaneous program of national airs and music on patriotic subjects might not appeal to the enthusiastic concert-goer, and the second balcony, one believes, is the domain of the enthusiasts. Even the seats of subscribers were filled by others. And Mr Hale admits that "The concert as a whole was tame and a disappointment." Perhaps this was foreseen. The irregular time for holding it, Monday afternoon, was possibly a further adverse consideration.

POST, JANUARY 18

BEETHOVEN EXALTED BY SYMPHONY

Remarkable Performance of the Great Fifth

BY OLIN DOWNES

The feature of yesterday afternoons concert by the Boston Symphony Orchestra, Henri Rabaud conductor, was the performance of Beethoven's Fifth symphony. There were other interesting performances; the Boston Symphony has, in the past, given many notable performances of Beethoven's work; but seldom has this work been so noble and so thrilling, at the hands of any conductor, whether visiting at the head of another orchestra or officiating at the regular series of concerts in Symphony Hall, as it was yesterday at the hands of Mr. Rabaud.

The Fifth Symphony is over 100 years old. It is probably the most popular symphony, even today, in the orchestral repertory. It is very hard to perform such a work, over familiar to conductor and men, without the suspicion of routine, of a task perfunctorily executed. A good conductor will of course rehearse such a work scrupulously, however often it has been played. He will give reverent attention to each detail and concentrate anew on the meaning of the music, yet he may well fail to produce the effect produced yesterday.

This symphony has been gospel to generations. How many musicians have sat with the score, at desk or piano, and listened with the inner ear to performances more ideal than any orchestra could give? Doubtless there have been thousands who never heard the work played by an orchestra, and were yet profoundly moved by the printed music. The conductors are not always the most zealous interpreters. Years ago we knew a Swiss musician, a man of brilliant accomplishments, condemned to the hard labor of piano teaching. We shall never forget the awful sounds and the profound feeling, the tears rolling down his cheeks, with which he played the Fifth Symphony to us one day on the piano. For he was as sincere and intelligent a lover of his art as he was a miserable failure as a virtuoso.

Fulfilment of Dreams

Mr. Rabaud's performance of yesterday had the dramatic fire, the exalted faith, the consuming ecstasy, of that piano performance we remember so well. It had also the tonal balance and beauty, the technical sufficiency, the overwhelming orchestral sonorities only to be attained when a great instrumental body and a conductor of artistic sensibility and noble character meet. On such an occasion, the conductor is doing more than he knows. He is the hero who accomplishes for the humble dreamers and those to whom the reward of accomplishment is not given, the fulfilment of their dreams.

The orchestra responded fully to Mr. Rabaud's wishes. The men, too, were inspired. The gesture of thanks which the conductor made after the performance was the acknowledgment of a kind of co-operation which cannot be commanded. The interpretation was a model of musicianship and taste, in addition to its more overpowering qualities. There was no extravagance. The great strength of it was the strength which is felt the more because of poise and control.

Do Understand Beethoven

Perhaps there were those in the audience, accustomed to an almost unbroken succession of conductors of the German school, who had thought that a French conductor would not understand the Beethoven "fermatas"—those long-sustained chords, vibrated by the instruments as though two planets had met headlong in space and were locked together in a grip that would never give way. The "fermatas" of the first movement, the rugged power of its rythms, the volcanic passion of the music, were understood by Mr. Rabaud as by all the players in the orchestra, which now includes a much greater number of Frenchmen than before. Who should understand the music of a great spirit better? Beethoven has been reverently studied, understood, adored, for many years in France, and it may be said here that no orchestra has played the famous passage for the double basses in the scherzo of the fifth symphony as the double-basses of the orchestra of the Societe des Concerts du Conservatoire played this symphony a few months ago in the same hall, under the direction of Andre Messager.

As a whole, however, Mr. Rabaud's performance was by far the more moving of the two. It was not distinguished by unheard-of subtleties, and it is possible to be too subtle and sophisticated as many conductors of the day show with this symphony. It simply told the story of the man who fights with fate and conquers his stars with the ruggedness and the irresistible expressive power of the titan of composers. Only in such a spirit and in such a manner could the wildly exultant finale have been made so uplifting.

Music Born Again

To the conductor who can lead this movement as Mr. Rabaud led it yesterday, words are hardly adequate tribute. The audience was deeply stirred. The music was born again. Under less gifted men one has suspected signs of approaching age in this monumental work, but yesterday the fifth symphony seemed no less adequate a greeting to the new spirit of the 20th century and humanity after the world war than it must have seemed to the young generation of the 19th century in the turmoil and the birth of new ideals which followed the French revolution. How many composers could be measured by such a scale?

A word for the new flutist, Mr. Laurent. His tone is uncommonly clear and brilliant. He is evidently an accomplished virtuoso and an authoritative musician.

Miss Garrison Singing

The concert aria of Mozart, "Ah non sai qual pena sia," sung by Miss Mabel Garrison, is not for us a very distinguished or dramatic piece of music. Nor did it find Miss Garrison at her vocal best, admirable musician as she is, and also a finished technician. That she has the vocal range and dexterity needed for such music, that she knows how to phrase and what the art of diction means, was apparent to everyone, but there is surely more interesting material for a singer. Nor can we commend on the score of composition Edgar-Stillman-Kelley's "California Idyl." The poem, which is full of rills and trills, could hardly inspire exalted treatment.

The music is prettily conventional, and the mention of bird songs and the like is made the moment for many vocal ornaments and extravaganzas of the soloist. Probably Mr. Kelley took the thing no more seriously. He has certainly written much more distinctive music. In this song Miss Garrison distinguished herself as a vocalist.

Saint-Saens' "Phaeton"

Saint-Saens' symphonic poem, "Phaeton," has seldom been played in Boston. Perhaps for this reason, one wishes one could hear it a little oftner, and other of Saint-Saens' symphonic poems a little less. It is very dexterous, piquent Gallic. Saint-Saens is always spoken of as the one who inaugurated the symphonic poem of the Liszt type in France, and one of the first to understand its possibilities. Well, if he understood them, he did not exploit them. The Saint-Saens symphonic poems are less "symphonic poems" as Lizst conceived the form than they are sublimated piano etudes, arranged for orchestra. One persistent figure, designed to suggest a spinning wheel, or a grave yard dance, or, as yesterday, the chariot of "Phaeton," is made the basis for entertaining variations. The symphonic poems of Lizst and Strauss are far deeper, more dramatic, plastic in form, symphonic in character.

Lalo's rhapsody in A major brought the concert to a brilliant conclusion.

MONITOR, JANUARY 18

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Mr. Rabaud made a more profound impression on a Friday afternoon audience at the eleventh program of the Boston Symphony Orchestra, on the afternoon of Jan. 17, than he has achieved at any previous afternoon concert this season. He did it in Beethoven's Fifth Symphony, which he read not alone with authority but with a freedom from convention, though always within the strict bounds of good taste, which has not always marked his Beethoven readings hitherto. The orchestra responded nobly to the conductor's mood. For the first time, Mr. Laurent, the new first flute, and Mr. Adam, the new first trombone, were in their places, to the noticeable improvement of the tone quality of their respective divisions. Both come from the Paris Conservatory Orchestra. Miss Mabel Garrison, who, aside from the quality of her voice, always sings so well that it is a pleasure to hear her, was the soloist, giving a Mozart recitative, "Mia Speranza Adorata," and rondo, "Ah! non sai qual pena sia" (K. 416) and "A California Idyl" by Edgar Stillman Kelley, which is a setting to verses by Charles Keeler. Mr. Kelley wrote this aria for Miss Garrison especially, but he quite evidently did not consult with the lady first, for the orchestration receives far more attention than the voice, and a singer must breathe sometimes. It is to be hoped that Mr. Kelley, who was in the audience, may realize the necessity of fitting music and words a little more closely together. The program also included Saint-Saëns' symphonic poem, "Phaëton" and Lalo's rhapsody in A major.

Fredric Fradkin, the new concert master of the Boston Orchestra, made his first local appearance as soloist in the fourth concert of the series which the orchestra gives in Cambridge each year, playing Mendelssohn's concerto in E minor, op. 64. The young man's tone is engaging though not large, but a certain restlessness in his posture communicates itself to his tempi so that his rhythm is somewhat uneven. His tremolo is a little inclined to stiffness and rapidity, but his technique has reached the point where it is sufficient for any demands that the violin repertory makes on a concert player. He hurls himself headlong into a tempestuous passage sure that he will come out all right but leaving conductor and orchestra to follow as best they can. It is to his credit that he played the sugary andante movement of the concerto without sentimentality. A second hearing of the Suite of Sixteenth Century English music, arranged by Mr. Rabaud, confirms the excellent impression the first hearing made. An admirable restraint in orchestration preserves the atmosphere of the early English music. Likewise a second hearing of F. S. Converse's "Mystic Trumpeter" fantasy strengthens the impression gained of the admirable qualities of this work.

SYMPHONY CONCERT

MR. RABAUD PROVES UNSUSPECTED POWERS

Beethoven's Fifth Symphony in a Performance of Signal Eloquence — Saint-Saens's "Phæton" and a Rhapsody of Lalo for Contrasting Pieces—Miss Garrison Sings Ill-Chosen Numbers — The Orchestra, with Full Forces and Sundry Newcomers, on Its Mettle Again

BY signs from stage and programme-book yesterday, the Symphony Orchestra has at last been reconstituted, as it will continue through the present season and, substantially, for a season or more to come. Familiar figures, missing since last spring from familiar places, notably among the horns, have now resumed them; while two or three recent recruits have begun work with the band. The familiar figures were once Austrian or German subjects. When the orchestra was reorganized last summer to accord with the conditions of wartime, they were permitted to keep their posts because they were then on the way to American citizenship. They could not occupy them, however, until they had completed the necessary legal formalities, actually finished a week or more ago. There was happy evidence in the playing of the orchestra on Friday that change of nationality does not alter the abilities that originally brought them into the band and have made them valuable to it. The new recruits were gathered from the orchestra of the Parisian Conservatory now at the end of its American tour. One is a first flute, the body and the brightness of whose tone commend him no less than his fluent technical skill; another reënforces the trombones with material gain in smooth sonority; while a third will play at need, either the oboe or the English horn.

Thus, the orchestra now stands at full complement again; with eight horn-players, from which to draw four, none will be overworked; while the new flutist and the new trombonist promise well for the wood-wind and the brass choirs. Similarly Mr. Rabaud's assiduous pains at rehearsal, as he and the orchestra become more and more accustomed and responsive each to each; the increasing familiarity of the men in work one with another and choir with choir, a perceptibly rising esprit de corps are bettering the general and the particular quality of performance. Yesterday, for example, there were richer sonorities, warmer flow and larger pliancy of tone in the playing of Beethoven's symphony in C minor than the reorganized orchestra has often achieved. Finesse of detail and agreeable euphonies were not lacking in the instrumental voices to Saint-Saëns's tone-poem of "Phaeton"; while in Lalo's rhapsody, remade for orchestra from his "Norwegian Fantasy" for violin, the band renewed its rhythmic verve, recovered its élan of colorful performance in showy music. As signs now run before the end of the season the Symphony Orchestra will be near to its old self and no subject for the condescensions of our neighbors in New York.

Beyond all anticipation among the merely neutral, to the surprise even of the conductor's warmest partisans, Mr. Rabaud succeeded with Beethoven's symphony in C minor. In the two months of his leadership he has not gained such eloquence with any classic piece and with only two or three modern numbers. For the first time, almost, he seemed to conduct with clear emotional as well as mental reaction to the music in hand, at moments even with a veritable passion of response to it. Once more he was lucid of exposition, at the golden mean of a disclosing and animating pace, never too fast and never too slow, just in his distribution of accent and color, less moulding phrase than helping it into large flow into Beethoven's ample design. Now, however, under the ardor that the music plainly kindled in him, these admirable qualities gained warmth, vitality. True, there were moments in which he was only vigorously straightforward with measures he might have modulated imaginatively and moments again in which he seemed to shorten Beethoven's intentionally dramatic pauses. On the other hand, he surpassed himself in fine energies of rhythm, in large ascents over long gradients of tone, in fervor of transition, in the vivid emphasis of significent phrase or progression.

Above all, Mr. Rabaud caught, and transmitted the power, the exaltation of this symphony—the note that Beethoven strikes at the very beginning; that he—and yesterday the conductor with him—sustains to the end. The contrasting tumults of the first movement rose and fell as in a tragic passion of tonal speech, yet with a puissant splendor of music as it addresses the ear alone. Large were the fervors, noble the accent, luminous the progress of Beethoven's instrumental song, as conductor and orchestra spoke it from the slow movement. The scherzo passed from the voice of vigor to the voice of mystery; the celebrated transition to the finale wrought the familiar thrill and, for once, deepened it; while the finale itself was Mr. Rabaud and the orchestra in magniloquent progress through Beethoven's nearly endless exultations. Again they renewed the tonal, the emotional power they had gained in the first movement but clothed it now in a glowing magnificance of sound and motion. For once, an audience heard Beethoven not only impassioned but epic, knew his depths of mood, his mighty exaltations of speech, knew also the white heats of creation whereby he makes the means, the matter, the procedure of music so speak from man to men. It was rare experience; it was, as yet, Mr. Rabaud's one half hour of glowing inspiration. An audience too impressed to be fully articulate, might have given him more applause. He had held it, as he had held the orchestra in the hollow of his fervid will.

The rest of the programme offered less stimulating matter, less transcended usual conditions of performance. Of Saint-Saëns's symphonic poems, "The Youth of Hercules" is well devised matter for music, brought not merely to well-considered but often imaginative voice; the "Danse Macabre" does not lack occasional graphic and fantastic quality; even "Omphale's Spinning Wheel" has charm of fancy. But is "Phaëton," revived yesterday afternoon, much more than artificial contrivance, disclosing Saint-Saëns's dexterity in a musical narrative, so to say, ill suited to music? Phaëton drives across the heavens the coursers of the sun, soon escaping from a hand unmeet to guide them. The fiery chariot, tossing through the upper air, threatens to consume the earth. With a thunderbolt, Jupiter stays it. There is lament for the youth, daring and dead, the lament of nymphs, perhaps, who earlier in the tonal tale, have watched forebodingly Phaëton's peril. Thereby Saint-Saëns gains opportunity for the songful, gentler measures that shall set contrast to the measures of the coursers and chariot. His tone-picturing of the ride with rhythm, now insistent, now broken, with suggestion of the youth's failing hand and the fitful flight of his horses, remains expert technical feat; but no more than narrative prose to the listening imagination. Pale, too, is the catastrophe, pale, prepared, meditated; while as for the mourning nymphs, they are decorous, tasteful Not a little of Saint-Saëns's music well abides the years; but they have withered this "Phaëton" because, though it concerns the sun, there is little life or heat in the tone-poem. From first measure to last it is thought and facture, not the imagery or the poetry of tones.

Akin to the tone-poem, as curious coincidence of the day would have it, were the two pieces sung by Miss Garrison, the "assisting artist" of the day, though they were as far apart in matter and in manner as are Mozart of Vienna in 1783 from Edgar Stillmann Kelley of Oxford, Ohio, 1918. Mozart's recitative and rondo, "Mia Speranza Adorata," is routine mechanics for the display of an ornate soprano voice and no whit more, even his illustrious name does sign it. Mr. Kelley's "California Idyll" seems written for no other purpose and with like use of convenient commonplaces sometimes none too skilfully disposed; while Miss Garrison, as ill fortune would have it, sang neither with her usual brightness of tone and animation of mood. In Mozart's piece, she was the skilful singer taking careful thought of the contour of each phrase, of her method with each ornament, of the touches of sentiment the music here and there exacted. In Mr. Kelley's "Idyll" she was similarly cauptious with his plentiful florid passages, wary of the moments when her voice must pierce her clouding orchestra. In a sense she was expert with both pieces, but through neither played the charm, the glow usually animating her singing. It suggested fatigue and a reluctant spirit. The more welcome, then, was Lalo's version for orchestra alone of his Nouvegran Fantasia for violin and orchestra. Admittedly, it is a displayful piece, mor manner than matter, but there is warmtl of invention in the motives, clear play o vivifying mood, lively imagination an graphic effect in play of rhythm, harmo nies, instrumental color. Again Mr. Ra baud and the orchestra struck fire, an after the pathos of Mozart, Kelley. Mis Garrison and Saint-Saëns, it was good hear music "sound." But the symphon of the beginning and the performance o the symphony still haunted many an ear

H. T. P.

MORNING TELEGRAPH
ess: New York City

BOSTON SYMPHONY IN FINE CONCERT

Henri Rabaud, New French Conductor of Famous Orchestra, Delights Great Audience.

D'INDY TRILOGY THE FEATURE

Rejuvenated Organization Electrifies Hearers With Highly Diversified Program.

By JOHN H. RAFTERY.

The third concert of the thirty-third season in New York of the Boston Symphony Orchestra was given last evening in Carnegie Hall before a splendid and I thought, pleasantly surprised audience. Conductor Henri Rabaud, the French master of the orchestral baton and composer of "Marouf" and other more or less grand music dramas, has not only lifted the famous Boston band out of its old and beaten paths of sturdy conservatism and overmethodical musical efficiency, but he seems to have transfigured the organization into an unaccustomed access of vivacity, esprit and almost sprightly responsiveness. If the reorganization and revivificaton of the Boston orchestra were drected upon Parisian Gallic lines, the material at hand when M. Rabaud took charge must have been of the most adaptable and plastic quality, for at last evening's glittering recital there were no traces of the stodgy solemnity, of the almost overwhelming inevitableness of the performances of these Bostonians under the Muck leadership.

And the program, inescapably indicative of the tastes and intentions of the new conductor, was electrifying in its eventful diversities, its wealth of successive "story music," its pervasive pictorial effects, its gorgeous—almost bizarre—color contrasts, and its unfailing and triumphant reference to the dramatic, the "actionable," the illustrative and the emotional potentialities of the orchestral instrument. In a precise and, perhaps, narrow sense, it was hardly an ideal symphonic program, for its salient feature was D'Indy's Trilogy of "Wallenstein," an almost narrative-poetic sequence after the stately and almost theatric poem by Schiller.

Dazzling Orchestral Tapestries.

The rejuvenated Boston Symphony Orchestra proclaimed its newly absorbed vivacity in the introductory number of this highly colored and boldly punctuated trilogy, "Wallenstein's Camp," an ingeniously and gallantly painted musical mural which is of tenuous and cohesive structure in spite of the fact that its numerous military and emotive themes are not developed along symphonic lines. This was played with amazing mechanical nicety, contagious enthusiasm, tempo of music and temperament of conductor sweeping like prairie fire through the responsive sections and the keenly alert choirs of the orchestra.

This must be "the only way" to play the D'Indy trilogy, but in the old days the Boston orchestra did not much adventure into such bonny fields of musical enterprise and I know of no other symphony orchestra that could play either the camp number or the yet more splendidly pictorial second part. (The Piccolomini) better than Rabaud's men played it last evening. "The Death of Wallenstein," which concludes the trilogy, is rich in umbrous and ostentatious melodic splendors, momentous, too, with the big, epical romanticism of the hero; and M. Rabaud read it like that, pouring out all of the great resources of his now wonderfully adjusted and responsive instrument "for all it was worth."

Audience Immensely Pleased.

Probably it doesn't matter at all what the criticasters and the cognoscenti say about the apotheosized Boston Symphony Orchestra and the galvanic program which it played last evening, because the packed audience showed more spontaneous and audible delight throughout the evening than any symphony audience I have observed for some time. I hope that such programs are not so pleasant, so unqualifiedly delightful as to incur the pontifical condemnation of the ultra-conservatives and the pietistical connoisseurs of immortal musical miseries. And if they do incur such anathemas, I hope Henri Rabaud will pay no attention to them.

"The Mystic Trumpeter," by Converse, which opened the second half of the program, is an orchestral fantasy which proved a logical and commendable sequence to the first half. Its compositional argument is after the poem of that name by Walt Whitman, and it is vividly vocal of the tempestuously imaginative philosophy of the Good Gray Poet. That, too, met with the impressive approbation of the audience, as did the Sixteenth Century Suite by Farnaby and anonymous English composers which M. Renaud has arranged for his now buoyantly spirited band and which, as played last evening, is a capital model of orchestral resourcefulness and enterprising leadership. The concert closed with Berlioz's noble overture from "King Lear," splendidly played.

HERALD
New York City
JAN 10 1919

nant Marshall G. Peabody, Lieutenant rthur L. Engels, Cadet Wayles B. Brady, Jr.; Private Danforth B. Ferguson and rgeant Richard D. Hamilton, Jr.

The annual report of the club and of the thletic Committee indicate, now that the ar is over, that a very complete and teresting programme has been arranged r the coming year. The club will resume s athletics in every way and the athletes gain will be permitted to represent the the championships, and it will be the

The Boston Symphony Orchestra, Henri Rabaud conductor, gave the third evening concert of its thirty-third New York season at Carnegie Hall last night before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with New York concertgoers was conclusive.

A programme made up of compositions by Berlioz, Vincent D'Indy, Rabaud himself and one of our best American composers, Frederick S. Converse, promised so well that I looked forward to a concert evening of both interest and enjoyment; but somehow, whether it was my mood or not, this promise was not fulfilled, and the programme in performance struck me on the whole as somehow lacking in point and convincing effect.

I remember very well the first time I heard D'Indy's trilogy "Wallenstein," at a Lamoureux concert in Paris in the early nineties, being tremendously interested and impressed; last night, for some reason, I was neither. The work has movement, varied emotional interest and contrast; is effectively scored for orchestra and has passages of both power and effective pictorial illustration of both mood and incident.

But I felt it last night as lacking in the nobility, poetry, dramatic force and interest of the poem of Schiller which it is supposed to illustrate. After a hearing of the work, first played in New York at one of Seidl's concerts at Steinway Hall in 1888, and certainly not played here in recent years, I felt strongly that the "Istar" variations and the "Symphony of a Mountaineer," by the same composer, were far superior to this work in inspirational qualities, originality and orchestral effect.

Mr. Converse's Fantasy.

Mr. Rabaud, ably seconded by the orchestra, now playing with wonted effect in spite of certain roughnesses of technique, like the passage of the bassoons which describes the Capucin's Sermon, gave full effect and value in interpretation to all the descriptive quality of the work which, as I thought, in spite of all, did not impress the audience any more than it did me, although there were hearty applause and recails for Mr. Rabaud at the close.

Mr. Converse's orchestral fantasy "The Mystic Trumpeter," after the poem of Walt Whitman, was first played in New York at the second concert of the new Music Society of America in Carnegie Hall in April, 1906, and so far as I know, and if memory serves, has not been played here since. After hearing this thoroughly musicianly, well scored work truly poetic in conception and thoroughly masterly in execution, the thought occurred to me why this effective composition by one of our best trained American musicians and composers has not appeared oftener on concert programmes.

I think beyond doubt that it is one of the best things that Mr. Converse has done from the standpoint of both inspiration and technical craftsmanship; and yet somehow it falls of convincing effect. Of course the Whitman poem, with its mystery and peace, love, war, humiliation and final joy, is definitely subtle in suggestion, and perhaps Mr. Converse's music being so thoroughly in accord with the spirit and inner psychology of the poem soars a little above the heads of the average concertgoer. One feels, perhaps, too, a lack of salient melody, a lack of concrete form; for it is not till the last section illustrating the final joyous mood of the poet's thought that we arrive at something quite definite in melody that is formal and not, as heretofore, only emotionally suggested. The work was read carefully and evidently con amore by Mr. Rabaud and played by the orchestra with all possible effect and attention; and the first trumpet is certainly to be congratulated on his almost impossible high notes.

Suite by Mr. Rabaud.

After that we heard for the first time "Suite of the Sixteenth Century," arranged by Mr. Rabaud from music derived from the Fitzwilliam Virginal Book, by Farnaby and anonymous English composers. This suite was arranged from music that Mr. Rabaud provided for the performance of Lucien Nepoty's version of Shakespeare's comedy "The Merchant of Venice," at the Théâtre Antoine, in Paris in the season of 1916-17.

Although arranged for instruments that are not anachronistic—oboes, bassoons, trumpets, harps, organ and strings—with due cleverness and proper attention to the color of music of the period, I found this music, which is in five short numbers, rather stilted in style and monotoned in color. The third movement, allegro, had a good old English sweep, and was both spirited and effective, and the fourth, andante, by an anonymous composer, had real quality of emotion and decided contrast, but as a whole I do not think when divorced from the drama which it was intended to accompany and illustrate, that this music possesses great value or interest for concert use.

The programme closed with an effective performance of Berlioz's seldom heard overture to "King Lear," an ouvrage de jeunesse, rather pompous, rather empty and showing the composer has not yet quite settled in his mind as to his musical thought, the form and expression of it and the way it could best be illustrated orchestrally. The overture was first performed in New York in 1846 and, as far as my experience goes, I had never heard it performed in this country before, though it is frequently played in Paris.

There was a tiresome and unnecessarily long intermission after the D'Indy number, and, on the whole, I found the programme a little recondite and, I tell, a little tiresome and lacking in points of interest.

TRIBUNE
New York City

Music

Historical Excursion With Boston Symphony Orchestra at Carnegie Hall

By H. E. Krehbiel

The music which M. Rabaud brought to the hearing of his audience at the concert of the Boston Symphony Orchestra in Carnegie Hall last night brought memories flocking into the mind of a veteran recorder of musical doings. First, there was the "Wallenstein" trilogy by Vincent d' Indy, which was recalled as probably the first composition by a composer now comparatively well known and heard in New York when Anton Seidl brought it forward at a concert in Steinway Hall thirty years ago the first of last month.

Next came Frederick Converse's fantasy, "The Mystic Trumpeter," which was new music when given at a concert of the New York Music Society, one of the many short-lived organizations called into being for the purpose of giving hearings to the works of American composers, in April, 1906.

Some orchestral settings of English dances dating back to the Elizabethan period, made by M. Rabaud out of material drawn from the famous collection of harpsichord music now known as the "Fitzwilliam Virginal Book," but long called "Queen Elizabeth's Virginal Book" because of the belief that it had once been the property of England's Virgin Queen. Unfortunately this amiable theory was destroyed by the discovery made by unsentimental and iconoclastic critics that some of the music in it was not composed until seventeen years after Queen Elizabeth's death.

Historically the thesaurus is nevertheless invaluable and local historians ought to take pride in the fact that a similar collection which is still in manuscript, and which we judge to be a product of the seventeenth century is preserved in our own public library being a part of the collection made by Dr. Rimbault and bought by Joseph W. Drexel for his library in 1877. Some day some man of wealth who wishes to do a service to musical history may commission an antiquarian scholar to transcribe this collection so that it may be collated with the Fitzwilliam book. There may have been an inkling of its treasures in the delightful music which M. Rabaud presented to us in orchestral garb last night.

The last number on the programme was the overture "Roi Lear," by Berlioz, which some of The Tribune's readers may have listened to with interest heightened by amused curiosity, since it figured as evidence in the argument advanced by this writer two or three weeks ago that the present régime was not coextensive with the cultivation or appreciation of French music in New York. Berlioz's overture to Shakespeare's tragedy was first performed here seventy-two years ago and has been in local lists ever since, though not so extensively as some other works by the composer of a more popular appealing character.

The only absolutely novel pieces, therefore, were the transcriptions of the Elizabethan dances, reverently and tastefully made by M. Rabaud. The music was a delightful echo of the time when "state and ancientry" prevailed in England's music as well as her politics and literature; when, though she borrowed some of her social and other fashions from the Continent, she sent her musicians to many of the continental courts and had the proud distinction of maintaining a school of virginalists incomparably more vigorous and interesting than the Italian, French and German. France did not take the lead with her Rameau and Couperin and Germany with her Bach till a century later.

It may be set down to the credit of the music written by d'Indy to illustrate Schiller's trilogy (there are three movements of symphonic scope and manner, one for each of the dramas "Wallenstein's Lager," "Die Piccolomini" and "Wallenstein's Tod") that it did not require a reference to the records of the past to recall some of the impressions made by the music when Seidl performed it in Steinway Hall. The riotous dances of the soldiery in the first part and the rude humor of the Capuchin's sermon had left their mark, though it must confessed that the thematic material seemed tawdry.

There is a lyric flight in the second movement, designed to portray the trials and love of Thekla and Max Piccolomini, which at its first hearing made it seem to us the finest and most spontaneous portion of the work, and in its climaxes a real expression of passionate pathos, but last night our interest was held more firmly by the last movement, possibly because of its finer thematic and orchestral workmanship. But of the feeling of Schiller we experienced little. After all it seemed fabricated music. It was interesting to note as a personal experience that instrumental colors and tridulous harmonies which we thought veils for a paucity of pregnant themes thirty years ago, seemed not at all strange. Possibly M. Rabaud was less eager to rasp our nerves than Mr. Seidl used to be at times. In fact, the revolutionary of a generation back seemed almost academic.

Mr. Converse spoke a much more interesting and more modern language and the sonority of his band was much greater. This American composer's translation into tones of what he calls in an explanatory note "the elemental phases" of Walt Whitman's poem—"mystery and peace, love, war or struggle, humiliation and finally joy"—had an unhappy first production here twelve years ago, grouped as it was with much unripe music precipitated upon a weary public with insufficient preparation, but even then it compelled recognition of the fact that it had in it a nature of excellence which made it worth while, to perform and to hear, irrespective of its origin. We said then that it was not likely to be neglected and could not have been thought more interesting or charming if it had come to us from France or Germany instead of Boston.

If composers and concert-givers would but bear in mind that therein lies the final test, the wise well-wishers of American music would less often have reason to feel discouraged by the outlook and indignant over the parade of self-seeking and effrontery under the guise of patriotism in art. The music is narrative and clings a little too slavishly, perhaps, to the text of the poem, but it has a noble imaginative quality even if it was necessary to recognize the fleeting quotation from "Marching Through Georgia" as determination of its national character.

How did the orchestra play? Eloquently, of course, else it could not have prompted this hurried and somewhat lengthy disquisition.

AMERICAN
ess: New York City

RABAUD PROVES MUSIC MASTER

Conductor Delights Audience with Recital of Boston Symphony.

The Boston Symphony Orchestra conducted by Henri Rabaud gave its third concert of the season at the National Theater yesterday afternoon. The orchestra presented D'Indy's trilogy "Wallenstein" at the head of the program instead of the customary symphony. That Rabaud is a master in the art of program-building, was evidenced by the other two numbers on the program, Mendelssohn's "Concerto for Violin," which introduced Frederic Fradkin, concert-master, as soloist, and Converse's archestral fantasy on Walt Whitman's "The Mystic Trumpeter."

The "Dallenstein" trilogy after the dramatic poem of Schiller includes three episodes in the life of the hero, "Wallenstein," the first of which depicts, in brilliant colors, flashes of warrior camp life, second the beautiful and tuneful love theme which hints of the tragic end of the lovers, and third, the death theme. The trilogy ends sonorously with the introduction used as a foundation.

Mr. Fradkin who played the solo part of the Mendelssohn Concerto, gave a brilliant and intellectual reading of this work and was enthusiastically recalled by the delighted audience.

The "Mystic Trumpeter" concluded the program. The latter number though composed fourteen years ago is the essence of what is enjoyed by the modern audience. The beauty of tone color, abundance of melody and ecstatic climaxes brought forth a storm of applause.

SYMPHONIC HYPNOGENY.

If Henri Rabaud wishes to retain the favor which he won so quickly and so legitimately at his first two concerts with the Boston Symphonic Orchestra in New York he will have to offer programmes more exhilarating than the one he "put over" last night in Carnegie Hall, when he returned to Manhattan with his disciples from the Hub.

Under his vigorous and compelling guidance, to be sure, the visiting organization once more played in a manner that left little to be desired. B... leadlier combination of compositions than he presented for hearing on this occasion has rarely been forced on an audience made up of intelligent music-lovers. Out of the thousands of masterpieces which the literature of music affords the distinguished French maestro could surely have made a better choice than the following: D'Indy's "Wallenstein" trilogy; Converse's Orchestral Fantasy, "The Mystic Trumpeter"; his own Sixteenth Century Suite, and Berlioz's "King Lear" Overture.

Any one of these works, it is true, would have been welcome. The first two movements of D'Indy's early work (orchestral expositions of episodes from Schiller's dramatic poem, the one denominated "Wallenstein's Camp," the other "Max and Thekla") may be counted among the most spontaneous and inspiriting efforts of the scholarly composer. Converse's lengthy setting of Walt Whitman's poem is a thoroughly meritorious piece of instrumental prose, despite its obvious Wagnerian idiom and absolute lack of originality. Monsieur Rabaud's arrangements of music by Giles Farnaby and anonymous English composers found in the Fitzwilliam Virginal Book of Queen Elizabeth are agreeable enough, if quite innocuous. And Berlioz's "Grand Overture" to "King Lear" needs no comment.

But what are we to say of a Boston Symphony concert without a single composition of great and ...ding value? Verily, Monsieur ...'d broke all records in this ... Bitterly did some persons ... from beginning to end to a performance of "Oberon" that had opened with so masterful a reading of the overture by Arthur Bodanzky.

MORNING TELEGRAPH
ess: New York City

BOSTON SYMPHONY IN FINE CONCERT

Henri Rabaud, New French Conductor of Famous Orchestra, Delights Great Audience.

D'INDY TRILOGY THE FEATURE

Rejuvenated Organization Electrifies Hearers With Highly Diversified Program.

By JOHN H. RAFTERY.

The third concert of the thirty-third season in New York of the Boston Symphony Orchestra was given last evening in Carnegie Hall before a splendid and I thought, pleasantly surprised audience. Conductor Henri Rabaud, the French master of the orchestral baton and composer of "Marouf" and other more or less grand music dramas, has not only lifted the famous Boston band out of its old and beaten paths of sturdy conservatism and overmethodical musical efficiency, but he seems to have transfigured the organization into an unaccustomed access of vivacity, esprit and almost sprightly responsiveness. If the reorganization and revivificaton of the Boston orchestra were drected upon Parisian Gallic lines, the material at hand when M. Rabaud took charge must have been of the most adaptable and plastic quality, for at last evening's glittering recital there were no traces of the stodgy solemnity, of the almost overwhelming inevitabieness of the performances of these Bostonians under the Muck leadership.

And the program, inescapably indicative of the tastes and intentions of the new conductor, was electrifying in its eventful diversities, its wealth of successive "story music," its pervasive pictorial effects, its gorgeous—almost bizarre—color contrasts, and its unfailing and triumphant reference to the dramatic, the "actionable," the illustrative and the emotional potentialities of the orchestral instrument. In a precise and, perhaps, narrow sense, it was hardly an ideal symphonic program, for its salient feature was D'Indy's Trilogy of "Wallenstein," an almost narrative-poetic sequence after the stately and almost theatric poem by Schiller.

Dazzling Orchestral Tapestries.

The rejuvenated Boston Symphony Orchestra proclaimed its newly absorbed vivacity in the introductory number of this highly colored and boldly punctuated trilogy, "Wallenstein's Camp," an ingeniously and gallantly painted musical mural which is of tenuous and cohesive structure in spite of the fact that its numerous military and emotive themes are not developed along symphonic lines. This was played with amazing mechanical nicety, contagious enthusiasm, tempo of music and temperament of conductor sweeping like prairie fire through the responsive sections and the keenly alert choirs of the orchestra.

This must be "the only way" to play the D'Indy trilogy, but in the old days the Boston orchestra did not much adventure into such bonny fields of musical enterprise and I know of no other symphony orchestra that could play either the camp number or the yet more splendidly pictorial second part, (The Piccolomini) better than Rabaud's men played it last evening. "The Death of Wallenstein," which concludes the trilogy, is rich in umbrous and ostentatious melodic splendors, momentous, too, with the big, epical romanticism of the hero; and M. Rabaud read it like that, pouring out all of the great resources of his now wonderfully adjusted and responsive instrument "for all it was worth."

Audience Immensely Pleased.

Probably it doesn't matter at all what the criticasters and the cognoscenti say about the apotheosized Boston Symphony Orchestra and the galvanic program which it played last evening, because the packed audience showed more spontaneous and audible delight throughout the evening than any symphony audience I have observed for some time. I hope that such programs are not so pleasant, so unqualifiedly delightful as to incur the pontifical condemnation of the ultra-conservatives and the pietistical connoisseurs of immortal musical miseries. And if they do incur such anathemas, I hope Henri Rabaud will pay no attention to them.

"The Mystic Trumpeter," by Converse, which opened the second half of the program, is an orchestral fantasy which proved a logical and commendable sequence to the first half. Its compositional argument is after the poem of that name by Walt Whitman, and it is vividly vocal of the tempestuously imaginative philosophy of the Good Gray Poet. That, too, met with the impressive approbation of the audience, as did the Sixteenth Century Suite by Farnaby and anonymous English composers which M. Renaud has arranged for his now buoyantly spirited band and which, as played last evening, is a capital model of orchestral resourcefulness and enterprising leadership. The concert closed with Berlioz's noble overture from "King Lear," splendidly played.

HERALD
New York City
JAN 10 1919

AMERICAN MUSIC PLAYED BY BOSTON ORCHESTRA

By REGINALD de KOVEN.

The Boston Symphony Orchestra, Henri Rabaud conductor, gave the third evening concert of its thirty-third New York season at Carnegie Hall last night before an audience so large that the evidence that this famous orchestra had lost none of its wonted drawing powers with New York concertgoers was conclusive.

A programme made up of compositions by Berlioz, Vincent D'Indy, Rabaud himself and one of our best American composers, Frederick S. Converse, promised so well that I looked forward to a concert evening of both interest and enjoyment; but somehow, whether it was my mood or not, this promise was not fulfilled, and the programme in performance struck me on the whole as somehow lacking in point and convincing effect.

I remember very well the first time I heard D'Indy's trilogy "Wallenstein," at a Lamoureux concert in Paris in the early nineties, being tremendously interested and impressed; last night, for some reason, I was neither. The work has movement, varied emotional interest and contrast; is effectively scored for orchestra and has passages of both power and effective pictorial illustration of both mood and incident.

But I felt it last night as lacking in the nobility, poetry, dramatic force and interest of the poem of Schiller which it is supposed to illustrate. After a hearing of the work, first played in New York at one of Seidl's concerts at Steinway Hall in 1888, and certainly not played here in recent years, I felt strongly that the "Istar" variations and the "Symphony of a Mountaineer," by the same composer, were far superior to this work in inspirational qualities, originality and orchestral effect.

Mr. Converse's Fantasy.

Mr. Rabaud, ably seconded by the orchestra, now playing with wonted effect in spite of certain roughnesses of technique, like the passage of the bassoons which describes the Capucin's Sermon, gave full effect and value in interpretation to all the descriptive quality of the work which, as I thought, in spite of all, did not impress the audience any more than it did me, although there were hearty applause and recalls for Mr. Rabaud at the close.

Mr. Converse's orchestral fantasy "The Mystic Trumpeter," after the poem of Walt Whitman, was first played in New York at the second concert of the new Music Society of America in Carnegie Hall in April, 1906, and so far as I know, and if memory serves, has not been played here since. After hearing this thoroughly musicianly, well scored work, truly poetic in conception and thoroughly masterly in execution, the thought occurred to me why this effective composition by one of our best trained American musicians and composers has not appeared oftener on concert programmes.

I think beyond doubt that it is one of the best things that Mr. Converse has done from the standpoint of both inspiration and technical craftsmanship; and yet somehow it falls of convincing effect. Of course the Whitman poem, with its mystery and peace, love, war, humiliation and final joy, is definitely subtle in suggestion, and perhaps Mr. Converse's music being so thoroughly in accord with the spirit and inner psychology of the poem soars a little above the heads of the average concertgoer. One feels, perhaps, the lack of salient melody, a lack of concrete form; for it is not till the last section illustrating the final joyous mood of the poet's thought that we arrive at something quite definite in melody that is formal and not, as heretofore, only emotionally suggested. The work was read carefully and evidently con amore by Mr. Rabaud and played by the orchestra with all possible effect and attention; and the first trumpet is certainly to be congratulated on his almost impossible high notes.

Suite by Mr. Rabaud.

After that we heard for the first time "Suite of the Sixteenth Century," arranged by Mr. Rabaud from music derived from the Fitzwilliam Virginal Book, by Farnaby and anonymous English composers. This suite was arranged from music that Mr. Rabaud provided for the performance of Lucien Nepoty's version of Shakespeare's comedy "The Merchant of Venice," at the Théâtre Antoine, in Paris in the season of 1916-17.

Although arranged for instruments that are not anachronistic—oboes, bassoons, trumpets, harps, organ and strings—with due cleverness and proper attention to the color of music of the period, I found this music, which is in five short numbers, rather stilted in style and monotoned in color. The third movement, allegro, had a good old English sweep, and was both spirited and effective, and the fourth, andante, by an anonymous composer, had real quality of emotion and decided contrast, but as a whole I do not think when divorced from the drama which it was intended to accompany and illustrate, that this music possesses great value or interest for concert use.

The programme closed with an effective performance of Berlioz's seldom heard overture to "King Lear," an ouvrage de jeunesse, rather pompous, rather empty and showing the composer has not quite settled in his mind as to his music thought, the form and expression of it the way it could best be illustrated chestrally. The overture was first performed in New York in 1846 and, as as my experience goes, I had never heard it performed in this country before, though it is frequently played in Paris.

There was a tiresome and unnecessarily long intermission after the D'Indy number, and, on the whole, I found the programme a little recondite and lacking in tell, a little tiresome and lacki[illegible] points of inter[illegible]

[illegible] beginning [illegible] end to a performance of "Ob[illegible]ron" that had opened with so ma[illegible]sterful a reading of the overture by Arthur Bodanzky.

TRIBUNE
New York City

[illegible] at Carnegie Hall

By H. E. Krehbiel

The music which M. Rabaud broug[illegible] to the hearing of his audience at t[illegible] concert of the Boston Symphony O[illegible]chestra in Carnegie Hall last nig[illegible] brought memories flocking into t[illegible] mind of a veteran recorder of music[illegible] doings. First, there was the "Walle[illegible]stein" trilogy by Vincent d' Indy, whi[illegible] was recalled as probably the first co[illegible]position by a composer now compar[illegible]tively well known and heard in N[illegible] York when Anton Seidl brought it f[illegible]ward at a concert in Steinway H[illegible] thirty years ago the first of last mon[illegible]

Next came Frederick Converse's fa[illegible]tasy, "The Mystic Trumpeter," whi[illegible] was new music when given at a conc[illegible] of the New York Music Society, one [illegible] the many short-lived organizatio[illegible] called into being for the purpose [illegible] giving hearings to the works of Ame[illegible]can composers, in April, 1906.

Some orchestral settings of Engli[illegible] dances dating back to the Elizabeth[illegible] period, made by M. Rabaud out of m[illegible]terial drawn from the famous collecti[illegible] of harpsichord music now known as t[illegible] "Fitzwilliam Virginal Book," but lo[illegible] called "Queen Elizabeth's Virgi[illegible] Book" because of the belief that it h[illegible] once been the property of Englan[illegible] Virgin Queen. Unfortunately t[illegible] amiable theory was destroyed by [illegible] discovery made by unsentimental a[illegible] iconoclastic critics that some of t[illegible] music in it was not composed un[illegible] seventeen years after Queen Elizabet[illegible] death.

Historically the thesaurus is nev[illegible]theless invaluable and local historia[illegible] ought to take pride in the fact tha[illegible] similar collection which is still [illegible] manuscript, and which we judge to [illegible] a product of the seventeenth centu[illegible] is preserved in our own public libra[illegible] being a part of the collection made [illegible] Dr. Rimbault and bought by Joseph [illegible] Drexel for his library in 1877. So[illegible] day some man of wealth who wishes [illegible] do a service to musical history m[illegible] commission an antiquarian scholar [illegible] transcribe this collection so that [illegible] may be collated with the Fitzwilli[illegible] book. There may have been an inkl[illegible] of its treasures in the delightful mu[illegible] which M. Rabaud presented to us [illegible] orchestral garb last night.

The last number on the program[illegible] was the overture "Roi Lear," by B[illegible]lioz, which some of The Tribune's re[illegible]ers may have listened to with inter[illegible] heightened by amused curiosity, si[illegible] it figured as evidence in the argum[illegible] advanced by this writer two or th[illegible] weeks ago that the present régime [illegible] not coextensive with the cultivation [illegible] appreciation of French music in N[illegible] York. Berlioz's overture to Sha[illegible]speare's tragedy was first perform[illegible] here seventy-two years ago and [illegible] been in local lists ever since, tho[illegible] not so extensively as some other wo[illegible] by the composer of a more popula[illegible] appealing character.

The only absolutely novel pieces [illegible] therefore, were the transcriptions o[illegible] the Elizabethan dances, reverently and tastefully made by M. Rabaud. The music was a delightful echo of the time when "state and ancientry" prevailed in England's music as well as her politics and literature; when, though she borrowed some of her social and other fashions from the Continent, she sent her musicians to many of the continental courts and had the [illegible]

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AMERICAN
ess: New York City

SYMPHONIC HYPNOGENY.

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Any one of these works, it is true, would have been welcome. The first two movements of D'Indy's early work (orchestral expositions of episodes from Schiller's dramatic poem, the one denominated "Wallenstein's Camp," the other "Max and Thekla") may be counted among the most spontaneous and inspiriting efforts of the scholarly composer. Converse's lengthy setting of Walt Whitman's poem is a thoroughly meritorious piece of instrumental prose, despite its obvious Wagnerian idiom and absolute lack of originality. Monsieur Rabaud's arrangements of music by Giles Farnaby and anonymous English composers found in the Fitzwilliam Virginal Book of Queen Elizabeth are agreeable enough, if quite innocuous. And Berlioz's "Grand Overture" to "King Lear" needs no comment.

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[illegible] 18
SYMPHONY CONCERT

MR. RABAUD PROVES UNSUSPECTED POWERS

Beethoven's Fifth Symphony in a Performance of Signal Eloquence — Saint-Saens's "Phæton" and a Rhapsody of Lalo for Contrasting Pieces—Miss Garrison Sings Ill-Chosen Numbers — The Orchestra, with Full Forces and Sundry Newcomers, on Its Mettle Again

BY signs from stage and programme-book yesterday, the Symphony Orchestra has at last been reconstituted, as it will continue through the present season and, substantially, for a season or more to come. Familiar figures, missing since last spring from familiar places, notably among the horns, have now resumed them; while two or three recent recruits have begun work with the band. The familiar figures were once Austrian or German subjects. When the orchestra was reorganized last summer to accord with the conditions of wartime, they were permitted to keep their posts because they were then on the way to American citizenship. They could not occupy them, however, until they had completed the necessary legal formalities, actually finished a week or more ago. There was happy evidence in the playing of the orchestra on Friday that change of nationality does not alter the abilities that originally brought them into the band and have made them valuable to it. The new recruits were gathered from the orchestra of the Parisian Conservatory now at the end of its American tour. One is a first flute, the body and the brightness of whose tone commend him no less than his fluent technical skill; another reënforces the trombones with material gain in smooth sonority; while a third will play at need, either the oboe or the English horn.

Thus, the orchestra now stands at full complement again; with eight horn-players, from which to draw four, none will be overworked; while the new flutist and the new trombonist promise well for the wood-wind and the brass choirs. Similarly Mr. Rabaud's assiduous pains at rehearsal, as he and the orchestra become more and more accustomed and responsive each to each; the increasing familiarity of the men in work one with another and choir with choir, a perceptibly rising esprit de corps are bettering the general and the particular quality of performance. Yesterday, for example, there were richer sonorities, warmer flow and larger pliancy of tone in the playing of Beethoven's symphony in C minor than the reorganized orchestra has often achieved. Finesse of detail and agreeable euphonies were not lacking in the instrumental voices to Saint-Saëns's tone-poem of "Phaeton"; while in Lalo's rhapsody, remade for orchestra from his "Norwegian Fantasy" for violin, the band renewed its rhythmic verve, recovered its élan of colorful performance in showy music. As signs now run before the end of the season the Symphony Orchestra will be near to its old self and no subject for the condescensions of our neighbors in New York.

Beyond all anticipation among the merely neutral, to the surprise even of the conductor's warmest partisans, Mr. Rabaud succeeded with Beethoven's symphony in C minor. In the two months of his leadership he has not gained such eloquence with any classic piece and with only two or three modern numbers. For the first time, almost, he seemed to conduct with clear emotional as well as mental reaction to the music in hand, at moments even with a veritable passion of response to it. Once more he was lucid of exposition, at the golden mean of a disclosing and animating pace, never too fast and never too slow, just in his distribution of accent and color, less moulding phrase than helping it into large flow into Beethoven's ample design. Now, however, under the ardor that the music plainly kindled in him, these admirable qualities gained warmth, vitality. True, there were moments in which he was only vigorously straightforward with measures he might have modulated imaginatively and moments again in which he seemed to shorten Beethoven's intentionally dramatic pauses. On the other hand, he surpassed himself in fine energies of rhythm, in large ascents over long gradients of tone, in fervor of transition, in the vivid emphasis of significent phrase or progression.

Above all, Mr. Rabaud caught, and transmitted the power, the exaltation of this symphony—the note that Beethoven strikes at the very beginning; that he—and yesterday the conductor with him—sustains to the end. The contrasting tumults of the first movement rose and fell as in a tragic passion of tonal speech, yet with a puissant splendor of music as it addresses the ear alone. Large were the fervors, noble the accent, luminous the progress of Beethoven's instrumental song, as conductor and orchestra spoke it from the slow movement. The scherzo passed from the voice of vigor to the voice of mystery; the celebrated transition to the finale wrought the familiar thrill and, for once, deepened it; while the finale itself was Mr. Rabaud and the orchestra in magniloquent progress through Beethoven's nearly endless exultations. Again they renewed the tonal, the emotional power they had gained in the first movement but clothed it now in a glowing magnificance of sound and motion. For once, an audience heard Beethoven not only impassioned but epic, knew his depths of mood, his mighty exaltations of speech, knew also the white heats of creation whereby he makes the means, the matter, the procedure of music so speak from man to men. It was rare experience; it was, as yet, Mr. Rabaud's one half hour of glowing inspiration. An audience too impressed to be fully articulate, might have given him more applause. He had held it, as he had held the orchestra in the hollow of his fervid will.

The rest of the programme offered less stimulating matter, less transcended usual conditions of performance. Of Saint-Saëns's symphonic poems, "The Youth of Hercules" is well devised matter for music, brought not merely to well-considered but often imaginative voice; the "Danse Macabre" does not lack occasional graphic and fantastic quality; even "Omphale's Spinning Wheel" has charm of fancy. But is "Phaëton," revived yesterday afternoon, much more than artificial contrivance, disclosing Saint-Saëns's dexterity in a musical narrative, so to say, ill suited to music? Phaëton drives across the heavens the coursers of the sun, soon escaping from a hand unmeet to guide them. The fiery chariot, tossing through the upper air, threatens to consume the earth. With a thunderbolt, Jupiter stays it. There is lament for the youth, daring and dead, the lament of nymphs, perhaps, who earlier in the tonal tale, have watched forebodingly Phaëton's peril. Thereby Saint-Saëns gains opportunity for the songful, gentler measures that shall set contrast to the measures of the coursers and chariot. His tone-picturing of the ride with rhythm, now insistent, now broken, with suggestion of the youth's failing hand and the fitful flight of his horses, remains expert technical feat; but no more than narrative prose to the listening imagination. Pale, too, is the catastrophe, pale, prepared, meditated; while as for the mourning nymphs, they are decorous, tasteful Not a little of Saint-Saëns's music well abides the years; but they have withered this "Phaëton" because, though it concerns the sun, there is little life or heat in the tone-poem. From first measure to last it is thought and facture, not the imagery or the poetry of tones.

Akin to the tone-poem, as curious coincidence of the day would have it, were the two pieces sung by Miss Garrison, the "assisting artist" of the day, though they were as far apart in matter and in manner as are Mozart of Vienna in 1783 from Edgar Stillmann Kelley of Oxford, Ohio, 1918. Mozart's recitative and rondo, "Mia Speranza Adorata," is routine mechanics for the display of an ornate soprano voice and no whit more, even his illustrious name does sign it. Mr. Kelley's "California Idyll" seems written for no other purpose and with like use of convenient commonplaces sometimes none too skilfully disposed; while Miss Garrison, as ill fortune would have it, sang neither with her usual brightness of tone and animation of mood. In Mozart's piece, she was the skilful singer taking careful thought of the contour of each phrase, of her method with each ornament, of the touches of sentiment the music here and there exacted. In Mr. Kelley's "Idyll" she was similarly cauptious with his plentiful florid passages, wary of the moments when her voice must pierce her clouding orchestra. In a sense she was expert with both pieces, but through neither played the charm, the glow usually animating her singing. It suggested fatigue and a reluctant spirit. The more welcome, then, was Lalo's version for orchestra alone of his Nouvegrani Fantasia for violin and orchestra. Admittedly, it is a displayful piece, more manner than matter, but there is warmth of invention in the motives, clear play of vivifying mood, lively imagination and graphic effect in play of rhythm, harmonies, instrumental color. Again Mr. Rabaud and the orchestra struck fire, and after the pathos of Mozart, Kelley, Miss Garrison and Saint-Saëns, it was good to hear music "sound." But the symphony of the beginning and the performance of the symphony still haunted many an ear.

H. T. P.

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RABAUD PROVES MUSIC MASTER

Conductor Delights Audience with Recital of Boston Symphony.

The Boston Symphony Orchestra conducted by Henri Rabaud gave its third concert of the season at the National Theater yesterday afternoon. The orchestra presented D'Indy's trilogy "Wallenstein" at the head of the program instead of the customary symphony. That Rabaud is a master in the art of program-building, was evidenced by the other two numbers on the program, Mendelssohn's "Concerto for Violin," which introduced Frederic Fradkin, concert-master, as soloist, and Converse's archestral fantasy on Walt Whitman's "The Mystic Trumpeter."

The "Dallenstein" trilogy after the dramatic poem of Schiller includes three episodes in the life of the hero, "Wallenstein," the first of which depicts, in brilliant colors, flashes of warrior camp life, second the beautiful and tuneful love theme which hints of the tragic end of the lovers, and third, the death theme. The trilogy ends sonorously with the introduction used as a foundation.

Mr. Fradkin who played the solo part of the Mendelssohn Concerto, gave a brilliant and intellectual reading of this work and was enthusiastically recalled by the delighted audience.

The "Mystic Trumpeter" concluded the program. The latter number though composed fourteen years ago is the essence of what is enjoyed by the modern audience. The beauty of tone color, abundance of melody and ecstatic climaxes brought forth a storm of applause.

EVENING GLOBE
ss: New York City

Music.

Two Orchestral Concerts—

The Boston Symphony programme opened with the "Wallenstein" trilogy of Vincent d'Indy. That work has been played here so little that of its three sections the present writer had previously heard only the first, "Wallenstein's Camp," and that at a concert earlier this season of the visiting orchestra from the Paris Conservatoire. This first section may have sounded rude and boisterous in 1880. To-day it persuades one that the Wallenstein cantonment was a very merry place, with an admirably appointed hostesses' house and bevies of young girls of the first families to dance in decorous jollity with the well-bred and well-behaved soldier laddies. To be sure, some canting bassoons do try to sermonize, but they are soon caught up and silenced in the joyous round, as all such richly deserve to be!

"Max and Thekla" ("The Piccolomini") depicts tragic love with real eloquence and beauty. But the most impressive portion of the trilogy to-day is the final section, "The Death of Wallenstein," music that is impressive in substance and sumptuous in scoring. Nor need the reference to "Peer Gynt" in the opening measures give offense. The "Wallenstein" trilogy was composed in the course of the years from 1873 to 1881. In spite of this long gestation, it is more spontaneous, less tormented, than the later works of d'Indy, though it cannot claim the importance of the "Istar" variations or the symphony in B flat. It was good to hear the trilogy in its entirety and played with such sympathy as under the devoted lead of Mr. Rabaud.

Next came another work that has been neglected here for a goodly number of years, though it was composed only in 1903-4—"The Mystic Trumpeter," an orchestral fantasy after the poem of Walt Whitman by Mr. F. S. Converse of Boston and vicinity. Meantime less deserving works have been played often. "The Mystic Trumpeter" is unquestionably one of the best orchestral compositions as yet made in America. True, it is Wagner and Richard Strauss done into good New England pewter, but there is consolation in knowing that Wagner and Richard Strauss can be written so well in Boston and vicinity. Mr. Converse shows himself a pewterer of intelligence and responsive fancy, a master of the sonorous Straussian orchestra of 1903-4.

Then came Mr. Rabaud himself with a suite of sixteenth century English pieces that he had chosen, arranged, and orchestrated from the Fitzwilliam Virginal Book. Mr. Rabaud has taken three suites from music he so prepared for the performances of "The Merchant of Venice" in a French version given at the Théâtre Antoine in Paris in the season of 1916-17. This is the third suite. Of the four original pieces in it two are by Farnaby, two anonymous. All are delightful in their several ways. Mr. Rabaud's scoring touches both archaism and modernism right graciously.

A programme that erred on the side of length ended with the "King Lear" overture of Berlioz. This overture to-day has little interest aside from the historical, but the historical is sufficient to entitle it to an occasional performance. Then it should be played in the spirit of Théophile Gautier's red waistcoat and the romantics of 1830—in short, as led by Mr. Rabaud yesterday.

As for the band, the first violins have not yet regained the crystalline purity and fire of other days, but the second are better than of old, and last evening the first horn and the first trumpet covered themselves with glory. The basses are always superb, incomparable. The very large audience was singularly undemonstrative. It might have been a Boston audience!

PITTS SANBORN.

EVENING MAIL
s: New York City

NEW YORK'S friendly respect is growing into something like affection for Henri Rabaud, of Paris and Boston, if the temperature of last night's audience at the Boston Symphony concert is a genuine indication of the condition of its emotional pulses.

After his conducting of D'Indy's impressive "Wallenstein" trilogy, no one can accuse Mr. Rabaud of being merely a scholarly Frenchman, correct, precise and discreet. He has fire, too, and the smooth loveliness with which the orchestra played left little room for that host of invidious comparisons between the present Boston band of musicians and the old organization. Particularly he made glorious use of his horns, especially in the second movement of the "Wallenstein," with its battles and sudden death.

Converse's "The Mystic Trumpeter" is like the little box of remnants at the end of a ribbon counter. There are pastel shades and a few vivid colors, but none of them match, and none of them bear any actual relation to each other.

But Mr. Rabaud's "Sixteenth Century Suite" is a delicious potpourri of old-fashioned tunes, dainty with powdered wigs and patches and sometimes sturdy with the rollicking song of a French market woman. He played it with a dash and insouciance that entirely captivated listeners who are by no means easily bewitched.

Berlioz's "King Lear" at the end left people wishing for one other selection and more than that few orchestral concerts ever achieve.

TRIBUNE
New York City
JAN 12 1919

Music

A Notable Composition by the Conductor of the Boston Orchestra

By H. E. Krehbiel

The final concert of the Boston Orchestra's third visit to New York in this season was given in Carnegie Hall yesterday afternoon. The music and performance were varied and changeful, like Byron's dying dolphin

"whom each pang imbues
With a new color as it gasps away,
The last still loveliest."

Somewhat disappointing was the symphony—Schumann's fourth—its triumphant progress clogged by the rude and heavy-footed tempo of its jocose movement. Also its colors were drab, but for this the composer, not the conductor, was to blame. Brighter orchestral tints, although the theme was sombre, glowed in M. Rabaud's "Nocturnal Procession," music new to us, but prismatic hues flashed and radiated from Ravel's "Spanish Rhapsody" to the confusion almost of our senses. Then, at the last came Beethoven's third "Leonore" overture, which in every respect like

"The setting sun, and music at the close,
As the last taste of sweets,"

was the sweetest last. With music like "Marôuf" at the Opera House and the symphonic poem which we heard yesterday in the concert room, we must needs give as large a meed of our admiration to M. Rabaud the composer as to M. Rabaud the conductor. A larger meed, indeed, for his creative imagination seems capable of loftier and more sustained flights than his reproductive fancy. The "Nocturnal Procession" is a profoundly beautiful piece of music. With it M. Rabaud challenged comparison with Liszt, who in the first of his two "Episodes from Lenan's 'Faust'" treated the same subject. The French composer will never have need to regret the challenge. Even the greatest devotees of Liszt among our conductors have systematically passed his "Nächtlicher Zug" by and contented themselves with its companion, the so-called "Mephisto Waltz." Yet the episode in Lenan's "Faust" fragment holds out beseeching hands to music. The poem is alternately epic and dramatical, and the scene which M. Rabaud has delineated is in the first category. It pictures Faust, Goethe's yearning, inquiring, knowledge-hungry philosopher, but tainted with the melancholy which wrecked the poet's mind, lost—brooding in the depths of a wood through which breathe the odors of a Spring night. Suddenly his attention is arrested by flickering flashes and the sounds of song. Illuminated by the light of torches a procession passes by: white-robed children carrying wreaths of flowers, black-robed nuns, venerable monks bearing crucifixes. It is St. John's Eve and all chant a pious canticle as they move solemnly along the forest road. They pass out of sight and hearing, and Faust, crushed by the mingled voices of dawning life and approaching death, buries his face in the mane of his horse and weeps the bitterest tears he has ever wept. Here is matter for the musical psychologist and the painter of words as well as pictures. Very deeply indeed does M. Rabaud seem to have penetrated into the heart of the poem. Introspective is all the music, even the song in which childish trebles and grave basses are blended in what is apparently the Gregorian melody of a "Kyrie eleison." It is not alone chant and march of pious worshippers passing through the night which we hear. We hear also the vocal pulsations of a doubt-racked soul. Solemn beauty dwells in this music—solemn beauty and deep pathos. The audience yesterday honored itself in testifying to its appreciation of its value by round after round of applause.

Ravel's "Rhapsodie espagnole" was not wholly a novelty—i. e., not a novelty to all who heard it. It was yet quite fresh from its composer's fancy when Mr. Walter Damrosch brought it forward at a concert of the Symphony Society in the New Theatre on November 21, 1909, a week after it had had its first performance on this side of the Atlantic in Chicago. It is an amazing study in orchestration and also in rhythmical and harmonic effects. It is not an evocation of the spirit of Spanish music like the familiar examples of Chabrier, Glinka, Tschaikoffsky, Bizet and Massenet.

Their pieces are palpable—things of musical flesh and blood and bone and muscle. Ravel's rhapsodic suite is a sort of aural mirage, in which elements of Spanish music, fragmentary, elusive, distorted by a light that never was on sea or land, float about in a haze shot through with iridescent lights. It is not like Dr. Norman McLeod's musical picture of Spain: "A hot night disturbed by a guitar." It is a flocculent, fleeting fancy, a musical poet's dream of Spain. Spanish life *in nuce:* the Spain of the Cid and of the slums; of Moorish glory and modern misery; of dancing and delving. But of little joy.

The Beethoven overture was marvellously played. One could feel the tense grasp which it held on the conductor's heartstrings and which he passed on to the players in the band. No one stopped to inquire into the source of its beauty and power. No one needed to. It spoke with a voice that thrilled.

HERALD
New York City
JAN 2 1919

BOSTON ORCHESTRA PLAYS MR. RABAUD'S SYMPHONIC POEM AND RAVEL'S SUITE

"La Procession Nocturne," by French Conductor, Heard Here for the First Time at Yesterday's Concert—"Rhapsodie Espagnol" Admirably Rendered.

By REGINALD de KOVEN.

I am frank to say that I found the second concert of the Boston Symphony Orchestra under Henri Rabaud at Carnegie Hall yesterday afternoon more sympathetic, more atmospheric, more interesting and, on the whole, more admirably orchestral than that of Thursday night.

I also must confess to a certain degree of surprise that any composer who could express himself so mystically, so poetically and with such artistic appreciation of sentiment and surroundings as Mr. Rabaud did in his own composition, played in New York, so far as I know, for the first time, should have read Schumann so dryly and unemotionally.

Schumann's D minor Symphony, now known as No. 4, op. 120, was originally composed immediately after his first symphony in B flat major, in 1841. Not satisfied with his work, Schumann revised the symphony in 1851, when, two other symphonies having been composed between these dates, it became No. 4 instead of No. 2. Played according to the composer's wish, without pauses between the movements, this symphony contains not a little that is new in symphonic form and development, and while a little dry in melodic material in the first movement, in the Romanza, Scherzo and Finale, gives us much that is romantic in true Schumann fashion, much that is strongly rhythmic and forceful in the Scherzo and several new symphonic developments in the way of unexpected themes at unexpected moments in the Finale—the whole forming a work which, if not as melodic as some others of the great master's compositions, symphonic or otherwise, is unusually well made, thematically interesting and orchestrally more carefully worked out than is usual with this composer. There was plenty of force, plenty of rhythm and varied color in Mr. Rabaud's reading of the work, to which the orchestra at all times responded competently. Yet, I found the real Schumann spirit of romance decidedly lacking, and I felt inclined to agree with a friend of mine who said that he has never heard anything dryer out of a woodbox.

Mr. Rabaud's Symphonic Poem.

Mr. Rabaud's symphonic poem, "Procession Nocturne" (after Lenau), of which the last previous performance in America was given at San Francisco by the San Francisco Symphony Orchestra under Alfred Hertz in November, 1918, struck me as having been inspired under the influence of "Parsifal" and developed under that of Cesar Franck. It is definitely and poetically atmospheric, mystical in thought and treatment, and largely illustrative of the poem which represents Faust in a darksome wood watching a solemn procession on St. John's Eve of multitudes of children and virgins with crowns in their hands, each bearing a cross upon their shoulder, passing by his leafy retreat.

I confess I did not hear the children's voices; I confess that the procession, as musically interpreted, struck me as shadowy, elusive and indeterminate. And yet one can hardly quarrel with an artist's poetic interpretation of any poetic incident, and while not convincingly impressive, the work undoubtedly possessed and expressed poetic feeling, mystic charm and a certain vague sentiment of the aetherial and the unknown which had individual charm and pictorial effect. The sweetness and slight of Mr. Rabaud's personality shone out beyond question in these measures, and the applause which greeted the work showed that his artistic intent was not lost on the audience.

Had the name of Ravel not been signed to the following "Rhapsodie Espagnole," which is an orchestra suite in four movements—Prelude a la Nuit, Malaguena, Habanera, Feria (the Fair)—I should have said that it was Debussy; for the work breathed forth all his characteristic harmonic fancies, suggested rather than expressed atmospheric color, and very fragile, exquisite and recondite melodic thought, with always appropriate, very precious and unwonted orchestral illustration.

Attractive Work Seldom Heard.

I am surprised that this most interesting and attractive work has not appeared more frequently on recent concert programmes here and elsewhere. It was admirably played by the orchestra yesterday, and I noticed particularly Mr. Fradkin's interesting treatment of the small solo passages. Mr. Rabaud gave the necesary picturesqueness, color and variety of phrase and nuance in his reading, and I found it altogether fragrant, suggestive and delightful.

After the somewhat highly scented atmosphere of this subtle and super-personal composition of Ravel's, Beethoven's Leonore Overture No. 3 came nobly, like a broad, fresh wind from the mountains, breathing of great spaces and lofty aspirations, the convincing voice of the highest and broadest artistic inspiration. Barring some slight uncertainties in the woodwind and an occasional over insistence of trumpets, the work was interpreted by Mr. Rabaud and played by the orchestra with a breadth and certainty of interpretation of the real romantic and highly dramatic feeling of this great overture which impressed me mightily. I have seldom heard a finer and more satisfying performance of this noble work.

In view of the present discussion about Wagner, it may be noted that Mr. Rabaud included both Beethoven and Brahms on his great German classical masters, while for evident reasons still withholding Wagner.

n POST
ress: Washington, D. C.

BOSTON SYMPHONY DELIGHTS AUDIENCE

"Mystic Trumpeter," Work of Massachusetts Man, Well Received.

The Boston Symphony Orchestra, Henri Rabaud, conductor, gave its third concert of this season yesterday afternoon in the National Theater, with the charming violinist, Fredric Fradkin, concertmaster of the orchestra, as soloist. The orchestra played but two numbers, opening with D'Indy's "Wallenstein" trilogy, opus 12, after the dramatic poem of Schiller, and closing with "The Mystic Trumpeter," an orchestral fantasy, by Frederick Shepherd Converse, of Massachusetts, written after the poem of Walt Whitman.

The Boston Orchestra, formerly known for its perfection of tone and ensemble, has awakened to something more, and plays with spirit as well as poetic expression and finish. They have, however, lost some little of the mellow tone in the first violins. The two numbers of the orchestra were slightly marred to many in the large audience, owing to a few thoughtless persons going to their seats while the number was in progress, and in the last number by that same class of persons, who did not remain to the end.

"The Mystic Trumpeter" is an unusual composition, embued with "atmosphere" both mystic and fantastic. It is written in five sections, connected so as to make it all one. Mr. Converse is a young American composer, still in his forties. It is refreshing to have American music on symphony programs, and although this composition seemed a bit long at the end of a program, it was enthusiastically received.

Mr. Fradkin, not entirely a stranger to a Washington audience, although this is his first season with the Boston Symphony, made a pronounced success, and was recognized before he completed the beautiful Mendelssohn concerto in E minor, opus 64, that he is a player of much talent and ability. He has a clean, sparkling technic and a fresh, clear, pure tone, of warmth and color, and plays with finish and much brilliance. A pleasant feature of his playing is his great refinement of style. His tempo in the last movement of the concerto was a whirling one, and the greater part of the time the orchestra failed to keep up with it perfectly. K. B.

TIMES
s: New York City
JAN 12 1919

MUSIC

By James Gibbons Huneker

A Boston Symphony Matinee.

The matinée of the Boston Symphony Orchestra yesterday at Carnegie Hall was more interesting than the Thursday evening concert, principally because the program contained less of warmed-over Wagner, also because the band played with more "ginger," alias temperament. Mr. Rabaud placed Beethoven's third Leonore overture at the end of his musical scheme, possibly fearing that the mighty utterance of Beethoven would annul lesser voices; which was rather modest of the composer of "Marouf," as he had a number of his own on the program; but, then, Mr. Rabaud is a modest man, and one that outwardly does not resemble in the least his compositions, although he conducts as he looks, academically. Schumann's fourth Symphony in D minor (the second in the order of composing) was indifferently read, indifferently played. It contains lovely music, lyric, poetic, suave, even Mendelssohnian; yet it has flashes of fire, if not fury, and not a spark was there in evidence. Technically there was a lack of co-ordination in massed attack. Inspiring the conductor was not. He redeemed himself in the Beethoven overture, which had some excellent moments, particularly the last half.

We have often wondered why sundry writers on music have accused Brahms of "muddy orchestration" when Robert Schumann was the real offender. This same D minor symphony is more suite than symphony; the ideas are gracious, are picturesque, and cry for the happy labels he gave his piano music. The Romanza—what a wonderful picture it makes, with its veiled melancholy, surely Keltic or Slavic, and what a title Schumann must have had for it. But he was timid in larger forms as he was bold in smaller: the songs, the piano literature. Not precisely muddy, rather lustreless, he is in his orchestration, and it thereby suffers. But music hot from the heart, all of it.

An agreeable novelty was from the pen of Rabaud, an early composition, opus 6, dating back to 1899. Entitled "La Procession Nocturne," it is a symphonic poem based on the verse of the pessimistic Hungarian poet, Nicolaus Lenau, (1802-1850.) The mood is a dark one. Faust in a wild wood at midnight watches a procession of children carrying torches. Veiled virgins pass. They solemnly intone. His weary heart is touched by this apparition of the Spring of Life. The procession vanishes. Faust is alone. He weeps. The composer depicts the two moods: profound disillusionment and hopeless yearning. As he is in a forest after dark, he naturally enough appropriates the Siegfried wood-weaving and idyll, as Mr. Henderson, in a memorable epigram, once remarked of Baron Franchetti and his opera "Azrael," (1890.) The contrasting mood-picture is in the mode ecclesiastic. Brass and woodwind are skillfully juxtaposed; strophie and antistrophie; responses antiphonal. The muted despair returns, and with hardly a fortissimo climax the piece closes.

Not original, it is yet sincere music-making because of the wholly admirable blending of matter and manner, ideas and their instrumental garb. Rabaud, need we tell any one who has heard "Marouf," is a master of the orchestral palette. The mood tone is preserved out "La Procession Nocturne," we mean the texture which is woven in accordance with the sentiment. Mr. Brownell has said in one of his early volumes on French art that the artist in France, whether painter, poet, sculptor, or composer, has before him certain methods for the treatment of any subject. He does not consider them as arbitrary, but as standards of taste, of throughout "La Procession Nocturne." We mean the texture which is woven in accordance with the sentiment. Mr judgment; the genius of French art is taste incarnate. Mr. Rabaud is eminently Gallic in this quality. His music is worth listening to if only for the appeal to the ear. There are other things, of course. The symphonic poem was well received by a large gathering.

It was followed by Ravel's "Rapsodie Espagnol," and curiously enough we were shown—we say shown advisedly, for this Frenchman aims at the optical nerve in his musical visualizations—another nocturnal picture, a "prélude à la nuit. What a difference! Faust torn by doubts, the moodiest of dreamers, weeps as innocence sheds a white radiance on his shadowed soul. Ravel overhears the noises and rustling things in a Spanish night, grotesque, alluring, monotonous and mediocre. The starlight is remote, and the deadly castanet next door. Soon the Malaguena is sounded, the Habanera, and the transition to the Fair and its vulgar, vivid, glaring bustle is easy. However, it is all more individual, more masterly than the Rabaud music. Also more subtle; the prickly pear and the pimento are not absent. Music for the nerves, not the imagination; in Beethoven's "Lenore" there is every attribute of the brain and soul transfused in a noble synthesis. He does not amuse, astonish, assault the senses like these new young chaps; he is the captain of our soul lighting it to imagination's heights on the pinions of his immortal song

The Boston Orchestra, with the aforesaid exception in the Schumann symphony, demonstrated the careful technical drill of Mr. Rabaud. Its playing was both brilliant and eloquent.

AMERICAN
New York City.

RABAUD CONDUCTS AGAIN.

In a concert distinctly more enlivening than the one of Thursday evening, the Boston Symphony Orchestra's excellent new conductor, Henri Rabaud, came forward yesterday afternoon in Carnegie Hall not only as a wielder of the baton but also as composer. The work of his making heard on this occasion was a symphonic poem, after Lenau's "Faust," entitled "La Procession Nocturne." It was preceded on the programme by Schumann's Symphony No. 4 in D minor, opus 120, and followed by Ravel's "Rhapsodie Espagnole," with Beethoven's "Lenore" No 3 overture as a fitting climax.

When "La Procession Nocturne" had its first performance at a Colonne Concert in Paris in 1899 (was it not on January 8 instead of on January 15, as announced in Phillip Hale's programme notes?) it excited the immediate interest of critics. The work is, indeed, especially remarkable if one bears in mind that it marks the earliest effort of the composer.

Original the score cannot be called. Faust peeking through the bosky thickets at the solemn procession reminds one of Siegfried, when he first gazes on the sleeping Bruennhilde at the break of day. However, Monsieur Rabaud's themes, if they do have the Wagnerian cut, are expressive and well characterized, and the composition as a whole is not only clearly and firmly wrought but finely orchestrated.

Rabaud gives a well-defined and poetically suggestive exposition of the Lenau poem. The grief of Faust is movingly set forth in the sombre introduction and conclusion. In the middle part we hear the chanting of the pilgrims, as they approach in a crescendo and depart in diminuendo, voiced in ecclesiastic octaves by the wood-wind.

In this and in the fascinating Ravel music the orchestra was heard to decidedly better advantage than in the Schumann symphony and the Beethoven overture. In the former number, in fact, there was some ragged playing, especially among the violins in the trio of the Scherzo, in spite of Monsieur Rabaud's energetic efforts to keep his men in hand.

Of the "Lenore No. 3 Overture" the conductor gave a satisfactory reading along well established lines, although his tempi were somewhat faster than some of his predecessors'. But it was by no means as brilliant and dramatically gripping an interpretation as we have heard in the Metropolitan Opera House under the leadership of Artur Bodanzky.

RECORD
Philadelphia, Pa.
JAN 7 1919

ractive chorus.

RABAUD'S FINE ART

Conductor of Boston Orchestra Wins Favor—Fradkin's Playing.

The splendid impression made by Henri Rabaud, the new conductor of the Boston Symphony Orchestra, on his first appearance here, was renewed in the program conducted last night by him at the Academy of Music.

The orchestral tone is fuller, richer and more resonant than in former seasons, while musically the leadership of Rabaud cannot fail to bring the achievements of the orchestra to an even higher plane than that occupied heretofore. His conducting is marked by great vigor and vitality. It is not the type of power that results in over-strenuous tone, but, rather, in a very live, fresh tone and one susceptible of great variation. Another feature of the Rabaud direction is the tremendous speed he attains, although he never sacrifices clarity to that end, but creates a dazzling brilliancy with his dashing style. His Schumann D minor Symphony was quite a different reading from those generally heard. The first movement, revealing the richness and power of the orchestra, was done so brilliantly that it lost all the thinness of orchestration usually too noticeable and became a vigorous, vital work that dazzled while it charmed.

A more beautiful and poetic Romanza it would be impossible to conjure, while the subtlety and grace of the Scherzo were truly Schumannesque.

If Rabaud likes to lead his orchestra a fast pace, he has a concertmeister who can outdistance in fleetness anyone who ever attempted to play the Mendelssohn E minor Concerto. Frederic Fradkin, new as a concertmeister as well as a soloist, made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a firm friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging, and revealed himself, artistically, as the peer of any of the well-known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style and a technique that can grow to such spread that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairylike playing. Fradkin was given an overwhelming reception, and he will always be sure of an eager audience in Philadelphia.

The novelty of the evening was Raboud's symphonic poem "La Procession Nocturne," inspired by Lenau's "Faust" poem. While it was a perfect picture and contained a great deal of beauty of theme and form, it was a rather dull offering and did not present the composer at his best.

The Berlioz "King Lear" overture was added to a program already too long, although it was enjoyed by the audience. Rabaud has proven himself a fine musician and conductor, and doubtless his following will soon grow to the proportions enjoyed formerly by the Boston Orchestra.

CITIZEN
Brooklyn, N. Y.

THE BOSTON SYMPHONY.

The third Brooklyn concert by the Boston Symphony Orchestra was given at the Brooklyn Academy of Music last night. Henri Rabaud, the organization's new conductor, reinforced the very favorable impression created by him last month, and was again accorded whole-hearted demonstrations of applause. Under his scintillant baton, the playing of this famous orchestra is regaining, with rapid strides, that superiority of tone quality and perfection of ensemble that have long distinguished their performance. M. Rabaud is authoritative; his beat is well marked, decisive and elastic as required, and he furthermore possesses a personality that dominates the situation. at all times.

By the arrangement of last night's programme the hearer had an opportunity of noting the progress in the art and science of orchestration during the past half-century. The two purely instrumental numbers heard were Rimsky-Korsakoff's "Antar" symphony and Maurice Ravel's "Rapsodie Espagnole.' The former was composed in 1868, the latter in 1907. Despite the wide interval of time between the creation of these two works there is nevertheless a notable resemblance between their respective content. Both touch on the exotic side, to the exclusion of the spiritual, the appeal of each relying on a purely physical basis. The "Antar" symphony is old-fashioned, everything comes out too clearly, it is absolutely barren of intellectual details (such as the contrapuntal figurations, manipulations and counter melodies as are met in the symphonies of Brahms). At the period of composition Rimsky-Korsakoff's orchestral combinations no doubt seemed remarkable, and his harmonies, even at this day, still bear that stamp of melancholic charm peculiar to the Russian musical mind. "Antar" should properly be called a suite. It is no more symphonic than is a grape fruit.

There is no community of theme between the separate movements, the composer rather contenting himself with the bodily reintroduction of the Antar theme itself in the different sections of his work. As a whole, it is far inferior to its composer's masterpiece, "Scherezade."

Ravel's "Rapsodie." is a twentieth century musical expression. Its scoring utilizes every modern function of the orchestra from piccolo to sarrusophone, from kettledrums to cymbals, triangle to tambourine and castanets, gong to xylophone, and celesta to two harps. This huge instrumental apparatus is governed by Ravel for the purpose of delineating in tone the colorful gayety and passionate abandon of the Spanish malaguena and habanera (dance forms both), and the picturization of carnival scenes. It is impressionistic to a high degree, dazzling, bewildering. Like Debussy, Ravel interweaves short motives and themes, is a disciple of the whole tone scale theory, indulges in free use of chromatics and unexpected modulations. Ravel lacks Debussy's mastery, however. There is not, in his work, the same grand conception or authenticity of mood. This "Rapsodie," at its best, is but a weak copy of the greater Frenchman's "Iberia." Both put one in mind of the fleecy canvases of Zuloaga. The more one hears of Ravel, the more one marvels over Debussy.

Last night's soloist was Frederic Fradkin, youthful concert master of the orchestra. His offering was Mendelssohn's violin concerto, thankfully placed between the two other numbers, as exemplifying the virtues of lucid classical form and melodic beauty. Mr. Fradkin's performance was interesting; he plays with command and authorativeness. Possesses a smooth facility of technic, clear and true intonation, and is, withal, very scholarly in interpretation. His elucidation of the opening movement was masterly, but in the "Andante con moto" movement there was an absence of the luscious tone so requisite to its best expression. The finale, while brilliantly played, was nevertheless taken as too rapid a tempo, thereby sacrificing some of the formal structural figurework and patterns, also original bowings. These latter were replaced by the substitution of the player's own, which fell short in gracefulness and desired effect. Mr. Fradkin was supported by an admirable accompaniment. Orchestra and soloist played as one man.

EVENING JOURNAL
New York City
JAN 10 1919

BOSTON BAND PLAYS D'INDY TRILOGY

"Wallenstein" Leads Program of Unfamiliar Music at Carnegie Hall Concert.

The new viewpoint at the conductor's desk of the Boston Symphony Orchestra, represented by Henri Rabaud, was dully distinguishable in the music selected for performance last evening in Carnegie Hall. A program such as this, if presented some few years since, would have uplifted some eyebrows, not so much because of its unteutonism (as a fact, it very largely reflected the spirit of Schiller, Schumann and Wagner), but because of its very miscellaneous trivialities.

One sought in vain for any unity of collective purpose or disparate contrast. It was all a helter-skelter of didactic, if unfamiliar, music, put together, seemingly, on much the same theory that the small boy employs for filling his pockets. Mr. Rabaud led off with Vincent d'Indy's trilogy, "Wallenstein," followed this with Frederic S. Converse's "The Mystic Trumpeter," and then proceeded to a sixteenth century suite arranged by the conductor himself from a Virginal of the time of Queen Elizabeth. Berlioz's overture, "King Lear," concluded the evening.

The "Wallenstein" pieces—one of which, "Wallenstein's Camp," recently played here by the orchestra of the Paris Conservatoire, appears to be a favorite with the French routiniers—are youthful d'Indy. They reveal him very strongly under the influence of Teutonic romanticism. The loves of the Piccolomini, Max and Thekla, and Wallenstein's tragic end are bas's for the other two portions of the trilogy, all of which, in one evening, impose on the auditor a somewhat strained tribute to the musically grown up d'Indy. But Mr. Rabaud and his men played this infiltration of Schumann and Wagner with devotion and certainly with enjoyment. One admired the one and subscribed mildly to the other.

Mature Converse proved considerably less interesting than immature d'Indy. The American's "Mystic Trumpeter' is also literary in its inspiration, stemming from Walt Whitman, the good, gray bourgeois, and the music, like its parent, has the bourgeois aspect stamped upon it, heroics seen through the prism of the commonplace.

Mr. Converse, indeed, has that apparently inalienable quality of the New England school, a dullness somnolent, deadly and huge. Poor Whitman, with his commonplace and hackneyed phrases, his sputtering and breathless agitation and his literary ignorance of music (summed up here in an inability to distinguish a trumpet from a cornet) at least was poet enough to create a mood. Mr. Converse translated him into maundering orchestral tone that outdid his failings and left his inspiration undone.

After this one expected a rift in the pall from Mr. Rabaud's resurrection of the seventeenth century music. The encyclopedic Philip Hale presented the history of these four tunes in his program notes. They have been gathered from the so-called Fitzwilliam Virginal Book of the Elizabethan era, and two of them are ascribed to Giles Farnaby, these being decidedly the best of the four. But none of them is more than a trifle and even in their continent orchestral dress they led one to the conviction that routine existed also in good Queen Bess's time.

PRESS
Philadelphia, Pa.

TIMES
New York City
JAN 10 19

MUSIC

By James Gibbons Huneker

Two Orchestral Concerts.

New York enjoyed two orchestral concerts of artistic magnitude yesterday afternoon and evening at Carnegie Hall. Our own Symphony Society repeated the splendid program it presented last Saturday evening at the matinée: Tschaikovsky's ripest symphony, his fifth, the Euryanthe overture, Weber, some subtle harmonic trifles by Maurice of the Ravel tribe, and the E flat concerto of Liszt, with giant Josef Hofmann at the keyboard. With his accustomed sense of the fitness of things, Mr. Walter Damrosch played the sublime funeral march from the Heroic Symphony of Beethoven in memory of Theodore Roosevelt, a fitting tribute to the manes of a heroic man. The musical taste of Mr. Roosevelt was cultivated and he also loved a good old-fashioned tune, wnether hymn or reel. He once told us that the last act full of fireworks of the Valkyrs always affected him as the most grandiose vision in all opera; he also entertained a profound reverence for Beethoven, but for latter-day composers he had little patience.

"I am not a man of the pavements," he wrote us in 1915, and his simple open-air soul couldn't abide the tortured tonalities and tortuous weavings of the new men in music. Some day a book should be written about Theodore Roosevelt as lover of the seven arts, and it would open the eyes of those who knew him only as a statesman, soldier, and naturalist. His versatility was astounding and his judgments not always rash. Consider his introduction to the poetical works of George Cabot Lodge, a young man of genius, gone before he had matured, a son of Senator Henry Cabot Lodge. We heartily commend Mr. Damrosch's pious and artistic commemoration of a truly great American and one of the few whose greatness was not political pinchbeck. We hope other orchestral conductors will do likewise.

The Boston Symphony.

In the evening Mr. Henri Rabaud played an interesting program, which consisted of Vincent d'Indy's "Wallenstein's Trilogy," Opus 12, (after the dramatic poem of Schiller); "The Mystic Trumpeter," orchestral fantasy by Frederick Shepherd Converse, (after the poem by Walt Whitman); a Suite of the sixteenth century, by Farnaby and anonymous English composers, arranged by Henri Rabaud, and the overture to "King Lear," by Berlioz; altogether an unusual collocation, yet none the less diverting. The D'Indy music is beginning to date. It was "modern" years ago. It is no longer. The composer's "Istar" is of finer fibre and fabric; it is also a later work than the Trilogy, which was begun in 1873, and first heard here in 1888 at Steinway Hall, under the baton of Anton Seidl, who probably produced it because of its Wagnerisms. There are many.

In his program notes Philip Hale tells us Mr. Rabaud arranged three orchestral suites for the incidental music to "The Merchant of Venice," (at the Theatre Antoine, Paris, 1916-17, Lucien Népoly's version). The stage music was found in Fitzwilliam's Virginal Book of Queen Elizabeth, (who always harped on her Virginal;) "one of several MS. collections of clavier and arrangements for the clavier which were brought together in Elizabethan times. Mr. Rabaud has orchestrated the Suites for concert use, using instruments that are not anachronistic." It was the third Suite that was given on this occasion; it is in five movements.

"The Mystic Trumpeter" was first heard here at Carnegie Hall on April 2, 1906. The composer is a Massachusetts man, and despite his New England blood there is not ink ice-water in his score. Indeed, as music it is artistically superior to the music of the Camden poet, whose centenary we are to celebrate next May. However, the Whitmaniacs will demur at this assertion, so we withdraw it—temporarily; but what will the Wagnerites say? The mixture of Whitman and Wagner is about half and half, not forgetting a dash of the other Richard—Strauss is his last name. Mr. Converse is a master of his material. His orchestral hues are gorgeous. But the hands are the hands of Converse and the voice is the voice of Richard I. of Baireuth.

The old English Suite was charming as Mr. Rabaud knows the secret of orchestral coloring. The tunes were jolly and sweet and melancholy, and they did not suggest in the least their archaic origin, owing to the rich, even exotic, scoring; the Andante was a possible exception, yet the strings were too luscious, even lascivious, in quality for the quaint message they conveyed. And then came a blast from Berlioz, and all these Jerry-built musical walls of Jericho crumbled. The master spoke!

EVENING
New York City
NVI

Boston Symphony Orchestra.

When Dr. Muck was conductor of the Boston Symphony Orchestra, there was much growling at his programmes, which often lacked plan and contrast. It is to be hoped that his successor, M. Rabaud, will prove more satisfactory in that respect, and there is reason to think he will. But last night's programme for the second evening concert of the Boston organization was not a model. There should be on every programme at least one acknowledged masterwork, but on this occasion there was none. Berlioz's "King Lear" overture, which closed the list, is one of his weakest works, while D'Indy's "Wallenstein" trilogy, which opened it, is utterly uninspired, and even the splendid performance M. Rabaud insured it could make it interesting in spots only. Apart from the weakness of its thematic raw material it suffers from belonging to the kind of programme music which can only be followed by perusing an analysis of it while the music is reeled off, and even then only with difficulty. Vincent d'Indy is a great musical scholar, but he is not a genius in any of his works, least of all in the early ones. The best thing about the trilogy is the orchestration.

A detail which attracts one's attention is that the score calls for eight harps (three were used last night), thus exceeding the number called for in the rainbow scene in "Rhinegold"; but whereas Wagner with his six harps, playing each its own part, produces iridescent effects of ethereal splendor, D'Indy's intentions, so far as results go, might have been achieved with a guitar or two.

The Wallenstein trilogy was not a novelty here; nor was the second number on the programme, "The Mystic Trumpeter," by Frederick Shepherd Converse, composed on Walt Whitman's poem. This, too, is programme music of the wrong kind (the right kind is exemplified by Liszt's "Tasso" and "Mazeppa," or the "Danse Macabre" and "Phaeton" of Saint-Saëns, which need no elaborate guide, but only a brief hint as to the story). Mr. Converse's thematic raw material also is weak; but his orchestral painting is singularly attractive even in these coloristic days.

The most entertaining number on the programme was a suite of sixteenth-century pieces arranged by M. Rabaud himself from music found in a virginal book of Queen Elizabeth. These were first used in connection with a French version of "The Merchant of Venice" produced in Paris in 1916-17. Two of them are by Giles Farnaby; the others, anonymous. In arranging them, M. Rabaud succeeded in giving them a modern dress without altering their archaic spirit. It is for achievements like that that Henri Rabaud has recently been elected a member of L'Institut de France—the highest honor that can be conferred on a French musician.

EVENING VORLD
New York City
JAN 10 1919

Rabaud Leads Boston Players In Novel Works

By Sylvester Rawling.

HENRI RABAUD, the new French conductor of the Boston Symphony Orchestra, is no slave to convention. The programme he presented at Carnegie Hall last night was refreshing as well as novel. But it was more than that. It compelled respect by its worth. It began with D'Indy's "Wallenstein," a trilogy based upon Schiller's poem, an ingenious and skilfully orchestrated work that falls short of genius, but is always interesting. The first movement deals with Wallenstein's camp, the second with Max and Thelka (the Piccolomini), the best of the three, and the last with the death of Wallenstein.

After that came our own Converse's "The Mystic Trumpeter," an orchestral fantasy based upon the poem by Walt Whitman, an interesting as well as a scholarly composition. Next there was an English suite of the sixteenth century by Farnaby and anonymous English composers, arranged by Mr. Rabaud from music found in a virginal book of Queen Elizabeth. A bit too modernly, sophisticated, perhaps, Mr. Rabaud made it, but it breathed of healthy country life, joyous, happy, free and tuneful, calling up memories of Purcell and the Morris dances.

At the end there was Berlioz's "King Lear" overture, not often heard nowadays.

Mr. Rabaud's individuality and effective mannerisms as a conductor were more apparent than at his first appearance.

BOSTON SYMPHONY CONCERT MAKES AUDIENCE APATHETIC

Soloist Mediocre and Schumann's Composition Needed Embellishment of Something More Substantial—Fradkin Listless Leader. M. Rabaud Only Redeemng Feature of Dull Program.

PROGRAM.

Shumann,
Symphonny No. 4 in D minor, Op. 120
I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.
Played without pause.

Mendelssohn,
Concerto for Violin in E minor, Op. 64
I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo; Allegro molto vivace.

Rabaur ..... "La Procession Nocturne," Symphonic Poem (after Lenau)
Belioz ..... Overture, "King Lear," Op. 4
Soloist, Frederic Fradkin.

The third of the season's Boston Cymphony Orchestra concerts at the Academy last evening was dully planned and listlessly executed. A tiresome symphony and a mediocre soloist plunged the audience into a state of apathy from which M. Rabaud's own symphonic poem and the deft "King Lear" overture of Berlioz failed to arouse it.

In these days Schumann's D minor symphony is not strong enough meat for a musical feast. At least it needs to be surrounded with the spice and novelty of more substantial fare. To serve the Mendelssohn E minor concerto after it, is quite fatal to the digestion. So much flimsy sweetness must glut and cloy.

The concertmeister, Mr. Frederic Fradkin, made the concerto sound more tricky and insipid than it really is. He is possessed—like so many of his craft—with a facile technique, but little else. His tons is hard and tends to flatness. His phrasing is utterly commonplace.

M. Rabaud was most interesting in his reading of his own composition. Here the orchestral voices sang their truest and with the old perfect precision for which the Boston Symphony has been renowned. The climax of the poem was especially eloquent and emotionally broad. It was applauded with full appreciation.

The next Boston Symphony concert will be given on Wednesday evening, February 5.

B. F. G.

EVENING TELEGRAM
Philadelphia, Pa.
1919

BOSTON ORCHESTRA IN THIRD CONCERT

Shows at Its Best in Rabaud's Own Composition; Concertmeister Fradkin the Soloist

The Boston Symphony Orchestra gave its third concert of the season at the Academy of Music last evening before a large audience. It was the second of the series which Mr. Rabaud has conducted, and in it much was done to counteract the very favorable impression he produced at the preceding concert.

The concert opened with the Schumann Symphony No. 4, in D minor. It was rendered carelessly throughout, especially in its rhythm and in its dynamics, in strong contrast to the performance of the Beethoven Seventh Symphony a month ago, which was done beautifully in both these respects. The allegro following the introduction and the finale were taken at a speed which made clear intonation difficult and seriously impaired, if it did not utterly destroy, the poetic content of the work. Dynamically, the string parts, especially the first violins and the brass, were much too loud, completely obscuring throughout the work, the very important and beautiful middle voices. Orchestral detail seemed to be almost entirely lacking, or rather, indistinguishable. Rhythmically, the first violins were the chief offenders, as they seldom played their figures exactly together, a very important matter in themes so agitated and broken as the main ones of this symphony.

It is true that this work has comparatively little in the way of soft voicing or sustained tones, but last evening there was virtually none. The solo violin part in the romance was all but completely lost in the volume of tone from the rest of the orchestra, the pizzicato of the strings was hard and snappy, and the peculiar rhythmic character in the trio of the scherzo could hardly be distinguished, except at the close of the phrases. The entire work left the extraordinary impression for a concert of a really fine orchestra, that it had been insufficiently rehearsed.

The second number was the Mendelssohn Concerto for violin, played by the concertmeister of the orchestra, Mr. Frederick Fradkin. He showed a finished left-hand technique, excellent intonation and a tone of pleasing quality, though not large, but much of his fine technical playing was nullified by a seemingly uncontrollable inclination to run away from his accompaniment. The same lack of rhythmic unity that was heard in the symphony was apparent in the concerto, notably in the first and the last movements, where at times the soloist was a full half beat ahead of the orchestra. The whole concerto was taken at a very high rate of speed and the total impression of the work was that Mr. Fradkin was executing a tour de force of technical achievement rather than artistically interpreting a masterpiece of violin composition.

It was in Mr. Rabaud's own work, "La Procession Nocturne," that the orchestra showed, for the first time of the concert, the work of which it is really capable, in perfection of rhythm, tune, dynamic control and reserve. The composition is an early one and sustains the good opinion of Mr. Rabaud's ability as a composer that was formed here by his E minor symphony and the opera "Marouf."

As in both of these works, it shows that he is a master of the modern orchestra, that he is not afraid to write a coherent melody, and that on the whole he finds the harmonic scheme of the classical masters sufficient to express his musical thoughts. It is program music in every sense and follows with fidelity and sympathy the poem of Lenau, upon which it is based. If there be found in the music a certain monotony in tempo and darkness, both of thought and orchestration, it must be remembered that both of these characteristics appear throughout the poem, and the music could not be otherwise and remain true to the text. It is an excellent work and was splendidly performed.

The concert closed with the "King Lear" overture of Berlioz, which displayed the usual characteristics of the composer, of an enormous orchestral technique expended upon ideas of a grade not too high musically and somewhat bombastic both in thought and expression. It was played with force and vigor.

EVENING SUN
New York City

Music

Third Boston Concert.

Rabaud the composer made his first New York appearance (outside the Metropolitan Opera House) in Carnegie Hall last night when Rabaud the conductor led his Boston Symphony Orchestra in a playing of a sixteenth century suite by Farnaby and anonymous Englishmen. The modernizing was made by M. Rabaud himself, principally to be included in the all-Allies' celebration of victory in Boston, but the including of it in last night's programme was apt and graceful, for more than one reason. It was an evidence of the new leader's taste in selection and skill in editing and arranging. He has succeeded in making quite the correct, and only the correct, alterations, and the delicate and woody flavor of old Elizabethan songs is retained and enhanced.

The entire programme was quite distant from that sort which used to be characteristic of the Boston Orchestra. There is neither place nor reason here for a comparison of the programmes of last year and this or of the conducting afforded each of them. Mr. Rabaud is not and obviously does not wish to be an aggressive, steel fingered, strictly disciplining leader. Yet his beat is clear and strong, and summons as noble effects from the orchestra as Mr. Muck did. And in a more aristocratic, if not Napoleonic, manner.

The evening began with the "Wallenstein" trilogy of Vincent d'Indy. It is only of late, when we are being relieved of the eternal "Istar" variations and are listening to such works as the Mountaineer's Horn symphony and this programmatic trilogy, that d'Indy is having his just hearing in New York. "Wallenstein" could not help but follow Schiller, perforce; the movements take their names directly from the three plays, and the themes, though they never rise to a gross violence, are rife with siege, with intrigue, bitter love and bitterer tragedy to turn the poet's pages and illumine them with rare musical imagination.

Converse's "The Mystic Trumpeter" (the first piece by an American which Mr. Rabaud has played here) would tax the musicianship of heaven's own band. The Bostonians were equal to its involved rigors, none the less, and gave it a playing of magnificent spiritedness. The Walt Whitman quotation upon which it is founded quite satisfactorily characterizes it; it is jumbled and rumbled and vengefully fragmentary, but against a background most often Wagnerian the trumpet blares a moody part. In the D'Indy trilogy it was the woodwinds which predominated—with that aristocratic modulation which good woodwinds always show; in the Converse it was the brass's turn.

The evening came to a close with the tremendous "King Lear" overture of Berlioz.

NORTH AMERICAN
Philadelphia, Pa.

BOSTON CONCERT HAS FINE WAGNER FLAVOR

Orchestra Plays With Sweep and Fire; Concertmaster Is Soloist

TONE POEM PLEASES

Wagner has come back to the symphony concert programs. He has not come back in his own name or flying his rightful colors. But one of the finest tributes ever paid the memory of the Baireuth master was offered at the Boston Symphony Orchestra's third concert of the season at the Academy of Music last night, when Conductor Rabaud offered his own symphonic poem, "La Procession Nocturne," as the orchestral novelty of the evening.

The symphonic poem was the third number on the program, which began with Schumann's Fourth Symphony, introduced the young concertmaster of the orchestra as soloist in the Mendelssohn concerto in E minor, opus 64, for violin and orchestra, and, after the Rabaud work, concluded with the colorful and far from tragic "King Lear" overture of Berlioz.

The Rabaud tone poem is a musical setting for the poem by Nicolaus Lenau which pictures the unhappy Faust watching a religious procession thru the foggy depths on a murky spring evening. The instrumental scoring is a feast for the ears of those who are familiar with the Wagnerian works, and this is said without a hint of implied unkindness to M. Rabaud. The opening passages are rich in the atmosphere of the second act of "Tristan," and there is even a suggestion of the love motif, ever recurring in violins and wood wind. This is followed by passages which recall vividly the chorale from "Meistersinger" as well as the third act introduction from the same work, and toward the close the music which leads up to the processional in "Lohengrin" enchants the ear with its effulgent harmonies and swelling tread. Truly, a tonal feast for all admirers of the sage of Wahnfried.

The Mendelssohn concerto is a work of monumental technical difficulties. Only a violinist of assured virtuosity should essay its swift runs, its staccato bowing, its intricate arpeggios and double stoppings with sudden changes of melodic pace. It is distinctly to the credit of young Concertmaster Fradkin that he handled the work as well as he did. At the beginning his tone was far from robust, and, indeed, proved somewhat uneven throughout. But there were intervals of fine lyric quality, when his instrument sang with dulcet sweetness, and if his tone was not always full he fulfilled the technical requirements at all points.

The pleasing impression created by Mr. Rabaud on his first visit here a month ago was materially enhanced last night. His sincere and unaffected personality manifestly gets the utmost response from his men, and the fire and sweep with which they played the symphony revealed at the outset the great strides they have made in ease and precision of attack. The success of the concert was due in large measure to the fine spirit maintained by conductor and musicians.

PUBLIC LEDGER
Philadelphia, Pa.

BOSTON SYMPHONY IN THIRD CONCERT

With Rabaud and Fradkin, New Work Presented With Concertmaster as Soloist

Henri Rabaud, the conductor of the Boston Symphony Orchestra, and Frederic Fradkin the concertmaster of the reorganized body, added materially to the pleasure of the program of the third concert of the orchestra at the Academy of Music last evening, the one through the interpretation of his symphonic poem, "La Procession Nocturne," and the other by his blithe and spirited reading of the Mendelssohn concerto for the violin in E minor. M. Rabaud, too, by arranging the Schumann symphony in D minor as the opening number, and as the prelude to the concerto, kept things of the same genre together, as it were, and, in a way, followed the same scheme, in that his own composition, so reflective of the French school twenty years ago, preceded the ever-familiar, if somewhat operatic overture to "King Lear," by Berlioz. Indeed, while the Berlioz music wears well after eighty-seven years, and on it rests so much that is modern in all the schools, it is quite evident that he saw the tragedy very much as if it had been "libretticized" for him by any one of the Gallischacks who "did that sort of thing." However, it has its place, and if the pace and dynamics were as varied or as swift as the other occasion, in time the conductor and the orchestra will get at the old swing and the old fury in the climaxes.

As for Fradkin, he is distinctly a real addition to the soloist group. Sure of himself, free and flexible and spontaneous in his bowing, with a delightful singing tone and a swiftness of execution that made the final allegro a real presto, he evidently believes that art, after all, is a matter of enjoyment and not to be taken too solemnly. And it was in this engaging, easy-going mood that he read the concerto, while in the more or less melting meditative passages in the symphonic poem his luscious solo work was a factor in the general impression of a serene and lofty beauty that inhered in the work from beginning to end. For in this work M. Rabaud never sacrifices anything to mere instrumental contrast; always there is a rich background of strings or of the wood wind to carry the melody and the poetic message and the march effects; and the choral as of pilgrims and the despair of Faust were all developed in scholarly manner that told of true French grace and true French sense of beauty that is not superficial. The symphony as read hugely pleased the audience, which was quite demonstrative, and it extended its favor to the soloist too and to the new work in no uncertain manner.

INQUIRER
Philadelphia, Pa.
JAN 1919

THE BOSTON ORCHESTRA

Schumann's D Minor Symphony Feature of Last Night's Programme

The Boston Symphony Orchestra gave its third concert for the present season at the Academy of Music last evening, when Schumann's fourth symphony in D minor formed the salient feature of an extremely interesting programme. This is the most brilliant and probably the most generally liked of the four works by the same composer in the class to which it belongs. Compact in form, symmetrical in design and replete with an appealing melody, it is also the most skillfully and effectively orchestrated of the four symphonies which Schumann wrote, and it is characterized by a conciseness of statement and a lucidity of expression by which that author's productions are not invariably distinguished. It was played last evening under Mr. Rabaud's intelligently appreciative and sympathetic direction, with a fine fluency and fire as to its allegro movements and with an appealing eloquence in the delivery of the exquisite melody of the Romanza.

Other numbers on the list were Berlioz's grandiose overture to "King Lear" and a Symphonic Poem by Mr. Rabaud, entitled "La Procession Nocturne," based on Lenau's verses, which had not previously been heard here and which made a distinctly favorable impression. It communicates with much richness of color, poignancy of feeling and significance of the sombre and and melodious beauty, the sentiment and significance of the sombre and highly imaginative poetry to which it is related, and transforms the poet's conception of the scenes which he describes into terms of sound with a sure touch and a true insight. Its composer avoids the error of an undue literalness and attempts no more than is compatible with the medium he employs, but his music is so vital, vivid, graphic and ingratiating that no receptive hearer can be insensible to its message. It had the advantage of an admirable interpretation and the audience showed itself greatly pleased.

The assisting artist of the occasion was Mr. Frederick Fradkin, the new concert master, who exhibited a beautiful quality of tone and a well developed technique in a masterly and highly emotional performance of Mendelssohn's violin concerto in E minor, a work which, although regarded by some as out of date and old-fashioned, remains one of the most grateful and effective things ever written for the instrument which it employs. It would be hard to find a lovelier theme than the one introduced in the andante, and the whole concerto is so tuneful and spontaneous that it is difficult to acquit those who disparage it of a pedantic affectation. It was certainly much enjoyed last evening. The next of these concerts will take place on Wednesday evening, February 5.

SUN
New York City.

LUNCHEONS GIVEN FOR 2 DEBUTANTES

Mrs. Kellogg and Mrs. Pynchon Entertain at Sherry's for Their Daughters.

Two luncheons were given yesterday at Sherry's for debutantes of the season. One of them was given by Mrs. Daniel Fiske Kellogg for her daughter, Miss Victorine Lee Kellogg. The guests included Mrs. Elliott Schuyler Phillips, Mrs. Howard Gray Park and the Misses Geraldine Graham, Lucile Baldwin, Katherine Slayback, Blossom Gray, Allen Gray, Edith McCoon, Emma Pea-

EAGLE
Brooklyn, N. Y.

In the evening the Boston Symphony gave the third of its Thursday concerts. The program included D'Indy's "Wallenstein" trilogy (after the dramatic poem of Schiller); Converse's Orchestral Fantasy, "The Mystic Trumpeter" (inspired by Walt Whitman's poem); a suite of old English music arranged by Mr. Rabaud for orchestra and played first at a performance of Shakespeare's "Merchant of Venice," at the Theater Antoine in Paris, the season of 1916-1917, and the "King Lear" Overture of Berlioz.

D'Indy's triolgy is of his youth. Stout, straightforward music, yet scarcely of the inspiration of his later efforts. In its score are many pages of rich orchestral beauty and full-throated harmonies, but has not earlier neglect in our concert halls made this music to come, as did so much of Liszt's orchestral compositions, too late? The work was admirably played under Mr. Rabaud's direction. This French conductor has well maintained the beautiful traditions of the Boston Orchestra.

Converse found fitting and apt musical expression for Whitman's poem. The composition ranks with the best America has produced, and deserves kindlier treatment from our conductors. With the memory of so many poor American compositions in mind, compositions that we have heard this year, it is a source of wonder that the present work has not received more frequent proclamation on the part of those who announce with Gabriel's trumpet that they are the champions of American music. The Berlioz is not of that unequal composer's best.

The suite of Elizabethan music [illegible] ingratiatingly on ear and imagination. Mr. Rabaud's arrangement has been that of the scholar and keen student. No instrument that could be termed anachronistic has been used in the orchestral dress.

The Boston Orchestra plays again in Carnegie Hall Saturday afternoon, and will be at the Academy of Music in this borough this evening. The Brooklyn program includes Rimsky-Korsakoff's "Antar" Symphony, Ravel's "Rhapsodie Espagnole" and the Mendelssohn Violin Concerto, in which Frederic Fradkin, the orchestra's concertmaster, will be the soloist.

TRIBUTE TO T. R. AT SYMPHONY CONCERT

Regular Programme Given With Tschaikowsky's Fifth Work.

RABAUD DIRECTS MUSIC

Boston Orchestra Is Heard in Evening at Carnegie Hall

In the same hall in the evening the Boston Symphony Orchestra was heard once more under the direction of Henri Rabaud, lately become a member of the Institute of France. The programme embraced d'Indy's "Wallenstein" trilogy, Converse's orchestral fantasy "The Mystic Trumpeter," Berlioz's "King Lear" overture and a suite arranged by Mr. Rabaud from old English virginal music by Giles Farnaby and some anonymous musicians.

D'Indy's three part tone poem on ideas taken from Schiller's poem has had a comfortable rest, and perhaps it will now have another. It is by no means important music, but it has rarely sounded as virile as it did last evening when Mr. Rabaud stirred its slumbrous depths with a touch of real enthusiasm. The orchestra awoke to the call and played the composition with pious faith.

Draught From Fountain.

Mr. Converse's draught from the fountain of Walt Whitman has also enjoyed a well earned repose. Mr. Rabaud showed that he had studied the score with devotion. It is a score that "sounds," too, as the musicians say, which is another way of communicating the fact that the orchestration is well made. And there are good moments in the composition. Mr. Converse is a composer of Bostonian inspiration and he thinks earnestly.

Mr. Rabaud's roast beef of old England followed happily the Boston roast duck. Foursquare tunes and sentimental journeys along the Thames alternated in delightful sequence in this pretty suite in which again the orchestra was touched by a master hand. The Bostonians will be heard again to-morrow afternoon.

New York City.

RABAUD SYMPHONY A DELIGHT TO EAR

Poem Discloses Composer as Deft Weaver of the Subtle Mood.

IS RESTFUL AND HUMAN

Boston Orchestra Gives Concert, Showing Piquant Contrast of Styles.

The third matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon brought with it a piquant contrast of styles. Henri Rabaud, the conductor, utilized Schumann's D minor sympathy as the prelude to his own symphonic poem entitled "La Procession Nocturne," suggested by Lenau. This was succeeded by Ravel's "Spanish Rhapsody," and Beethoven's "Leonore" No. 3 overture returned the audience to the young romanticists.

This public has not now to make the acquaintance of Mr. Rabaud as a composer for his opera "Marouf" is familiar, but after yesterday's delightful revelation we suspect that there is yet much to learn about him. The symphonic poem disclosed Rabaud as a deft weaver of the subtle mood. There was no moment of prodigious originality in the composition, but every moment was beautiful.

Melody of simple, sinuous line, harmony of full and opulent sonority and instrumentation so smothered in cunning that it seemed to be the unpremeditated chanting of the choirs were abundant. A lovely piece of writing, restful and human was the symphonic poem of Mr. Rabaud. It had none of the Oriental shimmer and gloss of "Marouf," but it had a brilliant luminosity of its own, grateful and ingratiating.

After it the "Spanish Rhapsody" of Ravel seemed to behave like those sabres celebrated by Kipling, because they "whinny snickered." We do not know what whinny snickering is, but its onomatopoetic clang suggests Ravel's travels in Spain. His translations were like a portrait of Mary Garden's Scotch Carmen by Monet or a statue of Richard Strauss's Bavarian Sancho Panza by Rodin. But it has pepper and salt, this rhapsody, and it whinny snickers amid the bosky groves along the Xenil and

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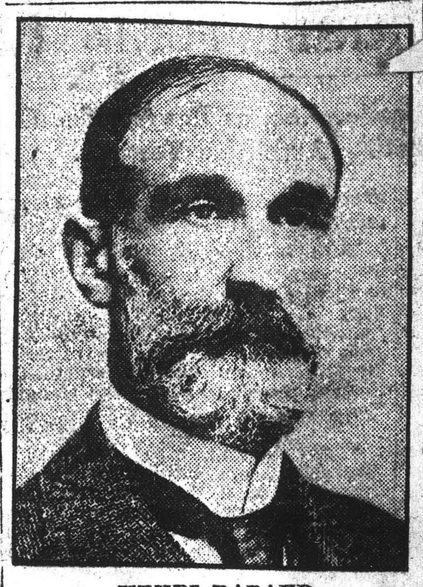

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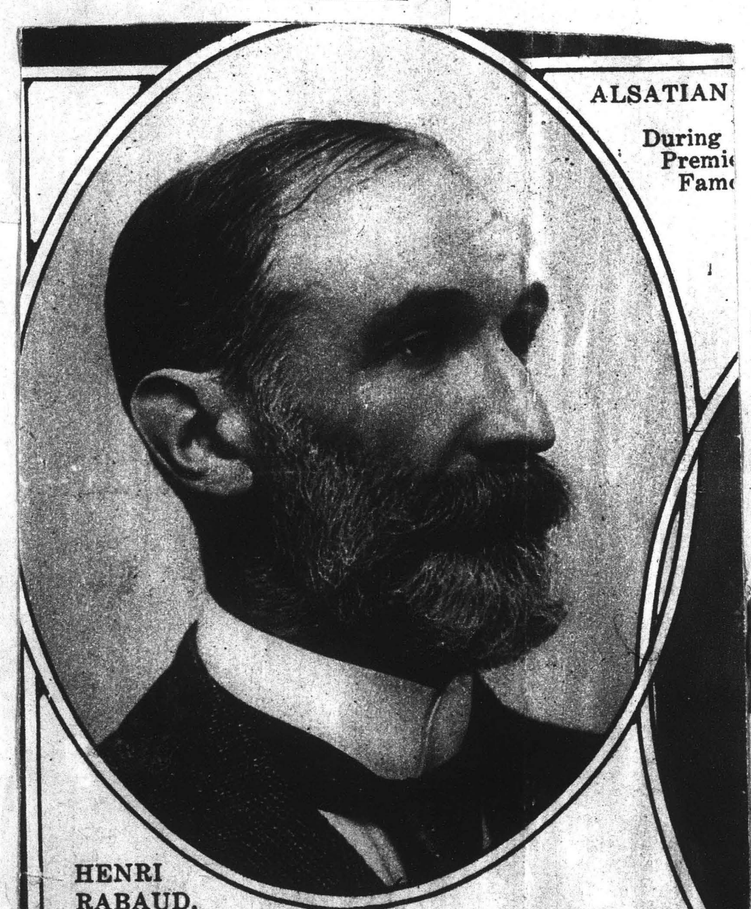

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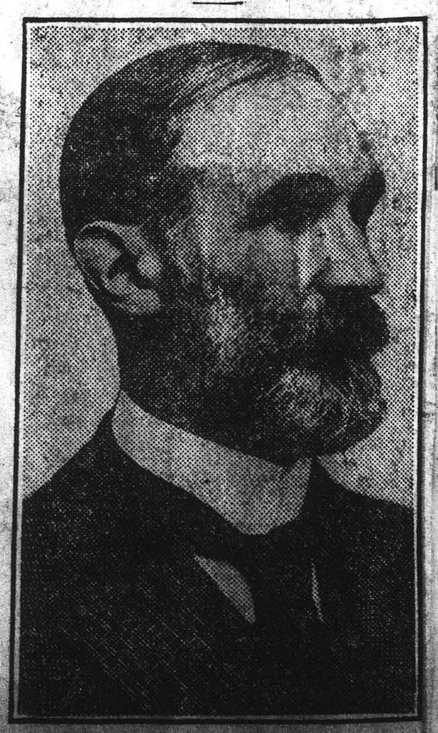

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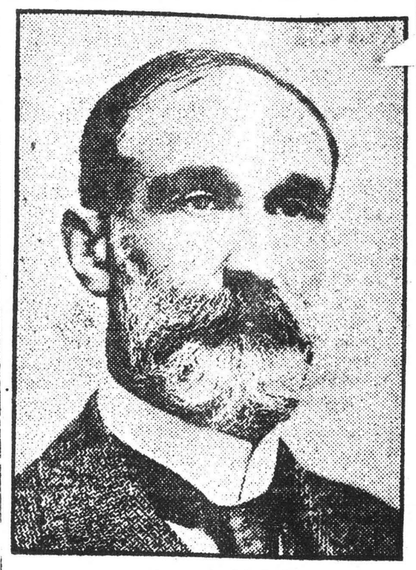

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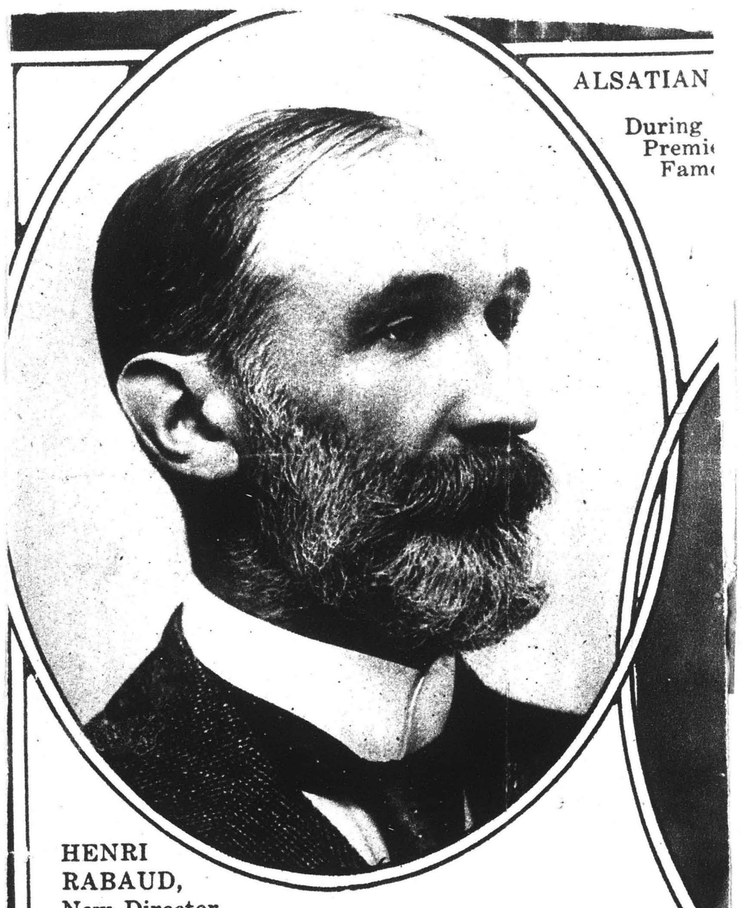

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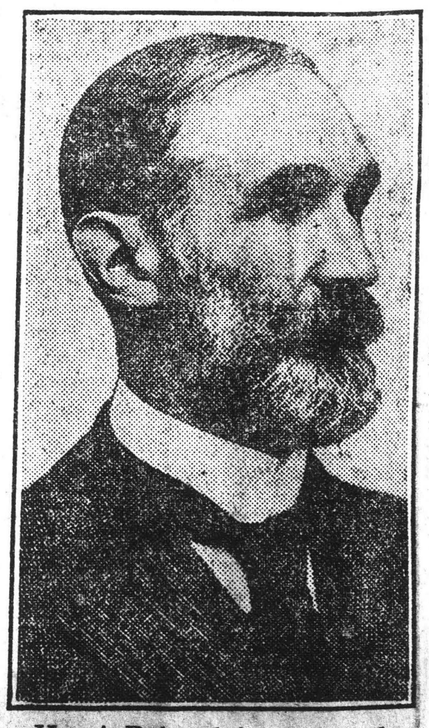

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The First Establishment ... Newspaper Cutting Bureau in the World

From TIMES

Address: New York City

Date JAN 5 -

WHEN word came overseas of the election of Henri Rabaud, conductor of the Boston Symphony Orchestra, as a member of the Institute of France, the highest honor a musician can hold in his country, it was heartily celebrated in Boston. W. H. Brennan, who succeeded C. A. Ellis as manager, announced the news at a rehearsal last Tuesday in Symphony Hall. He asked George Longy, the first oboist, to conduct the "Marseillaise" in tribute, and the orchestra joined in a demonstration.

Secretary J. N. Burke, in a semi official note, remarks that "Under the Institute is the Academie des Beaux Arts, comprising five chambers for the various fine arts." The membership of the Academy is fixed at forty, and is for life—"the forty immortals," they are called.

There are always six musical composers, judges of the Prix de Rome. They are, at present, Saint-Saëns, Dubois, Paladilhe, Faure, Charpentier, and now Rabaud, replacing Widor, who in turn has become Secrétaire Perpétuel. Mr. Rabaud, elected on his merits as a composer, is the only orchestra conductor among the "immortals."

From EVENING SUN

Address New York City

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Newspaper Cutting ... LIFE

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From PRESS

Address Philadelphia, Pa.

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From SUN

Address: Baltimore,

JAN 5 - 19

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The First Engaging ... Newspaper Cutting Bureau in the World

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From EVENING SUN

Address New York City

The programme for the Boston Symphony concert in Carnegie Hall next Thursday evening will be D'Indy's Trilogy "Wallenstein," after the dramatic poem of Schiller; Converse's orchestral fantasy on "The Mystic Trumpeter" of Walt Whitman, Berlioz's overture "King Lear" and a sixteenth century suite arranged by Mr. Rabaud from music found in a Virginal Book of Queen Elizabeth. The suite is an echo of a special pair of choral concerts held in Boston on the last two days of the year, "Celebrating the close of the year of victory" and devoted to music of thanksgiving and patriotism. With the allied national anthems, Franck's setting of Psalm CL., Verdi's Te Deum and other works, including the suite above mentioned, the event became a demonstration of large proportions.

Newspaper Cu... Bureau

From LIFE

Address Brooklyn, N. Y.

Date 1910

Henri Rabaud Sees His Own Opera.

Those in the newspaper "know" were aware before the performance began that Henri Rabaud, the composer of "Marouf," would be sitting in a certain orchestra stall, with Mrs. Pierre Monteux, the wife of the conductor of the evening, to see his opera for the first time on American soil. When he rose from his seat to step into the aisle to have a chat with Mr. Thomas L. Leeming he was quickly recognized by many who had heard him conduct the Boston Symphony Orchestra in the same auditorium the previous evening and no time was lost in giving him a hearty round of applause. Later, as he walked up the aisle, he was again made to realize that he was a "lion." Tall, spare and just past forty-five, he is modesty itself—as well becomes a musician of such fine achievements. He inherits, it appears, his gifts as a musician. For Henri Benjamin Rabaud—to give him his full name—is the son of Hippolyte François Rabaud, long 'cello soloist of the Paris Conservatoire Orchestra, while one of his grandfathers was the distinguished flutist, Vincent Joseph Dorus.

From CITIZEN

Address: Brooklyn, N. Y.

Date

FRADKIN AS SOLOIST.

Will Appear Here With the Boston Orchestra.

Rimsky-Korsakoff's "Antar" Symphony, of dramatic outline and streaming color, is to open the next concert of the Boston Symphony Orchestra in the Academy of Music on Friday evening, Jan. 10. There will also be Ravel's more delicately wrought "Spanish Rhapsody," and Frederic Fradkin, the new concert master of twenty-six, will come forth as soloist in Mendelssohn's ever popular concerto for violin. Despite Mr. Fradkin's Russian parentage, his Parisian musical training, and his general European concert experience, one need talk to him only two minutes to recognize him as an American first and last. For he was born in Troy, N. Y., has long lived in this country, and toured through every corner of it as concert master for the Russian ballet with which he crossed the seas in 1915. He is the youngest concert master the Boston Symphony has had since the youthful days of Franz Kneisel, was the first American violinist to win a first prize at the Conservatoire in Paris, and the first to be presented with an instrument by the French government.

From PRESS

Address Philadelphia, Pa.

COMING EVENTS

More venerable concert masters than Mr. Fredric Fradkin, who is to play Mendelssohn's violin concerto as soloist at the Boston Symphony concert in the Academy of Music tomorrow evening, often incline to be a little pompous, but Mr. Fradkin, with his twenty-six years, knows not the adjective. To talk to him off-stage is to be impressed with two traits—exuberant enthusiasm and affability. You also recognize him for an American, whom Russian parentage, French training, and a cosmopolitan career have made versatile rather than foreign. He was born in Troy, N. Y. He studied under several violinists here and in France, but to Remy he claims he owes the best of his technical foundations. At the Paris Conservatoire he was the first American violinist to take the first prize, awarded to him by such august judges as Faure, Colonne, Vidal, D'Ambrosio, Thibaud and Lalo. The French Government also presented him with a fine instrument, which he cherishes as second only to his "Strad." With this brave start he became concertmaster and soloist under Pennequin, and the following season he made a tremendous furore as soloist at Monte Carlo, where he was invited to play before King Albert of Monaco. But if the public was satisfied with the youth of eighteen, Fradkin was not satisfied with himself. He gave up all engagements and went post-haste to Brussels and Ysaye. Then, in 1911, he came to New York and played as the last soloist with the Philharmonic under Mahler. He then went to London and played under Landon Ronald in Birmingham. Thence to the Weiner-Conzert Verein in Vienna as concertmaster and soloist. Thence to the Russian Ballet as their concertmaster, and he crossed the seas once more when they came to this country in 1915.

The other numbers for the concert will be Schuman's Fourth Symphony in D minor, Mr. Rabaud's own "Procession Nocturne," a symphonic poem after Lenau, and Berlioz's overture, "King Lear."

* * *

From HERALD

Address Washington, D. C.

Date

At the Boston Symphony Concert in the New National Theater, Tuesday afternoon, January 7th, there will be an opportunity to hear the new American concertmaster of twenty-six, Fredric Fradkin, who is to play the solo part in the concerto which more than any other music has popularized the name of Mendelssohn. Although Mr. Fradkin's parents were Russian, although he studied in Paris and played everywhere, still he was born in Troy, New York, and has lived here most of his life, and one need only talk to him two minutes to recognize him as an American first and last. He was the first American violinist to take a first prize at the Paris Conservatoire, was presented with a fine instrument by the French government, studied with Remy and Ysaye, played principally in Paris, Brussels and Vienna, and came to his country as concert master for the Russian Ballet in 1915.

From EVENING STAR

Address Washington, D. C.

Boston Symphony, January 7.

At the Boston Eymphony concert in the New National Theater, Tuesday afternoon, January 7, the new concert master, Frederic Fradkin, is to play the solo part in the concerto of Mendelssohn. Although Mr. Fradkin's parents were Russian, he was born in Troy, N. Y., and has lived here most of his life. He was the first American violinist to take a first prize at the Paris Conservatoire and was presented with a fine instrument by the French government. He came to this country as concert master for the Russian ballet in 1915.

Taking the place of a symphony on the program will be D'Indy's "Wallenstein," a trilogy after Schiller's three plays, the episodes depicting the "brouhaha" of camp life, the thwarted loves of the "piccolomini" and Wallenstein's death. Converse's orchestral fantasy on "The Mystic Trumpeter," of Walt Whitman, will be the third number.

From EVENING STAR

Address Washington, D. C.

Boston Symphony Orchestra.

Seldom has the Boston Symphony Orchestra given a more colorful program, one that was so suggestive of that orchestra's famous "pop" concerts in Boston, than that at the National Theater Tuesday. The numbers included "The Mystic Trumpeter," an orchestral fantasy based on Walt Whitman's poem of the same name, the Wallenstein trilogy, which D'Indy wrote after the dramatic poem of Schiller, and the soloist, Frederic Fradkin, was brilliant in playing Mendelssohn's concerto for violin in E minor, opus 64.

"The Mystic Trumpeter," suggestive of howling winds and trumpet calls almost to the point of imitation, with a medley of revolutionary war songs in its concluding part, is the work of a young New England composer, Frederick S. Converse. It held forth promise of new fields for symphony concerts in the work of American composers.

Fradkin's playing was spirited and rich in feeling. Especially noteworthy for technical facility was his playing of the blithesome allegretto non troppo of the Mendelssohn concerto.

Henri Rabaud, the new conductor, who already has enlisted the enthusiasm of Washington audiences, added to his prestige by his poetic reading of the Wallenstein trilogy. The third part of this work, suggested by the death of Wallenstein, was particularly sonorous and impressive.

From STAR

Address: Baltimore, Md.

BOSTON SYMPHONY

When the Boston Symphony Orchestra, which is to play in the Lyric Theater on Wednesday evening, January 8, first went to New York under its new conductor, the eminent Parisian, Henri Rabaud, that city (which crowns itself the final judge of all musicians) heartily indorsed the verdict of all the cities which had previously heard him. With one accord the critics praised his flawless precision and masterly control, his emotional power and interpretive authority, and the marvelous tonal results, concerted and individual, which he elicited from his men.

From AMERICAN

Address: Baltimore, Md.

From EVENING SUN

Address: Baltimore, Md.

VIOLINIST WILL BE SYMPHONY SOLOIST

FREDERIC FRADKIN

The American violinist who is concert master of the Boston Symphony. He will be the soloist at the concert to be given in the Lyric Wednesday evening, January 8, when he will play the Mendelssohn violin concerto in E minor, Op. 64.

From STAR

Address: Baltimore, Md.

Melodies From Music's Sphere

By J. Norris Hering.

There is a bold theory suggested by one Baltimorean, close to musical affairs, that the chief reason patronage in Baltimore of the three concerts so far given here this season by the Boston Symphony Orchestra has decreased so materially since that orchestra's recent vicissitudes following a refusal to play the Star-Spangled Banner, is that there are German sympathizers in Baltimore who are boycotting the new orchestra to show their disapproval of its condition and of the former organization's reorganization and separation from it of its former conductor and his consequent absence from public life.

It is startling but the theory has been given other verbal expression; and, although it may seem unlikely at first, two assertions in other connections during the past year—sometime before the armistice was signed—suggest possibility of its truth. One of these was a published news dispatch which said Baltimore was one of several United States' cities which some Germans abroad had classified as a "German" city. The other is the statement from a United States' governmental source that Baltimore, for awhile, recently, was classified by it as "the second city in sedition" in this country, with "Boston" as "first."

From STAR

Address: Baltimore, Md.

BOSTON SYMPHONY PROGRESSES

Lyric Concert Shows Advance Over the Last One; Fradkin Special Soloist.

A symphony, concerto and two suites comprise the program of the third Baltimore concert of the season by the Boston Symphony Orchestra, Henri Rabaud, conductor, at the Lyric Theater last night. Frederic Fradkin, violinist, young American concertmaster of the orchestra, was the special soloist. The audience appeared smaller than at the last concert.

Perceptible advance in unification has been achieved by this organization since its last appearance in Baltimore, a few weeks ago, and the degree of response to its conductor is greater. Leads, principal phrases and dynamics—judged by last night's performance—need to be brought out still more to produce the best effect, and, judging from the progress made already, this may be done. The concert contained much of interest, especially the Suite of the XVI. Century, by Giles Farnaby and anonymous English composers, arranged by Mr. Rabaud, and Ravel's brilliant, sonorous, modern Rapsodie Espagnole. Schumann's Fourth Symphony was the first work

HENRI RABAUD HARD AT WORK TRYING TO MASTER ENGLISH

HENRI RABAUD, conducting the Boston Symphony Orchestra in various cities, has been variously remarked upon. Our city proclaimed him in headlines "The Foch Among Conductors," by virtue of his disciplined generalship. More than one compared him to Chief Justice Hughes—until he began to conduct. But these remarks are rather superficial. His beard does not make him look older than his 45 years if you regard him closely. It rather adorns his comely features, sensitive, quickly responsive, finely shaped, aristocratic. If his erect carriage and his high forehead should bespeak the dry academician (which they do not), his bright and keen glance would quickly deny it. But a conductor's personality is clearest, of course, in his work, and Mr. Rabaud, responding to Beethoven's elation or Rimsky-Korsakoff's flaring colors, is like a delicately responsive musical instrument, where precision and fire are magically blended for the highest results.

With all his versatility, Mr. Rabaud is Gallic in the best sense of the word—also in the matter of language; when he landed in this country he could scarcely speak a word of English. He likes America, at least would like to like it if he had time to look around him, but what little time his arduous daily duties leave him is absorbed by perusing the scores of our own composers and learning our language.

He—not only left his family behind him in Paris, he left a very distinguished career there. His father was a celebrated 'cellist and teacher at the Paris Conservatoire. His grandaunt was the famous singer, Mme. Dorus-Gros. He is a graduate of the Conservatoire, where he studied composition under Masse and in 1894 he won the Grand Prix Rome. For the four years following studied at the Villa Medici, where organized a series of concerts, doing same in Vienna next year, for the pose of acquainting those cities with temporary French music.

For 20 years he has been one of most prominent figures in the mus and artistic life of Paris. He has larly been a leading conductor at Opera and the Opera Comique, and often conducted at the Concerts moureux, Colonne, Monteux and servatoire. But his success as a poser is a rare thing, even among greatest of conductors. This se there has been played the piquant bian Nights opera "Marouf" of the ropolitan repertory, "La Procession turne" in San Francisco, Boston, York and Philadelphia; his Seco Symphony in Chicago. And all th works have been played in previ years in our cities.

EAGLE

Brooklyn, N. Y.

JAN 11 1919

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The Boston Symphony Orchestra gave at the Academy of Music last evening the third of its Brooklyn series of concerts. Probably because no soloist of acknowledged distinction had been announced for the program the audience was smaller than usual, but what it lacked in size was compensated for in the enthusiasm with which it greeted Mr. Rabaud and his men. The program held but three numbers—Rimsky-Korsakoff's Second Symphony, "Antar"; Mendelssohn's Violin Concerto in E minor and Ravel's Rapsodie Espagnol. The soloist in the concerto was Frederic Fradkin, the young American concert-master who succeeded Anton Witek in that capacity when the orchestra was reorganized last summer.

During the month that has elapsed since the orchestra's last visit to the Academy, Mr. Rabaud has accomplished much toward welding its component parts into a flexible, expressive instrument. The string sections played last evening with greater purity of tone, with finer precision of attack and unanimity of utterance, with more subtlety of nuance and shading. Last evening the conductor was able to build crescendi and diminuendi with well-nigh perfect gradation. And with this increased virtuosity remained the lustrous beauty of tone that elicited the criticism of a month ago that the sensuous and colorful values of this particular choir carried a more potent appeal than did those of the band assembled under Dr. Muck.

Where a month ago Mr. Rabaud revealed himself primarily as a conductor with keen perception of design—such was the nature of the program—last evening in two of the three numbers on the program he furnished convincing evidence of a sympathetic feeling for color and color values. This, however, was to be expected, for the score of his opera, "Marouf," is surcharged with the glittering, shimmering hues of the Orient. Rimsky-Korsakoff's "Antar" Symphony is rarely heard, more the pity. Though written when the composer was serving his apprenticeship as a naval officer in the service of the Czar, it is far removed from the experiences through which the young composer was passing; instead, it breathes the spirit of the East, is redolent of the perfumes of Araby and the spices of the Orient. Admitting the freedom of form, Rimsky-Korsakoff in the revision called it an Oriental Suite and based it upon a version of the Arabic tale as told by the Russian poet Sennkowsky. The music foreshadows much that came later from this master-craftsman of the Russian school, prefigures that Orientalism that is more familiar to American audiences in the "Scheherezade" Suite and the opera "Le Coq d'Or."

From a Russian picture of Arabia to a Frenchman's of Spain is the leap from the "Antar" to Ravel's "Rapsodie Espagnole." The first and last movements, entitled "Prelude a la Nuit" and "Feria" (the Fair), respectively, are purely and simply Ravel's impressions of Spanish life, but between the two lie two other movements in which the composer derives his rhythmic basis from the use of two folk dances, the "Habanera" and the "Malaguena." Little need is there at the present time to enter into discussion regarding the former, as every one knows the "Habanera" is originally of West Indian negro origin, but by its association with Spain practically of indigenous nature. The score provides full opportunity to the composer for the expresison of his remarkable handling of the orchestral palette. A brilliant orchestral texture, bright-hued and sombre as the moment demands.

In these two works of wide differentiation in form and color the orchestra proved itself capable of the nicest modulations, of the finest delicacy of nuance, of the subtlest distinctions of light and shade, while Mr. Rabaud revealed himself once more as a master of euphony and tone-painting.

Mr. Fradkin last evening was more than an able concert-master. He gave an excellent reading to Mendelssohn's familiar concerto. He draws a tone that, while small, is remarkably pure and even, and his technical skill was equal to the burden of this composition which Mendelssohn wrote for his friend the violinist David. The nervousness which marred to some extent the outline of the beginning of the first movement soon passed. From then on soloist and orchestra united in a clear-cut and musicianly exposition of the work. The final movement did not move along at so fast a pace as at the hands of certain other violinists who have played the work in New York of recent weeks, but last evening's tempo had much of authority in the concerto's traditions. Both soloist and conductor were recalled many times after the third movement.

EVENING GLOBE

New York City

JAN 13 1919

Music.

The Boston Symphony Again—Other Music.

To begin the programme of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon Mr. Rabaud chose the fourth symphony of Schumann, a welcome relief from the Tchaikovsky epidemic prevalent in New York. The four movements of this symphony were played without a pause, as the composer desired. They were played also in the romantic spirit appropriate to Schumann, with fine sympathy, and with such effect on the audience that Mr. Rabaud responded to the applause that followed the performance by summoning his men to rise and acknowledge it with him.

The programme continued with the conductor's own "Procession nocturne" (after the verses of Lenau), Ravel's "Spanish Rhapsody," and Beethoven's third "Leonore" overture. In spite of the instrumental beauty and the poetic atmosphere of the opening part of Mr. Rabaud's tone poem, considering the eminent conductor as composer, I still prefer him in the oriental fantasy of his opera "Marouf." The audience, after hearing "La Procession nocturne," recalled the conductor-composer to bow twice.

To us outlanders, at least, the greatest Spanish composers are Chabrier, Debussy, Laparra, Ravel, and perhaps Zandonai, four Frenchmen and one Italian! Ravel's "Spanish Rhapsody" deserves to stand with Chabrier's "España" and Debussy's "Iberia" as an evocation of Spain in music. The Frenchman, greedy of the colors, the rhythms, the bewitching half Moorish melody of the Iberian peninsula, has recalled his own joy of them in tones that are an irresistible evocation, and a little of a madness, to the intrigued and fortunate listener.

The rhapsody was set forth in gorgeous fashion on Saturday. The whimsicality and the provocation of its rhythms, the fire that smoulders and of a sudden scorches, were all there, thanks to the remarkable band and the unerring baton of Mr. Rabaud, who presided at the revels like some necromancer of high benevolence and devilish cunning. It is impossible to doubt that the vast audience rejoiced greatly. A delighted cackle from out the dimness of the house, filling the brief pause after the first movement of the rhapsody, was a compliment not to be overestimated on a day when every egg of the harmless, necessary hen was quite as precious as any golden spheroid ever laid in fable by unappreciated goose.

EVENING MAIL

ss: New York City

JAN 13 1919

SATURDAY SYMPHONY CONCERTS.

THREE orchestras played Saturday morning, afternoon and evening.

First, the New York Symphony gave one of its delectable concerts for the opening mind of young people and children, with Mr. Damrosch explaining with crystal-clear "whys," and the orchestra playing "Fingal's Cave," the andante from Schumann's Fourth Symphony, and the "Sylvia" ballet suite. Mr. Tinlot played the air from Saint-Saens' "Deluge."

At Carnegie Hall a few hours later the second concert of the Boston Symphony found Mr. Rabaud happily cast for the leading role in his own "La Procession Nocturne," Ravel's "Rhapsodie Espagnole," the Schumann Fourth Symphony and the Beethoven overture to "Leonore," No. 3.

In his own composition, Mr. Rabaud gave somber depth to the forest in which the brooding Faust stood at night while the procession of the white-robed faithful passed. But he also lighted his music with the flaming torches of the innocents: he knows how to make an orchestra tell a story, a well-constructed, interesting tale, without any suspense, nor any doubt as to the happy ending.

But when the tambourines and strings caught up Ravel's Spanish Rhapsody, with its pagan witchery, its passionate, exotic rhythms, its clicking of dance-maddened feet, there was a nervous, excited stir in the big audience. It is just an impression of Spain that Ravel throws so vividly across the screen, something spangled and luxurious, and something sordid and crude.

MORNING TELEGRAPH

New York City

JAN 12 1919

TWO SYMPHONIES AT CARNEGIE HALL

Boston Orchestra at Matinee and Philharmonic Society at Night Delight Fine Audiences.

MISCHA LEVITZKI THE SOLOIST

Damrosch Gives Concert With Educational Discourse to Morning Crowd of Children.

By JOHN H. RAFTERY.

Another eventful program signalized the third matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, when a greatly interested audience expressed its profound admiration for a noble playing of Schumann's Fourth Symphony (D minor) and for the overture to "Leonore," but which became quite spiritedly demonstrative over the less familiar and far more exhilarating Symphonic Poem by Henri Rabaud and the Ravel Rhapsodie Espagnol, of which the Malaguena continues to be the most delightful dance fantasy of any orchestral library. The much-rewritten Schumann Symphony taxed none of the mechanical resources of the smoothly proficient orchestra, and Conductor Rabaud gave it an intensely spirited and intelligent reading, but in spite of a capital projection of the four movements, played without pause, the workmanlike efforts of the band did not convey any more sequential symmtery or musical "reasonableness" to the work than Schumann put, or failed to put, into it.

The conductor's own Symphonic Poem, based on Lenau's metrical legend of Faust and his nocturnal wanderings, proved an interesting and most commendable musical adventure for the audience, most of whom had probably never heard it and who derived satisfaction from a first acquaintance with the new French conductor's Gallic musical interpretation of a turgid Teutonic swarm of poetic imagery. The prevalent figures of "La Procession Nocturne" are characteristically French, ornate, gracile, alert and dramatic, and M. Rabaud elicited amazingly gorgeous passages from the glorious horn and reed choirs for which the composition is generously scored and in which the Boston orchestra is richest.

Ravel's Spanish Rhapsodie.

Ravel's "Rhapsodie Espagnol," played with great emotional freedom and grand elan, was the happiest adventure of the program, the delightful instrumental conversations and exchanges of the prelude a la unit chal enging the unbounded admiration of the listener. It was played with nimble and indicative emphases, without discursiveness or vague lapses, leaping into the wonderful Spanish fandango riot of the Malaguena with irrepressible spirit and abounding color. The intricacies of this composition offered no obstacles to the Bostonians, and the rhythmic loveliness of the alternating figures invariably rode high and gay above the ingenious ramifications of the accompaniment. The wonderful uses of the woodwinds, harp and the syncopations for the c arinets in the Habanera were fully exploited by Conductor Rabaud, the suite ending with the Feria, a fittingly antic, colorful and imaginative movement emininely suited to the bonny spirit and innate enthusiasm of Rabaud and his men. The concert closed with a notably splendid playing of Beethoven's "Leo

MORNING TELEGRAPH

ress: New York City

Boston Symphony Returns.

D'Indy's "Wallenstein," a trilogy inspired by the dramas of Schiller, will head the next Boston Symphony program to be played in Carnegia Hall on Thursday evening, January 9. Most "early works" are putty to the master's mold—Boston found this to be one of the rare few which shine with steadfast individuality and self-sufficient beauty through its various "influences." Boston also found its vivid ardor the more delightful for tinges of Wagner and Schumann.

and Mr. Rabaud's reading one of his finest so far. The work depicts the "brouhaha" of Wallenstein's camp, the thwarted loves of the "Piccolomini" and the general's tragic death. Also for Thursday is listed the first native work of Mr. Rabaud's choice—Converse's Orchestral Fantasy on "The Mystic Trumpeter" of Walt Whitman, of high aspirations, startling and triumphant; a suite arranged by Rabaud from English 16th century music, found in the Virginal Book of Queen Elizabeth; finally, Berlioz's Overture, "King Lear."

For Saturday afternoon, January 11, the symphony will be Schumann's Fourth in D minor. For the rest, Mr. Rabaud's own "Procession Nocturne," after Lenau's "Faust," which has been played in Boston and San Francisco this season, Revel's "Rapsodie Espagnole," and Beethoven's Overture to Leonora No. 3.

Monday? Feb 3? Herald Jan. 29

MUSIC AND MUSICIA

NEW QUALITY IN THE SYMP ORCHESTRA

Clear Tokens of Progress in Recent certs—Mr. Heifetz Again in Rip and Diversified Powers — The Vio and His Hearers — Another Ha Proves His Merits as Operatic Sin Mr. Loeffler's New Quartet Soon t Heard in Boston—Miss Novaes to R

To frequenters of the Symphony certs, it is pleasure to hea new orchestra gradually rega the qualities of the old. The not to be rewon in a week or a m many of them depend not only upon ti dividual quality of the players, ho high, but upon the conscious and sub scious fusion of one with another, of with choir, under mutual work and as tion, under a single, familiar guidance this time, Mr. Rabaud feels his orch while his orchestra feels him and fee self. Hence the progress standing cle the concert of Saturday evening in lightness and the brightness of tone grace of rhythm, the fluidity of mov with which the orchestra played Scherzo of Brahms's symphony. I also the elastic precision with whi made every turn and transition in abrupt Finale of Mr. Rakhmaninov's certo. A week before it disclosed like ity in d'Indy's changeful "Symphony Mountain Song"; while at the same certs in Franck's "Symphonic Variati euphonies between the piano and th chestra fell upon the ear nearly as sm ly and richly as of old.

Wherever the strings are concerne new mettle of the second violins pr them; but at moments the violon still play somewhat sluggishly as th waiting by ever so little one upon and To summon the string choir to vig also to tempt it toward a rude rigidi tone, but from week to week it more more escapes this pitfall and moves ward the warm, sensuous, pliant that should be the goal. With reason Rabaud seeks the power of the choir, occasionally to the detrimen richness and mellowness, but the retur the exiles to the seats of the horn already bettering this fault. Similarly new blood among the wood-winds is a the advantage of music and audie After a first flute past his prime came other not yet ripened to it; now in Laurent succeeds a third in the noo his powers. Nor is the presence of Speyer without stimulating influence his fellow-players of the oboe and the E lish horn, perhaps a little prone to si the comfortable seats of self-contentm In fine, nearly every recent change of sonnel stands justified by a present come that the future bids fair to fu Orchestras are indeed much more hu than proverbial Romes, but by that token they are not brought to perfec in a day.

As the World Wags

By PHILIP HALE.

Henri Rabaud

The question has been raised: "Who will be the conductor of the Boston Symphony Orchestra next season?"

This question should be answered publicly as soon as possible by the trustees of the orchestra, if they wish the confidence and the financial support of those interested in music and those possessed with civic pride.

The answer is easy: that is, if Mr. Rabaud will accept a second term.

Mr. Babaud has shown himself an accomplished musician. This was expected, for he was known here as a composer before he visited Boston. He is now recognized here, in other American cities, as in those of Europe, as an admirable conductor. His sensitive, refined, poetic nature has been revealed through his interpretation of orchestral compositions; furthermore, when the music made the demand, he has shown compelling virility—virility without the taint of coarseness—dash and amazing brilliance. Catholic in the selection of programs, he is the sympathetic interpreter of the various schools, ancient and modern. No conductor in the past years of this orchestra has equalled him in his reading of Beethoven and Bach; while the modern romanticists and the members of the ultra-modern French school have found in him an appreciative, imaginative soul. Respected, admired as conductor and man by the audiences, he is held in affectionate regard by the players, who gladly obey and second him.

To make a change would be folly; the change might be disastrous. Who is there to fill his place?

Surely no one wishes a conductor that has been under the suspicion of siding with Germany, of sneering at the United States, of snarling, biting the hand that had fed him and is still feeding him. No one wishes a conductor that would attempt the Germanization of orchestra, programs, public taste. Names of eminent foreign conductors have been mentioned, but their success as leaders of a hundred concerts would be a doubtful quantity, even if after long parleying, they should condescendingly accept. Delays are dangerous. Any one asked to subscribe wishes to know what he is to receive in return for the subscription.

Mr. Rabaud was not anxious to leave Paris. No Parisian leaves that city without a sigh. He came here as a representative of French musical art, also as a patriot grateful to this country, encouraged, if not urged, by his government; not as one lured by American dollars. France could not have sent a more worthy and ingratiating representative. Having received from her the highest honors she can award a musician, he is here, a celebrated composer, a conductor of the first rank, a man of pure artistic purposes, a gentleman in the old and most significant meaning of the word.

EVENING WORLD

New York City

JAN 13 1919

Henri Rabaud started the Boston Symphony concert at Carnegie Hall on Saturday afternoon with Schumann's fourth symphony. This he followed with his own "La Procession Nocturne," a symphonic poem after Lenau. Ravel's "Rhapsodie Espagnole," and Beethoven's "Leonore" overture No. 3 completed the programme, which was admirably presented. Mr. Rabaud grows in favor.

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ING JOURNAL

New York City

JAN 13 1919

It would be most agreeable to ascribe the quality of the significant to Henri Rabaud's piece, "La Procession Nocturne," based on the St. John's Eve episode in Lenau's "Faust" and presented by the composer at the Saturday matinee of the Boston Symphony Orchestra in Carnegie Hall; but Mr. Rabaud's chief claim to the gratitude of his listeners at that concert was a performance of Maurice Ravel's "Rapsodie Espagnole," unworthily neglected by conductors hereabouts. It holds more of the genuine Spain than "Carmen," just as does Debussy's "Iberia," and it was excellently played by the men from Boston.

Beginning to be noted the concert of and Mr. Damrosch

EAGLE
Brooklyn, N. Y.
JAN 11 1919

The Boston Symphony Orchestra gave at the Academy of Music last evening the third of its Brooklyn series of concerts. Probably because no soloist of acknowledged distinction had been announced for the program the audience was smaller than usual, but what it lacked in size was compensated for in the enthusiasm with which it greeted Mr. Rabaud and his men. The program held but three numbers—Rimsky-Korsakoff's Second Symphony, "Antar"; Mendelssohn's Violin Concerto in E minor and Ravel's Rapsodie Espagnol. The soloist in the concerto was Frederic Fradkin, the young American concert-master who succeeded Anton Witek in that capacity when the orchestra was reorganized last summer.

During the month that has elapsed since the orchestra's last visit to the Academy, Mr. Rabaud has accomplished much toward welding its component parts into a flexible, expressive instrument. The string sections played last evening with greater purity of tone, with finer precision of attack and unanimity of utterance, with more subtlety of nuance and shading. Last evening the conductor was able to build crescendi and diminuendi with well-nigh perfect gradation. And with this increased virtuosity remained the lustrous beauty of tone that elicited the criticism of a month ago that the sensuous and colorful values of this particular choir carried a more potent appeal than did those of the band assembled under Dr. Muck.

Where a month ago Mr. Rabaud revealed himself primarily as a conductor with keen perception of design—such was the nature of the program—last evening in two of the three numbers on the program he furnished convincing evidence of a sympathetic feeling for color and color values. This, however, was to be expected, for the score of his opera, "Marouf," is surcharged with the glittering, shimmering hues of the Orient. Rimsky-Korsakoff's "Antar" Symphony is rarely heard, more the pity. Though written when the composer was serving his apprenticeship as a naval officer in the service of the Czar, it is far removed from the experiences through which the young composer was passing; instead, it breathes the spirit of the East, is redolent of the perfumes of Araby and the spices of the Orient. Admitting the freedom of form, Rimsky-Korsakoff in the revision called it an Oriental Suite and based it upon a version of the Arabic tale as told by the Russian poet Sennkowsky. The music foreshadows much that came later from this master-craftsman of the Russian school, prefigures that Orientalism that is more familiar to American audiences in the "Scheherezade" Suite and the opera "Le Coq d'Or."

From a Russian picture of Arabia to a Frenchman's of Spain is the leap from the "Antar" to Ravel's "Rapsodie Espagnole." The first and last movements, entitled "Prelude a la Nuit" and "Feria" (the Fair), respectively, are purely and simply Ravel's impressions of Spanish life, but between the two lie two other movements in which the composer derives his rhythmic basis from the use of two folk dances, the "Habanera" and the "Malaguena." Little need is there at the present time to enter into discussion regarding the former, as every one knows the "Habanera" is originally of West Indian negro origin, but by its association with Spain practically of indigenous nature. The score provides full opportunity to the composer for the expresison of his remarkable handling of the orchestral palette. A brilliant orchestral texture, bright-hued and sombre as the moment demands.

In these two works of wide differentiation in form and color the orchestra proved itself capable of the nicest modulations, of the finest delicacy of nuance, of the subtlest distinctions of light and shade, while Mr. Rabaud revealed himself once more as a master of euphony and tone-painting.

Mr. Fradkin last evening was more than an able concert-master. He gave an excellent reading to Mendelssohn's familiar concerto. He draws a tone that, while small, is remarkably pure and even, and his technical skill was equal to the burden of this composition which Mendelssohn wrote for his friend the violinist David. The nervousness which marred to some extent the outline of the beginning of the first movement soon passed. From then on soloist and orchestra united in a clear-cut and musicianly exposition of the work. The final movement did not move along at so fast a pace as at the hands of certain other violinists who have played the work in New York of recent weeks, but last evening's tempo had much of authority in the concerto's traditions. Both soloist and conductor were recalled many times after the third movement.

EVENING GLOBE
New York City

MORNING TELEGRAPH
New York City
JAN 12 1919

TWO SYMPHONIES AT CARNEGIE HALL

Boston Orchestra at Matinee and Philharmonic Society at Night Delight Fine Audiences.

MISCHA LEVITZKI THE SOLOIST

Damrosch Gives Concert With Educational Discourse to Morning Crowd of Children.

By JOHN H. RAFTERY.

Another eventful program signalized the third matinee concert of the Boston Symphony Orchestra at Carnegie Hall yesterday afternoon, when a greatly interested audience expressed its profound admiration for a noble playing of Schumann's Fourth Symphony (D minor) and for the overture to "Leonore," but which became quite spiritedly demonstrative over the less familiar and far more exhilarating Symphonic Poem by Henri Rabaud and the Ravel Rhapsodie Espagnol, of which the Malaguena continues to be the most delightful dance fantasy of any orchestral library. The much-rewritten Schumann Symphony taxed none of the mechanical resources of the smoothly proficient orchestra, and Conductor Rabaud gave it an intensely spirited and intelligent reading, but in spite of a capital projection of the four movements, played without pause, the workmanlike efforts of the band did not convey any more sequential symmtery or musical "reasonableness" to the work than Schumann put, or failed to put, into it.

The conductor's own Symphonic Poem, based on Lenau's metrical legend of Faust and his nocturnal wanderings, proved an interesting and most commendable musical adventure for the audience, most of whom had probably never heard it and who derived satisfaction from a first acquaintance with the new French conductor's Gallic musical interpretation of a turgid Teutonic swarm of poetic imagery. The prevalent figures of "La Procession Nocturne" are characteristically French, ornate, gracile, alert and dramatic, and M. Rabaud elicited amazingly gorgeous passages from the glorious horn and reed choirs for which the composition is generously scored and in which the Boston orchestra is richest.

Ravel's Spanish Rhapsodie.

Ravel's "Rhapsodie Espagnol," played with great emotional freedom and grand elan, was the happiest adventure of the program, the delightful instrumental conversations and exchanges of the prelude a la unit chal enging the unbounded admiration of the listener. It was played with nimble and indicative emphases, without discursiveness or vague lapses, leaping into the wonderful Spanish fandango riot of the Malaguena with irrepressible spirit and abounding color. The intricacies of this composition offered no obstacles to the Bostonians, and the rhythmic loveliness of the alternating figures invariably rode high and gay above the ingenious ramifications of the accompaniment. The wonderful uses of the woodwinds, harp and the syncopations for the c'arinets in the Habanera were fully exploited by Conductor Rabaud, the suite ending with the Feria, a fittingly antic, colorful and imaginative movement emininely suited to the bonny spirit and innate enthusiasm of Rabaud and his men. The concert closed with a notably splendid playing of Beethoven's "Leo-

MUSIC AND MUSICIA
NEW QUALITY IN THE SYMP
ORCHESTRA

Clear Tokens of Progress in Recent
certs—Mr. Heifetz Again in Rip
and Diversified Powers — The Vio
and His Hearers — Another Ha
Proves His Merits as Operatic Sin
Mr. Loeffler's New Quartet Soon t
Heard in Boston—Miss Novaes to R

To frequenters of the Symphony
certs, it is pleasure to hea
new orchestra gradually rega
the qualities of the old. The
not to be rewon in a week or a m
many of them depend not only upon t
dividual quality of the players, ho
high, but upon the conscious and sub
scious fusion of one with another, of
with choir, under mutual work and ass
tion, under a single, familiar guidance
this time, Mr. Rabaud feels his orch
while his orchestra feels him and fee
self. Hence the progress standing cle
the concert of Saturday evening i
lightness and the brightness of tone
grace of rhythm, the fluidity of mov
with which the orchestra played
Scherzo of Brahms's symphony. I
also the elastic precision with whi
made every turn and transition in
abrupt Finale of Mr. Rakhmaninov's
certo. A week before it disclosed like
ity in d'Indy's changeful "Symphony
Mountain Song"; while at the same
certs in Franck's "Symphonic Variati
euphonies between the piano and th
chestra fell upon the ear nearly as sm
ly and richly as of old.

Wherever the strings are concerne
new mettle of the second violins p
them; but at moments the violon
still play somewhat sluggishly as th
waiting by ever so little one upon an
To summon the string choir to vig
also to tempt it toward a rude rigidi
tone, but from week to week it more
more escapes this pitfall and moves
ward the warm, sensuous, pliant
that should be the goal. With reason
Rabaud seeks the power of the
choir, occasionally to the detrimen
richness and mellowness, but the retur
the exiles to the seats of the horn
already bettering this fault. Similarly
new blood among the wood-winds is a
the advantage of music and audi
After a first flute past his prime came
other not yet ripened to it; now in
Laurent succeeds a third in the noo
his powers. Nor is the presence of
Speyer without stimulating influence
his fellow-players of the oboe and the
lish horn, perhaps a little prone to si
the comfortable seats of self-contentm
In fine, nearly every recent change of
sonnel stands justified by a present
come that the future bids fair to fu
Orchestras are indeed much more hu
than proverbial Romes, but by that
token they are not brought to perfec
in a day.

As the World Wags
By PHILIP HALE.

Henri Rabaud

The question has been raised: "Who will be the conductor of the Boston Symphony Orchestra next season?"

This question should be answered publicly as soon as possible by the trustees of the orchestra, if they wish the confidence and the financial support of those interested in music and those possessed with civic pride.

The answer is easy: that is, if Mr. Rabaud will accept a second term.

Mr. Babaud has shown himself an accomplished musician. This was expected, for he was known here as a composer before he visited Boston. He is now recognized here, in other American cities, as in those of Europe, as an admirable conductor. His sensitive, refined, poetic nature has been revealed through his interpretation of orchestral compositions; furthermore, when the music made the demand, he has shown compelling virility—virility without the taint of coarseness—dash and amazing brilliance. Catholic in the selection of programs, he is the sympathetic interpreter of the various schools, ancient and modern. No conductor in the past years of this orchestra has equalled him in his reading of Beethoven and Bach; while the modern romanticists and the members of the ultra-modern French school have found in him an appreciative, imaginative soul. Respected, admired as conductor and man by the audiences, he is held in affectionate regard by the players, who gladly obey and second him.

To make a change would be folly; the change might be disastrous. Who is there to fill his place?

Surely no one wishes a conductor that has been under the suspicion of siding with Germany, of sneering at the United States, of snarling, biting the hand that had fed him and is still feeding him. No one wishes a conductor that would attempt the Germanization of orchestra, programs, public taste. Names of eminent foreign conductors have been mentioned, but their success as leaders of a hundred concerts would be a doubtful quantity, even if after long parleying, they should condescendingly accept. Delays are dangerous. Any one asked to subscribe wishes to know what he is to receive in return for the subscription.

Mr. Rabaud was not anxious to leave Paris. No Parisian leaves that city without a sigh. He came here as a representative of French musical art, also as a patriot grateful to this country, encouraged, if not urged, by his government; not as one lured by American dollars. France could not have sent a more worthy and ingratiating representative. Having received from her the highest honors she can award a musician, he is here, a celebrated composer, a conductor of the first rank, a man of pure artistic purposes, a gentleman in the old and most significant meaning of the word.

EVENING MAIL
New York City

SATURDAY SYMPHONY CONCERTS.

THREE orchestras played Saturday morning, afternoon and evening. First, the New York Symphony gave one of its delectable concerts for the opening mind of young people and children, with Mr. Damrosch explaining with crystal-clear "whys," and the orchestra playing "Fingal's Cave," the andante from Schumann's Fourth Symphony, and the "Sylvia" ballet suite. Mr. Tinlot played the air from Saint-Saens' "Deluge."

At Carnegie Hall a few hours later the second concert of the Boston Symphony found Mr. Rabaud happily cast for the leading role in his own "La Procession Nocturne," Ravel's "Rhapsodie Espagnole," the Schumann Fourth Symphony and the Beethoven overture to "Leonore," No. 3.

In his own composition, Mr. Rabaud gave somber depth to the forest in which the brooding Faust stood at night while the procession of the white-robed faithful passed. But he also lighted his music with the flaming torches of the innocents: he knows how to make an orchestra tell a story, a well-constructed, interesting tale, without any suspense, nor any doubt as to the happy ending.

But when the tambourines and strings caught up Ravel's Spanish Rhapsody, with its pagan witchery, its passionate, exotic rhythms, its clicking of dance-maddened feet, there was a nervous, excited stir in the big audience. It is just an impression of Spain that Ravel throws so vividly across the screen, something spangled and luxurious, and something sordid and crude.

Music.

The Boston Symphony Again—Other Music.

To begin the programme of the Boston Symphony Orchestra in Carnegie Hall Saturday afternoon Mr. Rabaud chose the fourth symphony of Schumann, a welcome relief from the Tchaikovsky epidemic prevalent in New York. The four movements of this symphony were played without a pause, as the composer desired. They were played also in the romantic spirit appropriate to Schumann, with fine sympathy, and with such effect on the audience that Mr. Rabaud responded to the applause that followed the performance by summoning his men to rise and acknowledge it with him.

The programme continued with the conductor's own "Procession nocturne" (after the verses of Lenau), Ravel's "Spanish Rhapsody," and Beethoven's third "Leonore" overture. In spite of the instrumental beauty and the poetic atmosphere of the opening part of Mr. Rabaud's tone poem, considering the eminent conductor as composer, I still prefer him in the oriental fantasy of his opera "Marouf." The audience, after hearing "La Procession nocturne," recalled the conductor-composer to bow twice.

To us outlanders, at least, the greatest Spanish composers are Chabrier, Debussy, Laparra, Ravel, and perhaps Zandonai, four Frenchmen and one Italian! Ravel's "Spanish Rhapsody" deserves to stand with Chabrier's "España" and Debussy's "Iberia" as an evocation of Spain in music. The Frenchman, greedy of the colors, the rhythms, the bewitching half Moorish melody of the Iberian peninsula, has recalled his own joy of them in tones that are an irresistible evocation, and a little of a madness, to the intrigued and fortunate listener.

The rhapsody was set forth in gorgeous fashion on Saturday. The whimsicality and the provocation of its rhythms, the fire that smoulders and of a sudden scorches, were all there, thanks to the remarkable band and the unerring baton of Mr. Rabaud, who presided at the revels like some necromancer of high benevolence and devilish cunning. It is impossible to doubt that the vast audience rejoiced greatly. A delighted cackle from out the dimness of the house, filling the brief pause after the first movement of the rhapsody, was a compliment not to be overestimated on a day when every egg of the harmless, necessary hen was quite as precious as any golden spheroid ever laid in fable by unappreciated goose.

MORNING TELEGRAPH
New York City

Boston Symphony Returns.

D'Indy's "Wallenstein," a trilogy inspired by the dramas of Schiller, will head the next Boston Symphony program to be played in Carnegia Hall on Thursday evening, January 9. Most "early works" are putty to the master's mold—Boston found this to be one of the rare few which shine with steadfast individuality and self-sufficient beauty through its various "influences." Boston also found its vivid ardor the more delightful for tinges of Wagner and Schumann, and Mr. Rabaud's reading one of his finest so far. The work depicts the "brouhaha" of Wallenstein's camp, the thwarted loves of the "Piccolomini" and the general's tragic death. Also for Thursday is listed the first native work of Mr. Rabaud's choice—Converse's Orchestral Fantasy on "The Mystic Trumpeter" of Walt Whitman, of high aspirations, startling and triumphant; a suite arranged by Rabaud from English 16th century music, found in the Virginal Book of Queen Elizabeth; finally, Berlioz's Overture, "King Lear."

For Saturday afternoon, January 11, the symphony will be Schumann's Fourth in D minor. For the rest, Mr. Rabaud's own "Procession Nocturne," after Lenau's "Faust," which has been played in Boston and San Francisco this season, Revel's "Rapsodie Espagnole," and Beethoven's Overture to Leonora No. 3.

EVENING WORLD
New York City

Henri Rabaud started the Boston Symphony concert at Carnegie Hall on Saturday afternoon with Schumann's fourth symphony. This he followed with his own "La Procession Nocturne," a symphonic poem after Lenau. Ravel's "Rhapsodie Espagnole," and Beethoven's "Leonore" overture No. 3 completed the programme, which was admirably presented. Mr. Rabaud grows in favor.

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ING JOURNAL
New York City

It would be most agreeable to ascribe the quality of the significant to Henri Rabaud's piece, "La Procession Nocturne," based on the St. John's Eve episode in Lenau's "Faust" and presented by the composer at the Saturday matinee of the Boston Symphony Orchestra in Carnegie Hall; but Mr. Rabaud's chief claim to the gratitude of his listeners at that concert was a performance of Maurice Ravel's "Rapsodie Espagnole," unworthily neglected by conductors hereabouts. It holds more of the genuine Spain than "Carmen," just as does Debussy's "Iberia," and it was excellently played by the men from Boston.

Remains to be noted the concert of Symphony and M. Ermack

From JOURNAL
Address Providence, R. I.
Date DEC 1 9 1914
Est. 1884

BOSTON SYMPHONY STIRS ENTHUSIASM

Receives Hearty Welcome at Second Concert of Season.

HAROLD BAUER IS SOLOIST

Works by Schubert and Beethoven Are Orchestral Features, While Famous Pianist Scores Success in Saint-Saens' Concerto. — Large Audience Greets Players.

Enthusiasm was the dominant note at Infantry Hall last evening when the Boston Symphony Orchestra played here for the second time this season. And for the second time in Providence this magnificent band of musicians played the national anthem with wonderful breadth and grandeur. It was an inspiring beginning of an unusually fine concert.

For this performance Conductor Rabaud provided a programme of rich musical fare, presenting two symphonies, and, between them, a piano concerto with Harold Bauer as soloist. The Schubert Unfinished Symphony in B-minor and the Beethoven Symphony in F-major were the concert's opening and closing numbers, and Mr. Bauer chose Saint-Saen's brilliant C-minor concerto.

After the uplifting patriotic beginning the audience settled down for the enjoyment of Schubert's finest orchestral work. In no other composer's symphonic writing do we hear a more delightful and spontaneous outpouring of music than in this highly original work. Unlike other great composers of his time, Schubert did not achieve particular immediate success in the symphonic field. In fact, for the most part his earlier works of this kind do not compare in beauty, individuality and interest with this unfinished one in B-minor and his symphony in C-major. In these, in a style borrowed from no other composer, and in a manner expressing the traits so beautifully promised in his songs and lesser writings, he reaches the heights of refinement and beauty.

M. Rabaud, with that keen perception and spirituality which semed to inhere in the nature of the cultivated French musician, led his orchestra through the symphony's two movements with delightful result. The second movement, in particular, created an atmosphere of musical enchantment. The constant interruptions of wood-wind and horns seemed voices, mysterious, remote, while the strings sang ethereal accompaniment. The pure beauty of this movement held the audience enthralled. One might have heard the proverbial pin drop. The perfection of its performance was fully realized by one and all and a storm of applause greeted the conductor and players at its conclusion, M. Rabaud returning several times in acknowledgment.

Harold Bauer, coming to Providence after an all-too-long absence, gave a magnificent performance of the Saint-Saens concerto. This artist, one of the few great pianists of the present day, is a player who dignifies and ennobles whatever composition he elects to present. Indeed, there are few, if any, pianists of to-day who combine so many essentials to greatness as he. Absolute self mastery, poise and breadth of vision are the things which immediately impress the listener.

His position in the front rank of the giants of the keyboard is due, not to the possession in extraordinary degree of any single quality, either technique, temperament, musicianship or interpretive ability. These are all his in full measure and all are dominated by a towering intellect. What wonder, then, that the brilliant Saint-Saens concerto was made a vital, glowing tone picture which not only ravished the ear, but was an intellectual treat for the musician as well. As a rule, piano concertos with orchestra are not particularly grateful medium for an artist, owing to the solo part being submerged to a great extent in the ensemble. More than usual opportunity is given in the Saint-Saens C-minor for the player to show to advantage and Mr. Bauer electrified his audience by the beauty and nobility of his tone, his brilliance and, above all, his breadth of conception. Runs light as air or thunderous effects, which, however, never degenerate into mere noise, are but the servants of a masterful and artistic mind. Such playing never fails of proper appreciation and Mr. Bauer was recalled again and again.

Beethoven's Symphony in F-major, No. 8, concluded the programme. The composer is said to have called it "a little symphony in F." It is joyful in character and shows the great master in his gayest mood. The second movement, the Allegretto scherzando, is supposed to be based on a three voice round which was sung in honor of Malzel, the inventor of the metronome, at a farewell dinner given to Beethoven as he was about to leave Vienna in 1812. It is humorous in effect and its character bears out the story. The prevailing musical lightheartedness of the symphony was reflected by M. Rabaud's skilful interpretation, and the men responded to his decisive beat with splendid unanimity. The audience was a large one, an increase in attendance over that at the first concert being noted.

...OTHER PICTURES OF INTEREST

ALFRED CORTOT, THE FIRST AMONG FRENCH PIANISTS, WHO CAME TO THIS COUNTRY WITH THE "CONSERVATOIRE" ORCHESTRA, AND PLAYED WITH THEM AND IN HIS OWN RECITALS. IN EUROPE, M. CORTOT IS KNOWN AS MUCH MORE THAN A PIANIST. HE HAS STAGED AND CONDUCTED WAGNER, ORGANIZED CHORAL CONCERTS ON A LARGE SCALE, POPULAR CONCERTS, CONCERTS FOR THE INTRODUCTION OF NEW MUSIC, AND CONDUCTED THEM ALL WITH GREAT SUCCESS.

Alfred Cortot, pianist.

Alfred Cortot, soloist at the Boston Symphony concerts of next Friday and Saturday, made a marked impression upon the country when he came from his native France with the Conservatoire Orchestra, playing with them, and in his own recitals. He is known in Europe as a great deal more than the first pianist of France. He conducted at Bayreuth, and then, in Paris, staged and conducted unforgettable performances of "Tristan" and "Gotterdammerung." He also organized and conducted some choral concerts on a large scale, with such works as Beethoven's "Missa Solemnis," Liszt's "St. Elizabeth," Brahm's Requiem, "Parsifal," in choral version, and a special concert series for introducing new and worthy music. He formed a notable trio with Thibaud and Casals. When the war came, Mr. Cortot offered his full services to his country, playing to the soldiers and teaching them, founding a society for the aid of musicians and actors suffering from the war.

At the coming concerts Mr. Cortot is to play Franck's "Variations Symphoniques" and d'Indy's "Symphony on a Mountain Air." The other numbers will be Hadley's Symphonic Fantasia (first time at these concerts) and J. S. Bach's suite in D major, No. 3.

NEW ITALIAN MUSIC

...STINGUISHED AS PIANIST AND AS LEADER IN FRANCE

ALFRED CORTOT

The Parisian pianist, who made a profound impression here earlier in the winter with Mr. Messager's orchestra, will be the soloist at the Symphony concerts next week. In Paris he is a well-known figure in the music world. He is a pianist of note. He has staged and conducted the Wagner music dramas, organized choral concerts, popular concerts and special concerts devoted to new music of worth. His war services consisted of collecting funds, teaching soldiers and arranging concerts at military hospitals. His one performance in Boston was so successful that the management of the Boston Orchestra immediately invited him to play with the local organization.

...ed with ... say it makes a good tag.

The police are endeavoring to find a way to stop the sale of Jamaica ginger ... stores should have been warned to cut out the practice.

GIVES BEETHOVEN'S FIFTH SYMPHONY

Never before since assuming the conductorship of the Boston Symphony Orchestra has Mr. Rabaud aroused such enthusiasm as attended his reading of Beethoven's symphony in C minor at yesterday afternoon's concert. The large audience not only applauded enthusiastically at every opportunity, but recalled Mr. Rabaud to the stage at its close until he called upon the players to rise in their places and share in the tribute. It was a brilliant performance well worthy of ranking with the orchestra's best.

Miss Mabel Garrison, soprano, of the Metropolitan Opera House, the soloist of the concert, scored more noticeably with Edgar Stillman Kelley's "A California Idyl," than with her Mozart selection. The Kelley number is more within her present abilities.

Saint-Saens's symphonic poem "Phaeton" and Lalo's rhapsody ... completed ... program.

SATURDAY, JANUARY 18,

CALIFORNIA IDYL OFFERED AT SYMPHONY

Work's Chief Value Is as Soprano Display Piece

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Henri Rabaud, conductor; Mabel Garrison, soprano, soloist. Eleventh concert of the season. The program:—

Beethoven—Symphony, No. 5, in C minor.
Mozart—Recitative, "Mia Speranza Adorata."
Saint-Saens—"Phaeton."
Kelley—"A California Idyl."
Lalo—Rhapsody in A minor.

Coloratura sopranos have bemoaned, especially of late, the scarcity of music for their style of singing. Blamed for singing "Ernani, Involami," "Caro Nome," "Proch's Variations" and the like, they place the blame on the present day composer, who writes practically nothing for coloratura soprano. Not long ago one of the leading composers of the day showed the writer five letters from five distinguished soprano singers, all asking for a coloratura composition for their programs. Possibly the extreme scarcity ... such ornate music recommended ... man Kelley's composition to Miss Garrison. The song is a musical setting of a rather long love poem by Charles Kelley. The narration of the song, which is written for high soprano, is broken by the introduction at one place of vocal fireworks, runs, etc. The song is ended so to give the soprano a chance to sing a florid passage and end on an applause getting high note.

The music has little to recommend it save as a vehicle for the display of a high- flexible voice. It is not distinguished in subject matter; it is heavily orchestrated.

Miss Garrisons' voice is a delightful one, a voice that just misses being really distinguished. Unlike many of her coloratura sisters her voice has neither edge, whiteness, nor metallic harshness. Lacking these most undesirable qualities it also lacks one desirable quality in a voice that sings the coloratura roles: brilliancy. At no time when we have heard Miss Garrison, and, barring yesterday, we have heard her only a few times in opera, has her voice possessed the brilliancy, the sparkle, the dazzling diamond beauty which have distinguished the voices of her great predecessors at the Metropolitan Opera House. The chief lovliness of her voice is its silken quality, its lyrice beauty, which it keeps both in all its tessitura and in most elaborate passages. The voice is not a large one. There is just a hint that it has not reached its full maturity, in size, even at this late hour of its development.

The Saint-Saens "Phaeton" was brilliantly played. This program music with its anapestic, rhythmic galloping of the horses that drag the sun through the heavens, its striking Phaeton theme, its furious drive through the skies and the crashing thunderbolt, stirred an audience lulled by a very Mozartian recitative.

The symphony, the very brain of Beethoven, was superbly read and superbly played. The ponderings of the musician, his happiness, his dejection and his visions were all given a glowing, a tragic, but never a merely theatrical reading. There was long applause after the symphony. Mr. Rabaud justly insisted that the members of the orchestra should share the applause with him.

From JOURNAL
Address Providence, R. I.
Date
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86

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NEW ITALIAN MUSIC

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From JOURNAL
Address Providence, R. I.
Date

BOSTON SYMPHONY STIRS ENTHUSIASM

Receives Hearty Welcome at Second Concert of Season.

HAROLD BAUER IS SOLOIST

Works by Schubert and Beethoven Are Orchestral Features, While Famous Pianist Scores Success in Saint-Saens' Concerto. — Large Audience Greets Players.

Enthusiasm was the dominant note at Infantry Hall last evening when the Boston Symphony Orchestra played here for the second time this season. And for the second time in Providence this magnificent band of musicians played the national anthem with wonderful breadth and grandeur. It was an inspiring beginning of an unusually fine concert.

For this performance Conductor Rabaud provided a programme of rich musical fare, presenting two symphonies, and, between them, a piano concerto with Harold Bauer as soloist. The Schubert Unfinished Symphony in B-minor and the Beethoven Symphony in F-major were the concert's opening and closing numbers, and Mr. Bauer chose Saint-Saen's brilliant C-minor concerto.

After the uplifting patriotic beginning the audience settled down for the enjoyment of Schubert's finest orchestral work. In no other composer's symphonic writing do we hear a more delightful and spontaneous outpouring of music than in this highly original work. Unlike other great composers of his time, Schubert did not achieve particular immediate success in the symphonic field. In fact, for the most part his earlier works of this kind do not compare in beauty, individuality and interest with this unfinished one in B-minor and his symphony in C-major. In these, in a style borrowed from no other composer, and in a manner expressing the traits so beautifully promised in his songs and lesser writings, he reaches the heights of refinement and beauty.

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Symphony and Other Concerts

SYMPHONY CONCERT

MR. CORTOT SHINES OUT OF TWO NOTABLE PIECES

The Pianist in a Vivid Performance of Franck's Symphonic Variations and in Signal Share in d'Indy's Symphony on a Mountain Air—Eloquent Music in Revealing and Stirring Voice—The Contrast of Other Numbers

As often of late at the Symphony Concerts, the "assisting artist," yesterday afternoon, again stimulated orchestra and conductor, engrossed and stirred the audience, did much to make the numbers in which he joined the distinctive and pleasurable items of the programme. In a sense newcomer, he was not altogether unknown to his hearers since he had played here, though to a different company, three months ago. Yet the Alfred Cortot who was then heard with the orchestra of the Conservatory in Paris in one of Saint-Saëns's concertos, was hardly the pianist who now bore signal part in Franck's Symphonic Variations and d'Indy's symphony "On a Mountain Song." With Mr. Cortot, as with many another, the better the medium, the better the deed. The polished surfaces, the brittle artifice of Saint-Saëns's concerto in C minor—the piece of last October—could only hint at the larger abilities, the finer powers evoked by Franck and d'Indy in music of warmer and deeper mettle. Beyond question, the Cortot of last autumn was an adroit technician, a pianist sensitive to color, alert to rhythm, with a keen ear for the interplay of the voice of his instrument with the voices of the orchestra—a personality withal wearing what certain youths were pleased to call a "romantic mask," animating Saint-Saëns's music by his own ardor of spirit, here and there in pace, inflection or detail setting his individual stamp upon it.

The Cortot of yesterday and of midwinter (as the calendar alleges) was again the masterful technician, keen to rhythm, multifold of color, but now less the virtuoso exhibiting these excellent capacities for their own sake than the musician employing them for the greater glory of the music in hand. Franck's Symphonic Variations are intrinsically a rhapsody for piano and orchestra in which only a pedantic hearer may take thought of the containing form. Once Franck has proposed his fecund motive, he begins to rhapsodize upon it in rich flow of imagination, in high ardor of creative spirit, as he was wont to extemporize in the organ loft of his church in Paris to the delight and the wonder of his hearers. He sets the piano to bright traceries upon the motive made melody and Mr. Cortot wrought them in shimmering lace-work of tone. He infuses into the piano his own zest of improvisation and Mr. Cortot then winged the music with an answering ardor of rhythm and progress. Or he bids the piano weave garlands of counterpoint about his motive—to fall from Mr. Cortot's fingers with fluid grace of line, with play of light and shade upon them as in glints of the composer's and the pianist's fancy. Once and again, Franck allots to the piano the songful voice, wrought by Mr. Cortot in rich contours, pellucid phrase and upspringing course. Toward the end come the measures in which, according to his wont, Franck seems to shower forth music in high exuberance and happy release of exultant spirit. Tossing motive back and forth between piano and orchestra, blending, parting, contrasting their voices, flinging modulation and ornament here, there and everywhere, he summons pianist, players and audience to share in his ecstasy as naïve of spirit as it is often adept in means. Out of Mr. Cortot's playing flashed these fine fires, in the warmth of his own spirit he heated them, while a skill that never failed lay hid beneath the glow of the achievement. Throughout the piece, pianist and composer set sparks as well to conductor or orchestra. For once these Symphonic Variations sounded as the manifold, multicolored, ardent rhapsody that they are. With intensive force Mr. Cortot's personality played upon music and performance. It was the personality of a penetrating and responsive musician, equally rich in romantic spirit, imparting skill, recreative imagination. Yet not a detail of performance seemed to evade his care; while nowhere did he thrust himself through the music. There was rhapsodic passion, as the music well warrants; there was also poise.

Romantic music, likewise, is d'Indy's symphonic fantasia upon the mountain air of the Cévennes—a song that even within the four walls of a concert-hall seems to sound from some distant height in an open country, calling with arresting voice to the dreamer of dreams, the seer of visions. Perhaps d'Indy heard it sung as Mr. Speyer, new and fortunate comer to the woodwind choir, played it yesterday; perhaps the composer's own prompting, like that of the virtuoso, added a little to the haunting quality. Upon it, as upon a generating motive, d'Indy writes a succession of orchestral variations, with the piano often as distinctive instrument of his band. If the hearer choose so to regard the piece, he may find in it much studious reflection, much expert workmanship in the transformations, manipulations, re-incarnations, that the mountain-song undergoes in the three divisions of the fantasia. He will be in the fashion and in accord with the conventional labels, if he so listens to the music. Yet often he will lose his way, unless he happens to be uncommonly acute in such listening, while at the end he will be as one who may not see the glories of the wood because he is so closely scrutinizing the trees.

No more than the rest of d'Indy's music do these variations justify such reduction to formal abstraction. Rather, each transformation of the song is prompted by clear mood, enriched with warm and various imagination. The like-minded listener may hear music in which the air is amplified, transfigured, glorified, gladdened. He may hear music again in which it becomes the voice of longing, calling afar and mysteriously as through mists. Or, yet again, it beats in the rhythms to which d'Indy sets it, shines in the colors in which he clothes it as though it sounded against bright expanse of mountain sky, as though it were borne upon mountain wind keen, fleet and strong. Or once more, the composer takes it as he might some cherished object and weaves harmonic and instrumental fancies upon it. More and more as the fantasia proceeds, the air seems to possess d'Indy, mind and heart, body and soul, until he must set himself free by some such demoniac exercism as that of the finale. Into reiterated, obstinate, blazing dance, tarantilla-like, he transforms this many-voiced song. The music spins in it; the music shouts it; the music flares with it. Nor is there end until the song, thus whipped and maddened, rushes away down the world.

When the song is one of mystery, of longing, d'Indy writes a music of beauty; when it clangs or whirls out of other measures in other moods, he writes a music of power. Everywhere also he writes in these variations a fecund and ingenious music, weaving itself from itself manifold though it be, the warmth of his heart, quickening as it were his inventiveness of mind, his skill of hand. To crown this fecundity, this skill, he sets within the fantasia a piano part, seemingly designed to play in light and shade upon the song and then to be the lash that, darting in and out of the music, whips the air into the whirl of the end. Through the first and the second division of the fantasia, Mr. Cortot played this part with an unerring sense of the color it was to thread into the music, with as flawless touch in the gaining of it. In the third division he and the song at his hands became energizing force to the performance, even as did his playing in Franck's Symphonic Variations. So in Mr. Cortot finesse and power, poise and ardor are in complement upon the music. Hardly less, however, had conductor and orchestra answered to d'Indy through the whole fantasia. As with the fifth symphony of Beethoven a week ago, Mr. Rabaud no longer heard with impersonal ear, saw no longer with the purely objective eye.

In all this, perhaps, there was passing enlightenment to those who take their cue from the scorners in good Parisian fashion of what passes there as 'official French music." D'Indy himself has spoken and written despitefully of it as the means to advancement in a withered and self-centred hierarchy; Debussy shot upon it many a shaft of wit; Ravel has not been sparing of scornful word; nearly every "light" of the younger Parisian generation mocks at it. Our younger generation on this side of the sea warms to music that these composers write, accepts their point of view of cognate matters. Yet here is Mr. Cortot, who is of the official hierarchy, giving clear proof of signal and individual qualities, while, as the Symphony Concerts of late have disclosed, not always does Mr. Rabaud conduct, as Ravel once put it, "with respect." And yet, and yet, there was cause for wonder why he should have included in his programme of yesterday, Mr. Hadley's Symphonic Fantasia, no more than a fluent, well-made, well-sounding piece according to the conventions of a post-Wagnerian day, and why he should have led through Bach's Suite in D major with so rigid a pace and rhythm, with so little shading and modulating of the interwoven voices. Mr. Hadley's fantasia is as routine music-making in kind as ever fell from any Parisian academic "hierarchy," while Bach played "with respect" is a Bach left lifeless and uncharactered. H. T. P.

CONCERT CALENDAR

Mr. Rakhmaninov With the Symphony Orchestra — Rabaud and Brahms — Mr. Hofmann in a Novel Programme—Miss Torpadie Returns—Mr. Heifetz and Mme. Gluck Anew—The Berkshire Quartet and Miss Christie, Pianist

With a symphony of Brahms on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening, Mr. Rabaud (as some will say) draws perilously near to the "modern" and unhallowed German composers. Yet, though Brahms did not die until 1897 and is reported to have spoken of the English without proper respect, the testiest of war-time censors of concerts has laid no "ban" upon his pieces. Therefore his second symphony, in D major—the most lyrical of the four—receives place again at the Symphony Concerts, and for the first time Bostonians may hear the voice that a conservative and objective French conductor draws from his music. The other major piece of a somewhat austere programme is Rakhmaninov's concerto in C minor for piano and orchestra in which the composer himself plays the solo part. The music, already heard here more than once, runs in grave and lofty vein, taxing the large perceptions as well as the technical dexterities of the pianist. Being such, it accords well with the new powers of Mr. Rakhmaninov as two of his own concerts have lately disclosed them here; while to all and sundry in the audiences of next week he will be one of the outstanding figures of the current musical year. For forepiece to the concerto and the symphony, Mr. Rabaud has set an orchestral interlude from Bruneau's opera, "Messidor," one of his earlier pieces of the theatres and written, of course, to a text by Zola.

Mr. Hofmann's Americans

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There are rare moments when it seems the privilege of musicians to have brought into the very concert room the presence of the composer whom they invoke. Pianist and conductor, both Frenchmen, both well endowed by nature to perceive as to translate this score, touched it yesterday with reverent hands. Their labor was as one of love, celebrating also the glory of their elder colleague. In an age when aspiration daily jogs elbows with materialism, he cannot and will not often find such exponents in pianist, conductor or orchestra.

Mr Cortot was given such an ovation as few soloists receive from this audience. The manner of this young artist, far from that of the virtuoso, is rather of the man who would more happily honor the composer and his colleagues than himself.

D'Indy's Symphony for Orchestra and Pianoforte on a French Mountain Song was a fitting sequel. The plaintive air, given out by the English horn—marking the newly arriving Mr Speyer, an artist on his instrument—is one of the souvenirs taken by d'Indy from his Cevennes. Here is a folk melody, strange and haunting, as though escaping in purer mountain heights the baser alloy of earth, its people and their songs.

This is not music to be chosen by all. There is too much out of beaten paths. There are verbose, abstract passages to casual, perhaps even to studied hearing, but where are such pages as those of the last movement, when the spirit of this fugitive air, wild as the cry of an untamed bird, seems metamorphosed into incarnate rhythmic fury, catching in its clutches all who ever may have sung it, and whirling them in a demonaic spirit of the dance over precipice and abyss, peopled only by the echoes of its melody. In such superbly eloquent and realistic manner Mr Rabaud, Mr Cortot and the orchestra played it.

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W. ALLEN SAYC

12TH CONCERT BY SYMPHONY

Players Share Honors with Alfred Cortot, Who Is at the Piano

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Mr. Hadley has such facility in composition and is so prolific that one imagines him seated at his desk, writing with both hands. Now it is a symphonic poem and now it is an opera; a cantata or a Symphony; some translation of a poem into orchestral music; chamber music, a song. Is it not possible that he thus does himself injustice? At present he reminds one of the man that fell into the deplorable habit of taking a drink between drinks. Mr. Hadley writes music between compositions. This symphonic fantasia, at least a dozen years old, played here yesterday for the first time, is a less ambitious work than his symphonic poems and symphonies that have been performed here. The orchestral music by him that we have heard was agreeable at the time. One recognized a certain technical skill, the ability to produce euphonious sounds by combinations and contrasts of instruments, but one failed to find individual invention. There was little or nothing that was remembered the next week. The music had not such decided flavor that one might have at once said: "This is by Hadley." Fluent music, but without marked characteristics. And so it is with this fantasia. Here and there the influence of Wagner is clearly shown, as in the fortissimo pages that open the main body of the composition; the Wagner of the earlier years. It is not surprising that Mr. Hadley, having studied, dwelt and conducted in Austria and Germany should have submitted to this influence. Few Americans, Germans, Frenchmen or Italians escaped it. There are some pleasant pages in this fantasia, but it is to be regretted that Mr. Hadley writes so easily and so much; that he seems to be contented with whatever comes into his head and rushes at once to his desk.

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The concert will be repeated tonight. The program of the concerts next week is as follows: Bruneau, Entr'acte from "Messidor"; Rachmaninoff, Concerto No. 2, C minor; Brahms, Symphony No. 2. Mr. Rachmaninoff will be the pianist.

GIVES TRAVELOGUE ON YANKS IN FRANCE

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Symphony and Other Concerts

SYMPHONY CONCERT

MR. CORTOT SHINES OUT OF TWO NOTABLE PIECES

The Pianist in a Vivid Performance of Franck's Symphonic Variations and in Signal Share in d'Indy's Symphony on a Mountain Air—Eloquent Music in Revealing and Stirring Voice—The Contrast of Other Numbers

As often of late at the Symphony Concerts, the "assisting artist," yesterday afternoon, again stimulated orchestra and conductor, engrossed and stirred the audience, did much to make the numbers in which he joined the distinctive and pleasurable items of the programme. In a sense newcomer, he was not altogether unknown to his hearers since he had played here, though to a different company, three months ago. Yet the Alfred Cortot who was then heard with the orchestra of the Conservatory in Paris in one of Saint-Saëns's concertos, was hardly the pianist who now bore signal part in Franck's Symphonic Variations and d'Indy's symphony "On a Mountain Song." With Mr. Cortot, as with many another, the better the medium, the better the deed. The polished surfaces, the brittle artifice of Saint-Saëns's concerto in C minor—the piece of last October—could only hint at the larger abilities, the finer powers evoked by Franck and d'Indy in music of warmer and deeper mettle. Beyond question, the Cortot of last autumn was an adroit technician, a pianist sensitive to color, alert to rhythm, with a keen ear for the interplay of the voice of his instrument with the voices of the orchestra—a personality withal wearing what certain youths were pleased to call a "romantic mask," animating Saint-Saëns's music by his own ardor of spirit, here and there in pace, inflection or detail setting his individual stamp upon it.

The Cortot of yesterday and of midwinter (as the calendar alleges) was again the masterful technician, keen to rhythm, multifold of color, but now less the virtuoso exhibiting these excellent capacities for their own sake than the musician employing them for the greater glory of the music in hand. Franck's Symphonic Variations are intrinsically a rhapsody for piano and orchestra in which only a pedantic hearer may take thought of the containing form. Once Franck has proposed his fecund motive, he begins to rhapsodize upon it in rich flow of imagination, in high ardor of creative spirit, as he was wont to extemporize in the organ loft of his church in Paris to the delight and the wonder of his hearers. He sets the piano to bright traceries upon the motive made melody and Mr. Cortot wrought them in shimmering lace-work of tone. He infuses into the piano his own zest of improvisation and Mr. Cortot then winged the music with an answering ardor of rhythm and progress. Or he bids the piano weave garlands of counterpoint about his motive—to fall from Mr. Cortot's fingers with fluid grace of line, with play of light and shade upon them as in glints of the composer's and the pianist's fancy. Once and again, Franck allots to the piano the songful voice, wrought by Mr. Cortot in rich contours, pellucid phrase and upspringing course. Toward the end come the measures in which, according to his wont. Franck seems to shower forth music in high exuberance and happy release of exultant spirit. Tossing motive back and forth between piano and orchestra, blending, parting, contrasting their voices, flinging modulation and ornament here, there and everywhere, he summons pianist, players and audience to share in his ecstasy as naïve of spirit as it is often adept in means. Out of Mr. Cortot's playing flashed these fine fires, in the warmth of his own spirit he heated them, while a skill that never failed lay hid beneath the glow of the achievement. Throughout the piece, pianist and composer set sparks as well to conductor or orchestra. For once these Symphonic Variations sounded as the manifold, multicolored, ardent rhapsody that they are. With intensive force Mr. Cortot's personality played upon music and performance. It was the personality of a penetrating and responsive musician, equally rich in romantic spirit, imparting skill, recreative imagination. Yet not a detail of performance seemed to evade his care; while nowhere did he thrust himself through the music. There was rhapsodic passion, as the music well warrants; there was also poise.

Romantic music, likewise, is d'Indy's symphonic fantasia upon the mountain air of the Cévennes—a song that even within the four walls of a concert-hall seems to sound from some distant height in an open country, calling with arresting voice to the dreamer of dreams, the seer of visions. Perhaps d'Indy heard it sung as Mr. Speyer, new and fortunate comer to the woodwind choir, played it yesterday; perhaps the composer's own prompting, like that of the virtuoso, added a little to the haunting quality. Upon it, as upon a generating motive, d'Indy writes a succession of orchestral variations, with the piano often as distinctive instrument of his band. If the hearer choose so to regard the piece, he may find in it much studious reflection, much expert workmanship in the transformations, manipulations, re-incarnations, that the mountain-song undergoes in the three divisions of the fantasia. He will be in the fashion and in accord with the conventional labels, if he so listens to the music. Yet often he will lose his way, unless he happens to be uncommonly acute in such listening, while at the end he will be as one who may not see the glories of the wood because he is so closely scrutinizing the trees.

No more than the rest of d'Indy's music do these variations justify such reduction to formal abstraction. Rather, each transformation of the song is prompted by clear mood, enriched with warm and various imagination. The like-minded listener may hear music in which the air is amplified, transfigured, glorified, gladdened. He may hear music again in which it becomes the voice of longing, calling afar and mysteriously as through mists. Or, yet again, it beats in the rhythms to which d'Indy sets it, shines in the colors in which he clothes it as though it sounded against bright expanse of mountain sky, as though it were borne upon mountain wind keen, fleet and strong. Or once more, the composer takes it as he might some cherished object and weaves harmonic and instrumental fancies upon it. More and more as the fantasia proceeds, the air seems to possess d'Indy, mind and heart, body and soul, until he must set himself free by some such demoniac exercism as that of the finale. Into reiterated, obstinate, blazing dance, tarantilla-like, he transforms this many-voiced song. The music spins in it; the music shouts it; the music flares with it. Nor is there end until the song, thus whipped and maddened, rushes away down the world.

When the song is one of mystery, of longing, d'Indy writes a music of beauty; when it clangs or whirls out of other measures in other moods, he writes a music of power. Everywhere also he writes in these variations a fecund and ingenious music, weaving itself from itself manifold though it be, the warmth of his heart, quickening as it were his inventiveness of mind, his skill of hand. To crown this fecundity, this skill, he sets within the fantasia a piano part, seemingly designed to play in light and shade upon the song and then to be the lash that, darting in and out of the music, whips the air into the whirl of the end. Through the first and the second division of the fantasia, Mr. Cortot played this part with an unerring sense of the color it was to thread into the music, with as flawless touch in the gaining of it. In the third division he and the song at his hands became energizing force to the performance, even as did his playing in Franck's Symphonic Variations. So in Mr. Cortot finesse and power, poise and ardor are in complement upon the music. Hardly less, however, had conductor and orchestra answered to d'Indy through the whole fantasia. As with the fifth symphony of Beethoven a week ago, Mr. Rabaud no longer heard with impersonal ear, saw no longer with the purely objective eye.

In all this, perhaps, there was passing enlightenment to those who take their cue from the scorners in good Parisian fashion of what passes there as 'official French music." D'Indy himself has spoken and written despitefully of it as the means to advancement in a withered and self-centred hierarchy; Debussy shot upon it many a shaft of wit; Ravel has not been sparing of scornful word; nearly every "light" of the younger Parisian generation mocks at it. Our younger generation on this side of the sea warms to music that these composers write, accepts their point of view of cognate matters. Yet here is Mr. Cortot, who is of the official hierarchy, giving clear proof of signal and individual qualities, while, as the Symphony Concerts of late have disclosed, not always does Mr. Rabaud conduct, as Ravel once put it, "with respect." And yet, and yet, there was cause for wonder why he should have included in his programme of yesterday, Mr. Hadley's Symphonic Fantasia, no more than a fluent, well-made, well-sounding piece according to the conventions of a post-Wagnerian day, and why he should have led through Bach's Suite in D major with so rigid a pace and rhythm, with so little shading and modulating of the interwoven voices. Mr. Hadley's fantasia is as routine music-making in kind as ever fell from any Parisian academic "hierarchy," while Bach played "with respect" is a Bach left lifeless and uncharactered. H. T. P.

CONCERT CALENDAR

Mr. Rakhmaninov With the Symphony Orchestra — Rabaud and Brahms — Mr. Hofmann in a Novel Programme—Miss Torpadie Returns—Mr. Heifetz and Mme. Gluck Anew—The Berkshire Quartet and Miss Christie, Pianist

With a symphony of Brahms on the programme of the Symphony Concerts for next Friday afternoon and Saturday evening, Mr. Rabaud (as some will say) draws perilously near to the "modern" and unhallowed German composers. Yet, though Brahms did not die until 1897 and is reported to have spoken of the English without proper respect, the testiest of war-time censors of concerts has laid no "ban" upon his pieces. Therefore his second symphony, in D major—the most lyrical of the four—receives place again at the Symphony Concerts, and for the first time Bostonians may hear the voice that a conservative and objective French conductor draws from his music. The other major piece of a somewhat austere programme is Rakhmaninov's concerto in C minor for piano and orchestra in which the composer himself plays the solo part. The music, already heard here more than once, runs in grave and lofty vein, taxing the large perceptions as well as the technical dexterities of the pianist. Being such, it accords well with the new powers of Mr. Rakhmaninov as two of his own concerts have lately disclosed them here; while to all and sundry in the audiences of next week he will be one of the outstanding figures of the current musical year. For forepiece to the concerto and the symphony, Mr. Rabaud has set an orchestral interlude from Bruneau's opera, "Messidor," one of his earlier pieces of the theatres and written, of course, to a text by Zola.

Mr. Hofmann's Americans

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There are rare moments when it seems the privilege of musicians to have brought into the very concert room the presence of the composer whom they invoke. Pianist and conductor, both Frenchmen, both well endowed by nature to perceive as to translate this score, touched it yesterday with reverent hands. Their labor was as one of love, celebrating also the glory of their elder colleague. In an age when aspiration daily jogs elbows with materialism, he cannot and will not often find such exponents in pianist, conductor or orchestra.

Mr Cortot was given such an ovation as few soloists receive from this audience. The manner of this young artist, far from that of the virtuoso, is rather of the man who would more happily honor the composer and his colleagues than himself.

D'Indy's Symphony for Orchestra and Pianoforte on a French Mountain Song was a fitting sequel. The plaintive air, given out by the English horn—marking the newly arriving Mr Speyer, an artist on his instrument—is one of the souvenirs taken by d'Indy from his Cevennes. Here is a folk melody, strange and haunting, as though escaping in purer mountain heights the baser alloy of earth, its people and their songs.

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GIVES TRAVELOGUE ON YANKS IN FRANCE

More of d'Indy's music was presented by the Boston Symphony Orchestra on its twelfth program, heard on the afternoon of Friday, Jan. 24, Mr. Alfred Cortot playing the piano part in the "Symphony on a French Mountain Song," Op. 25. Being closer akin to program music than is the string quartet, the moments of pure musical inspiration are fewer. Mr. Cortot submerged himself in the ranks of the players, and made no attempt to turn the symphony into a concerto. Mr. Rabaud, as is the case with all that he does, showed perfect familiarity with the score and a great anxiety to do justice to its poetry and beauty. Mr. Cortot's ability to exert just the right amount of force through his fingers at just the right instant to bring about the elasticity in a phrase that marks the true artist was in evidence in the César Franck symphonic variations. These found much favor with the audience, which gave the soloist long and loud applause. No pianist has been heard in Symphony Hall this year who can put more poetry into his tone than can Mr. Cortot. The program began with a symphonic fantasia, Op. 46, by Henry Hadley, heard for the first time at these concerts. The work suggests Wagnerian influence, but with a striving along approved lines for modernity. On the program was the Bach suite in D major, No. 3, which plentifully satisfied any yearnings for structural and melodic music.

Sunday af[illegible]

Sergei Rachmaninoff will be soloist at the coming concerts of the Boston Symphony Orchestra in various cities instead of Mr. Arthur Rubinstein, who, unable to reach this country from South America, was forced to cancel his engagements. The schedule for the next two weeks runs as follows:

Worcester, Massachusetts, on Tuesday evening, Jan. 28. The soloist will be the American contralto, Mme. Merle Alcock.

Boston, Jan. 31 and Feb. 1. The soloist will be Sergei Rachmaninoff.

Washington New National Theatre, Monday afternoon, Feb. 3. Soloist, Sergei Rachmaninoff.

Baltimore, Lyric Theater, Tuesday evening, Feb. 4. Soloist, Rachmaninoff.

Philadelphia, Academy of Music, Wednesday evening, Feb. 5. Soloist, Rachmaninoff.

New York, Carnegie Hall, Thursday evening, Feb. 6.

Brooklyn, Academy of Music, Friday evening, Feb. 7. Soloist, Rachmaninoff.

New York, Carnegie Hall, Saturday afternoon, Feb. 8.

1919

MORE PIANISM OF HIGH ORDER AT THE SYMPHONY

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Henri Rabaud, conductor; Alfred Cortot, pianist, soloist. Twelfth concert of the season, Symphony Hall. The program:—

J. S. Bach—Orchestral Suite in D major.
Franck—Symphonic Variations.
Hadley—Symphonic Fantasia.
D'Indy—Symphony on a Mountain Air.

Early in the fall this promised to be a violinistic year. Pianists, so the outlook seemed, were to be rare birds. Yet this has developed decidedly into a pianistic, rather than a violinistic, season. Of the fiddlers that great and glorious youth, Jascha Heifetz, is with us again. Mr. Rosen, much anticipated, came, but did not create the expected furore. Mr. Seidel, most eagerly anticipated of the younger violinists excepting Mr. Heifetz, has not appeared as yet. Other fiddlers seek non-Bostonianical fields and box offices. With the appearance of Mr. Cortot with the Conservatory, Paris, Orchestra, came the first of the pianistic surprises. The niceness, the clarity, the poetry of his playing, as well as his sufficient technique and obvious musicianship, made an immediate impression. There were requests on all sides that he play with the local orchestra. Then at a symphony concert Mr. Levitzki made a great success. With the light, popular Saint-Saens concerto he established himself as a favorite. Mr. Rachmaninoff then appeared out of the East. His playing, as well as his fame as a composer, made him at once the outstanding figure of the musical season. Now Mr. Cortot reappears this week as the soloist with the Boston orchestra and through the non-appearanec of Mr. Rubenstein, the announced soloist for next week, Mr. Rachmaninoff will have his opportunity to play with Mr. Rabaud's men next week. Add to these pianistic feats the brilliant playing of Mme. Leginska at a Sunday concert and the much anticipated playing of Miss Christie, a most talented pianist, in recital a little later in the winter, and a season, which promised little fine pianism, develops into a season of keyboard delights.

Cortot yesterday heights—as the impression he made when he played here with Mr. Messager. Appearing both in the Franck Variations and the D'Indy symphony, his art was seen in all its phases. The beauty of his tone was continuous. His sound musicianship never let him make the piano a solo instrument; he kept it, as it is intended in the D'Indy symphony, an integral part of the orchestra. There were times in the symphony when the Cortot tone was as delicate as that of the harps that play almost continuously through parts of the symphony with the piano. Rapid passages were played at great speed, but never blurred, never made muddy. To everything he brought a fine feeling that suggested the poet in all he did. At other times and in other places Mr. Cortot has been accused of exaggeration in rubato and caprices with tempi—certainly no accusations such as these can fairly be brought against his artistry yesterday. He is, as Boston finds him, that rare bird, a pianist with a wonderful touch, well nigh perfect technique and above and beyond all, a distinct personality.

Mr. Rabaud shared with him the honors of the "Mountain Symphony." While Mr. Rabaud has given notable performances of much greater music since his entree into Boston, he has done nothing that has pleased the rank and file of his audience more than this work. The symphony, almost a series of variations on a French mountain air with secondary themes, elaborate working-out, etc., demands absolute clarity. From the announcement of the theme, beautifully played on the English horn, to the brilliant final, defined as a kermis in the blaze of day, Mr. Rabaud's performance was clear as crystal.

There are many surprising combinations of instruments in the work. The instruments, the harps, the piano, the various wood winds, the French horn and the English horns were played with lovely quality. The balance of tone was always exactly right, the third movement was played with flaming beauty. No wonder that the audience remained in their places after the close of the concert and paid just respect to Mr. Cortot, to Mr. Rabaud and the orchestra for the virtuoso performance.

The Bach suits arranged for modern orchestra rather lacked archaic flavor, but formed a pleasing interlude between the rather thick Hadley Fantasia and the Franck variations. The air, which makes up the second movement, the most familiar of all Bach music, was played in a straightforward fashion, without applause getting, long drawn out sweetness.

The arrangement of this program prompts one to pause for a moment to comment of the excellence of Mr. Rabaud's programs. His music is worth hearing; his novelties are perhaps at time a concession to the demands for "something new" but necessary, the juxtaposition of his selections is excellent, his programs constantly stimulate the auditor without fatiguing him. He plays the Beethoven symphonies frequently, thank Heavens for that. He is hampered, as are all composers today, by having to choose from a limited repetoire-war necessity. Next week he puts his first Brahms on the Symphony program.

MASTER OF PIANO WITH SYMPHONY

Ideal Union of Great Band, Conductor and Soloist

BY OLIN DOWNES

The ideal union of a great orchestra, a great conductor and a great soloist, and, to complete the effect, a programme admirably arranged, is seldom a fact, even in the affairs of the best regulated artistic organizations.

The concert given yesterday afternoon by the Boston Symphony Orchestra, Henri Rabaud, conductor, with Alfred Cortot, pianist, as soloist, was such an event, superlatively representative of the greatest traditions of these con-

MORE THAN A VIRTUOSO

Mr. Cortot took part in two performances, those of the Franck "Variations Symphonique" and D'Indy's "Symphony on a Mountain Air." In both these works the pianist is far more than a haranguing virtuoso. The piano is an element of the orchestra, important but organic.

In the D'Indy, it might be said, the piano is another orchestra, with a host of effects all its own, and only slightly inferior in capacities of tone-color and sonority to the hundred instruments which surround it. The pianist becomes less a soloist than a second conductor, whose authority is exceeded only by the man with the baton. In such circumstances the pianist can be either an indifferent performer, accustomed to musical routine, an executant intent on displaying his own gifts, or a great artist who subordinates himself completely to the music and thinks with the conductor as one man.

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Seldom in the history of these concerts has there been witnessed such union of spirit and intellect between two musicians of the first rank, and such superb mastery of every aspect of their art, as was shown by Mr. Rabaud and Mr. Cortot yesterday. Their performances were, indeed, historic. Mr. Rabaud we now know as a musician, and our admiration of him increases with every concert that he gives. An inspired student of his art, he inspires the orchestra, which not only obeys him and plays, but understands him and speaks.

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BOSTON SYMPHONY ORCHESTRA. Henri Rabaud, conductor; Alfred Cortot, pianist, soloist. Twelfth concert of the season, Symphony Hall. The program:—

J. S. Bach—Orchestral Suite in D major.
Franck—Symphonic Variations.
Hadley—Symphonic Fantasia.
D'Indy—Symphony on a Mountain Air.

Early in the fall this promised to be a violinistic year. Pianists, so the outlook seemed, were to be rare birds. Yet this has developed decidedly into a pianistic, rather than a violinistic, season. Of the fiddlers that great and glorious youth, Jascha Heifetz, is with us again. Mr. Rosen, much anticipated, came, but did not create the expected furore. Mr. Seidel, most eagerly anticipated of the younger violinists excepting Mr. Heifetz, has not appeared as yet. Other fiddlers seek non-Bostonianical fields and box offices. With the appearance of Mr. Cortot with the Conservatory, Paris, Orchestra, came the first of the pianistic surprises. The niceness, the clarity, the poetry of his playing, as well as his sufficient technique and obvious musicianship, made an immediate impression. There were requests on all sides that he play with the local orchestra. Then at a symphony concert Mr. Levitzki made a great success. With the light, popular Saint-Saens concerto he established himself as a favorite. Mr. Rachmaninoff then appeared out of the East. His playing, as well as his fame as a composer, made him at once the outstanding figure of the musical season. Now Mr. Cortot reappears this week as the soloist with the Boston orchestra and through the non-appearanec of Mr. Rubenstein, the announced soloist for next week, Mr. Rachmaninoff will have his opportunity to play with Mr. Rabaud's men next week. Add to these pianistic feats the brilliant playing of Mme. Leginska at a Sunday concert and the much anticipated playing of Miss Christie, a most talented pianist, in recital a little later in the winter, and a season, which promised little fine pianism, develops into a season of keyboard delights.

Cortot yesterday heightened the impression he made when he played here with Mr. Messager. Appearing both in the Franck Variations and the D'Indy symphony, his art was seen in all its phases. The beauty of his tone was continuous. His sound musicianship never let him make the piano a solo instrument; he kept it, as it is intended in the D'Indy symphony, an integral part of the orchestra. There were times in the symphony when the Cortot tone was as delicate as that of the harps that play almost continuously through parts of the symphony with the piano. Rapid passages were played at great speed, but never blurred, never made muddy. To everything he brought a fine feeling that suggested the poet in all he did. At other times and in other places Mr. Cortot has been accused of exaggeration in rubato and caprices with tempi—certainly no accusations such as these can fairly be brought against his artistry yesterday. He is, as Boston finds him, that rare bird, a pianist with a wonderful touch, well nigh perfect technique and above and beyond all, a distinct personality.

Mr. Rabaud shared with him the honors of the "Mountain Symphony." While Mr. Rabaud has given notable performances of much greater music since his entree into Boston, he has done nothing that has pleased the rank and file of his audience more than this work. The symphony, almost a series of variations on a French mountain air with secondary themes, elaborate working-out, etc., demands absolute clarity. From the announcement of the theme, beautifully played on the English horn, to the brilliant final, defined as a kermis in the blaze of day, Mr. Rabaud's performance was clear as crystal.

There are many surprising combinations of instruments in the work. The instruments, the harps, the piano, the various wood winds, the French horn and the English horns were played with lovely quality. The balance of tone was always exactly right, the third movement was played with flaming beauty. No wonder that the audience remained in their places after the close of the concert and paid just respect to Mr. Cortot, to Mr. Rabaud and the orchestra for the virtuoso performance.

The Bach suits arranged for modern orchestra rather lacked archaic flavor, but formed a pleasing interlude between the rather thick Hadley Fantasia and the Franck variations. The air, which makes up the second movement, the most familiar of all Bach music, was played in a straightforward fashion, without applause getting, long drawn out sweetness.

The arrangement of this program prompts one to pause for a moment to comment of the excellence of Mr. Rabaud's programs. His music is worth hearing; his novelties are perhaps at time a concession to the demands for "something new" but necessary, the juxtaposition of his selections is excellent, his programs constantly stimulate the auditor without fatiguing him. He plays the Beethoven symphonies frequently, thank Heavens for that. He is hampered, as are all composers today, by having to choose from a limited repetoire-war necessity. Next week he puts his first Brahms on the Symphony program.

MASTER OF PIANO WITH SYMPHONY

Ideal Union of Great Band, Conductor and Soloist

BY OLIN DOWNES

The ideal union of a great orchestra, a great conductor and a great soloist, and, to complete the effect, a programme admirably arranged, is seldom a fact, even in the affairs of the best regulated artistic organizations.

The concert given yesterday afternoon by the Boston Symphony Orchestra, Henri Rabaud, conductor, with Alfred Cortot, pianist, as soloist, was such an event, superlatively representative of the greatest traditions of these con-

certs.

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Mr. Cortot took part in two performances, those of the Franck "Variations Symphonique" and D'Indy's "Symphony on a Mountain Air." In both these works the pianist is far more than a haranguing virtuoso. The piano is an element of the orchestra, important but organic.

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Hadley—Symphonic Fantasia.
D'Indy—Symphony on a Mountain Air.

Early in the fall this promised to be a violinistic year. Pianists, so the outlook seemed, were to be rare birds. Yet this has developed decidedly into a pianistic, rather than a violinistic, season. Of the fiddlers that great and glorious youth, Jascha Heifetz, is with us again. Mr. Rosen, much anticipated, came, but did not create the expected furore. Mr. Seidel, most eagerly anticipated of the younger violinists excepting Mr. Heifetz, has not appeared as yet. Other fiddlers seek non-Bostonianical fields and box offices. With the appearance of Mr. Cortot with the Conservatory, Paris, Orchestra, came the first of the pianistic surprises. The niceness, the clarity, the poetry of his playing, as well as his sufficient technique and obvious musicianship, made an immediate impression. There were requests on all sides that he play with the local orchestra. Then at a symphony concert Mr. Levitzki made a great success. With the light, popular Saint-Saens concerto he established himself as a favorite. Mr. Rachmaninoff then appeared out of the East. His playing, as well as his fame as a composer, made him at once the outstanding figure of the musical season. Now Mr. Cortot reappears this week as the soloist with the Boston orchestra and through the non-appearanec of Mr. Rubenstein, the announced soloist for next week, Mr. Rachmaninoff will have his opportunity to play with Mr. Rabaud's men next week. Add to these pianistic feats the brilliant playing of Mme. Leginska at a Sunday concert and the much anticipated playing of Miss Christie, a most talented pianist, in recital a little later in the winter, and a season, which promised little fine pianism, develops into a season of keyboard delights.

Cortot yesterday heightened the impression he made when he played with Mr. Messager. Appearing in the Franck Variations and D'Indy symphony, his art was seen in all its phases. The beauty of his tone was continuous. His sound musicianship never let him make the piano a solo instrument; he kept it, as it is intended in the D'Indy symphony, an integral part of the orchestra. There were times in the symphony when the Cortot tone was as delicate as that of the harps that play almost continuously through parts of the symphony with the piano. Rapid passages were played at great speed, but never blurred, never made muddy. To everything he brought a fine feeling that suggested the poet in all he did. At other times and in other places Mr. Cortot has been accused of exaggeration in rubato and caprices with tempi—certainly no accusations such as these can fairly be brought against his artistry yesterday. He is, as Boston finds him, that rare bird, a pianist with a wonderful touch, well nigh perfect technique and above and beyond all, a distinct personality.

Mr. Rabaud shared with him the honors of the "Mountain Symphony." While Mr. Rabaud has given notable performances of much greater music since his entree into Boston, he has done nothing that has pleased the rank and file of his audience more than this work. The symphony, almost a series of variations on a French mountain air with secondary themes, elaborate working-out, etc., demands absolute clarity. From the announcement of the theme, beautifully played on the English horn, to the brilliant final, defined as a kermis in the blaze of day, Mr. Rabaud's performance was clear as crystal.

There are many surprising combinations of instruments in the work. The instruments, the harps, the piano, the various wood winds, the French horn and the English horns were played with lovely quality. The balance of tone was always exactly right, the third movement was played with flaming beauty. No wonder that the audience remained in their places after the close of the concert and paid just respect to Mr. Cortot, to Mr. Rabaud and the orchestra for the virtuoso performance.

The Bach suits arranged for modern orchestra rather lacked archaic flavor, but formed a pleasing interlude between the rather thick Hadley Fantasia and the Franck variations. The air, which makes up the second movement, the most familiar of all Bach music, was played in a straightforward fashion, without applause getting, long drawn out sweetness.

The arrangement of this program prompts one to pause for a moment to comment of the excellence of Mr. Rabaud's programs. His music is worth hearing; his novelties are perhaps at time a concession to the demands for "something new" but necessary, the juxtaposition of his selections is excellent, his programs constantly stimulate the auditor without fatiguing him. He plays the Beethoven symphonies frequently, thank Heavens for that. He is hampered, as are all composers today, by having to choose from a limited repetoire-war necessity. Next week he puts his first Brahms on the Symphony program.

MASTER OF PIANO WITH SYMPHONY

Ideal Union of Great Band, Conductor and Soloist

BY OLIN DOWNES

The ideal union of a great orchestra, a great conductor and a great soloist, and, to complete the effect, a programme admirably arranged, is seldom a fact, even in the affairs of the best regulated artistic organizations.

The concert given yesterday afternoon by the Boston Symphony Orchestra, Henri Rabaud, conductor, with Alfred Cortot, pianist, as soloist, was such an event, superlatively representative of the greatest traditions of these con-

certs.

MORE THAN A VIRTUOSO

Mr. Cortot took part in two performances, those of the Franck "Variations Symphonique" and D'Indy's "Symphony on a Mountain Air." In both these works the pianist is far more than a haranguing virtuoso. The piano is an element of the orchestra, important but organic.

In the D'Indy, it might be said, the piano is another orchestra, with a host of effects all its own, and only slightly inferior in capacities of tone-color and sonority to the hundred instruments which surround it. The pianist becomes less a soloist than a second conductor, whose authority is exceeded only by the man with the baton. In such circumstances the pianist can be either an indifferent performer, accustomed to musical routine, an executant intent on displaying his own gifts, or a great artist who subordinates himself completely to the music and thinks with the conductor as one man.

Two Masters of Art

Seldom in the history of these concerts has there been witnessed such union of spirit and intellect between two musicians of the first rank, and such superb mastery of every aspect of their art, as was shown by Mr. Rabaud and Mr. Cortot yesterday. Their performances were, indeed, historic. Mr. Rabaud we now know as a musician, and our admiration of him increases with every concert that he gives. An inspired student of his art, he inspires the orchestra, which not only obeys him and plays, but understands him and speaks.

Mr. Cortot is what a famous pianist should be, and seldom is—first of all a great musician, with a burning enthusiasm for his art, and, second, a virtuoso of extraordinary powers, for whom physical difficulties apparently do not exist. It may be said without exaggeration that although at least two performances of Franck's variations had been given in this city, the music was heard here yesterday for the first time.

New Beauties in Variations

It had not had its rightful aspect before. The poetic qualities of the composition, its development and finish of workmanship, had been realized, but we had not been permitted to perceive the strength and dramatic character of the music, as was revealed in the very first phrase of the strings, as interpreted by Mr. Rabaud. The revelation was overwhelming. We knew Franck

as mystic, the secluded dreamer—these qualities are not wholly absent in the variations—but there were passages in which one thought of Michelangelo.

Most variations are separate fragments, loosely bound together into a whole. Franck's are not, and the continuity of the thought, the force and the germinative power of the composer's imagination were unforgettably demonstrated. The second variation was the inevitable consequence of the first, and so on. The momentum of the music and the performance was irresistable and exciting to the last degree.

D'Indy's Symphony

D'Indy's symphony on a "Mountain Air" is for the writer one of the most beautiful and brilliant compositions of a modern master. Conductor, pianist and orchestra surpassed themselves in its performance. Mr. Cortot, though he sat at the piano among the other instrumentalists, played as one who was at the same time immersed in his task and sufficiently far from it to understand equally the great outlines and the finest details of the composition. When the occasion arose, he led authoritatively, stating a theme or some important phrase of its development with as much breadth and conviction as though he had composed the music himself; at other times he supplied only tone color as a background for solo instrument, or again was virtually the conductor in setting the pace of a movement and sustaining it for measures as the basis of the orchestral performance. Technically his performance can only be called by an abused and misappropriated term, "colossal," or, if you like, "overwhelming." The skill, imagination, musicianship of all who took part were placed at the service of the composer, who would himself have rejoiced if he could have heard this performance of his music.

Hadley's Fantasia

Henry Hadley's "Symphonic Fantasia" op. 46, was played for the first time at these concerts. This is not one of Mr. Hadley's late compositions. It was published in 1907, and there had been performances of it before that time. We prefer this music to other compositions of Mr. Hadley which have come since it was completed. It has mood and the music is full of enthusiasm. The idiom is strongly tinctured with Wagnerianism. The orchestra is the big Wagnerian orchestra, which is used to the limit. The effect is full and brilliant. The composer liked to make his instruments sound, and did so with a youthful gusto which is contagious. It is sincere, direct writing, and as such gave much pleasure to the audience.

Not the least item of the concert was the suite of Bach in D major which contains the famous air known because of a violin transcription as the "Air for the G String." Again Mr. Rebaud showed his eclectism and not only his understanding but his enthusiasm for music of all schools. Witness the two-fisted vigor and swing of the overture, the serenity and classic outline of the famous air. This, indeed, was a concert long to remember.

RABAUD GIVES NOBLE READING

Beethoven's Fifth Symphony Performed Faultlessly at Concert

MISS MABEL GARRISON PLEASES WITH VOICE

Her California Song, However, Draws Deeper ApplauseThan Mozart's Aria

By LOUIS C. ELSON.

Beethoven, Fifth Symphony.
Mozart, Concert Aria, "Mia Speranza."
Soloist, Miss Mabel Garrison.
St. Saens, "Phaeton" Symphonic Poem.
Kelley, "A California Idyl."
Miss Garrison.
Lalo, Rhapsody in A major.

The above was the program of the Friday and Saturday concerts. There may be a suspicion that we are getting a trifle too much of Beethoven and also St. Saens, but without go-

would be frightened conser-

fo' bein' progressive.

"In the foldin' seat ahead o' n is a boy named Frank Verno Frank is unique in many way Durin 'the swimmin' season he w a hale lad well met. An' from t startin' o' school to the recitatio on the last day Frank was nev known to have his hair cut. H had bangs what hung way dow over his nose. He could allus get laugh by blowin' back this bangi hedge. But the boy's chief ass was warts. He had 'em all t way from solitaires to sunburst an' was mighty proud o' 'en especially o' the crown jew square on the end o' his nose.

"In them days' son, the li'l gir wore red an' blue celluloid ha combs what were sort o' horsesho oval in shape. They reached fro ear to ear jus' like the metal co traptions what our telephon operators wear now. By startin these combs at the forehead yo could rake all the hair straig back with it. Do you begin to se the plot o' the piece?

"Well, sir, we all line up on th schoolhouse steps, the photographe wraps the big green cloth 'roun his head an' shoulders an' every thing is lovely. I've got Frank Vernon standin' in front o' me an' he's gigglin' because he's goin' t be a headliner. I take li'l Sadie Helling's curve comb an' plunge it into Frank's five months' crop o' mane. Up comes his hair all spread out like a peacock's tail. An' that prize winnin' wart on the end o' his beak has been given two coats o' red ink. Son, to this day I'll tell it to the entire world that I put the punch in that picture. An' when the riot had been quelled the principal calls on me with an old-fashioned idea not all his own. He was not progressive, son; he was a drab person with no imagination in his soul.

"The old-time travelin' photographer what used to line the classes up on the schoolhouse steps—I wonder what's become o' him?"

PORTDOM

rt Madrigal

have been allowed at the wheel.

MISS GARRISON PLEASES.

Seriously this is not a great work. It seemed the tamest portion of the concert, in spite of the fact that the interpretation left nothing to be desired. Coming after the exceptionally heroic and brilliant finale of the fifth symphony it seemed merely bombastic, and it is a comparatively easy matter to gallop horses in music with an anapaestic rhythm; it is one of the few things that program-music can unmistakably picture.

Miss Mabel Garrison won a success as soloist. She is a coloratura soprano of high register, sure intonation and great flexibility of voice. Mozart's concert aria, however, did not appeal greatly to the auditor. One does not thrill to the conventional "pena" and "pianto" and other agonies of the old-fashioned musical heroine. Edgar Stillman Kelley's California song came much nearer the modern heart. Not only was there great display of vocal technique here, but the orchestral part was finely developed. The voice was balanced against the fluate at times, as both Handel and Donizetti have done, and the new solo flute-

Last Edition

Boston Even

ESTABLISHED 1830—90TH YEAR—No. 20 FRIDAY, JANUARY 24, 1919

ARY 1, 1919

First Photograph

Ever Taken of The

PRESENT SYMPHONY ORCHESTRA

Showing the Entire Famous Reorganized Boston Organization with Henri Rabaud Conducting

Together With a Breezy Personal Description of the Musicians by Olin Downes With the Big 30-Inch Photo

MADE EXPRESSLY AND EXCLUSIVELY FOR THE

Next Sunday Post

STATES WEATHER BUREAU

Brilliant Future of Symphony

Problems of Those Who Assume Big Yearly Deficits —Surprise and Pleasure of Concerts Under French Conductor—The Reward of Study—A Pianistic Premier of Poland—Local Musical Activities

Elsewhere in the Post is a description of the Boston Symphony Orchestra of the present season. Not for many seasons has this celebrated organization been in so strong a position, musically, and as regards its right to public patronage, as today. New appointments have brought fresh blood into the orchestral body and added skilled instrumentalists to its ranks without impairing its distinctive tone-qualities or technical capacities. French conductors have replaced those of the German school, with immediate and manifest advantage to the artistic character of the concerts. The Boston Symphony concerts were provincialized by conductors of a nation which has never ceased to hug its provincialism to its bosom. We are no longer dominated by German conceptions of music in Symphony Hall, and, war or no war, it was high time that this change had been made.

The public approval of the results of these arrangements has been immediate and unmistakable. There are other things, however, than artistic performances and public approval which intimately affect the existence and development of big artistic bodies. Money is as essential in music as in war. A great orchestra, even when managed as ably as the Boston Symphony, does not pile up packers' profits as the years roll by. Through 37 years, Major Higginson, generously, without protest or self-display, and with the one thought of the artistic future of the organization he founded, paid from his private funds the yearly deficits. He resigned all active connection with the Boston Symphony and financial support of that body at the close of the season of 1917-18. The trustees who undertook the responsibility of the task Major Higginson relinquished, with zeal and sincerity in the public interest, are now finding out what running a big orchestra means. It develops that the deficit for this season will be much larger than was calculated, and that this condition will doubtless continue through the years immediately following. The deficit is due partly to the tardiness of the trustees in securing the conductor for the present season, and the unfortunately amateurish manner in which the arrangements were announced, which had a strong effect on the public subscriptions; to various expenses of the orchestra itself; and to the increased cost of travelling, hall rent and other items of orchestral management which are always present. This large deficit has, however, been subscribed for this season and for seasons to come. The Boston Symphony Orchestra, thanks to such generous support, appears to be at the beginning of a new and brilliant epoch in its history.

The trustees and certain of the wealthier subscribers to the concerts have done their part. It is now the turn of the public. The Boston Symphony Orchestra is remade and at its best today, a conductor of singular and distinguished talent is giving a series of concerts of exceptional brilliancy. The programmes are excellently arranged. The list of soloists, as it turns out, offers many unusual attractions. Those who hesitated to subscribe to a season when they did not know what conductor they would hear, if they would hear any at all, are not to blame for their hesitation, especially in view of financial stresses of the time. But these may now feel more than reassured about the quality of the performances and should do everything in their power to pack Symphony Hall to its capacity for the balance of this season and the seasons to come. Major Higginson's gift to the city and the country will never be relinquished by those who inherit his task and his responsibilities, but the reward of their efforts and the reward of the man who founded the orchestra can only come through the deserved approval and co-operation of the community.

MUSIC

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The thirteenth program of the Boston Symphony Orchestra, given on the afternoon of Friday, Jan. 31, was one of great significance in the musical affairs of this city, for it introduced Mr. Rabaud as an interpreter of Brahms. Now many conductors essay Brahms, some regarding him metronomically, some sentimentally, some enveloping him in a chill atmosphere of austerity, some striving for a luxuriance of exotic warmth. A few there be who recognize Brahms for the poet he was, and, appreciative themselves of noble sentiments and aspirations, grasp the grandeur of Brahms' poetry and sense the compelling beauty in which he expressed it. Such are the real conductors of Brahms, and among them is Mr. Rabaud. The importance to Boston in the discovery of Mr. Rabaud as a capable conductor of Brahms lies in the fact that it removes at once any lingering doubt as to whether or not he should be intrusted with the destinies of the orchestra after the year for which he was engaged is ended.

Accepted at first with a somewhat ungracious feeling of reserve by his public, unaccustomed possibly to real modesty in a leader of its orchestra, Mr. Rabaud has steadily grown in favor as respect for his musical attainments has succeeded doubt, and as the kindly self-effacing courtesy of the man has become recognized. Now, after the reading of the fifth Beethoven symphony of two weeks ago and the second Brahms symphony of yesterday, there can be no question of his ability to draw from the men under him the effects he seeks. This being so why should not an invitation be extended him to continue as Boston's conductor? Whether he would accept, is, of course, another matter. For him this is a year of exile; his none too pleasant reception in Boston and the apathy of his public toward him doubtless do not incline him to a markedly favorable opinion of the field of his labors. If, however, he should be willing and the announcement could be definitely made that he would remain for a term of years, there can be no doubt that with a feeling of permanence would come the fondness for the man that his abilities warrant. It is to be hoped that the trustees of the orchestra will give an inkling of their intentions soon.

The Brahms symphony was not the only achievement of Mr. Rabaud in this concert. The accompaniment he furnished Mr. Rachmaninoff, who played the piano part in his own second concerto in C minor, Op. 18, was an indication of a high order of leadership. The sudden and puzzling changes of tempo in the third movement were executed with exactness no matter how rapid the pace. Attention of the audience, of course, centered on Mr. Rachmaninoff, and both man and music justified the eager interest. The pianist subordinated himself, becoming one of the orchestra and keeping a watchful eye always on Mr. Rabaud's bâton. His amazing technical facility found opportunity for display, not for its own sake, but in the proper setting forth of arabesque and ornament. The orchestration was of particular interest because of the unusual, though not bizarre, effects obtained. The program also included the "Entr'acte Symphonique" from Bruneau's "Messidor."

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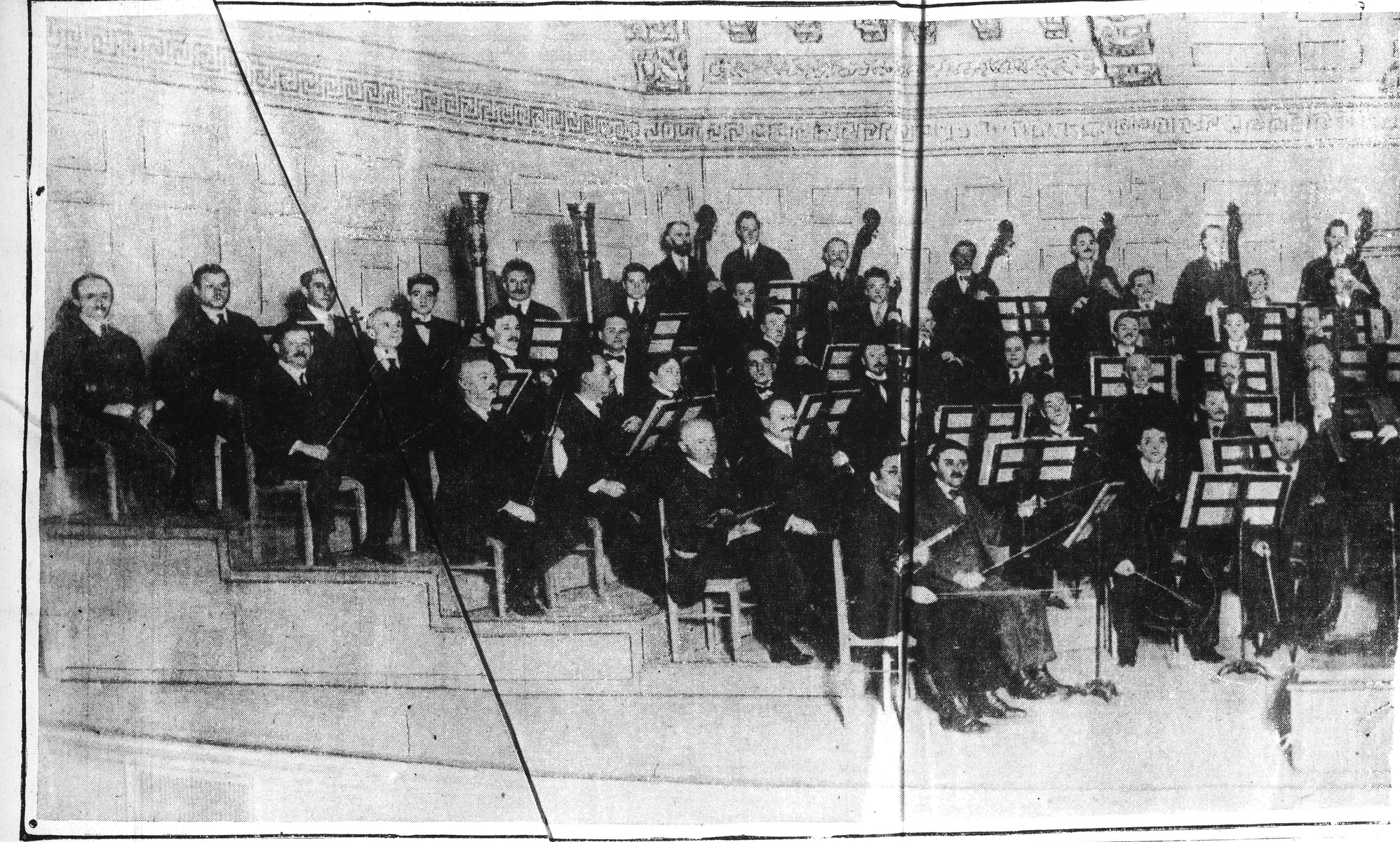
BOSTON SYMPHONY ORCHESTRA Of Today Under Henri Rabaud

PHOTO



Photograph (C) Carl J. Horner.

BY OLIN DOWNES

The Post publishes today photographs of the Boston Symphony Orchestra as it was in the second year of its existence, 1882, and as it is today.

The changes in personnel have been gradual, at least until recently. Some seasons—usually those in which a new conductor made his advent—saw more changes than others. But the practical idealism, the unflinching devotion to the highest standards, which inaugurated the existence of this famous organization, have remained, and are with it still.

In spite of the unheavals of public feeling and the results of recent managerial misunderstanding with the public, the orchestra remains today firmly on its feet, worthy in the artistic qualities of its performance of its most brilliant traditions and secure in the esteem of its patrons.

Thirty-eight years have gone by since Georg Henschel first raised the baton in the old Music Hall. During 37 of those years the orchestra was the faithful reflection of the energy and generosity of Major Higginson, and a testimony to the enduring faith which made it possible for him, with the help of his right-hand man, Charles A. Ellis, and the distinguished musicians they brought to America, to realize an ambition which seemed to many in 1881 as impracticable and remote as the stars in the heavens. Not only were there questions of a kind which made the most severe demands on the business foresight of the manage- [illegible] the abilities of the conductors and the pocket [illegible] above all, a [illegible] to be brought to appreciate the things the orchestra was doing, to love great music, and support a growing organization and its growing needs more and more warmly through the years.

Time was when the performance of a new and revolutionary score saw more people on the stage than in the audience, the larger part of that audience having signified its disapproval by quietly uprising and getting out. This occurred when Anton Bruckner's Seventh Symphony was played by Mr. Gericke in 1887. Today Strauss, Debussy, d'Indy, Ravel, find an eager and intelligent welcome at the concerts.

A National Influence

The influence of the orchestra, not merely on local musical conditions, but over wide tracts of the United States, is today one of its most notable distinctions. This influence has been felt directly in its many tours, of which the one to the San Francisco exposition of 1915 was the most notable; in the famous conductors it has presented the American public; in the unrivalled artistic quality of its performances; and indirectly in the number of significant smaller organizations which have developed from its ranks.

First of these was the celebrated Kneisel Quartet, recently and regrettably disbanded. Franz Kneisel came to America as concertmaster under Wilhelm Gericke in 1885. With him, among other new men Mr. Gericke had engaged, were Louis Svecenski, for many years a member of "the Kneisels"; Emmanuel Fiedler, violinist, whose son, Arthur Fiedler, is one of the youngest members of the orchestra today; Max Zach, since 1907 conductor of the St. Louis Orchestra, and A. Moldauer, for many years a member of the Adamowski Quartet, as was also Mr. Zach. "All the new musicians," wrote Mr. Gericke, in a letter which has since been made public, "were very young men; and the concertmaster one of the youngest; so young, that he did not even know how to smoke. On our trip over, I felt it my duty to teach him this art, in which he has certainly been past master ever since!"

Kneisel resigned from the Symphony Orchest[illegible] in 1903 to devote himself wholly to his quartet work, the other members of the quartet, which included Franz Kneisel, Julius Theodorowitz, Louis Svecenski and Alvin Schroeder, going with him. In the same year Mr. Kneisel's deskmate in the orchestra, Charles Martin Loeffler, resigned to devote himself to composition. His scores are today among the most significant items of the Boston Symphony library; and there is a Mecca, which violinists, composers and all serious musicians visit as a high artistic privilege, at Medfield.

Fernandez Arbos, the concertmaster who succeeded Kneisel for a brief period, founded in the season of 1903-04 the Arbos Quartet. Arbos was succeeded by Willy Hess, and the Hess-Schroeder Quartet came into being, performing through the seasons of 1904-05 to 1906-07.

Anton Witek, following Hess as concertmaster, developed the Witek-Malkin trio, consisting of Mr. and Mrs. Witek, the latter pianist, and Josef Malkin, now first 'cellist of the orchestra.

In the meantime there had been formed the Adamowski Quartet, in 1888, and the Adamowski Trio, which enlisted, in addition to the services of Timothee and Josef Adamowski, violinist and 'cellist, those of Mme. Szumowska, pianist.

Quartets That Won Fame

Of all the string quartets composed of Boston Symphony players, the Hoffman String quartet, founded and headed by Jacques Hoffmann, violinist, remained longest faithful to its original membership. It is now in its 17th season. War conditions caused its concerts to be suspended last season. These conditions were also mainly responsible for [illegible] changes in the membership of the quartet, soon to resume its public activities, and give, as of old, concerts in many of the principal cities of the United States. The broad educational work which his string quartet accomplished and his activities as a member of the Boston Symphony Orchestra are not the only directions in which Mr. Hoffmann has done public service. He was for many years concertmaster of the Pop concerts in Symphony Hall, and has frequently appeared as soloist at these concerts and also at the subscription Symphony concerts of the winter season. His activities as a teacher have been extensive. He has been for six years conductor of the People's Orchestra of the Boston Music School Settlement. Mr. Hoffmann's son, Ernst H. Hoffmann, a graduate cum laude of Harvard University, is a violinist and pianist of uncommon attainments, who is soon to appear in public, and was successively concertmaster, soloist and conductor of the orchestra of the Perian Sodality of Harvard.

An admirable string quartet led by Richard Czerwonky, second concertmaster of the Boston Symphony, appeared in the season of 1907-08. Next season Czerwonky was concertmaster of another orchestra, and Boston knew his quartet no more. It was missed, for it played with uncommon fire and musical feeling.

Ranking with the Kneisel Quartet in its artistic standards and in its distinctive accomplishment is the Longy Club of players on wind instruments. Georges Longy, of world-fame as an artist on his instrument, the oboe, came to the Boston Symphony Orchestra as first oboist in the season of 1898-99. He founded the Longy Club in the season of 1900-01. It quickly became known as a body of virtuosi and musicians of the highest rank, whose performances were revelations of the capacity of a wind ensemble and of the character of much valuable modern music, particularly modern music by French composers.

No member of the Boston Symphony has rendered more service to his art while in the orchestra than Mr. Longy. He remains the leader of the woodwind section of the Boston Symphony, and his solo passages alone would reflect distinction on these concerts. He was leader of Mrs. R. J. Hall's orchestral club from 1899 to 1913, and in this position showed his capacities as a brilliant conductor, though almost all of his players were amateurs. The programmes were of the most exceptional interest, introducing many modern orchestral works in Boston years before they were played by the Boston Symphony. In 1915 Mr. Longy became conductor of the Harvard Club of this city, in which capacity he directs both the orchestra, which is now a substantial body capable of brilliant performances, and the chorus founded more recently by the officers of this organization.

This season Mr. Longy is also conductor of the Cecilia, while his school of music, founded several seasons ago, has become a flourishing and important musical institution. It is good to know that the Longy Club, which, like the Kneisel Quartet and other of the organizations which radiated from the Boston Symphony Orchestra, was assisted for years by the generosity of Major Higginson, is reorganized this season, after a winter when the exigencies of war-time scattered its personnel and made impossible its customary series of concerts, and will soon commence to make public appearances. By Mr. Longy, sits Clement Lepom, second oboist, a member of the orchestra since 1901, a conductor at the Pops, teacher of solfege, oboe and wood-wind at the New England Conservatory, a sterling musician, active in many capacities in this city.

The Changes of Today

Today the conditions which govern the policies of the Boston Symphony are changed in many important respects from those of the years intervening between 1881 and 1917. The orchestra in those years had character and the policies of a privately owned and directed institution, supported by an enthusiastic public. Its existence was due first of all to Major Higginson's initiative, energy and generosity; secondly to the foresight and efficiency of the management of Mr. Charles A. Ellis, whose policies were not merely those of a trained and exceptionally able business man, but of one who was keenly and intelligently interested in the musical future of the organization, and finally to the distinguished European conductors who were given absolute control of all that pertained to the artistic quality of the per- [illegible]

Recently Major Higginson, [illegible] years [illegible] weary of the personal responsibilities entailed on him, gave up his personal share in the development of the orchestra and entrusted it to a body of trustees who are fully aware of the fact that the future of the Boston Symphony must be the future of an organization which belongs essentially to the public and ministers to the public need. Mr. Ellis has resigned his position in favor of his previous assistant business manager, William H. Brennan, who joined the managerial staff of the orchestra in 1909, following the death of Fred R. Comee.

As a result of all this, and in response to legitimate and inevitable public sentiment, extensive changes in the personnel of the orchestra have taken place. Principal among these is the replacement of German musicians by French and Americans.

A German conductor of distinguished gifts, false to his trust and the confidence reposed in him by the management in a most delicate situation, has been replaced by two Frenchmen, the first Pierre Monteux of the Metropolitan Opera Company, who conducted the early concerts of the present season until the present conductor of the Boston Symphony, Henri Rabaud, recently made a member of the French Institute, arrived. Both men have added to the prestige of the orchestra. Both have proven conductors of individuality and exceptional talent. The changes made have been invaluable, if only for the fact that they have shown the fallacy of the superstition that great conductors are born only in Germany.

French the New Spirit

It is not too much to say that the predominant foreign musical influence in Boston for some time to come will be French, following the long German regime. The difference between the methods of Dr. Muck and Mr. Rabaud is interesting and typical of two different schools of music and morals. The writer of these words came over with Mr. Rabaud from New York. Noting the extreme sensitiveness of feature, the kindliness of glance the simplicity, sincerity, and, in the highest sense of the word, gentleness which characterized the man, one thought, "What a fine nature. But how will he control the orchestra?"

For an orchestra of the dimensions and the makeup of the Boston Symphony is not an easy thing to control. Dr. Muck made the men fear him. He had ears and eyes all around his head and an extremely caustic tongue. He knew how to be brutal. One does not easily think of Mr. Rabaud in connection with these characteristics.

"This is the way in which a member of the orchestra summarized the difference between the two: 'With Muck—well, you have a general. He is a very good general. You may not love him, but if he says 'Charge. You will be killed,' you obey. You charge. You are killed. But Monsieur Rabaud—we love him. We give him gladly all there is in us. Also, he has great tact and is very practical. If a little thing goes wrong in rehearsal, he says to himself, 'This man is a musician. He knows he has done wrong. I do not have to tell him so. Next time he will do right.' And we do! We think of the music—the big things in the music, not merely the details of technic. We like to play—for him."

"This musician," said Philip Hale in a recent review of a performance by Rabaud, "of broad sympathies, kindly authority and a spirit which blazes when the music makes demand."

The story of many of the Frenchmen who have joined the orchestra this season is a romance of war.

Ferdinand Thillois, the new first violin, has served at the front in the 91st Infantry. He fought at the battles of the Marne, the Argonne and Chemin des Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital playing for wounded comrades. He came to Boston last spring with the French band. He was born at Charleville in the department of Arden, July 19, 1890; was a graduate of the Paris Conservatoire, where he studied with Lefort, the teacher of Mr. Fradkin, the new concertmaster of the orchestra. Mr. Thillois was a member of the Colonne and Lamoureux orchestras.

New Faces and New Hands

Mr. Bar[illegible] [illegible] Replaces [illegible] violin, also a Conservatoire graduate, and a member of the Lamoureux Orchestra, was likewise in the French army and was seriously wounded in the trenches. After his recovery he came to America.

Mr. Mage, a member of the French band, is one of the new violas. He is a very versatile musician and sang solo when the French band appeared at the Pop concert in Boston last spring. He served not only on the French front, but in Serbia and at Saniki. He was taken prisoner early in the war and exchanged in July, 1915.

Georges Miquelle, from the French band, is a veteran of the war, a Conservatoire graduate and was one of the principal 'cellists of the Colonne Orchestra.

Emile Stievenard, the new bass clarinet, was a first prize of the Paris Conservatoire, a clarinet in the Lamoureux concerts and the orchestra of the Opera Comique, and was wounded at the battle of the Yser.

Louise Speyer, formerly of the French band, was a first prize of the Paris Conservatorie in 1911, and, Mr. Longy states, one of the most promising oboe players the Conservatoire has produced in many years.

Aydon Laus, the new first bassoon, is a first prize winner of the Paris Conservatoire and was four years in the orchestra of the grand opera.

The first trombone is Mr. Sordillo, an excellent musician of this city.

Agesilao Villani, the new Italian contra-bass player, is a graduate of the Royal Conservatory of Parma and began his career under Faccio in the orchestra of La Scala, Milan. He played in South America for 15 years as the principal contra-bass in the Colon Theatre of Buenos Ayres. He has played in France, England, Italy and Germany under the direction of Mascagni, Martucci, Mancinelli, Toscanini, Campanini, Serafin, Saint-Saens, Rabaud, Messager, Leroux, Chevillard and Richter.

Eugene Adam, the trombonist, was born at Metz July 18, 1881. He studied in Nancy and later in Paris. At both conservatories he took first prizes. He was successively member of the orchestras of the Gaiete Lyrique and Opera Comique, and later with the Societe des Concerts du Conservatoire.

Georges Laurent, the new first flute, was born in Paris June 7, 1886. His teacher of the flute at the Conservatoire was M. Taffanel. He received first prize for flute-playing in 1905, was first flutist at Monte Carlo and later in the orchestra of the Societe des Concerts du Conservatoire. He has as a soloist in France and Belgium.

M. Tatas, born at The Hague, studied the [illegible] with Spoor and became a member of the Re[illegible] Orchestra before he came to America. Di [illegible] Italian by birth, has been since his childhoo[illegible] America, was a pupil of Loeffler and Fiumara, was formerly a member of the orchestra of the [illegible]ton Opera House.

Americans of Talent

Americans of talent who add fresh blood and, with the other new members, bring invaluable new material into the orchestra are M. Bryant, one of the youngest members of the orchestra, being 23 years of age. He was with the orchestra last season and has had experience as a conductor in leading the concerts of the People's Orchestra in the absence of Mr. Hoffmann.

S. Diamond, a native of Boston, studied with Felix Winternitz, and travelled as concert master with the Victor Herbert operetta companies. He has been a member and soloist of the Boston Sextet Club.

C. Deane, born at Saco, Me., was a member for years of the Boston Festival Orchestra, directed by Emil Mollenhauer, who was himself a member of the Boston Symphony from 1884 to 1889.

C. Stockbridge is a pupil of Mr. Loeffler and a member of the Boston Sextet Club and the Boston Festival Orchestra.

N. Forlani, formerly a member of the St. Louis Orchestra, was drafted for one year at Camp Devens, and then enrolled in the Boston Symphony.

R. Henkle has played with the Boston Opera Orchestra and the Imperial Russian ballet, from which came Mr. Fradkin, concertmaster.

The new concertmaster, Mr. Fradkin, re- [illegible] upon to the Boston public [illegible] the facts of his career and of his solo performances have been told many times in the last few days. Among the oldest members of the band are Messrs. Gerhardt, double-bass (1885); S. Goldstein, violin (1885-); F. Mueller, English horn (1885) and Otto Roth (1887).

Later arrivals are Josef Malkin, the brilliant first 'cellist, who came here in 1914 just after the outbreak of the war. He is a Russian, and was offered the chance, in Germany, of getting out of the country or joining the prison camp for civilians at Ruhleben. The Boston Symphony was then fortunate in securing his services.

Mr. Schroeder, who sits by Mr. Malkin, and was in former years first 'cellist of the orchestra left the orchestra in 1903, as 'cellist of the Kneisel Quartet, rejoined it in 1910, left again in 1912, and has returned this season, greeted cordially by old patrons of the orchestra.

Sylvain Noack, the second concertmaster, is a Hollander, who has now been with the Boston Symphony eight years. He is a first prize graduate of the Amsterdam Conservatory and before he came to America was concertmaster of the Symphony Orchestra at Aix and famous as a player of chamber music. A musician of parts, an able leader, Mr. Noack has won distinction as a leading member of the orchestra and as soloist. Albert Sand, first clarinet, is a Russian who came to Boston in the fall of 1914 as successor to Gorges Grisez, the latter having been called to military duty in France. Mr. Sand, a gifted player on his instrument, is a graduate of the Moscow Conservatory.

Of S. [illegible]mann, the excellent tympanist of the orchestra, Arturo Toscanini, one of the foremost conductors of the world, said: "He has in his drumsticks the spirit of a genius." One could gossip for columns of these and other representative figures of the orchestra, did space permit.

Old faces and new, the Boston orchestra remains in spirit and in performance the body which it has been for many years. The new blood has freshened the organization without depriving it, as some feared it would, of its tonal excellences and its "esprit de corps." It also retained its public and bids fair to add to it from season to season. And that is the test of the vitality and importance of a public institution: the manner in which it survives periods of upheaval, and changing standards. The orchestra looks to [illegible] on new horizons, the richer for its recent ex[illegible]ces.

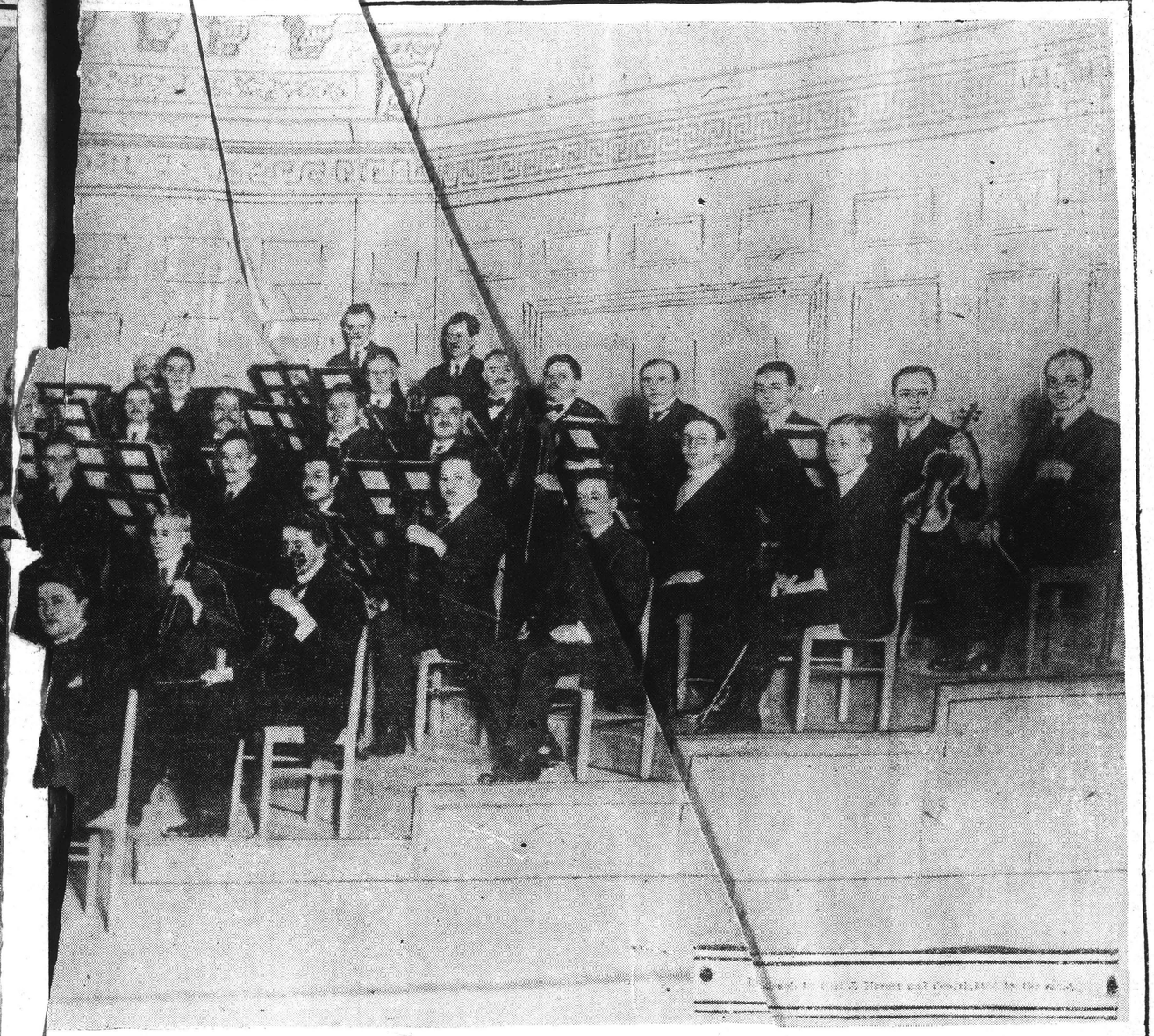
Symphony

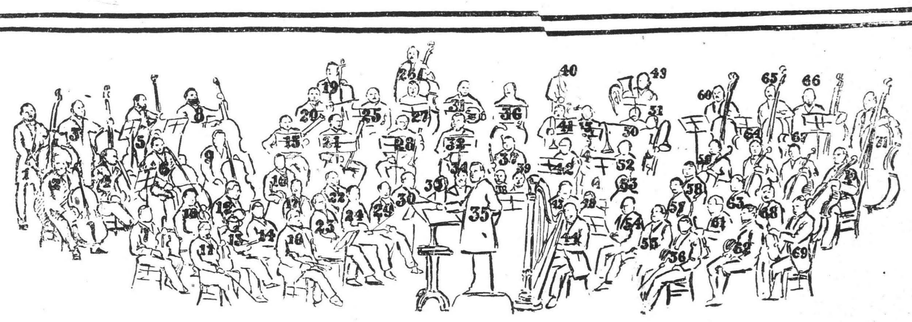
(The personnel is sho[illegible]

1—A. Ribarsch, 1st violin.
2—W. Traupe, 1st violin.
3—A. Bak, 1st violin.
4—E. Pak, 1st violin.
5—F. Mahn, 1st violin.
6—J. Di Natale, 1st violin.
7—A. Holy, harp.
8—H. Sauvlet, 1st violin.
9—K. Rissland, 1st violin.
10—J. Theodorowicz, 1st violin.
11—M. Grunberg, 1st violin.
12—T. Cella, harp.
13—A. Villani, bass.
14—H. Goldstein, 1st violin.
15—O. Roth, 1st violin.
16—A. Snow, organist.
17—B. Fabrizio, 'cello.
18—M. Belinski, 'cello.
19—A. Gerardi, 1st violin.
20—J. Hoffmann, 1st violin.
21—G. Gerhardt, bass.
22—C. Stockbridge, 'cello.
23—C. Barth, 'cello.
24—P. Fradkin, [illegible] master.
25—G. Miquelle, [illegible]
26—S. Noack, 1[illegible]
27—E. Mingels, [illegible]
28—K. Agnosy, [illegible]
29—L. Nast, 'cel[illegible]
30—R. Nagel, 'c[illegible]
31—G. Wendler, [illegible]
32—[illegible]
33—F. Mueller, [illegible]
34—J. Malkin, [illegible]
35—T. Seydel, b[illegible]
36—H. Lorbeer, [illegible]
37—B. Piller, b[illegible]
38—[illegible]
39—C. DeMailly, [illegible]
40—A. Schroede[illegible]
41—E. Huber, b[illegible]
42—P. Hain, F[illegible]
43—E. Mueller, [illegible]
44—G. Lenz, [illegible]
45—A. Brooke, [illegible]
46—[illegible] Italia[illegible]
47—O. Ludwig, [illegible]

PHOTOGRAPHE FOR THE FIRST TIME

Especially for the Boston Sunday Post





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public institution: the ality and importance of a
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The orchestra looks and changing standards.
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ces.

Symphony Orchestra of Today

(The personnel is shown by the above diagram and following ulation.)

1—A. Ribarsch, 1st violin.
2—W. Traupe, 1st violin.
3—A. Bak, 1st violin.
4—E. Tak, 1st violin.
5—F. Mahn, 1st violin.
6—J. Di Natale, 1st violin.
7—A. Holy, harp.
8—H. Sauvlet, 1st violin.
9—K. Rissland, 1st violin.
10—J. Theodorowicz, 1st violin.
11—M. Grunberg, 1st violin.
12—T. Cella, harp.
13—A. Villani, bass.
14—H. Goldstein, 1st violin.
15—O. Roth, 1st violin.
16—A. Snow, organist.
17—E. Fabrizio, 'cello.
18—M. Belinski, 'cello.
19—A. Gerardi, 1st violin.
20—J. Hoffmann, 1st violin.
21—G. Gerhardt, bass.
22—C. Stockbridge, 'cello.
23—C. Barth, 'cello.
24—F. Fradkin, 1st violin, concert-master.
25—G. Miquelle, 'cello.
26—S. Noack, 1st violin.
27—E. Mingels, 'cello.
28—K. Agnesy, bass.
29—L. Nast, 'cello.
30—R. Nagel, 'cello.
31—G. Wendler, French horn.
32—A. Fuchsmann, contra bassoon.
33—F. Mueller, English horn.
34—J. Malkin, 'cello.
35—F. Seydel, bass.
36—H. Lorbeer, French horn.
37—B. Piller, bassoon.
38—[illegible], oboe.
39—C. DeMailly, flute.
40—A. Schroeder, 'cello.
41—E. Huber, bass.
42—F. Hain, French horn.
43—E. Mueller, bassoon.
44—G. Longy, oboe.
45—A. Brooke, flute.
46—Pierre Rabaud, conductor.
47—O. Ludwig, bass.
48—W. Gebhardt, French
49—A. Laus, bassoon.
50—A. Sand, clarinet.
51—W. Knight, flute.
52—R. Schurig, bass.
53—H. Hubner, French hor
54—H. Stanislaus, oboe.
55—A. Mattles, piccolo.
56—F. Wittmann, viola.
57—A. Vanaud, clarinet.
58—C. [illegible], viol
59—A. Resch, French horn
60—[illegible] Stoverud, bass cl
61—A. Berlin, viola.
62—S. Neumann, tympani.
63—P. Schwerley, viola.
64—M. Hess, French horn.
65—C. Van Wynbergen, vi
66—H. Werner, viola.
67—B. Friedler, violin.
68—C. Gardner, tympani.
69—L. Kloepfel, trumpet.
70—H. v. Veen, viola.
71—M. Tartas, viola.
72—F. Thillois, 2d violin.
73—G. Nappi, trumpet.
74—H. Burkhardt, percussion.
75—P. Mattersteig, tuba.
76—J. Mann, trumpet, also librarian.
77—A. Langley, viola.
78—R. Ringwall, 2d violin.
79—F. Zahn, percussion.
80—L. Kenfield, trombone.
81—G. Helm, trumpet.
82—A. Fielder, viola.
83—S. Spoor, 2d violin.
84—C. Ludwig, percussion.
85—G. Fielder, 2d violin.
86—R. Henkle, 2d violin.
87—A. Manseduch, trombone.
88—F. Sordillo, trombone.
89—R. Kurth, 2d violin.
90—S. Goldstein, 2d violin.
91—L. Zsiga, 2d violin.
92—S. Diamond, 2d violin.
93—M. Bryant, 2d violin.
94—R. Gunderson, 2d violin.
95—J. Balas, 2d violin.
96—C. Deane, 2d violin.
97—A. Jaeger, bass.

Boston Symphony Orchestra of 1882-83

Under Georg Henschel in Its Second Season of Organization

(Pictured below with diagram of personnel above.)

1—A. Goldstein, bass, D.
2—Wilhelm Mueller, cello, D.
3—H. A. Greene, bass, D.
4—Alex. Heindl, cello.
5—L. Jennewein, bass, D.
6—Ernst Jonas, cello, D.
7—G. Dannreuther, 1st violin, D.
8—L. E. Manoly, bass.
9—A. P. F. Suck, cello.
10—L. Lichtenberg, 1st violin.
11—Louis Schmidt, Jr., 1st violin.
12—J. W. Dehn, 1st violin.
13—F. Listemann, 1st violin.
14—Daniel Kuntz, 1st violin.
15—Paul Eltz, bassoon, D.
16—Charles Higgins, 1st violin.
17—John Behr, 1st violin.
18—B. Listemann, concert master.
19—A. B. Stockbridge, cello, D.
20—Carl Schumann, horn.
21—C. Diessch, bassoon.
22—Edward Beyer, viola.
23—C. M. Loeffler, 1st violin.
24—Julius Akeroyd, 1st violin.
25—Louis Lippoldt, horn, D.
26—A. Messerschmidt, bass, D.
27—A. Hackerbarth, horn.
28—P. Metzger, clarinet.
29—Theo. Human, 1st violin.
30—G. A. Patz, viola.
31—Edward Schormann, horn.
32—E. Strasser, clarinet.
33—H. Heindl, viola.
34—C. J. Weitz, viola, D.
35—Georg Henschel, conductor.
36—B. Bowren, trumpet.
37—Wilhelm Ross, oboe.
38—W. Rietzel, viola.
39—E. von Ette, viola, D.
40—H. D. Simpson, tympani, D.
41—E. M. Bagley, trumpet, D.
42—Paul Fox, flute.
43—Louis Post, viola.
44—Alex. Freygang, harp, D.
45—David Moore, trombone.
46—Hugo Hemman, oboe.
47—R. E. Tower, viola.
48—F. A. Oliver, 2d violin.
49—W. C. Nichols, tuba, also librarian, D.
50—Albert Rigg, trombone, D.
51—George Stewart, trombone.
52—E. M. Heindl, flute, D.
53—H. Haldemann, 2d violin, D.
54—C. Trautmann, 2d violin, D.
55—J. Eichler, 2d violin, D.
56—C. Eichler, 2d violin, D.
57—J. B. Procter, 2d violin.
58—E. Marble, 2d violin.
59—Erich Loeffler, 'cello, D.
60—H. J. Butler, bass.
61—W. W. Swornsbourne, 2d violin.
62—Vincent Akeroyd, 2d violin.
63—Adolph Grethen, 2d violin.
64—Max Korth, 'cello, D.
65—J. Bletterman, bass.
66—August Stein, bass, D.
67—Ernst Schmidt, 'cello, D.
68—Frank Schuchmann, 2d violin.
69—Ernst Jonas, 'cello, D.
70—Carl Behr, 'cello.
71—George Barcklier, bass.

D indicates deceased.

he Boston Symphony Orchestra of 1882-1883, the second season of its organization.

REDUCTION RATIO

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PM-MGP 13"x18"
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PRECISION℠ RESOLUTION TARGETS

Century

A&P

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St. Paul, MN 55119

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Edited by KATHARINE LYONS

REAL MUSIC LOVERS—RAIN OR SHINE

Rachmaninoff With Symphony

Sergei Rachmaninoff, a commanding figure in the world of music, will be soloist at the Boston Symphony concerts of the coming Friday and Saturday. The soloist originally announced, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

Rachmaninoff is to play his own C minor concerto, which he played with the Boston Symphony in 1909. The preliminary number at this concert will be the entr'acte of the opera "Messidor," which Mr. Rabaud's contemporary, Alfred Bruneau, wrote to the words of Zola. Brahms' second symphony in D major will comprise the last section of the programme.

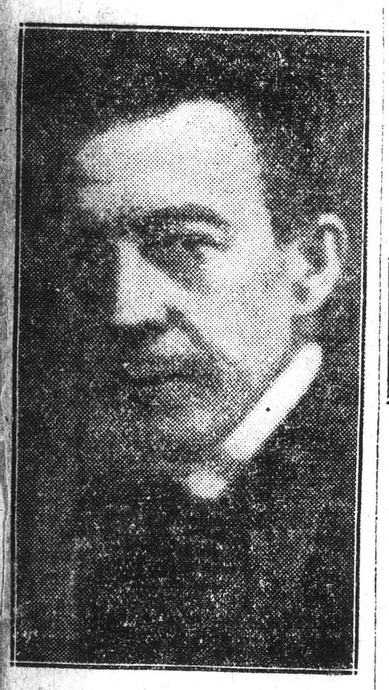
Rachmaninoff Soloist at Week's Symphony Concerts

By the inability of Arthur Rubinstein, the pianist, to reach this country from South America in time to appear with the orchestra here on Friday and Saturday, the Boston public gains probably a rarer pleasure in the promised appearance in his place of Mr Rachmaninoff.

The question was naturally raised in many minds immediately after his sensational first Sunday afternoon concert of his possible appearance at the Symphony concerts this season. Contracts were made and there seemed little likelihood of it, except in the event of just such an emergency as this. That the great Russian will be heard with the liveliest interest may naturally follow the overwhelming impression left by his recitals.

He will play his own concerto in C minor. It was the same which the pianist played nine seasons ago here with the orchestra, the day he made doubly memorable by his masterful conducting of his tone poem, "The Isle of the Dead." The concerto will be preceded by an entr'acte to Alfred Bruneau's opera "Messidor." Bruneau, the critic of Le Matin, had his ballet "Les Bacchantes" produced at the Opera, Paris, late in October, 1912, which was considered the equal of his operas, "Le Reve," "L'Attague du Moulin" (produced by the Metropolitan Opera Company) and "Messidor." Mr Rachmaninoff's concerto will be followed by Brahm's second symphony.

RACHMANINOFF SOLOIST WITH OUR ORCHESTRA



SERGEI RACHMANINOFF

Sergei Rachmaninoff, the Russian composer-pianist, will appear as soloist at the concerts of the Boston Symphony Orchestra the coming week. Arthur Rubenstein, the pianist, who was to have appeared with the orchestra, having been unable to reach this country, canceled his engagement.

The substitution of Mr. Rachmaninoff will add lustre to the Symphony's season. The Russian is the outstanding figure of the musical season. His two recital appearances have revealed him as one of the most interesting pianist of the hour.

Mr. Rachmaninoff will play his own C minor concerto, which he played with the orchestra in 1909. On the program will also stand Brahms' Second Symphony in D major and Bruneau's Entr-acte of his opera, "Messidor," composed to the words of Zola.

Waiting for the Coveted "Rush Seats" at Symphony

Here are the Real Music Lovers of Boston! Their love of music is so deep and sincere that they are willing to stand in line for hours in any kind of weather in order to obtain the coveted "rush" seats at the Friday afternoon Boston Symphony concerts.

This is a musical club which has neither president or treasurer, with a membership strictly limited to 505 seats which, from time immemorial in the history of the Boston Symphony orchestra, have been reserved for them. When this number is sold no more are admitted from the waiting line. After that you could not buy your way into this select company at any price. The membership for the afternoon is complete.

There are all sorts and conditions of people to be found among the Real Music Lovers of Boston, who assemble on Symphony Hall steps. In age they range all the way from the young Conservatory student to the gray-haired man who remembers the orchestra before Symphony Hall was built. You will find men and women from almost every walk in life and even boys and girls waiting patiently in rain or sunshine—all animated by one desire—to hear good music. Nowadays every Friday sees quite a number of returned soldiers and sailors among the company.

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It's an exceedingly interesting, as well as interested crowd, these Real Music Lovers of Boston. Every one is good natured, everyone waits patiently, everyone knows the "rules of the club" and the line forms and moves with quiet orderliness. Promptly at 1:30 the great doors are open and in 10 minutes more the long line has disappeared, filing slowly past a table where each one places his 28 cents (25 cents plus the war tax) and receives a card of admission. Every seat is filled and the Real Music Lovers of Boston settle down contentedly to another hour's wait before the concert begins.

Rachmaninoff Symphony Soloist

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HOFMANN RECITAL.

PART TWO

Concerts

MUSIC AND MUSICIANS

BRINGING BACK WAGNER TO OUR CONCERTS

Conditions in Boston and Precedent in Other Cities Where His Music Is Already Restored—"The Flonzaleys" and a Quartet by d'Indy—Again No Opera for This Town—Mr. Gabrilowitsch Impresses Chicago as Conductor—Mr. Kreisler's Return to the Stage

BEFORE long the trustees or the conductor of the Symphony Orchestra, or, more probably, both in conference, must decide whether or not the music of Wagner is to be heard anew at the Symphony Concerts. The Philharmonic Society and Mr. Stransky, the Symphony Society and Mr. Damrosch in New York have already restored it to usual place in their programmes. Their audiences have heard it gladly, applausively; the reviewers, for the most part, have listened to it in tranquil or pleasured routine; the only sign of objection in the concert-hall has been the somewhat ostentatious departure from it, when a Wagnerian number was at hand, of a few affronted or aggrieved spirits. In spite of rumor to the contrary, not a word of protest has come from without. None of the guardians of the public virtue from Teutonic taint have recorded condemnatory resolutions, and none, by testimony of their spokesmen, is likely to do so. Nobody has "manifested," as the French say, in or out of the concert-room. Even indignant or applauding "letters to the editor" have been few in the newspaper-offices. Almost in routine Wagner's music has returned to the active concert repertory in New York; while it passes for open secret that two or three of his operas will be restored to the stage of the Metropolitan next season, probably with an Italian text. If word from Philadelphia runs truly, Mr. Stokowski is soon to reestablish Wagner in the concerts of his orchestra, while sundry conductors in cities of the Middle West are like-minded. Here in Boston, moreover, fragments of Wagner's operas were heard last summer at the Pop Concerts with intent interest and hearty applause, without a sign of objection from any quarter. And so it goes.

From the days of Henschel through the days of Muck, the public of the Symphony Concerts has heard the music of Wagner often and gladly. His overtures and preludes, transferable fragments from his operas, his miscellaneous pieces like the "Siegfried Idyl" have been part of the staple repertory of the Boston Orchestra. Among the present audiences on Friday and Saturday in Symphony Hall, it is easy to find those eager to hear Wagner's music again and also those who are still in a fury against all things that they judge "modern German." The detached inquirer may not assuredly say which view preponderates; while the advocates of either may readily find the desired aid and comfort. Certainly, Mr. Rabaud would be good to hear in the music of Wagner; certainly his programmes would be the richer for the inclusion of it. He excelled in it in his days at the Opéra in Paris; in Boston he has given proof of his mettle with it in music so obviously written under Wagnerian influence and example as d'Indy's "Wallenstein," his own "Procession Nocturne," Lalo's recent Rhapsody. Through the more conservative French music of the last quarter of the nineteenth century, to which the conductor inclines, almost always runs the Wagnerian trail. He and his orchestra warm to such pieces; his audience applauds them; yet the Wagner who murmurs through them we may not hear in his own full voice.

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H. T. P.

REAL MUSIC LOVERS—RAIN OR SHINE

Waiting for the Coveted "Rush Seats" at Symphony

Here are the Real Music Lovers of Boston! Their love of music is so deep and sincere that they are willing to stand in line for hours in any kind of weather in order to obtain the coveted "rush" seats at the Friday afternoon Boston Symphony concerts.

This is a musical club which has neither president or treasurer, with a membership strictly limited to 55 seats which, from time immemorial in the history of the Boston Symphony orchestra, have been reserved for them. When this number is sold no more are admitted from the waiting line. After that you could not buy your way into this select company at any price. The membership for the afternoon is complete.

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RACHMANINOFF SOLOIST WITH OUR ORCHESTRA

SERGEI RACHMANINOFF

Sergei Rachmaninoff, the Russian composer-pianist, will appear as soloist at the concerts of the Boston Symphony Orchestra the coming week. Arthur Rubinstein, the pianist, who was to have appeared with the orchestra, having been unable to reach this country, cancelled his engagement.

The substitution of Mr. Rachmaninoff will add lustre to the Symphony's season. The Russian is the outstanding figure of the musical season. His two recital appearances have revealed him as one of the most interesting pianist of the hour.

Mr. Rachmaninoff will play his own C minor concerto, which he played with the orchestra in 1909. On the program will also stand Brahms' Second Symphony in D major and Bruneau's Entr'acte of his opera, "Messidor," composed to the words of Zola.

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H. T. P.

Rachmaninoff With Symphony

Sergei Rachmaninoff, a commanding figure in the world of music, will be soloist at the Boston Symphony concerts of the coming Friday and Saturday. The soloist originally announced, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

Rachmaninoff is to play his own C minor concerto, which he played with the Boston Symphony in 1909. The preliminary number at this concert will be the entr'acte of the opera "Messidor," which Mr. Rabaud's contemporary, Alfred Bruneau, wrote to the words of Zola. Brahms' second symphony in D major will comprise the last section of the program.

Rachmaninoff Soloist at Week's Symphony Concerts

By the inability of Arthur Rubinstein, the pianist, to reach this country from South America in time to appear with the orchestra here on Friday and Saturday, the Boston public gains probably a rarer pleasure in the promised appearance in his place of Mr. Rachmaninoff.

The question was naturally raised in many minds immediately after his sensational first Sunday afternoon concert of his possible appearance at the Symphony concerts this season. Contracts were made and there seemed little likelihood of it, except in the event of just such an emergency as this. That the great Russian will be heard with the liveliest interest may naturally follow the overwhelming impression left by his recitals.

He will play his own concerto in C minor. It was the same which the pianist played nine seasons ago here with the orchestra, the day he made doubly memorable by his masterful conducting of his tone poem, "The Isle of the Dead." The concerto will be preceded by an entr'acte to Alfred Bruneau's opera "Messidor." Bruneau, the critic of Le Matin and his ballet "Les Bacchantes" produced at the Opera, Paris, late in October, 1912, which was considered the equal of his operas, "Le Reve," "L'Attaque du Moulin" produced by the Metropolitan Opera Company and "Messidor." Mr. Rachmaninoff's concerto will be followed by Brahms's second symphony.

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RUSSIA CONTRIBUTES THE TWO SENSATIONS OF THE MUSICAL WORLD

(Photographs Copyright by Mishkin.)

SERGE RACHMANINOFF, THE PIANIST

JASCHA HEIFETZ, THE VIOLINIST

MORNING TELEGRAPH
dress: New York City
te

Jan 29. WORCESTER DAILY TELEGRAM

SYMPNONY ORCHESTRA AND MISS ALCOCK DELIGHT 1500

Last night's concert in Mechanics hall, the third in the Ellis series, proved an occasion of exceptional delight to lovers of music in Worcester, fully 1500 of whom turned out to welcome the Boston symphony orchestra on its first and only appearance of the season in Worcester.

Henri Rabaud, conductor of the orchestra, made a strong impression on those who witnessed his directing of the symphony for the first time. Tall, thin, almost cadaverous, he carries himself well and with an imposing dignity. And when he leads the orchestra he does so from the tip of his baton, and with every inch of his six feet and over.

The personnel of the orchestra is changed to a considerable extent, but there were many familiar faces in the ranks of the musicians. The quality of the symphony is all there, however, and improved, if improvement is possible. At least, it may be said that the effect was different under a new conductor, and it was all most thoroly enjoyed by music lovers present.

Assisting artist with the orchestra was Merle Alcock, contralto. This was Miss Alcock's second formal appearance in Worcester, altho she confesses also to one previous visit that was made, however, before her name had become one that is familiar to lovers of music in every section of the country. Those who heard Miss Alcock as soloist in the 1915 Worcester music festival, commented upon the marvelous growth and improvement of her voice in these three short years. She was good then, but now she is superb.

Miss Alcock has acquired wonderful breadth and timbre of voice. Her tones are absolutely pleasing thruout her wide register, and she sings with true artistry. In addition to her lovely voice she is possessed of a charming personality and she completely won her listeners last night.

Miss Alcock's numbers, with the orchestra, included the recitative and aria, "Ombra mai fu," from Handel's opera, "Xerxes," and the aria, "O don fatale," from Verdis opera, "Don Carlos."

Beethoven's lengthy and grand "Symphony number 3, in E flat major," better known as his "Eroica" symphony, was the first offering of the orchestra. In noble music, it tells the life and death of a noble man. The symphony consists of four parts: Allegro con brio, marcia funebre and adagio assai; scherzo, allegro vivace and trio, and the finale, allegro molto. Possibly the most notable change, with the exception of the conductor, was the presence of F. Fradkin, as concertmaster, in place of Anton Witek, who has played first violin here so many years.

The symphony requires a full hour for performance. It was followed by a 10-minute intermission, and then came Miss Alcock with the Handel air. She returned again and again, to smile and bow her acknowledgments of the generous plaudits accorded her both at the close of this and her next number. Before the Italian aria, the orchestra played the prelude to the second act of the opera, "Gwendoline," by Chabrier. This prelude is dreamy, romantic music, presenting two prominent themes which are worked out alternately.

The closing number of the program was the overture, "Le carnival Romain," Berlioz, a brilliant composition that formed a fitting close to a brilliant concert.

The next concert, the fifth and last in the Ellis series for the season 1918-1919, will present John McCormack, noted tenor, and one of the biggest attractions of the American concert stage. This will take place in Mechanics hall, the night of Feb. 18.

Boston Symphony Next Week.

At the next Boston Symphony concert in Carnegie Hall on Thursday evening, February 6, Mr. Rabaud will conduct Beethoven's Fifth Symphony. As to his ability with Beethoven, Boston considered this a more exacting test than the "Eroica" or the "Eighth," which he has already presented, and a triumphant affirmation. Philip Hale wrote in the Herald:

"Mr. Rabaud gave a remarkably impressive interpretation of the Fifth Symphony. We do not remember one that has equalled it in dramatic intensity and in nobility. Believing that this symphony is the 'summit of music,' to quote his own words—he did not have to depart from Beethoven's text or inject foreign spirit into the symphony to gain magnificent effects. Again he revealed himself as a born and accomplished musician among conductors, as a skilful and imaginative conductor among musicians. His reverence for Beethoven was not obsequious. He did not turn the concert hall into a theatre. . . . It would not be easy to say which movement, as played yesterday, moved most the soul of the audience; yet the Scherzo had a new meaning; the wonderful transition to the tumultuous joy of the finale was managed in masterly manner, and—oh crowning triumph!—the interest in the finale never flagged after the first glorious outburst."

A notable revival on the same program will be four orchestral movements which Franck arranged from his choral symphonic poem "Psyche." The other two numbers are also French—Chabrier's prelude to the second act of his opera "Gwendoline," and Lalo's riotous rhapsody in A major, built from Norwegian themes.

The program for Saturday afternoon is headed by Brahms's Second Symphony in D major. The second part, as on Thursday's program, will be exclusively French—the incidental music which Faure wrote for Harancourt's "Shylock," Saint-Saens's second symphonic poem, "Phaeton," and Berlioz's overture, "Le Carneval Romain."

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SYMPHONY PROGRAM

The Boston Symphony concerts for Feb. 14 and 15 (this week the orchestra will travel) abound in special events. Frederic Fradkin, the new concert master, will play Mendelssohn's violin concerto in E minor, announced for an earlier date and postponed. When he played this concerto on the last southern trip, each city received him with warm enthusiasm. His tone, his ease, vitality—all made their mark.

There will be another soloist, Arthur Hackett, who will sing the tenor solo parts in a Suite of Faure written to Harancourt's "Shylock," recently obtained from France through our government. A noteworthy revival will be Franck's symphonic poem "Psyche," in four movements—a work of large proportions and high aspirations; as well considered in France as it has been neglected in this country. There will also be two shorter French pieces—the prelude to Act II. of Chabrier's "Gwendoline," and Berlioz's overture, "The Ro...

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(Photographs Copyright by Mishkin.)

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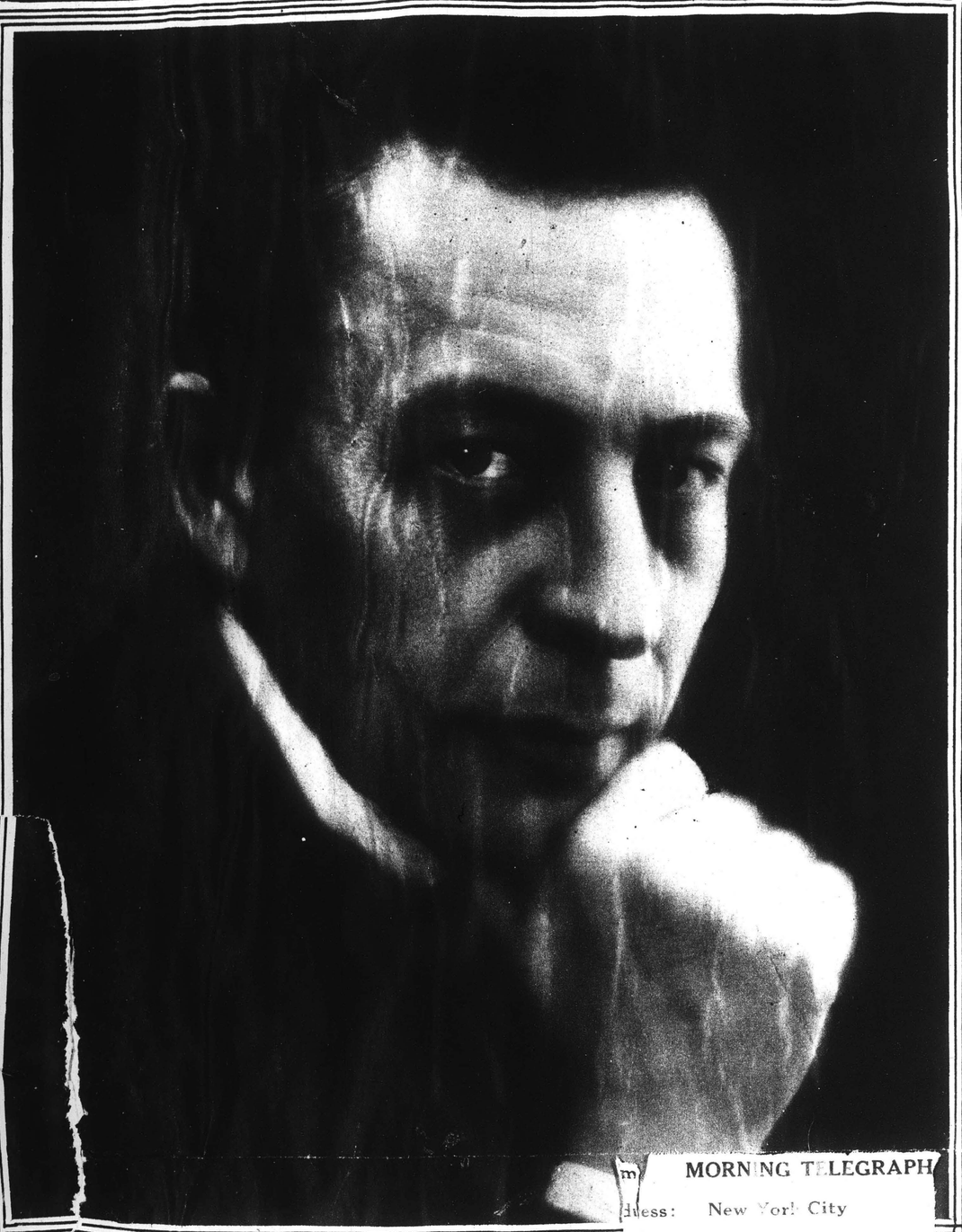

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MORNING TELEGRAPH
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Date

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Feb. 1

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MILADY'S THOUGHTS LIGHTLY TURN TO CLOTHES. MIDNIGHT BLUE CHIFFON VELVET COMBINED WITH GEORGETTE CREPE EMBROIDERED IN PLUM-COLORED BEADS AND SILK FORM A CHARMING AFTERNOON GOWN.

RABAUD GIVES FIRST BRAHMS AT SYMPHONY

Rachmaninoff the Soloist In His Own Concerto

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Henri Rabaud, conductor; Sergei Rachmaninoff, pianist, soloist. Thirteenth concert of the season. The program:—

Bruneau—Entr'acte Symphonique from "Messidor."
Rachmaninoff—Concerto, No. 2, C minor.
Brahms—Symphony, No. 2, in D major, Op. 73.

With the D major symphony Mr. Rabaud conducted his first Brahms in Boston. Of course he chose the second symphony, the one that all music lovers enjoy whether they enjoy all Brahms or not. How can anyone help enjoying this tender, delicate, melodious work? Writing of the work, Brahms himself said, "I do not know whether I have a pretty symphony." "Pretty symphony" is a decidedly offensive combination of words, yet in its tenderness, the charm of the minuet tempo in the scherzo and in its general serenity it almost gives the impression of prettiness. We say, "Who can help enjoying this symphony?" Some can. Mr. Hale reminds us that Joncières said it was full of brushwood and that Pougin found it childish. To most of us there are few bars of the brushwood that ought to be spared and the childishness is delightful, golden beauty. Mr. Weingartner thinks that in no other Brahms work the stream of invention flows so fresh and spontaneous and nowhere else has he colored his orchestration so successfully. Mr. Rabaud gave a singing performance of the symphony, never aiming to make big effects or painting too high colors.

Mr. Rachmaninoff stands in the popular fancy this season somewhere between Mme. Galli-Curci and Mr. Heifetz. He is a "hit." From the suburbs and from the country the music lovers and curiosity seekers, who go to the concert hall only when the artist who is featured in the news columns and the Sunday supplements performs are coming to town to hear Mr. Rachmaninoff. He is a great artist as well as a popular artist. His qualities as a pianist have been somewhat lengthily discussed here.

Yesterday he played the C minor concerto, which he played here with the orchestra when he debuted in Boston in 1909. It was rather regretable that he did not choose one of his concertos unfamiliar to Bostonians, the F-sharp minor or the D minor, but his second concerto yesterday again, impressed one as a beautifully written, beautifully played work. Unlike so many of Mr. Rachmininoff's compositions for the piano it impresses one as lacking in emotional appeal. First, last and always as composer and as pianist, he is an intellectual rather than a sentimentalist. This makes his enormous popular appeal rather had to analyse. When Mr. Rachmaninoff plays there is no opportunity for the matinee recital girls to work themselves into emotional fits. The playing is of the head, not the heart, but it is playing that satisfies the musicians and, if all signs are true, the layman

Jan 29. WORCESTER DAILY TELEGRAM

SYMPNONY ORCHESTRA AND MISS ALCOCK DELIGHT 1500

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Henri Rabaud, conductor of the orchestra, made a strong impression on those who witnessed his directing of the symphony for the first time. Tall, thin, almost cadaverous, he carries himself well and with an imposing dignity. And when he leads the orchestra he does so from the tip of his baton, and with every inch of his six feet and over.

The personnel of the orchestra is changed to a considerable extent, but there were many familiar faces in the ranks of the musicians. The quality of the symphony is all there, however, and improved, if improvement is possible. At least, it may be said that the effect was different under a new conductor, and it was all most thoroly enjoyed by music lovers present.

Assisting artist with the orchestra was Merle Alcock, contralto. This was Miss Alcock's second formal appearance in Worcester, altho she confesses also to one previous visit that was made, however, before her name had become one that is familiar to lovers of music in every section of the country. Those who heard Miss Alcock as soloist in the 1915 Worcester music festival, commented upon the marvelous growth and improvement of her voice in these three short years. She was good then, but now she is superb.

Miss Alcock has acquired wonderful breadth and timbre of voice. Her tones are absolutely pleasing thruout her wide register, and she sings with true artistry. In addition to her lovely voice she is possessed of a charming personality and she completely won her listeners last night.

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Beethoven's lengthy and grand "Symphony number 3, in E flat major," better known as his "Eroica" symphony, was the first offering of the orchestra. In noble music, it tells the life and death of a noble man. The symphony consists of four parts: Allegro con brio, marcia funebre and adagio assai; scherzo, allegro vivace and trio, and the finale, allegro molto. Possibly the most notable change, with the exception of the conductor, was the presence of F. Fradkin, as concertmaster, in place of Anton Witek, who has played first violin here so many years.

The symphony requires a full hour for performance. It was followed by a 10-minute intermission, and then came Miss Alcock with the Handel air. She returned again and again, to smile and bow her acknowledgments of the generous plaudits accorded her both at the close of this and her next number. Before the Italian aria, the orchestra played the prelude to the second act of the opera, "Gwendoline," by Chabrier. This prelude is dreamy, romantic music, presenting two prominent themes which are worked out alternately.

The closing number of the program was the overture, "Le carnival Romain," Berlioz, a brilliant composition that formed a fitting close to a brilliant concert.

The next concert, the fifth and last in the Ellis series for the season 1918-1919, will present John McCormack, noted tenor, and one of the biggest attractions of the American concert stage. This will take place in Mechanics hall, the night of Feb. 18.

Boston Symphony Next Week.

At the next Boston Symphony concert in Carnegie Hall on Thursday evening, February 6, Mr. Rabaud will conduct Beethoven's Fifth Symphony. As to his ability with Beethoven, Boston considered this a more exacting test than the "Eroica" or the "Eighth," which he has already presented, and a triumphant affirmation. Philip Hale wrote in the Herald:

"Mr. Rabaud gave a remarkably impressive interpretation of the Fifth Symphony. We do not remember one that has equalled it in dramatic intensity and in nobility. Believing that this symphony is the 'summit of music,' to quote his own words—he did not have to depart from Beethoven's text or inject a foreign spirit into the symphony to gain magnificent effects. Again he revealed himself as a born and accomplished musician among conductors, as a skilful and imaginative conductor among musicians. His reverence for Beethoven was not obsequious. He did not turn the concert hall into a theatre. . . . It would not be easy to say which movement, as played yesterday, moved most the soul of the audience; yet the Scherzo had a new meaning; the wonderful transition to the tumultuous joy of the finale was managed in masterly manner, and—oh crowning triumph!—the interest in the finale never flagged after the first glorious outburst."

A notable revival on the same program will be four orchestral movements which Franck arranged from his choral symphonic poem "Psyche." The other two numbers are also French—Chabrier's prelude to the second act of his opera "Gwendoline," and Lalo's riotous rhapsody in A major, built from Norwegian themes.

The program for Saturday afternoon is headed by Brahms's Second Symphony in D major. The second part, as on Thursday's program, will be exclusively French—the incidental music which Faure wrote for Harancourt's "Shylock," Saint-Saens's second symphonic poem, "Phaeton," and Berlioz's overture, "Le Carnaval Romain."

SYMPHONY PROGRAM

The Boston Symphony concerts for Feb. 14 and 15 (this week the orchestra will travel) abound in special events. Frederic Fradkin, the new concert master, will play Mendelssohn's violin concerto in E minor, announced for an earlier date and postponed. When he played this concerto on the last southern trip, each city received him with warm enthusiasm. His tone, his ease, vitality—all made their mark.

There will be another soloist, Arthur Hackett, who will sing the tenor solo parts in a Suite of Faure written to Harancourt's "Shylock," recently obtained from France through our government. A noteworthy revival will be Franck's symphonic poem "Psyche," in four movements—a work of large proportions and high aspirations; as well considered in France as it has been neglected in this country. There will also be two shorter French pieces—the prelude to Act II. of Chabrier's "Gwendoline," and Berlioz's overture, "The Ro

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RABAUD GIVES FIRST BRAHMS AT SYMPHONY

Rachmaninoff the Soloist In His Own Concerto

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA. Henri Rabaud, conductor; Sergei Rachmaninoff, pianist, soloist. Thirteenth concert of the season. The program:—

Bruneau Entr'acts Symphonique from "Messidor."
Rachmaninoff Concerto, No. 2, C minor.
Brahms Symphony, No. 2, in D major, Op. 73.

With the D major symphony Mr. Rabaud conducted his first Brahms in Boston. Of course he chose the second symphony, the one that all music lovers enjoy whether they enjoy all Brahms or not. How can anyone help enjoying this tender, delicate, melodious work? Writing of the work, Brahms himself said, "I do not know whether I have a pretty symphony." "Pretty symphony" is a decidedly offensive combination of words, yet in its tenderness, the charm of the minuet tempo in the scherzo and in its general serenity it almost gives the impression of prettiness. We say, "Who can help enjoying this symphony?" Some can. Mr. Hale reminds us that Jonas Lee said it was full of brushwood and that Porzan found it childish. To most of us there are few bars of the brushwood that ought to be pared and the childishness is delightful golden beams. Mr. Weingartner thinks that in no other Brahms work the stream of invention flows so fresh and spontaneous and nowhere else has he colored his orchestration so successfully. Mr. Rabaud gave a shining performance of the symphony, never seeking to make big effects or painting too big in colors.

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Yesterday he played his C minor concerto, which he played when he first appeared with the orchestra when he debuted in Boston in 1909. It was rather regrettable that he did not choose one of his concertos unfamiliar to Bostonians, the C sharp minor or the D minor, but his second concerto, yesterday again, impressed one as a beautifully written, beautifully played work. Unlike so many of Mr. Rachmaninoff's compositions, for the piano it takes on one's looking its personal aspect. First last and always it is composer and pianist, he is an intellectual rather than a sentimentalist. This probably is a premature period, rather hard to analyze. When Mr. Rachmaninoff plays there is no opportunity for the mating to read right to work the music, uncomplicated by the playing. The playing is of the head, not of heart, but it is playing that rather like the music itself. All signs are for the [illegible]

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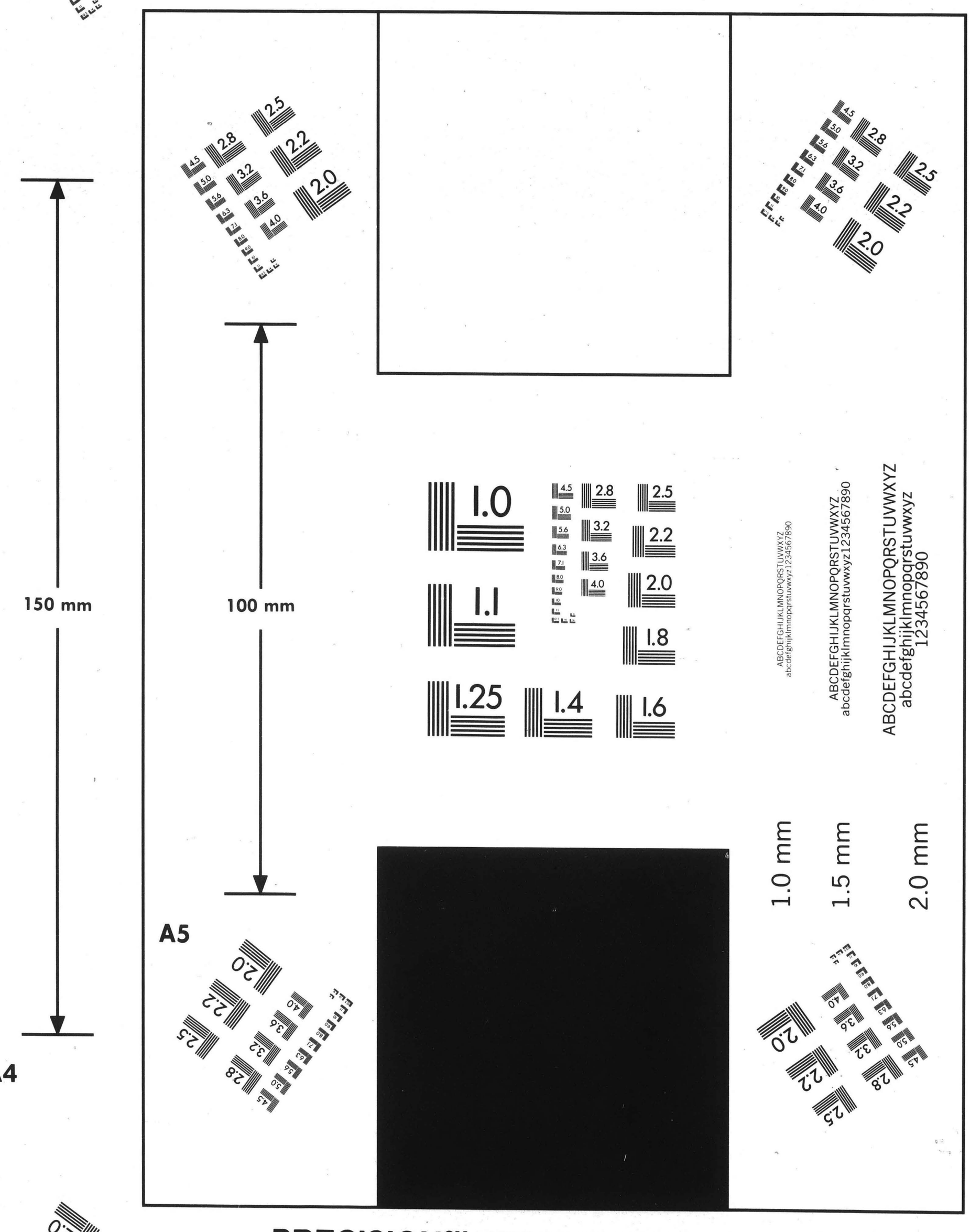

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Herald. Feb. 1st Feb. 1st & 3rd Transcript Feb. 1st Globe

SYMPHONY HAS 13TH CONCERT

Excellent Program Well Received by Many Lovers of Music

ORCHESTRA WILL LEAVE NEXT WEEK

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Bruneau, Entr'acte Symphonique from "Messidor"; Rachmaninoff, Concerto No. 2 for piano; Brahms, Symphony No. 2, D major.

The opera "Messidor" was produced in Paris in 1897. Did Charpentier and Puccini ever study the score? During the first measures of the Entr'acte played yesterday we expected to see the mother bringing in the plates of onion soup, the father declaiming about parental rights and the wrongs of the working man; Louise, sulky longing to be with her lover. Later we were reminded of "The Girl of the Golden West," the dashing and amorous Mr. Johnson; the sheriff with his elaborate chain and remarkable plug hat; the frenzied girl that cheated at cards. The moods in each instance, even tricks of instrumentation, were singularly alike. The ingenious Etienne Destranges is almost as fortunate in bagging typical themes as was that perfervid Wagnerite. Hans von Wolzogen. Destranges has identified 26 in "Messidor." No doubt he can tell them even in the dark. He finds five of them in the Entr'acte. When it is played in a concert hall, these themes are interesting only as musical sentences. The hearer not knowing the plot of the opera, indifferent to it, listens to the music; nor does he label one theme "Toil," another "Water," a third "Spring." He likes the music, thinks it melodious and euphonious, with the pleasing thematic material not over-developed. He is stirred by the crescendo that leads to the imposing climax, and is gently let down to a normal state of nerves by the soothing final measures.

Mr. Rachmaninoff played his second concerto with this orchestra when he visited Boston late in 1909. The concerto was played here a little over two years ago by Mr. Gabrilowitsch. None but a Russian need apply. For although the concerto is not free from Germanisms, and the influence of Chopin is noticeable here and there there are pages that are demonical Russian, certain themes that have Russian folk-song character. Perhaps the first movement is too carefully constructed. Surely in 1919 the Adagio and the Finale sound fresher and have more decided physiognomy. There are touches of orchestration in the Finale that are delightfully exotic, verging on the fascinatingly barbaric. One welcomes these pages more than those that were purely scholastic. The concerto is an interesting work, especially when it is played by the composer with the freedom in phrasing and rythm that tax the skill of the conductor and the orchestra. Mr. Rachmaninoff has played here with more technical brilliance, with a greater variety of tone color, but there were moments yesterday when he carried all before him. He was enthusiastically applauded.

The name of Brahms appeared for the first time on the program this season. Mr. Rabaud chose the second symphony, the most lyrical of the four. The performance was conspicuous for its clearness, its fine balance, its vitality, yet even Mr. Rabaud could not make the second movement endurable, for the themes are commonplace and the development is complex and dry. We have never heard so beautiful a performance of the charming Scherzo as that of yesterday. This movement and the first repay one for the boredom induced by the second and the fourth. In this symphony, as in the other three there are pages in which Brahms is seen as one treading water, sparring for wind, writing in orthodox fashion respectable and dull measures, filling a quoted space, until a fresh idea comes to him.

The concert will be repeated tonight. There will be no concerts next week, for the orchestra will be away on its fourth trip.

The program for Feb. 14 and 15, is one of unusual interest: Franck, Orchestral Suite from the Symphonic poem "Psyche"; Mendelssohn, Concerto for violin (Mr. Fradkin, violinist); Chabrier, Prelude to Act II. of "Gwendoline"; G. Faure, Suite from the stage music to Haraucourt's "Shylock" (after Shakespeare), including two songs to be sung by Arthur Hackett, tenor; Berlioz, overture, "The Roman Carnival."

MUSIC AND MUSICIANS

CONDUCTORS FOR THE SYMPHONY CONCERTS

A Fact or Two Underlying Present Uncertainties — The Unwisdom of Change for the Sake of Change—The Advantages of a "Genius," If a "Genius" Can Be Found—The Orchestra, the Public and Mr. Rabaud—Miss Hempel to Be Heard in Boston — Mr. Gabrilowitsch Re-engaged in Detroit—Mr. Kneisel as Conductor—Items and Incidents

As "pigs is pigs," so facts is facts, even in a matter of such stubborn and divergent opinion as the proper conductor for the Symphony Orchestra next year. Oone of those facts, moreover, standing high and clear, is the unwisdom of change for the sake of change. If the trustees of the band can secure a conductor of larger abilities, more impressive personality, more vivid reputation than Mr. Rabaud, then, by all means, the audiences at the Symphony Concerts here and elsewhere deserve to have him and for a term of years. If, on the other hand, none such is obtainable, there is sound reason for the continuance of Mr. Rabaud in his present post. Individual by individual, choir by choir, the quality of the orchestra is as high as it ever was, probably higher. By so much the trustees and the management have indeed wrought well. Being, however, a recently constituted band, it needs to be assimilated, unified, polished into a sure and sensitive instrument to the conductor's hand. The hundred men within it must come, likewise, to know and feel themselves in a common work. Not in weeks or in months are these desirable ends gained, but in season upon season of association, mutual understanding and ambition. Already the orchestra is more responsive to Mr. Rabaud because it is becoming familiar with him, while he better measures and adjusts its powers because he has become better acquainted with it. Were he to continue as conductor with as few changes in the band as there are likely to be for a season or two, the advantage on this score is plain; whereas a new conductor, say next autumn, must begin almost at the beginning. If he much excelled Mr. Rabaud, either in fact or in the faith of the public, the gain in prestige might offset the loss in continuity. Otherwise, change would be change for the sake of change and, in the present estate of the orchestra hardly advisable.

Similarly the public of the Symphony Concerts in Boston is becoming accustomed to Mr. Rabaud and so the more ready by habit to accept him without demur. True, the numbers of that public do not appreciably increase unless a Heifetz or a Rakhmaninov as "assisting artist" swells the audience; but in disposition, it clearly warms to the conductor when he and the orchestra acquit themselves notably well as in d'Indy's symphony "on a mountain air" of last week, as in Beethoven's fifth symphony of a fortnight ago. Always, moreover, whatever individual judgment of the conductor's abilities may be, it shows a kindly, a receptive mind toward him. Only the exceptional "genius," not easy to descry in the offing, is likely, for example, to better the relatively sparse audiences of Saturday evenings. Comparatively new habits of life as well as degree of musical curiosity and satisfaction have altered them, perhaps permanently. Indeed, the whole subscription to the concerts of the Symphony Orchestra both at home and abroad, was made last autumn under exceptional conditions that give little or no clue to the response of the public next year when war-time economies and preoccupations have receded into a dimmer distance, when the quality of the orchestra and the quality of the conductor—should Mr. Rabaud continue—are better and more widely understood. Such condition is difficult for trustees and guarantors who would discern the future, but there is no altering it or the risk of it. Perhaps, therefore, the keener the search for the "genius."

So, also, habit is making Mr. Rabaud's programmes seem the regular thing in the regular way—German classics and French pieces in nearly equal proportion, an occasional Russian, an occasional American number, a concerto of Grieg or of Chopin, if a pianist happens to impose it. So far, Mr. Rabaud has eschewed Italian music, shows no inclination toward Scandinavian or other composers of the North; while, whoever the conductor, hardly a piece by an English composer, except the cosmopolitan Delius, has been heard for many years at the Symphony Concerts. Some will say that Mr. Rabaud does not "overdo" the ultra-modern Parisians; others will regret that he does not oftener play their music. Some wonder that he chose, say, Mr. Hadley from American composers, when many another has quite as fair title to hearing. And so opinions go. As a matter of fact, it is too early to say what direction Mr. Rabaud's programmes would take in the long run. For the present they move in a Franco-German groove, comfortable to most in his audiences; while within that groove they tend to be "classic." An ardent modernist, like Mr. Monteux or Mr. Rhené-Baton, would more please the youngsters—and distinctively overtax the elders. As for the "genius," sought in the offing, he could probably make his programmes what he chose and satisfy his hearers. For good or ill, he would count with them above both orchestra and music.

In a word, if an earnest, faithful, personable man of talent is to lead the Symphony Orchestra for another year or two, Mr. Rabaud, if he is disposed to remain in Boston, would probably yield as much satisfaction to the public, as well maintain the standard of the concerts, as well serve the treasury as any other; while change from him would largely be change for the sake of change and on the chance of betterment. On the other hand, if the trustees and the guarantors believe they can lay hand on a conductor of superlative ability of outstanding personality, of an-

Boston: Four fragments of Franck's "Psyche," originally written for chorus as well as orchestra; the introduction to the second act of Chabrier's Wagnerian opera, "Gwendoline," and a suite of Fauré's drawn from his incidental music to a Parisian version of "The Merchant of Venice." Presumably Boston will later hear these numbers.

Miss Frieda Hempel of the Metropolitan Opera House, still in the flower of the powers that make her a notable singer of ornate and lyrical music, will try her fortunes anew in Boston at a concert in Symphony Hall on Saturday afternoon, March 8. If Boston may not have opera from the Metropolitan or the Chicago Company or both (as it did last season), it is its privilege, like any other city "of the provinces," to hear wandering singers from them.

The projected choral concert by the Symphony Orchestra and the Symphony Chorus at which Beethoven's mighty mass was to be heard, has been abandoned as a task of too large magnitude and of too precarious fortunes to be wisely undertaken at present. Neither the forces concerned nor the anticipated public could be well prepared for it.

MUSIC AND MUSICIANS

NEW SUPPORT FOR THE SYMPHONY CONCERTS

Private Subscription Lifts the Deficit for the Current Season and Assures the Immediate Future of the Orchestra—Exceptional Conditions as Occasion for Increased Expenditure and Diminished Income—Speculation About Conductors for Next Year—The Need of Speedy Decision—Mr. Hofmann's Concert of American Pieces—Programmes at Hand

For many weeks it has been an open secret that the expenditures of the Symphony Orchestra for the current year would considerably exceed its income. The cost of the reorganization of the band, begun last summer and completed for the time a fortnight ago, has been considerable—an exceptional charge, indeed, but one that has no less to be met. In the reconstitution of the orchestra, the trustees, the management, and all concerned, have sought for many posts musicians of signal ability. Inevitably they expect and receive high salaries. Similarly, the cost of travel has mounted, not only when the band makes its monthly journey to New York, Philadelphia, Baltimore and Washington, but, in proportion, when it goes no farther away than Providence or New Bedford. As in every household and in every business, almost all the fixed charges to which the orchestra is subject have increased in the ratio of the hour. On the other hand, in this year of transition from an old order to a new, its receipts have appreciably diminished—more from the concerts in Boston than from those undertaken in several other cities. The unescapable, the foreseen outcome was a considerable deficit, estimated by those informed of it at, say, $120,000.

To meet this deficit and to assure the future, the trustees recently assembled a few friends of the orchestra and to them set forth the financial and the general situation in its affairs and prospects. From these friends and from their own members, they received subscriptions sufficient to pay the deficit for the current season along with pledges that secure any similar deficits arising within the next two years. In the judgment of the trustees, it was wiser to ask for private aid in this fashion than to appeal to the town in general, as did the Philadelphia Orchestra a few years ago, when it was in need of like relief and guarantee. The trustees in their wisdom have also preferred to keep these matters from the public, but as was inevitable, where so many persons were concerned more or less authentic versions of them have run from tongue to tongue, the best accredited of which is here written. The Boston Symphony Orchestra has many enemies, especially in other cities; whenever opportunity offers, they abound in malevolent gossip; the simple facts of the present situation—the more if the trustees had themselves disclosed them—may avert recurrence of it.

With the continuance of the orchestra in its present estate and policies thus assured, there is hope and even expectation that the public of the Symphony Concerts here and elsewhere (which, after all, is the chief source of revenue) may soon learn who is to be the conductor for next year. For the time being surmise and speculation, which is plenty, may run whither it chooses. It is impossible to say with any show of authority whether Mr. Rabaud is disposed to remain for another season with the orchestra, as many of his hearers would gladly see him do, or whether the trustees are disposed to continue him in his present post. In a single intermission at Symphony Hall it is easy to hear that Mr. Toscanini will succeed him and that Mr. Toscanini is resolved to remain in Milan until, next winter, he has set on the stage Boito's posthumous opera, "Nero." Similarly, the fitness for the post of M. Chévillard, of Mr. Rhené-Baton, of Mr. Mengelberg of Amsterdam is variously canvassed, though neither the elder Parisian nor the Hollander seems a conductor likely to please the public of "these concerts." There is questioning as well about Mr. Bodanzky of the Metropolitan Opera House, now an American citizen, about Mr. Gabrilowitsch of Detroit, about Mr. Stokowski of Philadelphia and of new laurels in New York. Yet each of these three, whatever his qualifications or desires, seems tied to his present work, while to Mr. Bodanzky and Mr. Gabrilowitsch dissenters on war-time scores readily raise objection. As some say again, out of this cloudy background may suddenly spring a new conductor as relatively unknown hereabouts as was Mr. Rabaud last October. Doubtless in their own good

PROVIDENCE JOURNAL JANUARY 22.

RACHMANINOFF IN HIS OWN CONCERTO

Mr Rachmaninoff played with the Symphony Orchestra yesterday afternoon through the inability of the scheduled soloist to arrive from South America in time. The Russian pianist had played his second concerto in C minor when first heard in Boston with the orchestra, nine years ago last month. Mr Gabrilowitsch has played it once since.

Yesterday Mr Rabaud and the composer did much for it. There are superb passages which speak for themselves, passages which one other than a Russian hardly could have written, those which hardly could be considered indigenous to any other soil, for Mr Rachmaninoff, as a composer, at times shows Germanic influences.

But the introduction to the first movement for piano alone, the expanding scheme of majestic chords with the descending bass dropping a plumb line into the cosmos, the sullen turbulence of the first theme following, as the piano supplements orchestra in a manner characteristic to itself, the poignant first theme of the second movement; the curious, rhythmic passage of detached chords with the suppressed but gorgeous color of brass and cymbals, a passage of smoldering, yet barbaric splendor; the sweeping dynamic energy liberated in the rhythmic introduction to the last movement, an idea which the hearer wishes were developed to greater length. These have unmistakably a Slavic character. Their rugged virality was sharply set off from the suave and urbane sonorities, for example, of the prelude to the fourth act of Bruneau's opera "Messidor," which preceded it, music in the ingratiating vein of Massenet, but with less charatcer—music in which it apparently would be difficult to find more than sketches of the operatic personages.

Each of the three parts of Mr Rachmaninoff's concerto begins with material which is commanding, distinctive. The impression is that other and greater thoughts are to follow. Is it because the composer grows fascinated by this, then that, derivative of his fundamental idea, or because he does not always sense the extent or vim of appropriate development, that the work as a whole is episodic, that it asks the listener to understand in abbreviation thoughts which the author has dreamed in an expanded form?

The overwhelming force of Mr Rachmaninoff's individuality, as creator and recreator of his own music, made measures significant and moving which might have passed by for less under the hand of another.

The burning brilliance of the final pages was of something more than the piano or virtuoso piano playing. A super-interpreter, Rachmaninoff thinks in long lines which are first built upon architectural principles of proportion. That is why the great mass of people, many of whom look upon the piano dispassionately, even with aversion, will yet hear him with an ear which grows fresh rather than jaded.

Mr Robaud, of a race known always, now above all, for its gallantry, will not be assailed for bias or national partisanship. If there were reason for the exclusion temporarily of Brahms, the armistice has been signed nearly these three months. It is idle to inquire if Brahms had been alive whether his name would have appeared upon an infamous document with those of Strauss, Humperdinck, Max Bruch, Nikisch and Weingartner. His four symphonies live and for some are the choicest wine of the orchestral vintage.

Not all may agree again with Mr Weingartner when he subordinates the first, a noble score, to this second in D, with its slow movement more gray than a coludy Winter's morning.

Mr Rabaud dissected the score with fine accuracy and taste. He did more. He found new dramatic possibilities in the first movement, and led the last to a brilliant conclusion, which brought an outburst of applause. The orchestra played gloriously. Its part in the concerto made it and conductor artists sharing alike with the soloist, for Mr Rachmaninoff, a conductor who happens to prefer to play the piano, has committed beauty in equal shares to the orchestra as to his instrument. It was understood yesterday, as in bits to be recalled from Mr Laurent's flute, Mr Jaenicke's horn, Mr Longy and the whole choir of first violins. The concert will be repeated tonight.

EVENING SUN

New York City

A notable revival stands on the programme of the next Boston Symphony concert in Carnegie Hall on Thursday evening, Feb. 6—four orchestral movements which Franck arranged from his choral symphonic poem of large design, "Psyche." The symphony proper will be Beethoven's Fifth, which Boston has adjudged a strikingly noble reading and a triumphant test of Mr. Rabaud's ability with Beethoven. The other numbers on the same programme will be the prelude to the second act of Chabrier's "Gwendoline" and Lalo's orchestral rhapsody in two parts built upon riotous Norwegian themes.

The symphony for the Saturday afternoon concert (Feb. 8) will be the second of Brahms in D major, and the other half of the programme, Faure's incidental music for Harancourt's play "Shylock," the score secured from France by our Government at Mr. Rabaud's request; Saint-Saens's symphonic poem "Phaeton" and Berlioz's overture, "The Roman Carnival."

BOSTON SYMPHONY IS GIVEN OVATION

Orchestra Under Conductor Rabaud in Fine Concert.

ARTHUR HACKETT SOLOIST

Schumann's Symphony No. 4, in D-Minor and Symphonic Poem, "La Procession Nocturne," Features of Programme.—Players and Tenor Win Many Recalls.

Henri Rabaud and the splendid band of musicians under his leadership were given an ovation last evening at the Boston Symphony's third concert here this season in Infantry Hall. After both Schumann's Symphony No. 4 in D-minor and M. Rabaud's own symphonic poem, "La Procession Nocturne," the audience gave vent to its feelings in tremendous outbursts of applause. At the first demonstration which came after the symphony, M. Rabaud returned again and again, finally requiring his men to rise and share in the appreciation shown.

Arthur Hackett, the assisting soloist, was equally well received, his singing showing him to be in the front rank of American tenors. It was an evening of unalloyed pleasure, the orchestra playing with an enthusiasm that has been a marked characteristic of its work this season.

This spirit so plainly shown by the players is in noticeable contrast to that displayed by the men before the orchestra's reorganization. Their alertness and life are a direct response to the splendid qualities of their leader and the results obtained so far this season show that in many respects the orchestra is better than ever before. And let it be said once and for all, that Providence audiences are not cold and unappreciative gatherings, as claimed by Dame Rumor in former years. That myth is dead and will not be resurrected so long as the enthusiasm shown by audiences at this season's Symphony Concerts is maintained.

Last evening's programme was as follows:

Schumann, Symphony No. 4, in D-minor, Op. 120.
Andante, Allegro.
Romanza.
Scherzo.
Largo, Finale.
Played without pause.

Handel, Recitative, "Deeper and Deeper Still," and Aria, "Waft Her, Angels," from "Jephtah."

Rabaud.....La Procession Nocturne. Symphonic Poem (after Renan).

Delussy.....Azael's Recitative, "Those Joyous Airs," and Aria, "O, Time Take Is No More," from the Lyric Scene, "The Prodigal Son."

Lalo.....Rhapsody in A for Orchestra.

Schumann's Symphony No. 4, one of his finest works, has appeared many times on Boston symphony programmes in this city. It is a work justly admired for its beauty, its easy flow of melodic ideas and its richness of instrumentation. The four movements are played without pauses between, thus giving the whole an effect of delightful unity. In its reading M. Rabaud brought out a full measure of its grandeur and beauty. Its movements unfolded with majestic breadth and with decisive rhythm. The finale was given with a sweep and abandon that was startling in effect.

M. Rabaud's "La Procession Nocturne" is a modern musical poet's expression of Renan's imaginative poem. It is a fascinating work and takes the hearer away from familiar paths into a world of strange musical fancies. Its haunting dissonances, strange, ever-changing musical tints and mysterious instrumental solo voices tell the story of the nocturnal event. Sombre and subdued in character, it was faultlessly played and made a deep impression.

Arthur Hackett sang twice and proved himself an artist of the first rank. His last appearance in this city two or three seasons ago showed him to be the possessor of a fine voice and considerable talent. Since then his improvement has been truly astonishing. His Handel number last evening is one calculated to severely test the singer. It was sung magnificently. His diction in the recitative was perfect and it was delivered with a dramatic style that was impressive. The aria which followed was a beautiful piece of sustained singing. In phrasing, in the case of delivery and vocal beauty it was a notable performance. His second aria, sung in French, was also admirably sung and confirmed the fine impression made by his first solo.

Mr. Hackett scored a bigger success than any vocalist who has appeared here with the orchestra in many a day. Lalo's "Rhapsody in A" provided a pleasing

SYMPHONY TO GIVE SUITE BY FAURE

When the Symphony orchestra returns from its southern trip Mr. Rabaud proposes to put on for the concerts of Friday afternoon, Feb. 14, and Saturday evening, Feb. 15, Franck's symphonic poem, "Psyche"; Faure's suite, written as incidental music to Haraucourt's comedy, "Shylock"; Chabrier's "Gwendoline" prelude and Berlioz's "Roman Carnival" overture. Arthur Hackett, tenor, will sing the solos in the Faure number. Frederic Fradkin, concertmaster of the orchestra, will make his debut here as soloist, playing the Mendelssohn concerto.

Post Feb 1-

RUSSIAN DAY WITH SYMPHONY

Rachmaninoff Plays His Own Second Concerto

BY OLIN DOWNES

The lion, or let us rather say the Russian bear, of the Boston Symphony concert of yesterday afternoon was Sergei Rachmaninoff, the famous pianist and composer, who recently arrived on these shores fresh from stirring experiences in the territories of the late Czar.

He strode prehistorically—I say prehistorically, since his length of limb and the span of his shoulders reminds one irresistibly of skeletons of the stone age which they dig now and then from the rocks—this man emerged from a doorway which his head almost scraped, sat at the piano, over which he leaned like some huge anaconda about to devour its prey, and performed his own C minor concerto.

SOMBRE AND MELANCHOLY

The first movement of this concerto is true to form and Slavic tradition. It opens with a growl which grows to a roar, after which a gloomy and puissant theme stalks out of the orchestra. And the whole movement, which is uncommonly well knit, is sombre, powerful, melancholy, with that pervading Slavic melancholy that we know and love so well. The instrumentation, too, is dark and rather thick, all in the lower registers of strings, with now and then shrill or brilliant outcries of brass and wind.

There is some of Tschaikowsky, in sentiment if not in theme, in this music. It is moreover made, and very well made, for a pianist of broad conceptions and the powerful and expressive style of Mr. Rachmaninoff. Weaklings, or those incapable of the concentrated fury and the melting sentiment of this music, need not apply. Mr. Rachmaninoff loomed over the piano, and taking it and the orchestra, so to speak, in his teeth, overwhelmed the audience with the grip and virility of his performance.

Too Long Toward Close

It is unfortunate that the two last movements of the concerto are so inferior to the first. They are too long. One feels the composer saying something like this: "Let's see. My first movement is 34 pages. I must have at least 30 in the second movement and 36 or 38 in the last." There are good themes, such as the second theme of the last movement, first played, if memory serves, by the violas, and apotheosized at the end of the movement. There are pretty thoughts. There is also, in the slow movement, unblushing sentimentality of the most obvious kind, and the finale, barring the theme just mentioned, some instrumental effects and a passage of extended development of a fragment of a certain motive, is very scant in its material.

After four hearings of this concerto by the writer the first movement gains and the last two continue to lose substance or individuality. The wonder of it was that Mr. Rachmaninoff, who must doubtless know himself how unrepresentative this music is of the heights of his creative powers, should have believed in it again as he played and imposed irresistibly his belief on the audience. A big man must have so much heart that he will warm to what is sincere, whether it is sentimental or not, whether it is his own poor workmanship or another's. When Mr. Rachmaninoff wrote the concerto he was unquestionably sincere, as he was when he played it, and passages of the poorest twaddle were given renewed life and significance by him. A concerto which is one-third worth while was most convincingly and impressively played by a great creative musician.

Bruneau's entracte from "Messidor" opened the programme. It is richly colored and scored, and a simple theme is well handled. The music has little distinction, but it has this which German music, for instance, of an equal value and rank would not have, it has style, proportion and the good taste of a composer who knows what he wishes to say and when it is time to stop.

Mr. Rabaud was particularly fortunate in his interpretation of the slow movement of Brahms' 2d symphony. The whole performance was sympathetic and brilliant, though we personally differ with Mr. Rabaud's treatment of certain details of the first and last movements. These differences concern matters of taste and individual conception, not of musical efficiency or the reverse. "A" feels a piece of music this way, "B" feels it a little differently. Provided both "A" and "B" are good musicians, the one conception is as legitimate and interesting as the other. Mr. Rabaud is never less than an admirable musician of the broadest appreciations and understanding. He gave an effective and highly artistic performance of a beautiful work.

GLOBE—FEBRUARY

Paragraphs About Musical Matters Here and Elsewhere

Mr Fradkin, the young concert master of the Orchestra, who already in incidental solos has shown promising glimpses of his skill and art, finds another responsibility of his office to be the marking of the bowing on the parts for the 16 stands of first violins, labor requiring at times three hours daily. Incident to such musical editing, Mr Fradkin has some things to say concerning "method" which should be of lively interest, certainly to violinists.

"That is hard for me," says the violinist, "because I am not used to doing my musical thinking in terms of the blue pencil. You will not find a mark in my own music. I have never believed in technical dogma. Bowing and fingering must come naturally, without laborious argument. There is no 'right' or 'wrong.' For example, my third position—absolutely unorthodox. But it has become my own way, and for the sole reason that it brings me the best results. Results are everything.

"Only look at my master, Ysaye. He is gloriously careless of method. And his results are magic itself. Nobody can question how, because Ysaye knows no answer but the answer of his music. To Remy, who taught me, I owe an immeasureable amount. But Ysaye is my ideal. I believe in relaxation, nothing taut. Do you know a great secret of Ysaye's full tone? His violin rests free on his collar bone. It is not jammed into his neck, and there is no pad to despoil the vibrations. Starched linen is an encumbrance. The ideal dress is the silk blouse-tunic of the Russians. Free arm—free neck."

Herald — 2

RUSH SEATS AT SYMPHONY HALL

To the Editor of the Herald:

Your illustrated article on the weather beaten heroes waiting for "rush seats" at the Symphony, in Sunday morning's Herald, while describing all the gruesome details of the martyrdom of these music lovers might well have devoted some attention to the antiquate methods that impose such picturesque conditions. Is there perchance a notion that if the real "music lovers" were not compelled to exhibit themselves to an edified public from 11:30 A. M. to 1:30 P. M. each Friday and then to wait an hour in the hall, they would cease to appreciate the crowning blessing of their vigil? Or does it stimulate our civic pride to say: "See what Boston people will go through to hear our symphonies?" Or is this phenomenon purely a sanctified tradition? If not why are real music lovers penalized and subjected to physical strain and climatic conditions, which forbid their properly enjoying their eventual musical fare when the issuance of 505 tickets in advance would at least allow them an inconspicuous, uneventful, and comfortable withal, entry to the concert itself?

It has yet to be recognized that art cuts across all differences based on wealth; its aristocracy and proletariat are not rated according to customary social grades; far otherwise; and while we recognize the Providence that invariably places the cheapest symphony seats in the most agreeable quarter, in point of view of acoustics; yet the provision of good music for the multitudes of intelligent hearers who have not the wherewithal to meet the substantial prices demanded for it, is a problem that has yet to be solved by an enterprising democracy.

In saying this I imply no reflection upon occupants of the higher priced seats, to whose liberal support the symphony owes its very existence, and we continue to do so until the municipality will develop a proper conception of its duties in the artistic way and bring music within the financial limits of the music lovers. I would merely suggest that the "rush seat" system makes a preposterous demand upon the time and physical strength of 505 and more intelligent citizens each concert day, and I hope our thoughtful municipal leaders will think the same every time they pass the shivering crowd coralled on the Symphony Hall steps every Friday noon.

HENRY J. SOWERBY.

50 Peterborough street, Jan. 26.

SUN

Baltimore, Md.

THE case of the Philadelphia Orchestra is a very curious one. For many reasons, too numerous to keep mentioning again and again, it is the most interesting band that plays in Baltimore these days. Consisting as it does of an admirably trained body of young and enthusiastic musicians who are directed by the most vivid and magnetic "star" conductor the country now boasts, it nevertheless continues to attract little attention in Baltimore and plays to comparatively empty benches every time it comes here. The elusive reason for this is, I fancy, not so far to seek. The Philadelphia Orchestra, very naturally, as a distinguished organization and one that is entirely cognizant of its own high value and completeness, is making the grave mistake of thinking that Baltimore's general public is sufficiently discriminating, musically, to sense its particular caste among the greater orchestras that visit us. It is depending entirely upon itself to win a public. But, sad to relate, our patronage cannot be won so easily or so academically. People here demand the "extra added attraction." If you hold exhibitions, you must serve tea to lure the unwary. If you play orchestral music, you must have spectacular soloists to catch the public. For, after all, it is only the highly trained section of the public that loves orchestral music for its own sake. Even so recently as two years ago, before the Boston Orchestra was reorganized and while it still proudly carried its reputation of being an "absolutely perfect instrument," its manager told me that nowhere could they maintain their list of subscribers "on the road" unless they provided the most expensive soloists available as bait. Yet the Boston Orchestra was the fashion in those days, and to miss one of its concerts was to argue yourself a perfect Philistine. Yet the public was largely won for them through the importance of the assisting artists. Whatever his faults, it cannot be said that Dr. Muck was lacking in business acumen. He firmly maintained that soloists, so called, had no place at symphony concerts, but he was penetrating enough to realize that if orchestras wanted audiences they must needs catch their public fancy with golden bait.

The Boston Orchestra, with the turning wheel of fortune, has lost its value as a fashionable drawing card. That it can still play stirringly was evidenced by its fine presentment of the Ravel "Rapsodie Espagnol," a memorable musical incident of the current musical season. But the crowds no longer surge to the Boston Orchestra. Instead they are turning their attention to the concerts given here by the Symphony Society of New York. Now it is to be immediately noted that never in its history has the Damrosch orchestra played with the finesse, the suavity and the beauty of tone that marks its performances at this time. Some of the finest musicians in New York are members of this organization, which now is richly endowed and which plays as it never has played before.

But do you suppose that the general public realizes this change, this shifting of values, the fine evolution of this historic organization? You may be sure it does not. The public is now giving its allegiance to the Symphony Society of New York because Mr. Damrosch is clever enough to provide the most sensational, the most-talked-of "assisting artists" of the day. Not half the people at the December concert went to the Lyric to hear the "New World" symphony of Dvorak. They flocked there to hear Joseph Hofmann play. The Symphony Society of New York is fast becoming established here as the fashionable visiting orchestra. If the Stokowski orchestra wishes "a place in the sun" it must now reckon with a very formidable rival, which is establishing itself through modern business methods.

It is all very well for the Philadelphia Orchestra to say that it is for those of us who appreciate its artistic splendor to point out that it is a wonderful band; to tell people that it exists for the purpose of disseminating a high knowledge of orchestra music; that it presents interesting programs in which the solo work is a mere incident and is relegated to its proper and historic place in concerts of this type; to persuade our friends that, because of its finesse and the inspiration of its young conductor, it needs no "extra added attraction" to win a public!

One may say such things until doomsday. It is an excellent theory. But it doesn't work out. If the management of the Philadelphia Orchestra is disgruntled, as it very evidently is, that it has failed in the past seasons to corral a greater public, it has only itself to blame. A thesis that has worked out elsewhere, no doubt, very evidently has not led to results in Baltimore, for the people who love orchestral music for its own sake are relatively few here.

It is only the highly specialized audience that is interested in unadulterated and unmitigated orchestral music. The organization that presents the most brilliant constellation of musical stars in a season is the organization that is going to win the public. After the public has been won the time will be ripe for educational work. You need a very heavy subscription, indeed, before you can take liberties with an unsympathetic public. But having won your public, it might even be possible to give two symphonies on one program, with never a "soloist" to enliven the evening. Dr. Muck had planned to do that. He probably could have "gotten away with it" under the old regime. But at this critical stage of Baltimore's musical history the orchestra that brings us the most celebrated artists will be the one that is building its foundations on a rock. If you are asked, as you doubtless will be a thousand times before the season is over, why the audiences are so small at the Philadelphia concerts, you may tell your interlocutor that it is because there is no "extra added attraction." Assisting artists with orchestras, like tea with exhibitions, are necessities in Baltimore.

HERALD, FEBRUARY 5,

SAVES $20,000 'CELLO AT FIRE

Hoseman Refuses Soloist Malkin's Proffer of $100 Reward

FIREMAN BREAKS LEG AT HOTEL ILKLEY

Eight doctors, their families and visiting patients, and other prominent residents of the Hotel Ilkley, were forced into the street, yesterday noon, by a fire which damaged the building to the extent of $15,000, and netted Hoseman Thomas J. Kilduff of engine 26, a broken leg.

Kilduff, who was overcome by smoke during the Crawford House fire, on Monday, had just returned to duty. He was at work on the roof of the building when the flames burned through, dropping him to the floor below. An ambulance from Station 16 removed the injured fire fighter to the City Hospital.

The blaze, discovered by Janitor Bernard Ryan, developed many interesting features, such as the saving of a 'cello, valued at $20,000, owned by Joseph Malkin, 'cello soloist in the Boston Symphony Orchestra; the rescue of many residents by Thomas Haverly, elevator boy, and the carrying of a parrot to safety, after it had called attention to its predicament.

"Poll," owned by Holman F. Day, the writer, was hanging in his cage when the apartment began to fill with smoke. Alice Stokes, a maid employed by Mr. Holman, started to escape, but was halted by the cries of the family's pet, who called out: "Alice, where are you?" The girl returned and carried the bird to the street.

Malkin was so pleased when Fireman Twiss of Engine 22 bore forth his treasured 'cello in triumph, that he wanted to reward him with $100. Twiss refused to accept the gift. The greatest damage occurred in Mr. Malkin's apartment. The blaze worked from the cellar to the roof by way of the dumb waiter. Dense clouds of smoke poured from this open vent, permeating the various apartments and offices. Upon reaching the roof it spread through the Malkin suite on the top floor.

Among the occupants of the building who sustained loss by smoke or water were: Dr. Thomas M. Strong, Dr. James F. Quest, Dr. H. P. Allen, Dr. H. V. Dunsmoor, Dr. Carl Watson, Dr. Corcoran, Dr. G. M. Katsainos, Holman F. Day, Joseph Malkin, Anton Witek, former concert master of the Boston Symphony, and a family named Weldeth.

The property, a double apartment, located at 176-178 Huntington avenue, is six stories high and owned by the J. B. Thomas estate.

TRANSCRIPT, FEBRUARY 4,

NEWS OF MUSIC

Mr. Kneisel Reappears as Conductor with the Chicago Orchestra and Stirs a Reviewer to Entertaining Reminiscence—Mr. Campanini for Four Years More—Percy Grainger in Concerts Again—Items and Incidents

WHEN Mr. Kneisel, emerging from retirement alike as violinist and conductor, led the Chicago Orchestra in its concerts of last Friday and Saturday, he gave Mr. Karleton Hackett of The Evening Post occasion for an amusing article, abounding in side-glances at the Boston and the Boston Symphony Orchestra of the days of Mr. Gericke and Mr. Nikisch. "Long residence," begins the reviewer, "and also, probably, natural affinity, have given to Mr. Kneisel a quite distinctive Bostonese quality, and his reading of Mendelssohn's overture 'Fingal's Cave' and of Schubert's 'Unfinished Symphony' brought back to me memories of the old Boston Music Hall. I know very little, unfortunately, of the Boston Symphony Orchestra in its later manifestations, but the playing of the organization in the days of my youth was very vividly suggested by the manner in which our orchestra played under Mr. Kneisel's baton. It was clear and cool, with a certain deliberation, which was characteristic of the bygone years, when a symphony concert was an event over which everybody took his time. Things were not keyed up to so high a pitch in our lives, the music was the main consideration, the orchestra the medium of expression, while the 'prima donna' conductor was still in the making and not the all-essential factor.

"I remember Gericke's back, the most impassive back that ever turned itself to an audience, and Kneisel sat so long under Gericke's baton that he appears to have absorbed something of that same static quality. Whether his face assumed the satanic character which Gericke's always took on when the brasses got out of hand and blew too loud I cannot tell, but in one way or another he held the men down all through the overture and the symphony to a calm placidity which was quite refreshing. After all, there are moods to music which have a quiet charm even more lovely than the emotional intensity of our hectic modern life, and Mr. Kneisel brought some of them out of the pieces. He was classic in the sense that classicism means the beauty of balance and proportion—the quiet assertion of a finality in art without the striving of the individual for personal expression.

"Such was the interpretative goal of the Boston Symphony Orchestra of the early days, and into that solemn environment flamed the modern spirit incarnated in Arthur Nikisch, burning a place for itself to which Boston never could become entirely adjusted, yet in after days was sorely put to it in explaining its lack of appreciation for a man whom all Europe proclaimed as the virtuoso conductor par excellence. But he never fitted into Boston and despite his great reputation Boston always felt deep down within its heart that there was something abnormal and unhealthy about such startling exhibitions. Now the bolder spirits are doubtless whispering to one another: 'I told you so.' Kneisel gave us nothing of the Nikisch mode of personal interpretation but the serene, impersonal setting forth of the music as he conceived that Schubert intended. It was excellently done, and the orchestra followed his lead with fine understanding of his purpose.

"When it came to Sousa's 'Wedding March' you felt that Mr. Kneisel was a little at sea. His back was as far removed by nature from Sousa's as the North Pole from the Equator, and the emotional elasticity of Sousa's back is an integral ingredient of his interpretation. Mr. Kneisel's vertebrae simply were not constructed on any such principle, as he knew full well, and he did not propose to indulge in any unnatural gyrations, even though Sousa be the March King and a lieutenant in the American Navy. However, he turned on the brasses full power, perhaps with a glimmer of a twinkle in his eye as he thought how Gericke would have cringed at the sound, and speeded it all up in vigorous style. But somehow it had not quite the Sousa lilt. Can you imagine a staid matron of Boston taking a whirl at a fox trot from a stern sense of duty? Possibly Mr. Kneisel's inner feelings were not dissimilar."

REDUCTION RATIO

19x

Music Versus the Piano

Celebrated Artist Who Did Not Play but "Only Made Music"—The Question of Next Season's Conductor of the B. S. O.—Concert Notes

Some genius of the Boston Symphony Orchestra, when Alfred Cortot, the pianist, played there a week ago yesterday evening remarked of his superb performance, "That isn't piano playing." We do not know the name of this unfortunate man. We would not wish to hold him up as an example to posterity if we did. What we wish to record is the admirable rejoinder of a better musician, "No, that isn't piano playing. That's only music."

Mr. Cortot made music. He was not intent on calisthenics at the keyboard, or concerned in any way with self display or glorification. He was absorbed in the interpretation of music by Franck and d'Indy, and his performance of their works will long be remembered in this city. His performance of this music showed a conception which did not originate at the keyboard, but from a masterly analysis and a complete understanding of the orchestral score. This was particularly true, as it should have been, in the interpretation of the tone part of d'Indy's "Symphony on a Mountain Air." There are pianists who publicly prate of "tone-color" and "writers who talk about it in a vague and general way on this topic. Those who are serious and intelligent interest in this subject opened their eyes at Mr. Cortot's performance, at the manner in which the piano tone assumed a dozen different qualities and nuances, according not only to the nature of the passage performed, but with relation to the tonalities and balances of the other orchestral instruments. For in this symphony the piano, although not robbed of any of its individual capacities, is an orchestral instrument.

For those who make a special study of the piano, nothing could have been more instructive than the appearance of Mr. Cortot. We do not recall any soloist at these concerts in recent years who so completely inerged the virtuoso in the master interpreter. Now mastery of the piano is only one element of Mr. Cortot's equipment as a musician, and not the foremost. He can play as he does only for the reason that his musical comprehension is far in advance of his playing.

Entering the Paris Conservatoire when very young, he went through the musical apprenticeship, which is more thorough and more artistic in France today than in any other country. Like most progressive musicians, he fell, in due course, under the spell and the wonder of Wagner, and was a "repitateur" at a performance of Wagner's "Gotterdammerung" at Bayreuth. He founded a choral society which bears his name, which, as its conductor, gave yearly a concert production of "Parsifal," but performances of important choral works of Brahms, Liszt, Beethoven and others. He became conductor of the Soirees Nationale. Born of French parents at Noyon, Switzerland, he is now in his 40 years; that is to say, far from the prime and the sum of his career.

In doing these things, Mr. Cortot is only doing what practically all good musicians, according to the extent of their talents, have done. His activities have been so intense and varied that they developed all his talent. Neither energy or any part of his health, we take it, goes to waste, or lies fallow, and what he does in one field of his arts strengthens and stimulates him in all the others.

The lesson of it all is this: The student or teacher of music works as a rule narrowly, and with far too remote aims. The cause of the endless failures in music is the cause of failures in any field of activity, a lack of sufficiently definite and at the same time broad and vital purposes. A pupil gets mortal sick of "playing scales" a teacher with no more sense tells the pupil she can do nothing more and go no farther until she knows her "scales." But if pupil or teacher had enough imagination, while the hand was forming the proper execution of "scales," to look out and around, and read about music, and study other aspects more fundamental, and far more fascinating than the scales, how different the upshot would be. It would be different economically, too. Where there are 50 piano teachers and 1000 pianists, fiddlers and what not at large and without work, there would be original musical research; choral, orchestral, chamber music organizations which are mainly impossible by their absence in this country, and many other kinds of fruitful musical activity now generally lacking. There would follow a far more general public knowledge and appreciation of music. There would result from all this more appreciative and interested audiences, and, to and behold, virtuoso performers who would play like great musicians, and reflect on the national effort in music the credit that a musician such as Mr. Cortot, and the innumerable composers and executants which graduate each year from such an institution as the Paris Conservatoire, reflect on their country.

It will be answered by some people that we have no Conservatoire, and no government or public interested in music seriously or intelligently enough found a real one, if we decided that we wanted such an institution. But suppose that in the meanwhile teachers and students and all music lovers good and true in this country, undertake some real study, some real preparation, to acquire some real knowledge of the art they profess to love?

As to music versus playing: Has the reader who attends the Boston Symphony concerts observed the mysteriously restored tonal balances and refinement of effect which the performances have under Mr. Rabaud's baton, and which are more often missed than observed under Dr. Muck? The fundamental reason for this, dear reader, if you do not know as much about the matter as we know, is that Mr. Rabaud is rather scrupulous about preserving the original instrumental values of the composer, while Dr. Muck was not. That is, Dr. Muck was never content to leave a score as found it. He not only felt at liberty to mute a trumpet when it was unmuted, or unmute it when there were directions for the player to use the mute, or tamper with a new work by Strauss or Sibelius by doubling the number of the wind instruments, even writing in notes which were not a part of the original harmony, as the writer can personally testify, but he would even meddle with the instrumentation of a Beethoven in a manner which, while novel, was seldom artistic. Witness the barbarism of the six horns in place of three in the trio of the scherzo of the "Eroica" symphony. Witness the effect which Mr. Rabaud obtains with two horns in the finale of the fifth symphony, in place of the redoubled of brass artillery which Dr. Muck thought necessary for effect in this passage. Rabaud's performance of a noted German composition, as a matter of fact, was consistently nobler and more eloquent than Muck's. To some the statement will be unbelievable, but there will always be in the world those who fit facts to preconceptions, instead of preconceptions to facts.

Now these things are worth pondering, especially in view of the prevailing discussion of Mr. Rabaud's successor, if Mr. Rabaud is not retained, next season.

New players seldom improve the ensemble of an orchestra, as they did center in Rabaud. Rather the contrary. The tone-quality of the Boston orchestra, as a discriminating music critic pointed out in performance, is primarily the result of the individuality of the conductor, the present brilliancy and finish of the Boston Symphony concerts has been caused, first, by the personality and the superb practical ability with which Mr. Pierre Monteux rehearsed the orchestra in the last weeks of its present season, and secondly, because of the fine musical sense of Mr. Rabaud, and, we have said, his scrupulous regard for the original instrumentation of the composer.

It will not be easy to find a conductor more competent to fulfill all the duties of the post and more fitted to the duties more and more musical in the qualities of refinement and superiority of the conducting class of the Symphony, as it is today, appear to be warming up to Mr. Rabaud's qualities. Even the most strong partisans, his wishes, and giving opinions certain and expressively to their individual [illegible] the collective

all is felt by every one.

It is not a question of whether Mr. Rabaud measures up to the level of the concerts under Muck. No open-eared and unprejudiced person would deny the evidence of his superiority of the conductor with as now. It is a question of whether it is possible or desirable to improve on Rabaud.

In the list of new players who have joined the Boston Symphony Orchestra, published in the Post of last Sunday, there was unintentional omission of the name of H. Stanislaski, the new cello player. He is an Englishman, born in Kidderminster, England, in 1882. He won the wood-wind scholarship for British subjects offered by the Royal Academy of Music in 1898. Competing then as a student, he won the Ross scholarship, the most valuable offered by the Royal Academy, in 1900. In 1904 he graduated with full honors from the Royal Academy and was in the same year engaged by Sir Henry Wood as English horn and first oboe of the Queen's Hall Orchestra. During that time he has played under most of the distinguished conductors of the day, among them Elgar, Debussy, Elgar, Grieg, Loewe, Monteaux, Muck, Mundelberg, Nikisch, Rabaud, Sibelius, Strauss, Wood and Weingartner. In 1912 he was awarded the honorary degree of Associate of the Royal Academy of Music for his success in his profession.

There are still many admirers of Mr. Muck in Boston—admirers apparently so fascinated by the personality of the man, and so imposed upon by the adulation which he was held as a musician who could do no wrong, that they try to minimize the enormous impression as a musician and conductor which Mr. Rabaud, unpretentious as he is, is making in this city. Therefore, and if only to conceal the fact that they obviously overrated a German conductor, while in total ignorance of the qualities of a French conductor, these adherents of a fallen idol endeavor to bolster their cause by the following inference: "Mr. Rabaud is a very competent conductor. But we need a great conductor. Who will be his successor?"

Mr. Toscanini is mentioned as the great possibility. He is perhaps the greatest "genius," to use an abused term, of the day, at least in opera. We do not know him as a concert conductor, but we know the marvels of certain of his operatic performances. Undoubtedly, however, from Boston's standpoint, he would draw, for at least a few months, packed houses, and that is a very important consideration for a Boston musical institution. The salary Mr. Toscanini would probably demand and his capability to the enormous labor of a singing routine of a Boston Symphony season are matters not for prophecy. But they are matters of the most vital importance to the future of the Boston Symphony and its public. Some conductors are risky, if certain experiments

The thing to be realized by everyone concerned, as it appears to us, is this: That we now have at the head of the Boston Symphony, a conductor of performances maintain the most brilliant traditions of that body, a conductor not only equal in many respects superior to Muck. We should value him as such. The performances of the concerts are so good, without any possibility of reasonable disputation, better as regards tone-quality, improved in interpretation and of programmes than they have been for many years. Not in the improvement in tone quality, always a basic consideration with an orchestra, due merely or particularly to the new members.

led for a trip during the coming week, the Boston Symphony Orchestra will play on the following Friday and Saturday (Feb. 11 and 12) an eventful programme. There will be two soloists—Mr. Fradkin, the new concertmaster of 28, who will play Mendelssohn's violin concerto, and Arthur Hackett, the young American tenor. Mr. Hackett will sing the solo parts of a suite of Faure from the incidental music to Haraucourt's comedy, "Shylock," the score of which Mr. Rabaud has obtained from France through our government. A notable revival will be Franck's symphonic poem, "Psyche," a work of large proportions and apparently of great beauty, which has been studiously neglected in this country, only one or another of its four movements having been heard.

GLOBE—FEBRUARY 9,

Two Soloists This Week at the Symphony Concerts

The program for the Boston Symphony concert of the coming Friday and Saturday is conspicuous for three apparently important French works, two of which, and two young American soloists, Mr Fradkin, the new concertmaster, who will play Mendelssohn's Violin Concerto, and Mr Arthur Hackett will sing the tenor solo parts in a Suite by Faure (Roberto Malatesta) written as incidental music to Haraucourt's Comedy, "Shylock." A revival will be the Prelude to Act II of Chabrier's opera "Swendoline," and another, of presumably great beauty and importance, Franck's symphonic poem "Psyche," in four movements, depicting "Psyche's Sleep," "Psyche borne aloft by the Zephyrs," "The Gardens of Eros" and "Psyche and Eros." Finally, "The Roman Carnival," Berlioz'

Our new concertmaster, Mr Frederic Fradkin, possesses two instruments of which he is extremely proud. One is his "Strad," heavily insured, which he uses for solo playing. The other is also a fine instrument, presented to him by the French Government when he took the first prize of the Paris Conservatoire, a fine cello which a great cellist can violinist has attained. Mr Fradkin has had an unusually wide experience as soloist for his 26 years. He played widely in Europe as soloist and concertmaster both. In 1911 he came to this country, played, and, playing with the New York Philharmonic, was the last soloist under Gustav Mahler before the latter's death. Again he crossed the seas to America in 1913 as concertmaster of the Russian Ballet.

SUN, BALTIMORE, FEBRUARY 2,

THE HISTORY AND PROGRESS OF THE BOSTON SYMPHONY ORCHESTRA

What Changes Time Has Brought To The Personnel Of The Famous Musical Body Since Its Inception In 1881.

THE Boston Post recently published a particularly interesting historical account of the Boston Symphony Orchestra, by Olin Downes, which is reprinted in part below:

The changes in personnel have been gradual, at least until recently. Some changes—usually those in which a new conductor made his advent—saw more changes than others. But the practical realism, the unflinching devotion to the highest standards, which characterized the existence of this famous organization, have remained, and are with it still, in spite of the upheavals of public feeling and the results of recent managements, misunderstanding with the public, the orchestra remains today firmly on its feet, worthy in the artistic qualities in its performance of its most brilliant traditions and secure in the esteem of its patrons.

Forty-eight years have gone by since George Henschel first raised the baton in the old Music Hall. During 37 of those years the orchestra was the faithful recipient of the energy and generosity of Major Higginson, and a testimony to the enduring faith which made it possible for him, with the help of his right-hand man, Charles A. Ellis, and the distinguished musicians they brought to Boston, to realize an ambition which to so many in 1881 so impracticable as to be as the stars in the heavens. There were questions of a kind

[illegible] demands on the foresight of the management, abilities of the conductors and of the founder, but there was, [illegible] a great public to be brought to [illegible] the things the orchestra was to love great music and support [illegible] organization and its growing [illegible] more warmly through years.

There was when the performance of [illegible] and revolutionary score saw more people on the stage than in the audience, [illegible] part of that audience having [illegible] its disapproval by quietly upping and getting out. This occurred when Anton Bruckner's Seventh Symphony was played by Mr. Gericke in [illegible] Today Strauss, Debussy, d'Indy, Ravel find an eager and intelligent welcome at the concerts.

A National Influence.

The influence of the orchestra, not merely on local musical conditions, but over wide tracts of the United States, is today one of its most notable distinctions. This influence has been felt directly in its many tours, of which the last to the San Francisco Exposition of 1915 was the most notable; in the famous conductors it has presented the American public; in the unrivaled artistic quality of its performances; and indirectly in the number of significant smaller organizations which have developed from its ranks.

First of these was the celebrated Kneisel Quartet, recently and regretfully disbanded. Franz Kneisel came to America as concertmaster under Wilhelm Gericke in 1885. With him, among other men Mr. Gericke had engaged, were Louis Svecenski, for many years a member of "the Kneisels"; Emmanuel Fiedler, violinist, whose son, Arthur Fiedler, is one of the youngest members of the orchestra today; Max Zach, since 1907 concertmaster of the St. Louis Orchestra; A. Moldauer, for many years a member of the Adamowski Quartet, as was Mr. Zach. "All the new musicians," says Mr. Gericke, in a letter which has been made public, "were very young and the concertmaster one of the youngest; so young, that he did not even know how to smoke. On our trip over, it my duty to teach him this art, which he has certainly been a past master ever since."

Kneisel resigned from the Symphony Orchestra in 1903 to devote himself to his quartet of the work, the other members of the quartet, which included Kneisel, Julius Theodorowitz, Svecenski and Alvin Schroeder, with him. In the same year [illegible]

Music Versus the Piano

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Mr. Cortot made music. He was not patient on calisthenics at the keyboard, or concerned in any way with self display or glorification. He was absorbed in the interpretation of music by Franck and d'Indy, and his performances of their works will long be remembered in this city. His performance of Franck showed a conception which did not originate at the keyboard, but from a masterly analysis and an understanding of the orchestral score. This was particularly the case, he it should have been, in the interpretation of the piano part of d'Indy's "Symphony on a Mountain Air." There are pianists who publicly prate of "tone-color" and writers who expatiate in a vague and general way on this topic. Those with a serious and intelligent interest in this subject opened their eyes at Mr. Cortot's performance, at the manner in which the piano tone assumed a dozen different qualities and shades, according not only to the nature of the passage performed, but with relation to the tone-qualities and balances of the other orchestral instruments. For in this symphony the piano, although not robbed of any of its individual capacities, is an orchestral instrument.

For those who make a special study of the piano, nothing could have been more instructive than the appearance of Mr. Cortot. We do not recall any soloist at these concerts in recent years who so completely merged the virtuoso in the master interpreter. Now music of the piano is only one element of Mr. Cortot's equipment as a musician, and not the foremost. He can play as he does only for the reason that his musical comprehension is far in advance of his playing.

Entering the Paris Conservatoire when very young, he went through the musical apprenticeship, which is more thorough and more artistic in France today than in any other country. Like most progressive musicians, he fell, in due course, under the spell and the wonder of Wagner, and was a "repitateur" in a performance of Wagner's "Gotterdammerung" at Bayreuth. He founded a choral society which bears his name, and, as its conductor, gave not only a concert production of "Tarsifal," but performances of important choral works by Brahms, Liszt, Beethoven and others. He became conductor of the Société Nationale. Born of French parents in Noyon, Switzerland, he is now in his 41 year; that is to say, far from the prime and the sum of his career.

In doing these things, Mr. Cortot is only doing what practically all good musicians, according to the extent of their talent, have done. His activities have been so intense and varied that they developed all his talent. Neither energy or any part of his talent can take it, goes to waste, or lie fallow; and what he does in one field of talent strengthens and stimulates him in all the others.

The lesson of it all is clear. The student or teacher of music works as a rule narrowly, and with far too robust an aim. The cause of the endless failures in music is the cause of failures in any field of activity, a lack of sufficiently definite and at the same time broad and vital purpose. A pupil gets mortal sick of "plugging" with his teacher with no more sense tells the pupil he can do nothing more and go no farther until she knows her own mind. For a pupil or teacher had enough intuition to see that while hand was fortunate for the proper execution of "scales," to look out and around, and read about music, and study other aspects more fundamental and far more fascinating than the scales, how different the result would be. It would be different, economically, too. Where there are 100 piano teachers and 100 piano students and what not at large and without work, there would be original musical research, church, orchestral, chamber music organizations which are mainly conspicuous by their absence in this country, and many other kinds of fruitful musical activity now generally lacking. There would follow a far more general public knowledge and appreciation of music. There would result from all this more appreciative and interested audiences, and, lo and behold, virtuoso performers who would play like great musicians, and reflect on the national effort in music the credit that a musician such as Mr. Cortot, and the innumerable composers and executants which graduate each year from such institutions as the Paris Conservatoire, reflect on their country.

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New orchestras are like cities, and are made by the first conductor. Boston owes much to the individuality of the late Henry Lee Higginson, as Paris owes much to its Lamoureux and Colonne, and Berlin to its Nikisch. The mere existence of such a man as Mr. Rabaud and his retention for a number of years, is a guarantee of the growth in order, and of the permanent place of the orchestra among the great orchestras of the world. The ability which Mr. Rabaud has shown in the matter of the selection of his first lieutenant, Mr. Pierné, and of his engagement of the principal players of the orchestra, is a guarantee of the growth in efficiency and expressiveness of the orchestra under his direction.

All of this is clear to every one.

There are still many admirers of Dr. Muck in Boston—admirers apparently as fascinated by the personality of the man, and so imposed upon by the adulation in which he was held as a musician who could do no wrong, that they try to minimize the enormous impression as a musician and conductor which Mr. Rabaud, unpretentious as he is, is making in this city. Therefore, and if only to convince the fact that there was lonely overrated a German conductor while to the ignorance of the capacities of a French conductor, these observers offer a fallen but endeavor to belittle the achievements of Mr. Rabaud. Well, conductor Mr. Rabaud is a very competent conductor. But we need a great conductor. Who will be the man? Mr. Tassanini is mentioned as the great possibility. He is perhaps the greatest "genius" to appear on the platform of the day, at least in opera. We would like to see him as a concert conductor. We would like to see him at the opening of operatic performances. Impossible! Impossible! Impossible!

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New players seldom improve the ensemble of an orchestra when they first enter it. Rather the contrary. The tone-quality of the Boston orchestra, as everything else which pertains to its performances, is primarily the result of the abilities of the conductor. The present brilliancy and finish of the Boston Symphony concerts has been caused, first, by the energy and the superb practical ability with which Mr. Pierre Monteux rehearsed the orchestra in the early weeks of its present season, and secondly because of the fine musical sense of Mr. Rabaud and, as we have said, his scrupulous regard for the original instrumentation of the composer.

It will not be easy to find a conductor more competent to fulfill all the duties of his post and make the orchestra more and more musical in the qualities of its performances. Even the most stodgy players of the Symphony, as it is today, appear to be warming up to Mr. Rabaud, responding more and more sensitively to his wishes, and giving added warmth and expressiveness to their individual tasks—and the collective result is felt by every one.

It is not a question of whether Mr. Rabaud sustains the level of the concerts under Muck. No open-eared and unprejudiced person would deny the evident and considerable superiority of the conductor with us now. It is a question of whether it is possible or desirable to improve on Rabaud.

In the list of new players who have joined the Boston Symphony Orchestra, published in the Post of last Sunday, there was unintentional omission of the name of H. Stanislaus, the new oboe player. He is an Englishman, born in Kidderminster, England, in 1882. He won the wood-wind scholarship for British subjects offered by the Royal Academy of Music in 1898. Competing then as a student, he won the Ross scholarship, the most valuable offered by the Royal Academy, in 1900. In 1904 he graduated with full honors from the Royal Academy and was in the same year engaged by Sir Henry Wood as English horn and first oboe of the Queen's Hall Orchestra. Since that time he has played under most of the distinguished conductors of the day, among them Colonne, Debussy, Elgar, Grieg, Loewe, Monteaux, Muck, Mundelberg, Nikisch, Rabaud, Sibelius, Strauss, Wood and Weingartner. In 1912 he was awarded the honorary degree of Associate of the Royal Academy of Music for his success in his profession.

There are still many admirers of Muck in Boston—admirers apparently so fascinated by the personality of the man, and so imposed upon by the adulation in which he was held as a musician who could do no wrong, that they try to minimize the enormous impression as a musician and conductor which Mr. Rabaud, unpretentious as he is, is making in this city. Therefore, and if only to conceal the fact that they obviously overrated a German conductor while in total ignorance of the capacities of a French conductor, these adherents of a fallen idol endeavor to bolster up their cause by the following inference: "Mr. Rabaud is a very competent conductor. But we need a great conductor. Who will be his successor?"

Mr. Toscanini is mentioned as the great possibility. He is perhaps the greatest "genius," to use an abused term, of the day, at least in opera. We do not know him as a concert conductor, but we know the marvels of certain of his operatic performances. Undoubtedly, however, from boxoffice standards he would draw, for at least a few months, packed houses, and that is a very important consideration for a big musical institution. The salary Mr. Toscanini would probably demand and his adaptability to the enormous labor and fatiguing routine of a long symphony season are matters not for prophets. But they are matters of the most serious importance to the future of the Boston Symphony and its public. "Star" conductors are risky, if tempting experiments.

The thing to be realized by everyone concerned, as it appears to us, is this: That we now have at the head of the Boston Symphony, a conductor whose performances maintain the most brilliant traditions of that body, a conductor not only equal, but in several respects superior to Muck. We should value him as such. The performances of the orchestra are today, without any possibility of reasonable disputation, better as regards tone-quality, interest of interpretation and of programmes than they have been for many long years. Nor is the improvement in tone-quality, always a basic consideration with an orchestra, due merely or particularly to the new members.

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The program for the Boston Symphony concert of the coming Friday and Saturday is conspicuous for three apparently important French numbers resurrected, and two young American soloists. Mr Fradkin, the new concertmaster, will play Mendelssohn's Violin Concerto, and Mr Arthur Hackett will sing the tenor solo parts in a Suite by Faure (hitherto unknown here) written as incidental music to Haraucourt's Comedy "Shylock." A revival will be the Prelude to Act II or Chabrier's Opera "Gwendoline," and another, of presumably great beauty and importance, Franck's symphonic poem "Psyche," in four movements, depicting—"Psyche's Sleep, "Psyche borne aloft by the Zephyrs," "The Gardens of Eros" and "Psyche and Eros." Finally, the more familiar overture of Berlioz, "The Roman Carnival."

Our new concertmaster, Mr Frederic Fradkin, possesses two instruments of which he is extremely proud. One is his "Strad." heavily insured, which he uses for solo playing. The other is also a fine instrument, presented to him by the French Government when he took the first prize of the Paris Conservatoire, and the only one which an American violinist has attained. Mr Fradkin has had an unusually wide experience as soloist for his 26 years. He played widely in Europe as soloist and concertmaster both. In 1911 he came to this his native country, and, playing with the New York Philharmonic, was the last soloist under Mahler before the latter's death. Again he crossed the seas to America in 1915 as concertmaster of the Russian Ballet.

SUN, BALTIMORE, FEBRUARY 2,

THE HISTORY AND PROGRESS OF THE BOSTON SYMPHONY ORCHESTRA

What Changes Time Has Brought To The Personnel Of The Famous Musical Body Since Its Inception In 1881.

THE Boston Post recently published a particularly interesting historical account of the Boston Symphony Orchestra, by Olin Downes, which is reprinted in part below:

The changes in personnel have been gradual, at least until recently. Some seasons—usually those in which a new conductor made his advent—saw more changes than others. But the practical idealism, the unflinching devotion to the highest standards, which inaugurated the existence of this famous organization, have remained, and are with it still.

In spite of the upheavals of public feeling and the results of recent managerial misunderstanding with the public, the orchestra remains today firmly on its feet, worthy in the artistic qualities of its performance of its most brilliant traditions and secure in the esteem of its patrons.

Thirty-eight years have gone by since George Henschel first raised the baton in the old Music Hall. During 37 of those years the orchestra was the faithful reflection of the energy and generosity of Major Higginson, and a testimony to the enduring faith which made it possible for him, with the help of his right-hand man, Charles A. Ellis, and the distinguished musicians they brought to America, to realize an ambition which to many in 1881 as impracticable as the stars in the heavens. There were there questions of a kind [illegible] the most [illegible] demands on [illegible]ess foresight of the management, abilities of the conductors and [illegible]et of the founder, but there was, [illegible]l, a great public to be brought to [illegible]ate the things the orchestra was [illegible] to love great music and support [illegible]wing organization and its growing [illegible] more and more warmly through [illegible] years.

Time was when the performance of [illegible]ew and revolutionary score saw more [illegible]ople on the stage than in the audience, [illegible]he larger part of that audience having [illegible]signified its disapproval by quietly up[illegible]sing and getting out. This occurred [illegible]hen Anton Bruckner's Seventh Symphony was played by Mr. Gericke in [illegible]887. Today Strauss, Debussy, d'Indy, Ravel find an eager and intelligent welcome at the concerts.

A National Influence.

The influence of the orchestra, not merely on local musical conditions, but [illegible]ver wide tracts of the United States, is today one of its most notable distinctions. This influence has been felt directly in its many tours, of which the [illegible] to the San Francisco Exposition of [illegible] was the most notable; in the famous conductors it has presented the American public; in the unrivaled artistic quality of its performances; and indirectly in the number of significant smaller organizations which have developed from its ranks.

[illegible] of these was the celebrated [illegible] Quartet, recently and regrettably [illegible]. Franz Kneisel came to America [illegible] concertmaster under Wilhelm [illegible] 1885. With him, among other activities, and give, as of old, concerts in many of the principal cities of the United States. The broad educational work which his string quartet accomplished and his activities as a member of the Boston Symphony Orchestra are not the only directions in which Mr. Hoffmann has done public service. He was for many years concertmaster of the Pop concerts in Symphony Hall, and has frequently appeared as soloist at these concerts and also at the subscription Symphony concerts of the winter season. His activities as a teacher have been extensive. He has been for six years conductor of the People's Orchestra of the Boston Music School Settlement. Mr. Hoffmann's son, Ernst H. Hoffmann, a graduate *cum laude* of Harvard University, is a violinist and pianist of uncommon attainments, who is soon to appear in public, and was successively concertmaster, soloist and conductor of the orchestra of the Perian Sodality of Harvard.

An admirable string quartet led by Richard Czerwonky, second concertmaster of the Boston Symphony, appeared in the season of 1907-08. Next season Czerwonky was concertmaster of another orchestra, and Boston knew his quartet no more. It was missed, for it played with uncommon fire and musical feeling.

Ranking with the Kneisel Quartet in its artistic standards and in its distinctive accomplishment is the Longy Club of players on wind instruments. Georges Longry, of world fame as an artist on his instrument, the oboe, came to the Boston Symphony Orchestra as first oboist in the season of 1898-99. He founded the Longy Club in the season of 1900-01. It quickly became known as a body of virtuosi and musicians of the highest rank, whose performances were revelations of the capacity of a wind ensemble and of the character of much valuable modern music, particularly modern music by French composers.

No member of the Boston Symphony has rendered more service to his art while in the orchestra than Mr. Longy. He remains the leader of the wood-wind section of the Boston Symphony, and his solo passages alone would reflect distinction on these concerts. He was leader of Mrs. R. J. Hall's orchestral club from 1890 to 1913, and in this position showed his capacities as a brilliant conductor, though almost all of his players were amateurs. The programs were of the most exceptional interest, introducing many modern orchestral works in Boston years before they were played by the Boston Symphony. In 1915 Mr. Longy became conductor of the MacDowell Club, of this city, in which capacity he directs both the orchestra, which is now a substantial body capable of brilliant performances, and the chorus founded more recently by the officers of this organization.

This season Mr. Longy is also conductor of the Cecilia, while his school of music, founded several seasons ago, has become a flourishing and important musical institution. It is good to know that the Longy Club, which, like the Kneisel Quartet and other of the organizations which radiated from the Boston Symphony Orchestra, was assisted for years by the generosity of Major Higginson, is reorganized this season, after a winter when the exigencies of wartime scattered its personnel and made impossible its customary series of concerts, and will soon commence to make public appearances. By Mr. Longy sits Clement Lenom, second oboist, a member of the orchestra since 1901, a conductor at the Pops, teacher of solfege, oboe and wood-wind at the New England Conservatory, a sterling musician, active in many capacities in this city.

The Changes Of Today.

Today the conditions which govern the policies of the Boston Symphony are changed in many important respects from those of the years intervening between 1881 and 1917. The orchestra in those years had character and the poli[illegible]

ods of Dr. Muck and Mr. Rabaud is interesting and typical of two different schools of music and morals. The writer of these words came over with Mr. Rabaud from New York. Noting the extreme sensitiveness of feature, the kindliness of glance, the simplicity, sincerity and, in the highest sense of the word, gentleness which characterized the man, one thought, "What a fine nature. But how will he control the orchestra?"

For an orchestra of the dimensions and the makeup of the Boston Symphony is not an easy thing to control. Dr. Muck made the men fear him. He had ears and eyes all around his head and an extremely caustic tongue. He knew how to be brutal. One does not easily think of Mr. Rabaud in connection with these characteristics.

This is the way in which a member of the orchestra summarized the difference between the two: "With Muck—well, you have a general. He is a very good general. You may not love him, but if he says 'Charge. You will be killed,' you obey. You charge. You are killed. But Monsieur Rabaud—we love him. We give him gladly all there is in us. Also, he has great tact and is very practical. If a little thing goes wrong in rehearsal, he says to himself, 'This man is a musician. He knows he has done wrong. I do not have to tell him so. Next time he will do right.' And we do! We think of the music—the big things in the music, not merely the details of technic. We like to play—for him."

"This musician," said Philip Hale in a recent review of a performance by Rabaud, "of broad sympathies, kindly authority and a spirit which blazes when the music makes demand."

The story of many of the French who have joined the orchestra this season is a romance of war.

Ferdinand Thillois, the new first violin, has served at the front in the Ninety-first Infantry. He fought at the battles of the Marne, the Argonne and Chemin des Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital playing for wounded comrades. He came to Boston last spring with the French band. He was born at Charleville, in the Department of Arden, July 19, 1890; was a graduate of the Paris Conservatoire, where he studied with Lefort, the teacher of Mr. Fradkin, the new concertmaster of the orchestra. Mr. Thillois was a member of the Colonne and Lamoureaux orchestras.

ADVERTISER AMERICAN, FEBRUARY 9,

Two Soloists a Symphony Feature

TWO young American soloists will grace the Boston Symphony concerts of the coming Friday and Saturday. Fredric Fradkin, the new concert master, will play Mendelssohn's violin concerto, and Arthur Hackett will sing the tenor solo parts in a suite by Faure, which was written as incidental music to Haraucourt's comedy, "Shylock."

There will be two revivals, the prelude of Act II of Chambrier's opera, "Gwendoline," and Cesar Franck's symphonic poem, "Psyche." Berlioz's "Roman Carnival" overture is the final number.

CONCERTMASTER FREDRIC FRADKIN, soloist at this week's Symphony concerts.

Music Versus the Piano

Celebrated Artist Who Did Not Play but "Only Made Music"—The Question of Next Season's Conductor of the B. S. O.—Concert Notes

Some genius of the Boston Symphony Orchestra, when Alfred Cortot, the pianist, played there a week ago yesterday evening remarked of his superb performance. "That isn't piano playing." We do not know the name of this unfortunate man. We would not wish to hold him up as an example to posterity if we did. What we wish to record is the admirable rejoinder of a better musician, "No, that isn't piano playing. That's only music."

Mr. Cortot made music. He was not intent on calisthenics at the keyboard, or concerned in any way with self display or glorification. He was absorbed in the interpretation of music by Franck and d'Indy, and his performance of their works will long be remembered in this city. His performance of this music showed a conception which did not originate at the keyboard, but from a masterly analysis and a complete understanding of the orchestral score. This was particularly the case, is it should have been, in the interpretation of the piano part of d'Indy's "Symphony on a Mountain Air." There are pianists who publicly prate of "tone-color" and writers who expatiate in a vague and general way on this topic. Those with a serious and intelligent interest in this subject opened their eyes at Mr. Cortot's performance, at the manner in which the piano tone assumed a dozen different qualities and nuances, according not only to the nature of the passage performed, but with relation to the tone-qualities and balances of the other orchestral instruments. For in this symphony the piano, although not robbed of any of its individual capacities, is an orchestral instrument.

For those who make a special study of the piano, nothing could have been more instructive than the appearance of Mr. Cortot. We do not recall any soloist at these concerts in recent years who so completely merged the virtuoso in the master interpreter. Now mastery of the piano is only one element of Mr. Cortot's equipment as a musician, and not the foremost. He can play as he does only for the reason that his musical comprehension is far in advance of his playing.

Entering the Paris Conservatoire when very young, he went through the musical apprenticeship, which is more thorough and more artistic in France today than in any other country. Like most progressive musicians, he fell, in due course, under the spell and the wonder of Wagner, and was a "repitateur" in a performance of Wagner's "Gotterdamerung" at Bayreuth. He founded a choral society which bears his name, and, as its conductor, gave not only a concert production of "Parsifal," but performances of important choral works by Brahms, Liszt, Beethoven and others. He became conductor of the Societe Nationale. Born of French parents at Noyon, Switzerland, he is now in his 3d year; that is to say, far from the end and the sum of his career.

In doing these things, Mr. Cortot is only doing what practically all good musicians, according to the extent of their talent, have done. His activities have been so intense and varied that they developed all his talent. Neither energy or any part of his brain, we take it, goes to waste, or lies fallow, and what he does in one field of his arts strengthens and stimulates him in all the others.

The lesson of it all is this: The student or teacher of music works as a rule narrowly, and with far too restricted aims. The cause of the endless failures in music is the cause of failures in any field of activity, a lack of sufficiently definite and at the same time broad and vital purposes. A pupil gets mortal sick of "playing scales"; a teacher with no more sense tells the pupil she can do nothing more and go no farther until she knows her "scales." But if pupil or teacher had enough initiative, while the hand was forming for the proper execution of "scales," to look out and around, and read about music, and study other aspects more fundamental and far more fascinating than the scales, how different the result would be. It would be different economically, too. Where there are 100 piano teachers and 1000 pianists, fiddlers and what not at large and without work, there would be original musical research; choral, orchestral, chamber music organizations which are mainly conspicuous by their absence in this country, and many other kinds of fruitful musical activity now generally lacking. There would follow a far more general public knowledge and appreciation of music. There would result from all this more appreciative and interested audiences, and, lo and behold, virtuoso performers who would play like great musicians, and reflect on the national effort in music the credit that a musician such as Mr. Cortot, and the innumerable composers and executants which graduate each year from such an institution as the Paris Conservatoire, reflect on their country.

It will be answered by some people that we have no Conservatoire, and no government or public interested in music seriously or intelligently enough to found a real one, if we decided that we wanted such an institution. But suppose that in the meanwhile teachers and students and all music lovers good and true in this country, undertake some real study, some real preparation, to acquire some real knowledge of the art they profess to love?

As to music versus playing: Has the reader who attends the Boston Symphony concerts observed the mysteriously restored tonal balances and refinement of effect which the performances have under Mr. Rabaud's baton, and which were more often missed than observed under Dr. Muck? The fundamental reason for this, dear reader, if you do not know as much about the matter as we know, is that Mr. Rabaud is rather scrupulous about preserving the original instrumental values of the composer, while Dr. Muck was not. That is, Dr. Muck was never content to leave a score as found it. He not only felt at liberty to mute a trumpet when it was unmuted, or unmute it when there were directions for the player to use the mute, or tamper with a new work by Strauss or Sibelius by doubling the number of brass instruments or even writing in notes which were not a part of the original harmony, as the writer can personally testify, but he would even meddle with the instrumentation of a Beethoven in a manner which, while novel, was seldom artistic. Witness the barbarism of the six horns in place of three in the trio of the scherzo of the "Eroica" symphony. Witness the effect which Mr. Rabaud obtained with two horns in the finale of the fifth symphony, in place of the regiment of brass artillery which Dr. Muck was accustomed to employ in this passage. Rabaud's performance of a noted German composition, as a matter of fact, was consistently nobler and more eloquent than Muck's. To some the statement will be unbelievable, but there will always be in the world those who fit facts to preconceptions, instead of preconceptions to facts.

Now these things are worth pondering, especially in view of the present-day discussion of Mr. Rabaud's successor, if Mr. Rabaud is not retained, next season.

There are still many admirers of Muck in Boston—admirers apparently so fascinated by the personality of the man, and so imposed upon by the adulation in which he was held as a musician who could do no wrong, that they try to minimize the enormous impression as a musician and conductor which Mr. Rabaud, unpretentious as he is, is making in this city. Therefore, and if only to conceal the fact that they obviously overrated a German conductor while in total ignorance of the capacities of a French conductor, these adherents of a fallen idol endeavor to bolster up their cause by the following inference: "Mr. Rabaud is a very competent conductor. But we need a great conductor. Who will be his successor?"

Mr. Toscanini is mentioned as the great possibility. He is perhaps the greatest "genius," to use an abused term, of the day, at least in opera. We do not know him as a concert conductor, but we know the marvels of certain of his operatic performances. Undoubtedly, however, from boxoffice standards he would draw, for at least a few months, packed houses, and that is a very important consideration for a big musical institution. The salary Mr. Toscanini would probably demand and his adaptability to the enormous labor and fatiguing routine of a long symphony season are matters not for prophets. But they are matters of the most serious importance to the future of the Boston Symphony and its public. "Star" conductors are risky, if tempting experiments.

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New players seldom improve the ensemble of an orchestra when they first enter it. Rather the contrary. The tone-quality of the Boston orchestra, as everything else which pertains to its performances, is primarily the result of the abilities of the conductor. The present brilliancy and finish of the Boston Symphony concerts has been caused, first, by the energy and the superb practical ability with which Mr. Pierre Monteux rehearsed the orchestra in the early weeks of its present season, and secondly because of the fine musical sense of Mr. Rabaud and, as we have said, his scrupulous regard for the original instrumentation of the composer.

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First of these was the celebrated Kneisel Quartet, recently and regrettably disbanded. Franz Kneisel came to America as concertmaster under Wilhelm Gericke in 1885. With him, among other activities, and give, as of old, concerts in many of the principal cities of the United States. The broad educational work which his string quartet accomplished and his activities as a member of the Boston Symphony Orchestra are not the only directions in which Mr. Hoffmann has done public service. He was for many years concertmaster of the Pop concerts in Symphony Hall, and has frequently appeared as soloist at these concerts and also at the subscription Symphony concerts of the winter season. His activities as a teacher have been extensive. He has been for six years conductor of the People's Orchestra of the Boston Music School Settlement. Mr. Hoffmann's son, Ernst H. Hoffmann, a graduate *cum laude* of Harvard University, is a violinist and pianist of uncommon attainments, who is soon to appear in public, and was successively concertmaster, soloist and conductor of the orchestra of the Perian Sodality of Harvard.

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Ranking with the Kneisel Quartet in its artistic standards and in its distinctive accomplishment is the Longy Club of players on wind instruments. Georges Longry, of world fame as an artist on his instrument, the oboe, came to the Boston Symphony Orchestra as first oboist in the season of 1898-99. He founded the Longy Club in the season of 1900-01. It quickly became known as a body of virtuosi and musicians of the highest rank, whose performances were revelations of the capacity of a wind ensemble and of the character of much valuable modern music, particularly modern music by French composers.

No member of the Boston Symphony has rendered more service to his art while in the orchestra than Mr. Longy. He remains the leader of the wood-wind section of the Boston Symphony, and his solo passages alone would reflect distinction on these concerts. He was leader of Mrs. R. J. Hall's orchestral club from 1899 to 1913, and in this position showed his capacities as a brilliant conductor, though almost all of his players were amateurs. The programs were of the most exceptional interest, introducing many modern orchestral works in Boston years before they were played by the Boston Symphony. In 1915 Mr. Longy became conductor of the MacDowell Club, of this city, in which capacity he directs both the orchestra, which is now a substantial body capable of brilliant performances, and the chorus founded more recently by the officers of this organization.

This season Mr. Longy is also conductor of the Cecilia, while his school of music, founded several seasons ago, has become a flourishing and important musical institution. It is good to know that the Longy Club, which, like the Kneisel Quartet and other of the organizations which radiated from the Boston Symphony Orchestra, was assisted for years by the generosity of Major Higginson, is reorganized this season, after a winter when the exigencies of wartime scattered its personnel and made impossible its customary series of concerts, and will soon commence to make public appearances. By Mr. Longy sits Clement Lenom, second oboist, a member of the orchestra since 1901, a conductor at the Pops, teacher of solfege, oboe and wood-wind at the New England Conservatory, a sterling musician, active in many capacities in this city.

The Changes Of Today.

Today the conditions which govern the policies of the Boston Symphony are changed in many important respects from those of the years intervening between 1881 and 1917. The orchestra in those years had character and the poli-

ods of Dr. Muck and Mr. Rabaud is interesting and typical of two different schools of music and morals. The writer of these words came over with Mr. Rabaud from New York. Noting the extreme sensitiveness of feature, the kindliness of glance, the simplicity, sincerity and, in the highest sense of the word, gentleness which characterized the man, one thought, "What a fine nature. But how will he control the orchestra?"

For an orchestra of the dimensions and the makeup of the Boston Symphony is not an easy thing to control. Dr. Muck made the men fear him. He had ears and eyes all around his head and an extremely caustic tongue. He knew how to be brutal. One does not easily think of Mr. Rabaud in connection with these characteristics.

This is the way in which a member of the orchestra summarized the difference between the two: "With Muck—well, you have a general. He is a very good general. You may not love him, but if he says 'Charge. You will be killed,' you obey. You charge. You are killed. But Monsieur Rabaud—we love him. We give him gladly all there is in us. Also, he has great tact and is very practical. If a little thing goes wrong in rehearsal, he says to himself, 'This man is a musician. He knows he has done wrong. I do not have to tell him so. Next time he will do right.' And we do! We think of the music—the big things in the music, not merely the details of technic. We like to play—for him."

"This musician," said Philip Hale in a recent review of a performance by Rabaud, "of broad sympathies, kindly authority and a spirit which blazes when the music makes demand."

The story of many of the French who have joined the orchestra this season is a romance of war.

Ferdinand Thillois, the new first violin, has served at the front in the Ninety-first Infantry. He fought at the battles of the Marne, the Argonne and Chemin des Dames. In the last battle he was wounded and spent 11 months in the hospital at Nantes. During the latter part of his convalescence he went from hospital to hospital playing for wounded comrades. He came to Boston last spring with the French band. He was born at Charleville, in the Department of Arden, July 19, 1890; was a graduate of the Paris Conservatoire, where he studied with Lefort, the teacher of Mr. Fradkin, the new concertmaster of the orchestra. Mr. Thillois was a member of the Colonne and Lamoureaux orchestras.

ADVERTISER AMERICAN, FEBRUARY 9,

Two Soloists a Symphony Feature

TWO young American soloists will grace the Boston Symphony concerts of the coming Friday and Saturday. Fredric Fradkin, the new concert master, will play Mendelssohn's violin concerto, and Arthur Hackett will sing the tenor solo parts in a suite by Faure, which was written as incidental music to Haraucourt's comedy, "Shylock."

There will be two revivals, the prelude of Act II of Chambrier's opera, "Gwendoline," and Cesar Franck's symphonic poem, "Psyche." Berlioz's "Roman Carnival" overture is the final number.

CONCERTMASTER FREDRIC FRADKIN, soloist at this week's Symphony concerts.

...no playing. We do not know the name of this unfortunate man. We would not wish to hold him up as an example to posterity if we did. What we wish to record is the admirable rejoinder of a better musician, "No, that isn't piano playing. That's only music."

Mr. Cortot made music. He was not intent on calisthenics at the keyboard, or concerned in any way with self display or glorification. He was absorbed in the interpretation of music by Franck and d'Indy, and his performance of their works will long be remembered in this city. His performance of this music showed a conception which did not originate at the keyboard, but from a masterly analysis and a complete understanding of the orchestral score. This was particularly the case, is it should have been, in the interpretation of the piano part of d'Indy's "Symphony on a Mountain Air." There are pianists who publicly prate of "tone-color" and writers who expatiate in a vague and general way on this topic. Those with a serious and intelligent interest in this subject opened their eyes at Mr. Cortot's performance, at the manner in which the piano tone assumed a dozen different qualities and nuances, according not only to the nature of the passage performed, but with relation to the tone-qualities and balances of the other orchestral instruments. For in this symphony the piano, although not robbed of any of its individual capacities, is an orchestral instrument.

For those who make a special study of the piano, nothing could have been more instructive than the appearance of Mr. Cortot. We do not recall any soloist at these concerts in recent years who so completely merged the virtuoso in the master interpreter. Now mastery of the piano is only one element of Mr. Cortot's equipment as a musician, and not the foremost. He can play as he does only for the reason that his musical comprehension is far in advance of his playing.

Entering the Paris Conservatoire when very young, he went through the musical apprenticeship, which is more thorough and more artistic in France today than in any other country. Like most progressive musicians, he fell, in due course, under the spell and the wonder of Wagner, and was a "repitateur" in a performance of Wagner's "Gotterdamerung" at Bayreuth. He founded a choral society which bears his name, and, as its conductor, gave not only a concert production of "Parsifal," but performances of important choral works by Brahms, Liszt, Beethoven and others. He became conductor of the Societe Nationale. Born of French parents at Noyon, Switzerland, he is now in his 3d year; that is to say, far from the end and the sum of his career.

In doing these things, Mr. Cortot is only doing what practically all good musicians, according to the extent of their talent, have done. His activities have been so intense and varied that strengthens and stimulates him in the others.

The lesson of it all is this: The student or teacher of music works as a rule narrowly, and with far too restricted aims. The cause of the endless failures in music is the cause of failures in any field of activity, a lack of sufficiently definite and at the same time broad and vital purposes. A pupil gets mortal sick of "playing scales"; a teacher with no more sense tells the pupil she can do nothing more and go no farther until she knows her "scales." But if pupil or teacher had enough initiative, while the hand was forming for the proper execution of "scales," to look out and around, and read about music, and study other aspects more fundamental and far more fascinating than the scales, how different the result would be. It would be different economically, too. Where there are 100 piano teachers and 1000 pianists, fiddlers and what not at large and without work, there would be original musical research; choral, orchestral, chamber music organizations which are mainly conspicuous by their absence in this country, and many other kinds of fruitful musical activity now generally lacking. There would follow a far more general public knowledge and appreciation of music. There would result from all this more appreciative and interested audiences, and, lo and behold, virtuoso performers who would play like great musicians, and reflect on the national effort in music the credit that a musician such as Mr. Cortot, and the innumerable composers and executants which graduate each year from such an institution as the Paris Conservatoire, reflect on their country.

It will be answered by some people that we have no Conservatoire, and no government or public interested in music seriously or intelligently enough to found a real one, if we decided that we wanted such an institution. But suppose that in the meanwhile teachers and students and all music lovers good and true in this country, undertake some real study, some real preparation, to acquire some real knowledge of the art they profess to love?

As to music versus playing: Has the reader who attends the Boston Symphony concerts observed the mysteriously restored tonal balances and refinement of effect which the performances have under Mr. Rabaud's baton, and which were more often missed than observed under Dr. Muck? The fundamental reason for this, dear reader, if you do not know as much about the matter as we know, is that Mr. Rabaud is rather scrupulous about preserving the original instrumental values of the composer, while Dr. Muck was not. That is, Dr. Muck was never content to leave a score as found it. He not only felt at liberty to mute a trumpet when it was unmuted, or unmute it when there were directions for the player to use the mute, or tamper with

and more eloquent than Muck's. To some the statement will be unbelievable, but there will always be in the world those who fit facts to preconceptions, instead of preconceptions to facts.

Now these things are worth pondering, especially in view of the present-day discussion of Mr. Rabaud's successor, if Mr. Rabaud is not retained, next season.

New players seldom improve the ensemble of an orchestra when they first enter it. Rather the contrary. The tone-quality of the Boston orchestra, as everything else which pertains to its performances, is primarily the result of the abilities of the conductor. The present brilliancy and finish of the Boston Symphony concerts has been caused, first, by the energy and the superb practical ability with which Mr. Pierre Monteux rehearsed the orchestra in the early weeks of its present season, and secondly because of the fine musical sense of Mr. Rabaud and, as we have said, his scrupulous regard for the original instrumentation of the composer.

It will not be easy to find a conductor more competent to fulfill all the duties of his post and make the orchestra more and more musical in the qualities of its performances. Even the most stodgy players of the Symphony, as it is today, appear to be warming up to Mr. Rabaud, responding more and more sensitively to his wishes, and giving added warmth and expressiveness to their individual tasks—and the collective

ult is felt by every one.

It is not a question of whether Mr. Rabaud sustains the level of the concerts under Muck. No open-eared and unprejudiced person would deny the evident and considerable superiority of the conductor with us now. It is a question of whether it is possible or desirable to improve on Rabaud.

In the list of new players who have joined the Boston Symphony Orchestra, published in the Post of last Sunday, there was unintentional omission of the name of H. Stanislaus, the new oboe player. He is an Englishman, born in Kidderminster, England, in 1882. He won the wood-wind scholarship for British subjects offered by the Royal Academy of Music in 1898. Competing then as a student, he won the Ross scholarship, the most valuable offered by the Royal Academy, in 1900. In 1904 he graduated with full honors from the Royal Academy and was in the same year engaged by Sir Henry Wood as English horn and first oboe of the Queen's Hall Orchestra. Since that time he has played under most of the distinguished conductors of the day, among them Colonne, Debussy, Elgar, Grieg, Loewe, Monteaux, Muck, Mundelberg, Nikisch, Rabaud, Sibelius, Strauss, Wood and Weingartner. In 1912 he was awarded the honorary degree of Associate of the Royal Academy of Music for his success in his profession.

CON

Mr. Toscanini is mentioned as the great possibility. He is perhaps the greatest "genius," to use an abused term, of the day, at least in opera. We do not know him as a concert conductor, but we know the marvels of certain of his operatic performances. Undoubtedly, however, from boxoffice standards he would draw, for at least a few months, packed houses, and that is a

very important consideration for a big musical institution. The salary Mr. Toscanini would probably demand and his adaptability to the enormous labor and fatiguing routine of a long symphony season are matters not for prophets. But they are matters of the most serious importance to the future of the Boston Symphony and its public. "Star" conductors are risky, if tempting experiments.

The thing to be realized by everyone concerned, as it appears to us, is this: That we now have at the head of the Boston Symphony, a conductor whose performances maintain the most brilliant traditions of that body, a conductor not only equal, but in several respects superior to Muck. We should value him as such. The performances of the orchestra are today, without any possibility of reasonable disputation, better as regards tone-quality, interest of interpretation and of programmes than they have been for many long years. Nor is the improvement in tone-quality, always a basic consideration with an orchestra, due merely or particularly to the new members.

led for a trip during the coming week, the Boston Symphony Orchestra will play on the following Friday and Saturday (Feb. 14 and 15) an eventful programme. There will be two soloists—Mr. Fradkin, the new concert-

master of 26, who will play Mendelssohn's violin concerto, and Arthur Hackett, the young American tenor. Mr. Hacket will sing the solo parts of a suite of Faure from the incidental music to Haraucourt's comedy, "Shylock," the score of which Mr. Rabaud has obtained from France through our government. A notable revival will be Franck's symphonic poem, "Psyche," a work of large proportions and apparently of great beauty, which has been unduly neglected in this country—only one or another of its four movements having been played here.

...symphonic poem "Psyche," in four movements, depicting—"Psyche's Sleep, "Psyche borne aloft by the Zephyrs," "The Gardens of Eros" and "Psyche and Eros." Finally, the more familiar overture of Berlioz, "The Roman Carnival."

Our new concertmaster, Mr Frederic Fradkin, possesses two instruments of which he is extremely proud. One is his "Strad," heavily insured, which he uses for solo playing. The other is also a fine instrument, presented to him by the French Government when he took the first prize of the Paris Conservatoire, and the only one which an American violinist has attained. Mr Fradkin has had an unusually wide experience as soloist for his 26 years. He played widely in Europe as soloist and concertmaster both. In 1911 he came to this, his native country, and, playing with the New York Philharmonic, was the last soloist under Mahler before the latter's death. Again he crossed the seas to America in 1915 as concertmaster of the Russian Ballet.

SUN, BALTIMORE, FEBRUARY 2,

THE HISTORY AND PROGRESS OF THE BOSTON SYMPHONY ORCHESTRA

What ...e the most s... demands on ...ess foresight of ...e management ...abilities of the con...ctors and ...et of the founder, but there was ...ll, a great public to be brought to ...ate the things the orchestra was ... to love great music and support ...wing organization and its growing ... more and more warmly through ... years.

Has

Per

m

Time was when the performance of ...new and revolutionary score saw more ...eople on the stage than in the audience, ...he larger part of that audience having ...signified its disapproval by quietly up...sing and getting out. This occurred ...when Anton Bruckner's Seventh Symphony was played by Mr. Gericke in 1887. Today Strauss, Debussy, d'Indy, Ravel find an eager and intelligent welcome at the concerts.

A National Influence.

The influence of the orchestra, not merely on local musical conditions, but over wide tracts of the United States, is today one of its most notable distinctions. This influence has been felt directly in its many tours, of which the ...ne to the San Francisco Exposition of ...915 was the most notable; in the ...mous conductors it has presented the ...merican public; in the unrivaled ar...stic quality of its performances; and ...directly in the number of significant ...maller organizations which have de...loped from its ranks.

First of these was the celebrated ...neisel Quartet, recently and regrettably ...sbanded. Franz Kneisel came to Amer... as concertmaster under Wilhelm ...ericke in 1885. With him, among other ...w men Mr. Gericke had engaged, were ...uis Svecenski, for many years a mem... of "the Kneisels"; Emmanuel Fied..., violinist, whose son, Arthur Fiedler, ...one of the youngest members of the ...hestra today; Max Zach, since 1907 ...ductor of the St. Louis Orchestra, ...A. Moldauer, for many years a mem... of the Adamowski Quartet, as was ... Mr. Zach. "All the new musicians," ...e Mr. Gericke, in a letter which has ...been made public, "were very young ... and the concertmaster one of the ...gest; so young, that he did not even ...how to smoke. On our trip over, ...t it my duty to teach him this art, ...which he has certainly been a past ...er ever since!"

...neisel resigned from the Symphony ...estra in 1903 to devote himself ...ly to his quartet work, the other ...bers of the quartet, which included ...z Kneisel, Julius Theodorowitz, ...s Svecenski and Alvin Schroeder, ... with him. In the same year Mr. ...sel's deskmate in the orchestra, ...les Martin Loeffler, resigned to de... himself to composition. His scores ...today among the most significant ... of the Boston Symphony library; ...here is a Mecca, which volinists, ...sers and all serious musicians visit ...gh artistic privilege, at Medfield. ...andez Arbos, the concertmaster ...ceeded Kneisel for a brief period, ...ed in the season of 1903-04 the ... Quartet, Arbos was succeeded by ... Hess, and the Hess-Schroder ...et came into being, performing ...h the seasons of 1904-05 to ...7.

...n Witek, following Hess as con...ster, developed the Witek-Malkin ...onsisting of Mr. and Mrs. Witek, ...ter pianist, and Josef Malkin, now ...ellist of the orchestra.

...he meantime there had been formed ...amowski Quartet, in 1888, and ...mowski Trio, which enlisted, in ... to the services of Timothee and ...damowski, violinist and 'cellist, ... Mme. Szumowska, pianist.

...ts That Won Fame.

...the string quartets composed of ...ymphony players, the Hoffmann ...Quartet founded and headed by ... Hoffmann, violinist, remained ...thful to its original member... ...s now in its seventeenth sea... ...n conditions caused its con... ...suspended last season. These ...ere also mainly responsible ...es in the membership ... to resume its public

conductor, though almost all of his players were amateurs. The programs were of the most exceptional interest, introducing many modern orchestral works in Boston years before they were played by the Boston Symphony. In 1915 Mr. Longy became conductor of the MacDowell Club, of this city, in which capacity he directs both the orchestra, which is now a substantial body capable of brilliant performances, and the chorus founded more recently by the officers of this organization.

This season Mr. Longy is also conductor of the Cecilia, while his school of music, founded several seasons ago, has become a flourishing and important musical institution. It is good to know that the Longy Club, which, like the Kneisel Quartet and other of the organizations which radiated from the Boston Symphony Orchestra, was assisted for years by the generosity of Major Higginson, is reorganized this season, after a winter when the exigencies of war-time scattered its personnel and made impossible its customary series of concerts, and will soon commence to make public appearances. By Mr. Longy sits Clement Lenom, second oboist, a member of the orchestra since 1901, a conductor at the Pops, teacher of solfege, oboe and wood-wind at the New England Conservatory, a sterling musician, active in many capacities in this city.

The Changes Of Today.

Today the conditions which govern the policies of the Boston Symphony are changed in many important respects from those of the years intervening between 1881 and 1917. The orchestra in those years had character and the policies of a privately owned and directed institution, supported by an enthusiastic public. Its existence was due first of all to Major Higginson's initiative, energy and generosity; secondly, to the foresight and efficiency of the management of Mr. Charles A. Ellis, whose policies were not merely those of a trained and exceptionally able business man, but of one who was keenly and intelligently interested in the musical future of the organization, and finally to the distinguished European conductors who were given absolute control of all that pertained to the artistic quality of the performances.

Recently Major Higginson, full of years and weary of the personal responsibilities entailed on him, gave up his personal share in the development of the orchestra and intrusted it to a body of trustees who are fully aware of the fact that the future of the Boston Symphony must be the future of an organization which belongs essentially to the public and ministers to the public need. Mr. Ellis has resigned his position in favor of his previous assistant business manager, William H. Brennan, who joined the managerial staff of the orchestra in 1909, following the death of Fred R. Comee.

As a result of all this, and in response to legitimate and inevitable public sentiment, extensive changes in the personnel of the orchestra have taken place. Principal among these is the replacement of German musicians by French and Americans.

A German conductor of distinguished gifts, false to his trust and the confidence reposed in him by the management in a most delicate situation, has been replaced by two Frenchmen, the first Pierre Monteux, of the Metropolitan Opera Company, who conducted the early concerts of the present season until the present conductor of the Boston Symphony, Henri Rabaud, recently made a member of the French Institute, arrived. Both men have added to the prestige of the orchestra. Both have proved conductors of individuality and exceptional talent. The changes made have been invaluable, if only for the fact that they have shown the fallacy of the superstition that great conductors are born only in Germany.

French The New Spirit.

It is not too much to say that the predominant foreign musical influence in Boston for some time to come will be French, following the long German regime. The difference between the meth-

...ds of Dr. Muck and Mr. Rabaud is interesting and typical of two different ...ools of music and morals. The writer ... these words came over with Mr. ...baud from New York. Noting the ex...ne sensitiveness of feature, the kindli...s of glance, the simplicity, sincerity ..., in the highest sense of the word, ...itleness which characterized the man, ... thought, "What a fine nature. But ...w will he control the orchestra?"

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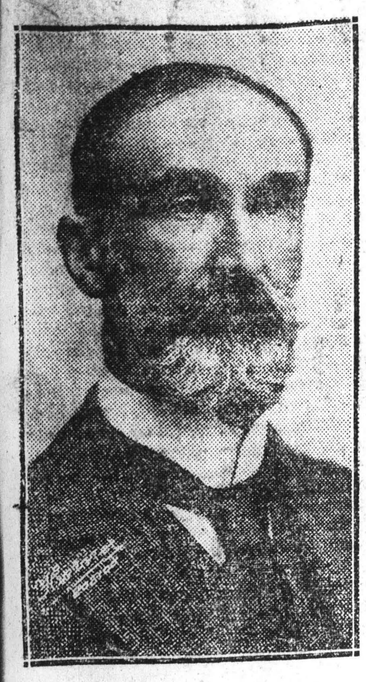
CONCERTMASTER FREDRIC FRADKIN, soloist at this week's Symphony concerts.

RECORD, FEBRUARY 12,

WAGNER STILL UNDER BAN AT SYMPHONY HALL



HENRI RABAUD

Who differs with the Boston music reviewers concerning the American music he has played and who does not hesitate to say so.

By J. V. CLARK

How much longer before the music of Richard Wagner is heard in the opera houses and concert halls of the country? The question is heard on all sides. In some places the orchestral leaders are answering now with Wagnerian excerpts. In New York one of the large orchestras played music from "Das Reingold" recently. There are hints of an entire Wagnerian opera to be sung, of course, in English. Here in Boston within the week we have heard a theatre orchestra play "Tannhauser." France still stands firm against Wagner, the "modern German. London by popular vote decided that Wagner should not be tabooed, and all through the war the Wagnerian music dramas have been sung by London companies and provincial English opera companies. But what of Boston? Shall there be a continued ban on Wagner or shall the ban be lifted? The question has been put up to Mr. Rabaud, the orchestra's conductor. There is no questioning his admiration for Wagner; there is no questioning his patriotism, he is a Frenchman of Frenchmen. Probably he is itching to conduct Wagner; undoubtedly he would cut off his right hand rather than do a thing that could be construed as not entirely patriotic. To set all doubts, expectations, etc., at rest Mr. Rabaud has given an interview in which he states that he will not play Wagner at the present time because it is against the public opinion of this country, and he does not wish to run counter to public opinion. Very tactfully he presented his view, speaking of the unanimous admiration for Wagner in France and America and the decision not to play Wagner, a decision which he says may be the subject of discussion.

"When I arrived in the United States I could see that the general sentiment, as in France, had accepted the tacit decision not to play Wagnerian music during the war, in spite of the unanimous admiration for this music to the two countries. This decision, in itself, may be subject to discussion," he says, "but, in my opinion, he should not blame those who, having accepted the same, await the end of the war to change their attitude. Let us not forget that this enemy only obtained an armistice. Peace is not signed—the claims of the Allies will find, perhaps, in Germany resistance which could only be reasoned with by force.

"For my part, I desire to conform myself here to the sentiment of many Americans who agree with the French opinion. And, of course, if some day I would think it right to act against the public opinion of my country, I would do so in France, and not abroad."

Although Mr. Rabaud's decision may bring a pang to many musicians who yearn for their Wagner and see no possible harm in playing his music there is no denying that Mr. Rabaud has handled a difficult situation with Gallic tact. Mr. Rabaud does not pander to any one, although he may use tact when tact is needed. For instance, he differs with the musical reviewers of almost all the newspapers which review his concerts on the subject of American music. Now Mr. Rabaud has played considerable American music since he took the leadership of the Boston Symphony Orchestra. The music of Charles Martin Loeffler, an American, has received from the press the admiration it deserves. There is no question concerning Mr. Loeffler's high place in the world of musical composition. But music by other Americans has not been treated kindly by the critics. Their position is simply this: Do not play American music just because it is American music if it is inferior, play music because it is worthwhile regardless of the nationality of the composer. Much of the American music played by Mr. Rabaud has not seemed of sufficient interest to be included in American symphony programs in the reviewers' opinions. And the reviewers have criticized them in no uncertain terms. Now Mr. Rabaud retorts to the critics with the suggestion that they have a fixed idea that America cannot possibly produce as good music as Europe.

"American composers must be encouraged; that is the way to develop a distinctive American school of music," he says. "We have played this season works of Loeffler, Chadwick, Converse, Stillman-Kelly, Hadley and Gilbert. More, we are not through. There will be other American compositions given public hearings before the season has closed. I find much talent among American composers. I must like them, otherwise I would not play their numbers. Very frequently comes the call for rendition of American numbers. When you play them the critics—he brought one slim fist down on the other—'smash the works on the head.'"

Continuing Mr. Rabaud said that although these American works met with critical disapprobation, they met with favor from the rank and file of the audiences. He finds American audiences very responsive, in fact, he has little but praise for the concert-goers of this country.

LESTER J. ROGERS, erstwhile librarian of the Boston Symphony Orchestra, and since June sergeant of the Headquarters Company, 73d Infantry, 12th Division, at Camp Devens, has returned to Symphony Hall, whereby a ready hand and an accurate memory will serve up any score from the long rows of shelves, parts perfect for instant use. Even when Rogers had transferred his services from the B. S. O. to the U. S. A., music could not be kept from him. He played viola in a soldiers' string quartet which faltered not once before Beethoven's most difficult "last" quartets.

BULLETIN—PHILADELPHIA, FEBRUARY 6,

Boston Symphony

Rachmaninoff Piano Soloist at Fourth Concert of Season

As the feature of the Boston Symphony Orchestra's fourth concert of the season, and the third to be conducted in this city by Henri Rabaud, at the Academy of Music last evening, Sergei Rachmaninoff appeared as soloist, in his own Concerto No. 2, in C minor, for piano and orchestra. The audience was the largest that has attended any of the recent concerts of the organization here, the crowd which filled practically every seat evidently being especially attracted by the presence of the distinguished Russian pianist-composer.

It was not distinctly a soloist-program that was presented, however, for the orchestra had four numbers of its own, and Mr. Rabaud again received the attention and the applause due him as a fine as well as a celebrated conductor. First was played Cesar Franck's orchestral suite from the symphonic poem of "Psyche," a descriptive work of much melody, written in the elegant and polished style of the French composer. A sort of rhapsody of love, true in sentiment to the suggestion of its title, with the gentle influence of Eros felt in its melodious sway, this excerpt from a work that was written for orchestra and chorus proved interesting and impressive. Of especial beauty is the second movement, "Psyche Borne Away by the Zephyrs," which was played with the utmost delicacy and grace.

Interest centred, naturally, in the appearance of the famous Russian, whose recent piano recital here brought him much acclaim as a soloist, though his fame probably rests principally upon his ability as a composer. His C minor concerto is a work of large scope and tremendous power, which none but a great pianist could be expected to accomplish successfully. Having set even himself a severe task in realizing all its possibilities, Rachmaninoff, in his superb interpretation, wins a double triumph. Again he impressed by means of his dignified personality and by the serious manner of complete absorption in the task at hand—though task to him it may not appear to be.

The work begins with a mighty combination of piano and orchestra, in which the full-sweeping band seems to make endeavor to deluge the one contending instrument, but is compelled to acknowledge the triumph of its rival when so great a master is the pilot. There is splendid strength and brilliancy, as well as remarkable technical command, in Rachmaninoff's playing, and a momentary yielding to more gentle sway in the adagio movement. But the music is notable for power and grandeur more than for any prevailing allurement of melodious beauty, and what there is in it of the true Russian spirit is brought to the front and emphasized in the interpretation of its native composer.

The other numbers on the altogether notable program were Saint-Saens' symphonic poem, No. 2, Op. 39, "Phaeton;" suite from the stage music to Haraucourt's comedy, "Shylock," Faure, and the overture to Weber's "Euryanthe."

TRANSCRIPT, FEBRUARY 12,

NEWS OF MUSIC

NO WAGNER AT THE SYMPHONY CONCERTS

Mr. Rabaud Decides Against Present Restoration of the Composer's Pieces—His Own Words About His Point of View—American Composers as He Sees Them—A Notable Programme for Semi-Private Performance by the Cecilia—Mr. Gilbert's "Riders to the Sea" to Be Heard Here

When the Symphony Orchestra visited Philadelphia last week Mr. Rabaud, who is as honest as the day is long, confided to a reporter of The Public Ledger his view of the reëstablishment of Wagner's music in the active repertory of symphony concerts in America. The Ledger quotes him:

When I arrived in the United States I could see that the general sentiment, as in France, had accepted the tacit decision not to play Wagnerian music during the war, in spite of the unanimous admiration for this music in the two countries. This decision, in itself, may be subject to discussion. But, in my opinion, we should not blame those, who, having accepted the same, await the end of the war to change their attitude. Let us not forget that this enemy only obtained an armistice. Peace is not signed—the claims of the Allies will find, perhaps, in Germany resistance which could only be reasoned with by force. For my part, I desire to conform myself here to the sentiment of many Americans who agree with the French opinion. And, of course, if some day I should think it right to act against the public opinion of my country, I should do so in France, and not abroad.

Like Mr. Higginson before them, the trustees of the Symphony Orchestra wisely leave the conductor a free hand in the making of programmes. According, then, to these sayings of Mr. Rabaud, none of Wagner's preludes or overtures and no fragments of his music-dramas will be heard at the Symphony Concerts until the Peace of Paris has been signed and sealed. In all probability, also, none will be played there so long as Mr. Rabaud remains the conductor. Evidently, he is disposed to follow Parisian opinion in the matter, to take his cue from the Ministry of the Fine Arts, from his fellow-conductors, Messrs. Chevillard, Pierné, and Messager, from the whole official hierarchy of French music. In measure there is reason for such "solidarity" with them. While Mr. Rabaud happens to be conductor of an orchestra heard in American cities, ministering to an American public and maintained by American funds, he came to his present post—as credible report runs—through the good offices of the Ministry of the Fine Arts. For the trustees of the orchestra, in their wisdom and doubtless in part from necessity, often dealt with governments rather than individuals in their search for a conductor last summer. In a sense, therefore, Mr. Rabaud is semi-official apostle to the Bostonian Gentiles. He is conscientiously and often interestingly fulfilling that mission, and his loyalties to his sponsors and to public opinion at home in Paris do him credit.

On the other hand, here in America orchestra after orchestra is fast restoring Wagner's music to the active repertory—Mr. Damrosch's and Mr. Stransky's in New York, Mr. Stokowski's in Philadelphia, Mr. Zach's in St. Louis and so onward. With like unanimity, audiences everywhere and of all degrees are hearing it gladly, heartily, even in that city of "one hundred per cent" and turbulent "Americanism" which is Baltimore. Nowhere as yet has the voice of protest been raised publicly in print or speech and nowhere is it likely to be; while so far as amusing records go, few have stalked indignant from the hall. By these signs, a considerable part of the public for symphonic music in the United States welcomes the return of Wagner to the concert-room. Another part of it, with which Mr. Rabaud comes most in contact and which naturally seems to him to represent "general sentiment," is contrary minded. To it, to the Parisian view and to his own promptings he defers. He is well within his rights to do so, even if he so deprives many in his audiences at home and abroad, of music that of old they heard eagerly. If it pleases Mr. Rabaud, as it does many others, to believe that the war still continues, he has, again, his right to his point of view. Yet, to many, it seems as strange as would to him and to the like-minded the notion that war or armistice or peace bears any relation to the beauty, the power, the passion or the splendor of Wagner's music, or the pleasure it has given the world these fifty years. It is the contemplation of these differences of opinion, usually called "general sentiment" on both sides, that helps to make life the amusing, ironic and generally delightful thing that it is. Meanwhile in Boston, and in Paris also, as letters say, Wagner will continue to be heard upon the piano, the phonographs—and in echo in the music of many a French or American composer.

The Conductor and Americans

In the same interview, according to The Ledger, Mr. Rabaud "spoke feelingly" of the music of American composers, of his own mood, the mood of audiences and the mood of reviewers toward it. He said:

American composers must be encouraged; that is the way to develop a distinctive American school of music. We have played this season pieces by Loeffler, Converse, Stillman-Kelly, Hadley and Gilbert. More: we are not through. There will be other American compositions given public hearings before the season has closed. I find much talent among American composers. I must like them, otherwise I would not play their pieces. Very frequently comes the call for the performance of American numbers. When you play them the critics—he brought one slim fist down on the other—smash the works on the head.

Are the reviewers in Boston [illegible] unkind to music from American pen as Mr. Rabaud would have his hearers believe? If memory does not slip, they agreed in welcoming praise for Mr. Converse's tone-poem, "The Mystic Trumpeter," when Mr. Rabaud restored it to the active repertory; while they were warmer still over Mr. Loeffler's tone-poem "La Bonne Chauson," when Mr. Monteux included it in a pair of concerts last November. Nor, if memory again serves, was either piece unkindly traversed by the newspapers in New York. As for Mr. Hadley's "Symphonic Fantasia" and Mr. Kelley's show-piece for a singer, "A California Idyl," which were not well received, few reviewers are likely to suffer many qualms of conscience over such intrinsically mediocre music. As Mr. Krehbiel truthfully and pointedly remarked last Sunday in The Tribune: "The American genius in music will come, but we are not likely to speed his coming by lying about mediocrity simply because it is American"—or for that matter because it is of any other race that breeds composers. Per contra, Mr. Rabaud is clear-minded when he hints that American composers need the "encouragement" of public performance of ther orchestral music. He might better have said the "instruction" of it. For only by the hearing of their music in concert hall and opera house can many of them advance toward the command of the saliency, the projection, the effectiveness of musical speech which are essential to communicaton of their ideas and their workmanship.

HERALD, FEBRUARY 9,

FRADKIN AND PHILA.

When Fredric Fradkin played Mendelssohn's concerto on the last southern trip of the Boston Symphony orchestra, he delighted every city. Here is a sample criticism from the Philadelphia Record: "Fredric Fradkin made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging, and revealed himself, artistically, as the peer of any of the well known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style, and a technique that can grow to such speed that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairy-like playing. Fradkin was given an overwhelming reception, and he will always be sure of an eager audience in Philadelphia."

SYMPHONY PROGRAM

Two young American soloists will take part in the Boston Symphony concerts of the coming Friday and Saturday. Fredric Fradkin, concert master, will play Mendelssohn's Violin Concerto, and Arthur Hackett will sing the tenor solo parts in a Suite by G. Faure, apparently hitherto unheard in this country, which was written as incidental music to Haraucourt's comedy, "Shylock." There will be two revivals (also French)—the Prelude to Act II. of Chabrier's opera "Gwendoline," and Cesar Franck's large-proportioned Symphonic Poem, "Psyche," depicting "Psyche's Sleep," "Psyche Borne Away by the Zephyrs," "The Gardens of Eros," and "Psyche and Eros." Finally, the more familiar overture of Berlioz, "The Roman Carnival."

NEW YORK TIMES, FEBRUARY 9,

MUSIC

By James Gibbons Huneker

Boston Symphony Matinee.

He would not be Henri Rabaud and the composer of "Marouf" if his program selections were uniformly colorless. Yesterday afternoon at Carnegie Hall color predominated in the scheme of music-making by the Boston Symphony Orchestra. Brahms, his second symphony, did begin the program, but Fauré, Saint-Saëns, and Berlioz atoned for the so-called "drab" quality of that singularly charming and eloquent composition. Perhaps it was a Gallic reading; it certainly sounded euphonious, and the transparency of the orchestral voices was so marked that we could not always hear the original Brahms. His spirit filtered through the open bars and was lost; the allegretto was a solitary exception. It may be confessed, however, that even if not always Brahms, it was interesting. This does not apply to the first movement, which we missed. Delicacy and clarity were the chief characteristics of Mr. Rabaud's reading. But the scale of dynamics was a narrow one. This also means emotional dynamics.

Fauré's incidental music to Haraucourt's comedy, "Shylock," proved innocuous. The play with the "Jew that Shakespeare drew" was hardly Shakespearan. We recall Haraucourt as a clever writer and a deviser of exotic forms of spectacle, a perfume concert among the rest, which doubtless suggested the odorous concert in this hall years ago, which Sadakichi Hartmann directed. At the time the Paris boulevard press irreverently referred to him as "Monsieur Haricot," in a word, the precious bean dear to New England. Well-scored, vapid music is that of Fauré. The symphonic poem "Phaeton," by Saint-Saëns, was the high-water mark of the matinée. Both band and conductor met in happiest confluence. The "Carnival Romain" was a brilliant exposition of Berlioz at his brilliant best. There was a large audience and plenty of applause. We are still hoping to hear Rimski-Korsakoff's symphonic poem "Antar," which Brooklyn enjoyed last month, but which Mr. Rabaud has not yet vouchsafed the greatest part of Greater New York.

TIMES, FEBRUARY 9,

NEW YORK, New York—At Carnegie Hall on the afternoon of Feb. 8 two long-standing cases of rivalry between the cities of New York and Boston found significant illustration, the one commercial, and the other artistic. The outcome may be expressed in the slang phrase, "Fifty-fifty," with the business contest going in favor of New York and the artistic contest going in favor of Boston. The inhabitants of both cities are, of course, well aware that the struggle for leadership is going on between them today just as energetically as it was in the times when the island of New York was a Dutch settlement and when the peninsula of Boston was an English one. Everybody knows that apprehension exists as strongly at this moment lest the metropolis of the Empire State may lose a jot of its supremacy to that of New England, as when, 75 years or so ago, a group of adventurous men had the audacity to lay down a railroad from Massachusetts Bay to the Hudson River, and so divert from here a certain amount of continental traffic.

Well, the matters in competition at Carnegie Hall were as follows: A set of concert programs, in the form of a cream-colored folder, prepared and printed in New York, enjoyed the privilege of distribution inside the building; while a certain other set, in the form of a pink-covered pamphlet, got up in Boston, had to submit to the ignominy of being distributed out-of-doors and across the street. In this case, obviously involving a commercial point, New York won. Again, a group of instrumental performers, hailing from Boston, presented the music outlined on the cream-colored and pink-covered documents, and placed itself in comparison with all the New York instrumental groups which give concerts in that auditorium. In this case, which involved artistic issues, there can be no question that Boston was handsomely the winner.

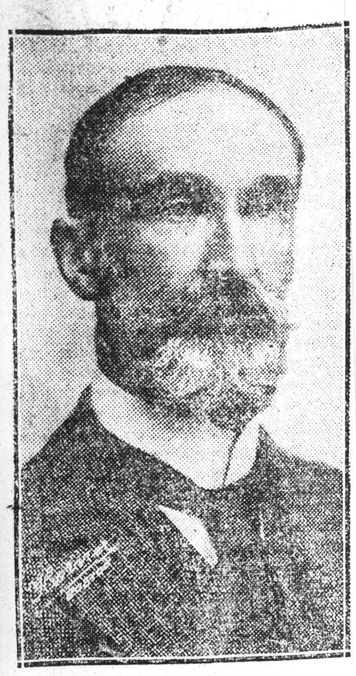
Yes, the Boston Symphony Orchestra, playing on Saturday afternoon under the baton of Henri Rabaud, firmly established itself in its former rank, as the most important institution of its kind that appears here. The orchestra which last spring, upon discarding its German artistic policies, seemed to many persons to be on the point of disintegration, and which, last fall, upon its resuming work with a much changed membership, seemed likely never to get back its homogeneity, is now completely rehabilitated in tone balance, in style and in general interpretative authority. Indeed, it must strike the very persons who were lately in doubt about it, as a better orchestra than it has been at any time in the past 15 years.

New Yorkers, taken as a whole, assuredly like to see terms of competition fair; and accordingly they are willing enough to concede the preeminence to Bostonians orchestrally, knowing that their own strength in the hearing of the world is in opera; and they are undoubtedly glad of the triumphant solution which has been found for the Boston Symphony Orchestra problem. Furthermore, they cannot be otherwise than glad that the Boston public has given up the cultivation of the colossal and the exaltation of the insolent in music, exchanging a German for a French theory of esthetics, and discarding its old orchestral organization with as good a grace as at an earlier time it discarded its Music Hall organ. New Yorkers ought to regret, perhaps, that the Boston public has not taken advantage of the moment of a century and boldly adopted an American theory. But no. They themselves are committed by habit to musical classicism. With their opera, they go back to the past and stay there, just as Bostonians do with their orchestra. They regard their Metropolitan Opera House as a museum for the exhibition of the works of the old tone masters, precisely as Bostonians regard their Symphony Hall.

There may be those who object to the scheme of dynamics employed in the orchestra under the French dispensation, holding that the players never let themselves go full force. That was the cry in the early years of the last decade, before the German modernization began. But they must admit that the values are all present in the interpretation, even if big sonority is no longer admitted as a factor. Not alone exquisitely, but impressively also, the numbers of the program of Saturday were given. The second symphony of Brahms was presented in all clearness of inside and outside melodic line. The "Shylock" suite of Fauré was presented with a subdued volume of sound appropriate to music which is intended to be incidental to the action of a play. The St. Saëns "Phaëton" symphonic poem was presented with the restraint suitable to a composition which is but moderately pictorial in purpose. The Berlioz "Roman Carnival" overture, instead of being mocked at and distorted as it has been at concerts of other days, was presented in the straightforward spirit of Romanticism in which it was written.

RECORD, FEBRUARY 12,

WAGNER STILL UNDER BAN AT SYMPHONY HALL



HENRI RABAUD

Who differs with the Boston music reviewers concerning the American music he has played and who does not hesitate to say so.

By J. V. CLARK

How much longer before the music of Richard Wagner is heard in the opera houses and concert halls of the country? The question is heard on all sides. In some places the orchestral leaders are answering now with Wagnerian excerpts. In New York one of the large orchestras played music from "Das Reingold" recently. There are hints of an entire Wagnerian opera to be sung, of course, in English. Here in Boston within the week we have heard a theatre orchestra play "Tannhauser." France still stands firm against Wagner, the "modern German. London by popular vote decided that Wagner should not be tabooed, and all through the war the Wagnerian music dramas have been sung by London companies and provincial English opera companies. But what of Boston? Shall there be a continued ban on Wagner or shall the ban be lifted? The question has been put up to Mr. Rabaud, the orchestra's conductor. There is no questioning his admiration for Wagner; there is no questioning his patriotism, he is a Frenchman of Frenchmen. Probably he is itching to conduct Wagner; undoubtedly he would cut off his right hand rather than do a thing that could be construed as not entirely patriotic. To set all doubts, expectations, etc., at rest Mr. Rabaud has given an interview in which he states that he will not play Wagner at the present time because it is against the public opinion of this country, and he does not wish to run counter to public opinion. Very tactfully he presented his view, speaking of the unanimous admiration for Wagner in France and America and the decision not to play Wagner, a decision which he says may be the subject of discussion.

"When I arrived in the United States I could see that the general sentiment, as in France, had accepted the tacit decision not to play Wagnerian music during the war, in spite of the unanimous admiration for this music in the two countries. This decision, in itself, may be subject to discussion," he says, "but, in my opinion, he should not blame those who, having accepted the same, await the end of the war to change their attitude. Let us not forget that this enemy only obtained an armistice. Peace is not signed—the claims of the Allies will find, perhaps, in Germany resistance which could only be reasoned with by force.

"For my part, I desire to conform myself here to the sentiment of many Americans who agree with the French opinion. And, of course, if some day I would think it right to act against the public opinion of my country, I would do so in France, and not abroad."

Although Mr. Rabaud's decision may bring a pang to many musicians who yearn for their Wagner and see no possible harm in playing his music there is no denying that Mr. Rabaud has handled a difficult situation with Gallic tact. Mr. Rabaud does not pander to any one, although he may use tact when tact is needed. For instance, he differs with the musical reviewers of almost all the newspapers which review his concerts on the subject of American music. Now Mr. Rabaud has played considerable American music since he took the leadership of the Boston Symphony Orchestra. The music of Charles Martin Loeffler, an American, has received from the press the admiration it deserves. There is no question concerning Mr. Loeffler's high place in the world of musical composition. But music by other Americans has not been treated kindly by the critics. Their position is simply this: Do not play American music just because it is American music if it is inferior, play music because it is worth while regardless of the nationality of the composer. Much of the American music played by Mr. Rabaud has not seemed of sufficient interest to be included in American symphony programs in the reviewers' opinions. And the reviewers have criticized them in no uncertain terms. Now Mr. Rabaud retorts to the critics with the suggestion that they have a fixed idea that America cannot possibly produce as good music as Europe.

"American composers must be encouraged; that is the way to develop a distinctive American school of music," he says. "We have played this season works of Loeffler, Chadwick, Converse, Stillman-Kelly, Hadley and Gilbert. More, we are not through. There will be other American compositions given public hearings before the season has closed. I find much talent among American composers. I must like them, otherwise I would not play their numbers. Very frequently comes the call for rendition of American numbers. When you play them the critics—he brought one slim fist down on the other—'smash the works on the head.'"

Continuing Mr. Rabaud said that although these American works met with critical disapprobation, they met with favor from the rank and file of the audiences. He finds American audiences very responsive, in fact, he has little but praise for the concert-goers of this country.

LESTER J. ROGERS, erstwhile librarian of the Boston Symphony Orchestra, and since June sergeant of the Headquarters Company, 73d Infantry, 12th Division, at Camp Devens, has returned to Symphony Hall, whereby a ready hand and an accurate memory will serve up any score from the long rows of shelves, parts perfect for instant use. Even when Rogers had transferred his services from the B. S. O. to the U. S. A., music could not be kept from him. He played viola in a soldiers' string quartet which faltered not once before Beethoven's most difficult "last" quartets.

BULLETIN—PHILADELPHIA, FEBRUARY 6,

Boston Symphony

Rachmaninoff Piano Soloist at Fourth Concert of Season

AS the feature of the Boston Symphony Orchestra's fourth concert of the season, and the third to be conducted in this city by Henri Rabaud, at the Academy of Music last evening, Sergei Rachmaninoff appeared as soloist, in his own Concerto No. 2, in C minor, for piano and orchestra. The audience was the largest that has attended any of the recent concerts of the organization here, the crowd which filled practically every seat evidently being especially attracted by the presence of the distinguished Russian pianist-composer.

It was not distinctly a soloist-program that was presented, however, for the orchestra had four numbers of its own, and Mr. Rabaud again received the attention and the applause due him as a time as well as a celebrated conductor. First was played Cesar Franck's orchestral suite from the symphonic poem of "Psyche," a descriptive work of much melody, written in the elegant and polished style of the French composer. A sort of rhapsody of love, true in sentiment to the suggestion of its title, with the gentle influence of Eros felt in its melodious sway, this excerpt from a work that was written for orchestra and chorus proved interesting and impressive. Of special beauty is the second movement, "Psyche Borne Away by the Zephyrs," which was played with the utmost delicacy and grace.

Interest centred, naturally, in the appearance of the famous Russian, whose recent piano recital here brought him much acclaim as a soloist, though his fame probably rests principally upon his ability as a composer. His C minor concerto is a work of large scope and tremendous power, which none but a great pianist could be expected to accomplish successfully. Having set even himself a severe task in realizing all its possibilities, Rachmaninoff, in his superb interpretation, wins a double triumph. Again he impressed by means of his dignified personality and by the serious manner of complete absorption in the task at hand—though task to him it may not appear to be.

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WHEN the Symphony Orchestra visited Philadelphia last week, Mr. Rabaud, who is as honest as the day is long, confided to a reporter of The Public Ledger his view of the reëstablishment of Wagner's music in the active repertory of symphony concerts in America. The Ledger quotes him:

When I arrived in the United States I could see that the general sentiment, as in France, had accepted the tacit decision not to play Wagnerian music during the war, in spite of the unanimous admiration for this music in the two countries. This decision, in itself, may be subject to discussion. But, in my opinion, we should not blame those, who, having accepted the same, await the end of the war to change their attitude. Let us not forget that this enemy only obtained an armistice. Peace is not signed—the claims of the Allies will find, perhaps, in Germany resistance which could only be reasoned with by force. For my part, I desire to conform myself here to the sentiment of many Americans who agree with the French opinion. And, of course, if some day I should think it right to act against the public opinion of my country, I should do so in France, and not abroad.

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HERALD, FEBRUARY 9,

FRADKIN AND PHILA.

When Fredric Fradkin played Mendelssohn's concerto on the last southern trip of the Boston Symphony orchestra, he delighted every city. Here is a sample criticism from the Philadelphia Record: "Fredric Fradkin made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging, and revealed himself, artistically, as the peer of any of the well known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style, and a technique that can grow to such speed that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairy-like playing. Fradkin was given an overwhelming reception, and he will always be sure of an eager audience in Philadelphia."

SYMPHONY PROGRAM

Two young American soloists will take part in the Boston Symphony concerts of the coming Friday and Saturday. Fredric Fradkin, concert master, will play Mendelssohn's Violin Concerto, and Arthur Hackett will sing the tenor solo parts in a Suite by G. Faure, apparently hitherto unheard in this country, which was written as incidental music to Haraucourt's comedy, "Shylock." There will be two revivals (also French)—the Prelude to Act II. of Chabrier's opera "Gwendoline," and Cesar Franck's large-proportioned Symphonic Poem, "Psyche," depicting "Psyche's Sleep," "Psyche Borne Away by the Zephyrs," "The Gardens of Eros," and "Psyche and Eros." Finally, the more familiar overture of Berlioz, "The Roman Carnival."

NEW YORK TIMES, FEBRUARY 9,

MUSIC

By James Gibbons Huneker

Boston Symphony Matinee.

He would not be Henri Rabaud and the composer of "Marouf" if his program selections were uniformly colorless. Yesterday afternoon at Carnegie Hall color predominated in the scheme of music-making by the Boston Symphony Orchestra. Brahms, his second symphony, did begin the program, but Fauré, Saint-Saëns, and Berlioz atoned for the so-called "drab" quality of that singularly charming and eloquent composition. Perhaps it was a Gallic reading; it certainly sounded euphonious, and the transparency of the orchestral voices was so marked that we could not always hear the original Brahms. His spirit filtered through the open bars and was lost; the allegretto was a solitary exception. It may be confessed, however, that even if not always Brahms, it was interesting. This does not apply to the first movement, which we missed. Delicacy and clarity were the chief characteristics of Mr. Rabaud's reading. But the scale of dynamics was a narrow one. This also means emotional dynamics.

Fauré's incidental music to Haraucourt's comedy, "Shylock," proved innocuous. The play with the "Jew that Shakespeare drew" was hardly Shakespearan. We recall Haraucourt as a clever writer and a deviser of exotic forms of spectacle, a perfume concert among the rest, which doubtless suggested the odorous concert in this hall years ago, which Sadakichi Hartmann directed. At the time the Paris boulevard press irreverently referred to him as "Monsieur Haricot," in a word, the precious bean dear to New England. Well-scored, vapid music is that of Fauré. The symphonic poem "Phaeton," by Saint-Saëns, was the high-water mark of the matinée. Both band and conductor met in happiest confluence. The "Carnival Romain" was a brilliant exposition of Berlioz at his brilliant best. There was a large audience and plenty of applause. We are still hoping to hear Rimski-Korsakoff's symphonic poem "Antar," which Brooklyn enjoyed last month, but which Mr. Rabaud has not yet vouchsafed the greatest part of Greater New York.

MONITOR, FEBRUARY 10

NEW YORK, New York—At Carnegie Hall on the afternoon of Feb. 8 two long-standing cases of rivalry between the cities of New York and Boston found significant illustration, the one commercial, and the other artistic. The outcome may be expressed in the slang phrase, "Fifty-fifty," with the business contest going in favor of New York and the artistic contest going in favor of Boston. The inhabitants of both cities are, of course, well aware that the struggle for leadership is going on between them today just as energetically as it was in the times when the island of New York was a Dutch settlement and when the peninsula of Boston was an English one. Everybody knows that apprehension exists as strongly at this moment lest the metropolis of the Empire State may lose a jot of its supremacy to that of New England, as when, 75 years or so ago, a group of adventurous men had the audacity to lay down a railroad from Massachusetts Bay to the Hudson River, and so divert from here a certain amount of continental traffic.

Well, the matters in competition at Carnegie Hall were as follows: A set of concert programs, in the form of a cream-colored folder, prepared and printed in New York, enjoyed the privilege of distribution inside the building; while a certain other set, in the form of a pink-covered pamphlet, got up in Boston, had to submit to the ignominy of being distributed out-of-doors and across the street. In this case, obviously involving a commercial point, New York won. Again, a group of instrumental performers, hailing from Boston, presented the music outlined on the cream-colored and pink-covered documents, and placed itself in comparison with all the New York instrumental groups which give concerts in that auditorium. In this case, which involved artistic issues, there can be no question that Boston was handsomely the winner.

Yes, the Boston Symphony Orchestra, playing on Saturday afternoon under the baton of Henri Rabaud, firmly established itself in its former rank, as the most important institution of its kind that appears here. The orchestra which last spring, upon discarding its German artistic policies, seemed to many persons to be on the point of disintegration, and which, last fall, upon its resuming work with a much changed membership, seemed likely never to get back its homogeneity, is now completely rehabilitated in tone balance, in style and in general interpretative authority. Indeed, it must strike the very persons who were lately in doubt about it, as a better orchestra than it has been at any time in the past 15 years.

New Yorkers, taken as a whole, assuredly like to see terms of competition fair; and accordingly they are willing enough to concede the preeminence to Bostonians orchestrally, knowing that their own strength in the hearing of the world is in opera; and they are undoubtedly glad of the triumphant solution which has been found for the Boston Symphony Orchestra problem. Furthermore, they cannot be otherwise than glad that the Boston public has given up the cultivation of the colossal and the exaltation of the insolent in music, exchanging a German for a French theory of esthetics, and discarding its old orchestral organization with as good a grace as at an earlier time it discarded its Music Hall organ. New Yorkers ought to regret, perhaps, that the Boston public has not taken advantage of the moment of a century and boldly adopted an American theory. But no. They themselves are committed by habit to musical classicism. With their opera, they go back to the past and stay there, just as Bostonians do with their orchestra. They regard their Metropolitan Opera House as a museum for the exhibition of the works of the old tone masters, precisely as Bostonians regard their Symphony Hall.

There may be those who object to the scheme of dynamics employed in the orchestra under the French dispensation, holding that the players never let themselves go full force. That was the cry in the early years of the last decade, before the German modernization began. But they must admit that the values are all present in the interpretation, even if big sonority is no longer admitted as a factor. Not alone exquisitely, but impressively also, the numbers of the program of Saturday were given. The second symphony of Brahms was presented in all clearness of inside and outside melodic line. The "Shylock" suite of Fauré was presented with a subdued volume of sound appropriate to music which is intended to be incidental to the action of a play. The St. Saëns "Phaëton" symphonic poem was presented with the restraint suitable to a composition which is but moderately pictorial in purpose. The Berlioz "Roman Carnival" overture, instead of being mocked at and distorted as it has been at concerts of other days, was presented in the straightforward spirit of Romanticism in which it was written.

NOVEL MUSIC AT HAND

Franck's Suite, "Psyche," to Be Played for the First Times in Boston in Entirety at the Symphony Concerts of This Week—A New Suite by Faure, Suggested by "The Merchant of Venice," Also to Be Heard.

AT the Symphony Concerts of this week, the suite, "Psyche," drawn by Franck from his like-named symphony for orchestra and chorus will be played for the first times in Boston in entirety. When Mr. d'Indy led the orchestra for a fortnight in the autumn of 1905, he put a single division of the suite—"Psyche and Eros"—upon one of his programmes. A few months later, Mr. Wallace Goodrich included a second division—"The Slumber of Psyche"—in an orchestral concert in Jordan Hall. Finally, in April of 1906, Mr. Gericke and the Symphony Orchestra repeated "Psyche and Eros" and prefaced it with the "tone-picture," "The Gardens of Eros." After this vogue of a season, "Psyche" vanished from the active repertory of Symphony Hall. Now, after thirteen years, Mr. Rabaud brings back the suite "in entirety."—He and the orchestra so played it in Philadelphia and New York last week and will so play at home next Friday and Saturday. In order, the four divisions are: "The Slumber of Psyche"; "Psyche Borne Away by the Zephyrs," the movement as yet unheard in Boston; "The Gardens of Eros," and "Psyche and Eros." All four are written for the usual concert orchestra of Franck's day. He composed the original "symphony" in 1887-1888; in 1888 it was heard in Paris; subsequently there and elsewhere, it has kept occasional place on conductor's lists.

According to the programme-book of the Boston Orchestra, for Mr. d'Indy's performance of "Psyche and Eros," Franck's text, obscurely attributed to various hands, "does not follow closely" the Greek legend of the loves of Eros and Psyche as recounted by Apuleius. "In the French poem, Psyche, asleep, is borne by the zephyrs—her pure aspirations—to the gardens of Eros, to the long-desired paradise. There her celestial bridegroom awaits her. She wishes, however, to tear aside the veil of mystery that enwraps him. The vision disappears. Again on earth, wandering and lamenting, she pours out her sorrow. Eros pardons her ambition, which he, after all, had inspired, and the two ascend to the light. 'It is the apotheosis,' says Dr. Gustave Derepas, in his study of Franck, 'it is the triumph of love which is no longer forced to believe: it sees and possesses; it is a veritable redemption.'

"'Eros and Psyche,' continues Derepas, 'do not appear as individuals. The orchestra interprets their feelings, and for this reason: the two are in this poem not individuals. Franck, forgetting the legendary personages, looks on them as symbols of the human soul and supreme love. Music, absolute music without words, because its notes do not have a definite meaning, is of all the forms of art the most adequate expression of these immaterial realities. There are no solos in this oratorio. The orchestra has the most important part: it translates the longings, the regrets, the final joy of Psyche. The chorus, an anonymous, impersonal body, sings now and then and in few words the peripetelas of the drama. It is to be easily seen that the whole work is charged with the spirit of Christian mysticism.'"

"From the first pages to the last," wrote the Parisian reviewer, Hugues Imbert, about the music, "the hearer is impressed by the mastery of the writing and the nobility of the ideas. He will admire 'The Slumber of Psyche,' a prelude full of a mysterious language and a piece that will remind him of Wagner, not in actual material, but in the theories and style. He will recognize the composer's talent in translating the strange sounds that precede the scene in which Psyche is carried by the zephyrs into the gardens of Eros; he will find an exquisite tenderness in the third theme of Psyche reposing among the flowers and saluted by the powers of nature; he will detect a certain relationship between the phrase sung to Psyche to the words, 'Souviens-toi que tu ne dois jamais de ton mystique époux connaitre le visage' and the phrase uttered by Lohengrin to Elsa in a situation exactly parallel; and he will welcome and retain many other pages of the score. But he will regret the lack of variety and the length which robs the music of a part of its charm."

More particularly, Franck develops the music from various "typical motives," disclosed, combined, contrasted and variously and significantly manipulated throughout the suite—the motive of Eros, the motive of Psyche, the motive of love, the motive of longing, the motive of sleep, the zephyrs' motive and so forth. In the second division—"Psyche Borne Away by the Zephyrs," it is possible to hear echoes of his earlier symphonic poem, "The Daughters of Aeolus." Before the third division, "The Gardens of Eros," may be read this programme note: "Psyche, more beautiful than beauty itself, sleeps in the midst of flowers, hailed as a queen by Nature rejoicing as on a holiday. Voices murmur in her ear the power of love. Gently agitated, she awakes. The voices sing again, and tell of the invisible spouse who will come to her. She listens, delighted, and she waits. And now the voices, singing alway, say to her solemnly: 'Remember that you should never know the face of your mystic lover. Bear this in mind.' The spirits are silent. Another voice is heard, gentle but penetrating. It is that of Eros himself. Psyche answers, but with hesitation. Soon their souls are blended. Passion, light, and there would be eternal happiness if Psyche only knew how to remember her vow." As originally written, music for the chorus here warned Psyche against the peril of curiosity about her mystic lover. Then ensues the final division of the suite, "portraying the happiness of the lovers. Love at first hesitant, grows bold; it has its passionate flights, its returns to calmness, its torrents of passion, then its moments of ecstacy. The themes are so blended or enchained that they are nearly all of like importance, and often one is the conclusion of the other. They are charged with a penetrating solemnity which touches the heart." By these tokens the Greek legend of the loves of Eros and Psyche is quite as serviceable a background to Franck music as "Christian mysticism" and all that sort of thing. When expression in the arts is in question, there is curious kinship between erotic and mystical moods.

The other novel piece to be heard at the Symphony Concerts of this week is a suite drawn by Fauré from his incidental music to "Shylock," a short-lived Parisian version by d'Haraucourt of "The Merchant of Venice," evidently much altered and dizened according to the taste and fancy of the adapting poetaster. Paris saw the piece and heard the music for a few evenings at the Odéon in 1889. As transferred to the concert hall, the suite runs in six divisions—two, a "Chanson" and a Madrigal" for tenor voice; and four, an Entr'acte," an "Epithalamium," a Nocturne and a "Finale" for orchestra. Here in Boston Mr. Arthur Hackett, the tenor, will sing the songs. In New York last Saturday, as in Philadelphia, a few days before, the orchestra played the rest of the suite and Mr Krehbiel wrote of it in The Tribune as follows:

"If 'Shylock' has in it any of the elements of Shakspeare's comedy the fact was not divulged by the music composed by Fauré to illustrate it 'The Merchant of Venice,' like every other Shakspearian play, no matter what its subject or its people, is Elizabethan English in spirit. M. Rabaud made a handsome recognition of that fact in his own music to the play which he produced on his previous visit. It was all constructed out of music familiar to Shakspeare's countrymen in Shakspeare's time. Fauré's music began with a march movement which a perhaps too whimsical fancy might have associated with Falstaff's motley army, but which could not be identified by any stretch of the imagination with any of the dramatic elements to be found in the story of the usurious but much-abused Jew.

"Evidently there is a merry wedding in the French comedy, for the second number was a pretty epithalamium and the final number suggested that possibly the fairy folk of 'A Mid-Summer Night's Dream' had also gotten into it. There was no just reason, of course, why anybody should have expected to hear Shakspearian echoes in any part of the suite, but since imagination does not always wait upon reason it was agreeable to note that the nocturne invoked the sweeter melody of the lines

Here we will sit and let the sounds of mus
Creep in our ears; soft stillness and the nig
Become the touches of sweet harmony.

It also invited recollection of the scen under the moon in which Lorenzo an Jessica display their classical learning an bandy allusions to the nocturnal adventur of Cressid, Thisbe, Dido and Medea. B perhaps all these fancies are irrelevan though they are instanced to show that, our opinion, there is some charming, if n profoundly beautiful music in Fauré com position."

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om WORLD
ddress: New York City
FEB 9
ate

NEW BOSTON SYMPHONY LEADER REVEALS SKILL

Original Reading of Brahms Symphony Heard at Concert Yesterday at Carnegie Hall.

Quite a few persons are discoverin two things with respect to the Bosto Symphony Orchestra: Henri Rabaud i an able conductor, whose readings re flect distinction; the orchestra, as such is still a splendid institution. Th changes made this season have not de tracted from its efficiency to the exten many at first thought. These matter were rather conclusively demonstrate in Carnegie Hall yesterday afternoo when the visiting New England organi zation gave its eighth New York pro gramme of the season.

M. Rabaud began with the No. 2 Brahms Symphony in the key of D major. He doubtless shocked some hidebound traditionists who prefer the sort of readings most Boston Symphony conductors of the past have offered. But the discerning and unprejudiced hearer recognized many beauties in the score as the orchestra played it under M. Rabaud. He made the adagio a movement of color in lovely tone and the allegretto teem with life and grace. The final allegro had all the free swing and authority and satisfying substance which one desires.

Faure's suite to the Haraucourt "Shylock"—four movements of it—opened the second part of the programme. The nocturne and the entr'acte sections received the most consistently fine treatment. Such smoothness among the choirs of an orchestra and such plasticity are not often heard. These things were likewise to be observed in the playing of Saint-Saens's pictorially descriptive "Phaeton." The concert ended with the Berlioz "Carnival Romain" overture.

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n HERALD
ess: New York City
1919

Boston Orchestra Excels in Playing of Brahm's Music

Heard at Its Best in Performance of Second Symphony—Other Works on Programme.

The Boston Symphony Orchestra has given no finer performance in Carnegie Hall, under the baton of Henri Rabaud, than that of the Brahms Symphony No. 2 in D major yesterday afternoon, which is saying much. One might have expected the strings to lack brilliancy, owing to the damp weather, but that was not the case, although the violine did not play with absolute unanimity in the final movement of the symphony. But, apart from this minor lapse, which would scarcely be noticeable in another orchestra, they gave a finished performance of a rarely beautiful work, one which places Brahms very high in the hierarchy of symphonists.

It is sometimes maintained that the music of Brahms is deficient inemotional sensibility, that it is too sober, too self-controlled, too intellectual to be really artistic. But although that may occasionally be true, it certainly does not apply to his Second Symphony, and there are few things of its kind more beautiful than the closing pages of the first movement and the final scherzo. Mr. Rabaud conducted the work with fine insight, and added to the respect in which he is already regarded.

Fauré's Suite from the music which h composed for Haraucourt's comedy "Shylock", is exquisite and imaginative, but i not suited for a large orchestra and concert room. It needs a stage backgroun and the voice part, which was missing yes terday, although it was given in the cir cumstances with all possible effect. Saint Saëns' brilliant symphonic poem "Phaëton," which was recently heard in th same hall, and Berlioz's somewhat empt overture "Le Carnaval Romain" wer played with all possible effect, and th programme was greatly enjoyed by a ver large audience.

Serge Rachmaninoff, leader of the Russian school, and commanding figure in the world of music, will be soloist at the next Boston symphony concert in the Academy of Music, which is to take place Wednesday evening, February 5, instead of the usual Monday. The soloist originally announced for this concert, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

Rachmaninoff is to play his own C minor concerto, and the event should remind those who are in the way of exalting Rachmaninoff, the pianist, above [illegible] that this great genius who has subjugated both orchestra and pianoforte so completely to his will, is not of the sort who may docilely be tied to a box of strings. Russia considers him a conductor of the first importance. But the conductor and the pianist are but servants to the composer, and Rachmaninoff will surely be longest remembered by his splendid symphony, his "Ilse of the Dead," his opera, his numerous songs and piano pieces, and perhaps best of all—his concerto in C minor. In such works his rare and riotous imagination was let loose, and in the concerto, wherein two completely mastered mediums are blended, there will be opportunity to hear the authority of the composer's reading.

A notable revival will also figure upon this program—four orchestral excerpts which Franck made from his choral symphonic poem, "Psyche." The other numbers will be Saint-Saens' symphonic poem, "Phaeton;" Faure's incidental music to Harancourt's "Shylock," and Weber's overture to "Euryanthe."

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m PUBLIC LEDGER
dress Philadelphia, Pa.
JAN 26

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the next Boston Symphony concert in the Academy of Music, which is to take place Wednesday evening, February 6, instead of the usual Monday. The soloist originally announced for this concert, Mr. Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement. Rachmaninoff is to play his own C minor concerto. Russia considers him a conductor of the first importance. But the conductor and the pianist are but servants to the composer, and Rachmaninoff will surely be longest remembered by his splendid symphony, his "Isle of the Dead," his opera, his numerous songs and piano pieces, and perhaps best of all, his concerto in C minor.

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m
ress Brooklyn, N. Y.
JAN 18 1919
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The Third of the Traditional "Philharmonics."

If it was apparent at the beginning of the season that the deteutonizing of the Boston Symphony was better for its soul than for its body, is now quite as apparent that this time-honored organization is getting to be itself again. Certainly Rabaud's forces were in admirable form at the third in the series of Philharmonic concerts at the Academy of Music on Friday evening of last week. And generally speaking it found sincere appreciation. The exceptions were inconsiderate persons here and there who persisted in talking and thus seriously marred the pleasure of those who wanted to keep their mind on something more musical than mere chatter. Of the three numbers on the program, which

stretched all the way across Europe and through enemy country, the "Antar" symphony of Rimsky-Korsakoff was given a fine interpretation, leaving the large audience keen to go on with the remainder of the program. Then came Frederic Fradkin, the new concert master of this organization, who did the Mendelssohn "Concerto in E minor for Violin" with the orchestra in a manner which places him high in the ranks of the violinists. Finally there was the fascinating "Rapsodie Espagnole" of Ravel, with its vivid night picture, its *malaguena*, its *habañera* and its *féria* in quick succession. Here is a breath of real Spain as the tourist does not see it unless he lingers on the peninsula long enough really to know Spain. Whether its subtle qualities were understood or not, it sent every one home in good humor—even those who had been sorely tried by the wicked talkative folk.

Tennes
m
dress Nashville, Ten
ate JAN 26 1919

FAMED MUSICIAN ONE OF "FORTY IMMORTALS"

BOSTON.—Henri Rabaud, famous French musician, now conductor of the Boston Symphony Orchestra, has become one of the "forty immortals" of France.

News has just been received of his election to membership in L'Institute de France. Under the institute is the Academie des Beaux Arts, comprising five chambers of the various fine arts. The membership of the academy is fixed at forty and is for life—thus the name "forty immortals." Of these there are only six musical composers. Rabaud takes the place of Widor, who in turn has become secretaire perpetuelle. The others are Sainte-Saens, Dubois, Paladilhe, Faure and Carpentier. Rabaud is the only conductor to hold the honor, although he was elected on his merits as a composer.

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n AMERICAN
ress: Baltimore, Md.
JAN 1

BOSTON SYMPHONY.

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the Boston Symphony concert in the Lyric Theater, which is to take place Tuesday evening, February 4, instead of the usual Wednesday. The soloist originally announced for this concert, Mr. Arthur Rubenstein, having been unable to reach this country from South America, was forced to cancel his engagement.

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om NEWS
ddress: Baltimore, Md.
JAN 19
ate

About The Boston Symphony.

A well-known Baltimore musician said to me at the last Boston Symphony concert, indicating the size of the audience, which, indeed, was disgracefully small, "Look at that, and then talk about the 'German change of heart.'

"Where are the many representatives of the German element that used to patronize the Boston Symphony during Muckian days? Are they here? Do they come to the concerts now? Oh, no.

"We have a new French director—and a very fine and distinguished one at that—and the old Hun material has been weeded out of the orchestra.

"Reinstate Muck and his colleagues and you'll see them all come trooping back—these loyal 'civilized' Germans, who love music so devotedly for itself and who proclaim so loudly when Beethoven, Wagner and Strauss are in question that the arts are above nationality."

In truth, there is something in the charge that the German "element's" lack of patronage is in a measure responsible for the small attendance at the Boston Symphony concerts.

I could sit down and tick off a long list of people of German birth who were always present at the Symphony concerts in the past, but who are never seen at them nowadays. These are people, many of them well known, who before the United States got into the war were most violent and disgusting in their pro-Hun utterances, but who later became very discreetly silent.

Maybe some of these fine days I shall mention a few of their names.

I think that most of the discriminating people who attended the two concerts M. Rabaud has so far directed in Baltimore are very well assured that the Boston Symphony was put into capable hands when he was made its conductor, and that there is every reason to believe that under his leadership the future achievements of the organization will outshine that of the past.

Happily he has no inclination whatever toward creating a spectacular effect. His directing is characterized by sincerity.

It was natural that for a time [illegible]

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rom SUN
ddress: Baltimore, Md.
EVENING
JAN 29
ate

CELEBRATED COMPOSER COMING AS SOLOIST

SERGEI RACHMANINOFF.

This very celebrated Russ com poser, who is also a pianist, will be the soloist at the concert to be given next Tuesday (note the day) [illegible] at the Lyric by the Boston Symphony Orchestra. He will replace Arthur Rubinstein, who is unable to reach this country from South America.

TRANSCRIPT FEBRUARY 10,

NOVEL MUSIC AT HAND

Franck's Suite, "Psyche," to Be Played for the First Times in Boston in Entirety at the Symphony Concerts of This Week—A New Suite by Faure, Suggested by "The Merchant of Venice," Also to Be Heard

AT the Symphony Concerts of this week, the suite, "Psyche," drawn by Franck from his like-named symphony for orchestra and chorus will be played for the first times in Boston in entirety. When Mr. d'Indy led the orchestra for a fortnight in the autumn of 1905, he put a single division of the suite—"Psyche and Eros"—upon one of his programmes. A few months later, Mr. Wallace Goodrich included a second division—"The Slumber of Psyche"—in an orchestral concert in Jordan Hall. Finally, in April of 1906, Mr. Gericke and the Symphony Orchestra repeated "Psyche and Eros" and prefaced it with the "tone-picture," "The Gardens of Eros." After this vogue of a season, "Psyche" vanished from the active repertory of Symphony Hall. Now, after thirteen years, Mr. Rabaud brings back the suite "in entirety." He and the orchestra so played it in Philadelphia and New York last week and will so play at home next Friday and Saturday. In order, the four divisions are: "The Slumber of Psyche": "Psyche Borne Away by the Zephyrs," the movement as yet unheard in Boston; "The Gardens of Eros," and "Psyche and Eros." All four are written for the usual concert orchestra of Franck's day. He composed the original "symphony" in 1887-1888; in 1888 it was heard in Paris; subsequently there and elsewhere, it has kept occasional place on conductor's lists.

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"'Eros and Psyche,' continues Derepas, 'do not appear as individuals. The orchestra interprets their feelings, and for this reason: the two are in this poem not individuals. Franck, forgetting the legendary personages, looks on them as symbols of the human soul and supreme love. Music, absolute music without words, because its notes do not have a definite meaning, is of all the forms of art the most adequate expression of these immaterial realities. There are no solos in this oratorio. The orchestra has the most important part; it translates the longings, the regrets, the final joy of Psyche. The chorus, an anonymous, impersonal body, sings now and then and in few words the peripeteias of the drama. It is to be easily seen that the whole work is charged with the spirit of Christian mysticism.'"

"From the first pages to the last," wrote the Parisian reviewer, Hugues Imbert, about the music, "the hearer is impressed by the mastery of the writing and the nobility of the ideas. He will admire 'The Slumber of Psyche,' a prelude full of a mysterious language and a piece that will remind him of Wagner, not in actual material, but in the theories and style. He will recognize the composer's talent in translating the strange sounds that precede the scene in which Psyche is carried by the zephyrs into the gardens of Eros; he will find an exquisite tenderness in the third theme of Psyche reposing among the flowers and saluted by the powers of nature; he will detect a certain relationship between the phrase sung to Psyche to the words, 'Souviens-toi que tu ne dois jamais de ton mystique époux connaître le visage' and the phrase uttered by Lohengrin to Elsa in a situation exactly parallel; and he will welcome and retain many other pages of the score. But he will regret the lack of variety and the length which robs the music of a part of its charm."

More particularly, Franck develops the music from various "typical motives," disclosed, combined, contrasted and variously and significantly manipulated throughout the suite—the motive of Eros, the motive of Psyche, the motive of love, the motive of longing, the motive of sleep, the zephyrs' motive and so forth. In the second division—"Psyche Borne Away by the Zephyrs," it is possible to hear echoes of his earlier symphonic poem, "The Daughters of Aeolus." Before the third division, "The Gardens of Eros," may be read this programme note: "Psyche, more beautiful than beauty itself, sleeps in the midst of flowers, hailed as a queen by Nature rejoicing as on a holiday. Voices murmur in her ear the power of love. Gently agitated, she awakes. The voices sing again, and tell of the invisible spouse who will come to her. She listens, delighted, and she waits. And now the voices, singing alway, say to her solemnly: 'Remember that you should never know the face of your mystic lover. Bear this in mind.' The spirits are silent. Another voice is heard, gentle but penetrating. It is that of Eros himself. Psyche answers, but with hesitation. Soon their souls are blended. Passion, light, and there would be eternal happiness if Psyche only knew how to remember her vow." As originally written, music for the chorus here warned Psyche against the peril of curiosity about her mystic lover. Then ensues the final division of the suite, "portraying the happiness of the lovers. Love at first hesitant, grows bold; it has its passionate flights, its returns to calmness, its torrents of passion, then its moments of ecstacy. The themes are so blended or enchained that they are nearly all of like importance, and often one is the conclusion of the other. They are charged with a penetrating solemnity which touches the heart." By these tokens the Greek legend of the loves of Eros and Psyche is quite as serviceable a background to Franck music as "Christian mysticism" and all that sort of thing. When expression in the arts is in question, there is curious kinship between erotic and mystical moods.

The other novel piece to be heard at the Symphony Concerts of this week is a suite drawn by Fauré from his incidental music to "Shylock," a short-lived Parisian version by d'Haraucourt of "The Merchant of Venice," evidently much altered and dizened according to the taste and fancy of the adapting poetaster. Paris saw the piece and heard the music for a few evenings at the Odéon in 1889. As transferred to the concert hall, the suite runs in six divisions—two, a "Chanson" and a Madrigal" for tenor voice; and four, an Entr'acte," an "Epithalamium," a Nocturne and a "Finale" for orchestra. Here in Boston Mr. Arthur Hackett, the tenor, will sing the songs. In New York last Saturday, as in Philadelphia, a few days before, the orchestra played the rest of the suite and Mr Krehbiel wrote of it in The Tribune as follows:

"If 'Shylock' has in it any of the elements of Shakspeare's comedy the fact was not divulged by the music composed by Fauré to illustrate it 'The Merchant of Venice,' like every other Shakspearian play, no matter what its subject or its people, is Elizabethan English in spirit. M. Rabaud made a handsome recognition of that fact in his own music to the play which he produced on his previous visit. It was all constructed out of music familiar to Shakspeare's countrymen in Shakspeare's time. Fauré's music began with a march movement which a perhaps too whimsical fancy might have associated with Falstaff's motley army, but which could not be identified by any stretch of the imagination with any of the dramatic elements to be found in the story of the usurious but much-abused Jew.

"Evidently there is a merry wedding in the French comedy, for the second number was a pretty epithalamium and the final number suggested that possibly the fairy folk of 'A Mid-Summer Night's Dream' had also gotten into it. There was no just reason, of course, why anybody should have expected to hear Shakspearian echoes in any part of the suite, but since imagination does not always wait upon reason it was agreeable to note that the nocturne invoked the sweeter melody of the lines:

Here we will sit and let the sounds of music
Creep in our ears; soft stillness and the night
Become the touches of sweet harmony.

It also invited recollection of the scene under the moon in which Lorenzo and Jessica display their classical learning and bandy allusions to the nocturnal adventures of Cressid, Thisbe, Dido and Medea. But perhaps all these fancies are irrelevant though they are instanced to show that, in our opinion, there is some charming, if not profoundly beautiful music in Fauré composition."

om PRESS
ddress Philadelphia, Pa.
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LIFE
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Brooklyn, N. Y.
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The Third of the Traditional "Philharmonics."

If it was apparent at the beginning of the season that the deteutonizing of the Boston Symphony was better for its soul than for its body, is now quite as apparent that this time-honored organization is getting to be itself again. Certainly Rabaud's forces were in admirable form at the third in the series of Philharmonic concerts at the Academy of Music on Friday evening of last week. And generally speaking it found sincere appreciation. The exceptions were inconsiderate persons here and there who persisted in talking and thus seriously marred the pleasure of those who wanted to keep their mind on something more musical than mere chatter. Of the three numbers on the program, which stretched all the way across Europe and through enemy country, the "Antar" symphony of Rimsky-Korsakoff was given a fine interpretation, leaving the large audience keen to go on with the remainder of the program. Then came Frederic Fradkin, the new concert master of this organization, who did the Mendelssohn "Concerto in E minor for Violin" with the orchestra in a manner which places him high in the ranks of the violinists. Finally there was the fascinating "Rapsodie Espagnole" of Ravel, with its vivid night picture, its *malaguena*, its *habanera* and its *feria* in quick succession. Here is a breath of real Spain as the tourist does not see it unless he lingers on the peninsula long enough really to know Spain. Whether its subtle qualities were understood or not, it sent every one ome in good humor—even those who had been sorely tried by the wicked talkative folk.

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FAMED MUSICIAN ONE OF "FORTY IMMORTALS"

BOSTON.—Henri Rabaud, famous French musician, now conductor of the Boston Symphony Orchestra, has become one of the "forty immortals" of France.

News has just been received of his election to membership in L'Institute de France. Under the institute is the Academie des Beaux Arts, comprising five chambers of the various fine arts. The membership of the academy is fixed at forty and is for life—thus the name "forty immortals." Of these there are only six musical composers. Rabaud takes the place of Widor, who in turn has become secretaire perpetuelle. The others are Sainte-Saens, Dubois, Paladilhe, Faure and Carpentier. Rabaud is the only conductor to hold the honor, although he was elected on his merits as a composer.

WORLD
om
ddress: New York City
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NEW BOSTON SYMPHONY LEADER REVEALS SKILL

Original Reading of Brahms Symphony Heard at Concert Yesterday at Carnegie Hall.

Quite a few persons are discovering two things with respect to the Boston Symphony Orchestra: Henri Rabaud is an able conductor, whose readings reflect distinction; the orchestra, as such, is still a splendid institution. The changes made this season have not detracted from its efficiency to the extent many at first thought. These matters were rather conclusively demonstrated in Carnegie Hall yesterday afternoon when the visiting New England organization gave its eighth New York programme of the season.

M. Rabaud began with the No. 2 Brahms Symphony in the key of D major. He doubtless shocked some hidebound traditionists who prefer the sort of readings most Boston Symphony conductors of the past have offered. But the discerning and unprejudiced hearer recognized many beauties in the score as the orchestra played it under M. Rabaud. He made the adagio a movement of color in lovely tone and the allegretto teem with life and grace. The final allegro had all the free swing and authority and satisfying substance which one desires.

Faure's suite to the Haraucourt "Shylock"—four movements of it—opened the second part of the programme. The nocturne and the entr'acte sections received the most consistently fine treatment. Such smoothness among the choirs of an orchestra and such plasticity are not often heard. These things were likewise to be observed in the playing of Saint-Saens's pictorially descriptive "Phaeton." The concert ended with the Berlioz "Carnival Romain" overture.

HERALD
ess: New York City

Boston Orchestra Excels in Playing of Brahm's Music

Heard at Its Best in Performance of Second Symphony—Other Works on Programme.

The Boston Symphony Orchestra has given no finer performance in Carnegie Hall, under the baton of Henri Rabaud, than that of the Brahms Symphony No. 2 in D major yesterday afternoon, which is saying much. One might have expected the strings to lack brilliancy, owing to the damp weather, but that was not the case, although the violine did not play with absolute unanimity in the final movement of the symphony. But, apart from this minor lapse, which would scarcely be noticeable in another orchestra, they gave a finished performance of a rarely beautiful work, one which places Brahms very high in the hierarchy of symphonists.

It is sometimes maintained that the music of Brahms is deficient inemotional sensibility, that it is too sober, too seif-controlled, too intellectual to be really artistic. But although that may occasionally be true, it certainly does not apply to his Second Symphony, and there are few things of its kind more beautiful than the closing pages of the first movement and the final scherzo. Mr. Rabaud conducted the work with fine insight, and added to the respect in which he is already regarded.

Fauré's Suite from the music which he composed for Haraucourt's comedy "Shylock" is exquisite and imaginative, but is not suited for a large orchestra and concert room. It needs a stage background and the voice part, which was missing yesterday, although it was given in the circumstances with all possible effect. Saint Saëns' brilliant symphonic poem "Phaëton," which was recently heard in the same hall, and Berlioz's somewhat empty overture "Le Carnaval Romain" were played with all possible effect, and the programme was greatly enjoyed by a very large audience.

Serge Rachmaninoff, leader of the Russian school, and commanding figure in the world of music, will be soloist at the next Boston symphony concert in the Academy of Music, which is to take place Wednesday evening, February 5, instead of the usual Monday. The soloist originally announced for this concert, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

Rachmaninoff is to play his own C minor concerto, and the event should [illegible] those who are in the way of exalting Rachmaninoff, the pianist, above [illegible] this great genius who has subjugated both orchestra and pianoforte so completely to his will, is not of the sort who may docilely be tied to a box of strings. Russia considers him a conductor of the first importance. But the conductor and the pianist are but servants to the composer, and Rachmaninoff will surely be longest remembered by his splendid symphony, his "Ilse of the Dead," his opera, his numerous songs and piano pieces, and perhaps best of all—his concerto in C minor. In such works his rare and riotous imagination was let loose, and in the concerto, wherein two completely mastered mediums are blended, there will be opportunity to hear the authority of the composer's reading.

A notable revival will also figure upon this program—four orchestral excerpts which Franck made from his choral symphonic poem, "Psyche." The other numbers will be Saint-Saens' symphonic poem, "Phaeton;" Faure's incidental music to Harancourt's "Shylock," and Weber's overture to "Euryanthe."

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n PUBLIC LEDGER
dress Philadelphia, Pa.

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the next Boston Symphony concert in the Academy of Music, which is to take place Wednesday evening, February 6, instead of the usual Monday. The soloist originally announced for this concert, Mr. Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement. Rachmaninoff is to play his own C minor concerto. Russia considers him a conductor of the first importance. But the conductor and the pianist are but servants to the composer, and Rachmaninoff will surely be longest remembered by his splendid symphony, his "Isle of the Dead," his opera, his numerous songs and piano pieces, and perhaps best of all, his concerto in C minor.

A notable revival will also figure upon this program—four orchestral excerpts which Franck made from his choral symphonic poem, "Psyche." The other numbers will be Saint-Saens's symphonic poem, "Phaeton," Faure's incidental music to Harancourt's "Shylock," and Weber's overture to "Euryanthe."

AMERICAN
ress: Baltimore, Md.

BOSTON SYMPHONY.

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the Boston Symphony concert in the Lyric Theater, which is to take place Tuesday evening, February 4, instead of the usual Wednesday. The soloist originally announced for this concert, Mr. Arthur Rubenstein, having been unable to reach this country from South America, was forced to cancel his engagement.

om NEWS
ddress: Baltimore, Md.

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ddress: Baltimore, Md.
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About The Boston Symphony.

A well-known Baltimore musician said to me at the last Boston Symphony concert, indicating the size of the audience, which, indeed, was disgracefully small, 'Look at that, and then talk about the German change of heart.'

"Where are the many representatives of the German element that used to patronize the Boston Symphony during Muckian days? Are they here? Do they come to the concerts now? Oh, no!

"We have a new French director—and a very fine and distinguished one at that—and the old Hun material has been weeded out of the orchestra.

"Reinstate Muck and his colleagues and you'll see them all come trooping back—these loyal 'civilized' Germans, who love music so devotedly for itself and who proclaim so loudly when Beethoven, Wagner and Strauss are in question that the arts are above nationality."

In truth, there is something in the charge that the German "element's" lack of patronage is in a measure responsible for the small attendance at the Boston Symphony concerts.

I could sit down and tick off a long list of people of German birth who were always present at the Symphony concerts in the past, but who are never seen at them nowadays. These are people, many of them well known, who before the United States got into the war were most violent and disgusting in their pro-Hun utterances, but who later became very discreetly silent.

Maybe some of these fine days I shall mention a few of their names.

I think that most of the discriminating people who attended the two concerts M. Rabaud has so far directed in Baltimore are very well assured that the Boston Symphony was put into capable hands when he was made its conductor, and that there is every reason to believe that under his leadership the future achievements of the organization will outshine that of the past.

Happily he has no inclination whatever toward creating a spectacular effect. His directing is characterized by [illegible] savoir faire and sincerity.

It was natural that for a time after he assumed the baton a certain roughness should obtain, especially in the ensembles, but that condition is rapidly disappearing.

The Program On February 4.

The principal feature of the Boston Symphony's next Lyric concert will be the appearance of Serge Rachmaninoff, who will be heard in his own beautiful C minor concerto for piano and orchestra.

The numbers, unfortunately, include Beethoven's Fifth Symphony, which will add to a plethora of this master's works that is really becoming burdensome. Other numbers will be the prelude to the second act of Chabrier's "Gwendoline" and Lalo's rhapsodie in A major.

CELEBRATED COMPOSER COMING AS SOLOIST

SERGEI RACHMANINOFF.

This very celebrated Russian composer, who is also a pianist, is to be the soloist at the concert to be given next Tuesday (note the day) evening at the Lyric by the Boston Symphony Orchestra. He will replace Arthur Rubinstein, who is unable to reach this country from South America in time.

REPUBLICAN
Springfield, Mass.

CONCERT PLEASES 4200

BOSTON SYMPHONY PLAYS

200 TICKETS ARE USELESS

Some Holders Are Grieved, but Secretary Robbie Says He Has to Issue More Tickets Than There Are Seats

The Boston symphony orchestra, directed by Henri Rabaud, charmed 4200 people filling every seat in the Auditorium yesterday afternoon in the Young Men's Christian association series of Sunday afternoon meetings. The concert was less pleasing, however, to 200 people with tickets which the association had handed out free all week who were turned away from the doors at 3.20. These, with about 300 others, were at the end of the throng which massed all over the municipal plaza waiting almost two hours for entrance. There was some petulant grumbling in that little disappointed crowd, as there has been on previous occasions when the same thing has happened.

"Well," explained Secretary Kenneth Robbie of the association, "it is simply impossible to estimate how many are going to attend. We always want every seat full, for we depend upon the collections to pay expenses. For this concert we gave out 200 more tickets than there were seats, thinking of course some of them wouldn't be used. Invariably on previous occasions there are some which are not used. In this case it may have been some people without tickets were admitted in the rush, too. I'm not sure about that. It's hard to get doormen who can do the job right, and then you know there are always some people without tickets right up next to the doors when the rush starts so that it is difficult to keep them out. The association certainly tries to do this thing right."

The collection yesterday brought in $1299.07, Mr Robbie said, which was several hundred dollars less than the concert cost the association.

Splendid Concert

The concert for which the city is indebted to the enterprise and courage of the association, was one of the finest of the 25 which the Boston symphony orchestra has given here. It would have been notable, if for no other reason, for being given with the full orchestral forces, whereas most of the concerts here have been given by the somewhat reduced forces commonly used on tour. This point should not be unduly stressed, for the numbers required depend largely on the program, and the excellence of a concert is not to be measured by the number of performers. Sixty-five or so suffice perfectly for most occasions. Yet it is of interest from time to time to have the full strength of one of the world's greatest orchestras and the auditorium, fortunately, is equally adapted for a concert of either sort. The smaller force sounds full and brilliant, and the tone of the largest orchestra, is not cramped or harsh. Not a little of the thrilling effect of yesterday's concert was due to the extra volume of tone given by a band including 16 first violins, eight basses and the other instruments in proportion. The program, too, was well fitted to make good use of these great tonal resources.

Even more notable, however, was the appearance, for the first time in this city, of the orchestra under its new conductor, Henri Rabaud, and with a personnel very considerably changed in consequence of recent events. Of the changes in the orchestra it is not necessary to speak in detail; collectively they affect the orchestra materially, and some time will have to be allowed for the reconstruction to be completed before undertaking to compare its work with that of previous years. Technically it is perhaps not quite so perfect a machine as the one laboriously built up by a succession of noted conductors under the patronage of Maj Higginson, but it is too soon to look for this flawless technic after so considerable a reorganization. On the other hand, the orchestra has seldom given so inspiring a concert here as that of yesterday; its new conductor is happy in his programs and his interpretations are full of life. Under former conductors there have been complaints that a superb instrument was used for much dull second-rate music, and that refinements of execution counted for more than the spirit. These criticisms were sometimes unjust, but they were made; they could not possibly be made in connection with yesterday's concert.

Selections Well Chosen

The program, for example, was all that it should be for an audience which has to make one orchestral concert last a long time. Neither Mr Gericke or Dr Muck ever quite comprehended that a program which did very well for the regular Boston audience, attending the weekly concerts, might not meet the needs of the smaller cities. An audience which hears only a few such concerts in a year wants only "worth while" music—a big classic and some stirring modern music. Mr Rabaud met both needs with a concert of but three numbers. First came the favorite among all symphonies, Beethoven's fifth, and the second half was given to two colorful and attractive modern compositions, "The Youth of Hercules" by Saint Saens, and Rimsky-Korsakoff's "Caprice on Spanish Themes," opus 34. Neither of these is a great work, but the Saint Saens tone poem is in its way a masterpiece, and the Russian translation of Spanish music makes an extraordinarily vivid effect; both are works that appeal quickly and strongly to a general audience and they were heard with eager attention.

The favorite work, however, was the great C minor symphony, which most people know in one way or another, but seldom have a chance to hear so splendidly given. There were no mannerisms or exaggerations in Mr Rabaud's reading, no overemphasis, for example, on opening theme in which fate is supposed to knock at the door. But the symphony was developed in a masterly way, the variations of the andante were played with grace and feeling, and the triumphant outburst with which the strenuous scherzo breaks into the jubilant finale was as thrilling as can be imagined. Those who have heard the same orchestra play the same symphony under several conductors will probably agree that while each had points of distinctive merit the interpretation given yesterday by Mr Rabaud surpassed them all in energy and in the power of the climax reached.

EVENING POST
New York City
FEB 1 19

Boston Symphony Programme.

"Psyche," the symphonic poem of Franck, has been placed by Mr. Rabaud on the Boston Symphony programme for next Thursday in Carnegie Hall. In spite of the fact that d'Indy (to whom it is dedicated) conducted the last of its four movements when he visited America, spoke superlatively of it in his biography, and was enthusiastically seconded by Derepas, it has never been given in this country, except in one movement or another. It depicts "Psyche's Sleep," "Psyche Borne Aloft by Zephyrs," "The Gardens of Eros," "Psyche and Eros," and, despite the pagan subject, its spirit is wholly Christian. Beethoven's Fifth Symphony will also figure on Thursday's programme, besides the Prelude to Act II of Chabrier's "Gwendoline" and Lalo's orchestral Rhapsody in A.

On Saturday afternoon Mr. Rabaud will first essay Brahms with the Second Symphony in D major. The other numbers will be a suite written by Fauré from the incidental music to Haraucourt's comedy "Shylock," Saint-Saëns's symphonic poem "Phaëton," and Berlioz's overture, "The Roman Carnival."

From HERALD
Address: New York City
Date FEB

IN MUSICAL CIRCLES.

Without doubt the most important s loist to appear so far with the Bost Symphony Orchestra will be Rachma noff, who is to play his own C min concerto at the regular Philharmonic co cert at the Academy of Music next F day evening. When the gaunt Russ came to this country nine seasons a and played the same concerto wth same orchestra, he made a more vivid pression as composer than as pianist. T overwhelming impression he has made recitals this season brings a new lig upon the development of his genius.

On the same programme Mr. Raba will have his first essay at Brahms, co ducting the Second Symphony in D m jor. The closing number will be Berlioz's "The Roman Carnival."

n WORLD
ress: New York City
FEB 2 1919

Boston Symphony.

In Franck's symphonic poem "Psyche," which stands upon the programme of the Boston Symphony concert in Carnegie Hall next Thursday evening, Mr. Rabaud will make known a work which, from all appearances, has been unduly neglected. Only one or another of the four movements has been played in this country, notably when d'Indy conducted them. To Franck, the erotic, imbued with ancient Italy, Psyche represented the soul of humanity; Eros, divine love. Psyche, uplifted by inspiration, seeks to pierce the mystery and falls, broken, to the earth. But she is finally redeemed in a glorious union.

Beethoven's Fifth Symphony will also figure on Thursday's programme, besides the prelude to Act II. of Chabrier's "Gwendoline" and Lalo's Orchestral Rhapsody in A.

On Saturday afternoon Mr. Rabaud will first play Brahm's Second Symphony in D minor. The other numbers will be a suite written by Faure from the incidental music to Haraucourt's comedy "Shylock," Saint-Saens's symphonic poem "Phaeton," and Berlioz's Overture, "The Roman Carnival."

om MORNING TELEGRAP
ldress: New York City
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Boston Symphony Thursday.

In Franck's symphonic poem "Psyche," which stands upon the program of the Boston Symphony concert in Carnegie Hall next Thursday evening, Mr. Rabaud will make known a work which from all appearances has been unduly neglected. Even with the omission of the choral portions (which are not important) it remains a large subject, largely treated. Only one or another of the four movements has been played in this country, notably when d'Indy conducted them.

Both d'Indy (to whom it was dedicated) and Derepas praise it in the highest terms, and both stress the fundamentally Christian spirit of the Pagan theme. To Franck the erotic, imbued with ancient Italy, Psyche represented the soul of humanity; Eros, divine love. Psyche, uplifted by inspiration, seeks to pierce the mystery and falls broken to the earth. But she is finally redeemed in a glorious union.

Beethoven's Fifth Symphony will also figure on Thursday's program, besides the prelude to Act II of Chabrier's "Gwendoline" and Lalo's orchestral rhapsody in A.

On Saturday afternoon Mr. Rabaud will first essay Brahms with the Second Symphony in D major. The other numbers will be a suite written by Faure from the incidental music to Haraucourt's comedy "Shylock," Saint-Saen's symphonic poem "Phaeton" and Berlioz's overture "The Roman Carnival."

SUN
Baltimore, Md.
FEB 2- 1919

SERGEI RACHMANINOFF IS BOTH COMPOSER AND PIANIST

SERGEI RACHMANINOFF.

SERGEI RACHMANINOFF, the indomitable Russian composer and pianist who has made such an overwhelming impression in this his latest visit to our country, will at last be heard in Baltimore when he plays his own C-Minor Concerto with the Boston Symphony Orchestra. Born in the Government of Novgorod in 1873, and studying music as a boy at the conservatories of Moscow and Petrograd, Rachmaninoff repeated the old story of the prodigy. Tancieff and Arensky were his masters. Early he began to compose and to play in recitals throughout Europe. He made a distinguished name as a conductor, but, being a composer, he never took up regularly that time-absorbing task except for two years as first conductor of the Moscow Imperial Opera.

He grew up a cosmopolitan—that is to say, a follower of Tschaikowsky, a disciple of western musical tradition, culture and form, as distinct from the Russian nationalists, such as Mossorgsky, Borodin and Rimsky Korsakoff, who shut their eyes resolutely to foreign influence and struggled with an embryonic technique. This accounts for Rachmaninoff's great versatility and his marvelous technical fecundity which liberated his unbridled imagination into the rare eloquence of his songs and piano pieces, his daring and somber-hued "Isle of the Dead," his poignant E-Minor Symphony ,and his great C-Minor Concerto, which has always been a favorite. The creator of these foremost works of modern music is no dry traditionalist—he was an early champion of the revolutionary Scriabin.

The score of a new symphony on the theme of Poe's "Bells" he was unable to bring with him from Russia, for, being an aristocrat, he became the victim of the Bolsheviki. His large estate was plundered and requisitioned. He fled to Scandinavia. His whereabouts were for some time unknown to us until he suddenly appeared in New York. His recitals in this country have had a tremendous and hypnotic effect on every audience.

When the gaunt and angular figure first comes upon the stage (he must stoop for some doorways) there is the electric feeling of the presence of genius. Bowed, dark and intent over his instrument, his striking profile is almost a tragic mask. Playing his concerto, Rachmaninoff, the composer, and Rachmaninoff, the pianist, are blended in his utter mastery, his resourcefulness of free inspiration running a riotous course, his rhythms—whiplike, biting, and his tremendous chords colorful and resilient, which explore the whole piano and orchestra. Small wonder that, playing with the Russian Symphony in New York last week, his compatriots from stage and audience rose in excitement and cheered him repeatedly. For with Strawinsky Rachmaninoff is surely the greatest living Russian composer. And no more than two in the world, or at most three, can dispute his eminent genius.

n CITIZEN
ress: Brooklyn, N. Y.

RACHMANINOFF WILL PLAY HERE

Announced as Soloist With the Boston Symphony Orchestra.

Without doubt the most important soloist to appear so far with the Boston Symphony Orchestra will be Rachmaninoff, who is to play his own C minor concerto at the regular Fourth Philharmonic concert at the Academy of Music Friday evening. When the gaunt Russian came to this country nine seasons ago and played the same concerto with the same orchestra, he made a more vivid impression as a composer than as a pianist. The overwhelming impression he has made in recitals this season brings a new light upon the development of his genius and his all-conquering will power.

Upon the same programme Mr. Rabaud will have his first essay at Brahms, conducting the Second Symphony, in D major. The closing number will be Berlioz's overture, "The Roman Carnival."

PRESS
Philadelphia, Pa.

When Rachmaninoff plays his own C minor Concerto with the Boston Symphony Orchestra in the Academy of Music next Wednesday evening some will recall that the same indomitable Russian played his same Concerto in the same hall with the same orchestra during his visit to this country in 1909. If that was an event in our musical life, this will be a far greater, for in the ten years intervening the coterie who then championed the vivid and sombre-hued composer has grown to be the entire musical world; and the then promising pianist has since become surely the most vivid, intense, imaginative, hypnotic performer of the day. On Wednesday there will be the rarer opportunity of hearing the foremost among the world's composers and pianists in both roles.

A notable revival will also figure upon this program—four orchestral excerpts which Franck made from his choral symphonic poem, "Psyche." The other numbers will be Saint-Saens' symphonic poem, "Phaeton;" Faure's incidental music to Harancourt's "Shylock," and Weber's overture to "Euryanthe."

★

RACHMANINOFF AND BOSTONIANS THRIL

Famous Russian and Symphon Play Movingly; Orchestra Growth Notable.

AUDIENCE ALSO GROW

A most remarkable elevation spirit was caused by the combinatic at the Lyric Theater last night Sergei Vassilievich Rachmaninof composer and pianist, the Bostc Symphony Orchestra, Henri Rabau conductor, and their performance Mr. Rachmaninoff's concerto No. in C minor. At conclusion of t work Mr. Rachmaninoff was giv one of the most extended periods applause ever accorded in Baltimo which caused him to return to t stage six or seven times in acknow edgment. The concert was t fourth of the orchestra's series five in this city. The audience pro ably was the largest so far this se son at these concerts.

Such a stirring of soul throu musical art has been rare in Balt more, and one will think of it wi emotion far in the future. The co certo is anything except radica judged by ultra-modern standard but its harmonies, construction a progressions are surpassingly ric and when these were vitalized by M Rachmaninoff's smooth, adequa unconstrained, dignified, magnifice piano playing and by the orchestra commensurate co-operation under M Raband, the result was moving b yond description. Factors also, i this achievement were the physical personality and aspect of Mr. Rachmaninoff, the rich tone of the piano he played and the individually rich tone of the orchestra.

Performance by the orchestra of Beethoven's fifth symphony also caused prolonged applause, and Chabrier's prelude to Act II. of the opera Gwendoline and Lalo's rhapsody in A major were well received.

At the previous concert the orchestra showed great growth of achievement, but last night's concert showed still more, so that it may be said at once that—although more remains to be done—under Mr. Rabaud's guidance has become already a notable musical instrument.

J. N. H.

SUN
ess: Baltimore, Md.
FEB 2- 19

BOSTON ORCHESTRA

OF far greater importance soloist of the season with the Boston Symphony will be the appear of Sergei Rachmaninoff, foremost amo the world's composers, as well as among pianists, at its concert in the Lyric Theatre Tuesday evening (instead of the usual Wednesday). The occasion will recall to some that he played here with the same orchestra during his visit to this country in 1909. That was an event in our musical life; this will be a greater, for in the 10 years intervening have come universal recognition and the perfection of pianism.

After unexpectedly "turning up" in New York last autumn, a fugitive from his native Russia, Rachmaninoff played there and in a few other Eastern cities. Stooping, gaunt, and intent over his keyboard, he completely dominated both his instrument and his audience by his sheer power of concentration, his keen composer's imagination which prompted his long fingers, swift and electric in response.

On Tuesday there will be the rarer opportunity of hearing him as pianist and composer both, for he is to play his own C minor concerto. Also upon the program will be Beethoven's Fifth Symphony, adjudged one of Mr. Rabaud's finest attainments; the prelude to the second act of Chabrier's opera "Gwendoline," and Lalo's riotous orchestra rhapsody in A major.

Feb. 4-5

MORE NEWS

RACHMANINOFF GETS AN OVATION AT LYRIC

Russian Pianist Is Soloist At The Fourth Concert Of Boston Orchestra.

It is seldom, indeed, that a city is visited on two successive evenings by such imposing orchestras as those of the Philadelphia and Boston, and the occurrence afforded an excellent opportuuity for comparison of the two organizations, but anything of the kind would be altogether unfair and unjust under the present circumstances. Suffice it to say that the concert last night by the Boston Symphony Orchestra was by far the most successful yet given under the leadership of Henri Rabaud. He has a quiet, unassuming personality, one which does not immediately impress itself, so that it takes time before the hearer has any definite realization of this conductor's really lofty aims and ideals. These are now, however, beginning to make themselves felt, for last night the readings of all the numbers were marked by strong conviction, incisiveness and at times subtle insight.

The critic, like many, probably, of the audience, was dreading yet another repetition of Beethoven's C minor symphony, with which the concert of last night opened, but at the conclusion one and all felt that, played in the right way, this work can remain forever fresh and immortal. The first movement in particular was played with a titanic energy and forcefulness that made one realize for the first time in many years the tremendous significance of this portrayel of the struggle between humanity and destiny. Less appealing, however, were Mons. Rabaud's readings of the Andante and Scherzo of the symphony, for in both these two numbers that absolute "pianissimo" essential to the atmosphere of mystery and prescience called for in certain moments was never attained.

The audience was unanimously roused to tumultuous enthusiasm by the performance of the soloist, Sergei Rachmaninoff, the great Russian composer and pianist, who was heard last night in his own Concerto in C minor. His playing was distinguished by an immense virility, consummate technique and great brilliancy of execution, especially in the last movement of the composition, so that at the close one felt in no doubt that we had with us one of the biggest of modern pianists. The Concerto itself, though delightfully sane and at moments beautiful and noble in sentiment, is, on the other hand, somewhat reactionary in type and might have been written before the time of Brahms. The other numbers on the program were the Prelude to Act 2 of Chabrier's opera "Gwendoline," a work of genuine, healthy beauty, and Lalo's Rhapsody in A minor, with which the concert concluded.

H. D. P.

REPUBLICAN
Springfield, Mass.

CONCERT PLEASES 4200

BOSTON SYMPHONY PLAYS

200 TICKETS ARE USELESS

Some Holders Are Grieved, but Secretary Robbie Says He Has to Issue More Tickets Than There Are Seats

The Boston symphony orchestra, directed by Henri Rabaud, charmed 4200 people filling every seat in the Auditorium yesterday afternoon in the Young Men's Christian association series of Sunday afternoon meetings. The concert was less pleasing, however, to 200 people with tickets which the association had handed out free all week who were turned away from the doors at 3.20. These, with about 300 others, were at the end of the throng which massed all over the municipal plaza waiting almost two hours for entrance. There was some petulant grumbling in that little disappointed crowd, as there has been on previous occasions when the same thing has happened

"Well," explained Secretary Kenneth Robbie of the association, "it is simply impossible to estimate how many are going to attend. We always want every seat full, for we depend upon the collections to pay expenses. For this concert we gave out 200 more tickets than there were seats, thinking of course some of them wouldn't be used. Invariably on previous occasions there are some which are not used. In this case it may have been some people without tickets were admitted in the rush, too. I'm not sure about that. It's hard to get doormen who can do the job right, and then you know there are always some people without tickets right up next to the doors when the rush starts so that it is difficult to keep them out. The association certainly tries to do this thing right."

The collection yesterday brought in $1299.07, Mr Robbie said, which was several hundred dollars less than the concert cost the association.

Splendid Concert

The concert for which the city is indebted to the enterprise and courage of the association, was one of the finest of the 25 which the Boston symphony orchestra has given here. It would have been notable, if for no other reason, for being given with the full orchestral forces, whereas most of the concerts here have been given by the somewhat reduced forces commonly used on tour. This point should not be unduly stressed, for the numbers required depend largely on the program, and the excellence of a concert is not to be measured by the number of performers. Sixty-five or so suffice perfectly for most occasions. Yet it is of interest from time to time to have the full strength of one of the world's greatest orchestras and the auditorium, fortunately, is equally adapted for a concert of either sort. The smaller force sounds full and brilliant, and the tone of the largest orchestra, is not cramped or harsh. Not a little of the thrilling effect of yesterday's concert was due to the extra volume of tone given by a band including 16 first violins, eight basses and the other instruments in proportion. The program, too, was well fitted to make good use of these great tonal resources.

Even more notable, however, was the appearance, for the first time in this city, of the orchestra under its new conductor, Henri Rabaud, and with a personnel very considerably changed in consequence of recent events. Of the changes in the orchestra it is not necessary to speak in detail; collectively they affect the orchestra materially, and some time will have to be allowed for the reconstruction to be completed before undertaking to compare its work with that of previous years. Technically it is perhaps not quite so perfect a machine as the one laboriously built up by a succession of noted conductors under the patronage of Maj Higginson, but it is too soon to look for this flawless technic after so considerable a reorganization. On the other hand, the orchestra has seldom given so inspiring a concert here as that of yesterday; its new conductor is happy in his programs and his interpretations are full of life. Under former conductors there have been complaints that a superb instrument was used for much dull second-rate music, and that refinements of execution counted for more than the spirit. These criticisms were sometimes unjust, but they were made; they could not possibly be made in connection with yesterday's concert.

Selections Well Chosen

The program, for example, was all that it should be for an audience which has to make one orchestral concert last a long time. Neither Mr Gericke or Dr Muck ever quite comprehended that a program which did very well for the regular Boston audience, attending the weekly concerts, might not meet the needs of the smaller cities. An audience which hears only a few such concerts in a year wants only "worth while" music—a big classic and some stirring modern music. Mr Rabaud met both needs with a concert of but three numbers. First came the favorite among all symphonies, Beethoven's fifth, and the second half was given to two colorful and attractive modern [illegible] "The Youth and the Witch" by Saint Saens, and Rimsky-Korsakoff's "Caprice on Spanish Themes," opus 34. Neither of these is a great work, but the Saint Saens tone poem is in its way a masterpiece, and the Russian translation of Spanish music makes an extraordinarily vivid effect; both are works that appeal quickly and strongly to a general audience and they were heard with eager attention.

The favorite work, however, was the great C minor symphony, which most people know in one way or another, but seldom have a chance to hear so splendidly given. There were no mannerisms or exaggerations in Mr Rabaud's reading, no overemphasis, for example, on opening theme in which fate is supposed to knock at the door. But the symphony was developed in a masterly way, the variations of the andante were played with grace and feeling, and the triumphant outburst with which the strenuous scherzo breaks into the jubilant finale was as thrilling as can be imagined. Those who have heard the same orchestra play the same symphony under several conductors will probably agree that while each had points of distinctive merit the interpretation given yesterday by Mr Rabaud surpassed them all in energy and in the power of the climax reached.

EVENING POST
New York City
FEB 1 19

Boston Symphony Programme.

"Psyche," the symphonic poem of Franck, has been placed by Mr. Rabaud on the Boston Symphony programme for next Thursday in Carnegie Hall. In spite of the fact that d'Indy (to whom it is dedicated) conducted the last of its four movements when he visited America, spoke superlatively of it in his biography, and was enthusiastically seconded by Derepas, it has never been given in this country, except in one movement or another. It depicts "Psyche's Sleep," "Psyche Borne Aloft by Zephyrs," "The Gardens of Eros," "Psyche and Eros," and, despite the pagan subject, its spirit is wholly Christian. Beethoven's Fifth Symphony will also figure on Thursday's programme, besides the Prelude to Act II of Chabrier's "Gwendoline" and Lalo's orchestral Rhapsody in A.

On Saturday afternoon Mr. Rabaud will first essay Brahms with the Second Symphony in D major. The other numbers will be a suite written by Fauré from the incidental music to Haraucourt's comedy "Shylock," Saint-Saëns's symphonic poem "Phaëton," and Berlioz's overture, "The Roman Carnival."

From HERALD
Address: New York City
Date FEB

IN MUSICAL CIRCLES.

Without doubt the most important s loist to appear so far with the Bost Symphony Orchestra will be Rachmai noff, who is to play his own C min concerto at the regular Philharmonic co cert at the Academy of Music next F day evening. When the gaunt Russi came to this country nine seasons a and played the same concerto wth same orchestra, he made a more vivid pression as composer than as pianist. T overwhelming impression he has made recitals this season brings a new lig upon the development of his genius.

On the same programme Mr. Raba will have his first essay at Brahms, co ducting the Second Symphony in D m jor. The closing number will be Berlioz's "The Roman Carnival."

n WORLD
ress: New York City
FEB 2 1919

Boston Symphony.

In Franck's symphonic poem "Psyche," which stands upon the programme of the Boston Symphony concert in Carnegie Hall next Thursday evening, Mr. Rabaud will make known a work which, from all appearances, has been unduly neglected. Only one or another of the four movements has been played in this country, notably when d'Indy conducted them. To Franck, the erotic, imbued with ancient Italy, Psyche represented the soul of humanity; Eros, divine love. Psyche, uplifted by inspiration, seeks to pierce the mystery and falls, broken, to the earth. But she is finally redeemed in a glorious union.

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om MORNING TELEGRAP
ldress: New York City
ate

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Both d'Indy (to whom it was dedicated) and Derepas praise it in the highest terms, and both stress the fundamentally Christian spirit of the Pagan theme. To Franck the erotic, imbued with ancient Italy, Psyche represented the soul of humanity; Eros, divine love. Psyche, uplifted by inspiration, seeks to pierce the mystery and falls broken to the earth. But she is finally redeemed in a glorious union.

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SUN
Baltimore, Md.
FEB 2- 1919

SERGEI RACHMANINOFF IS BOTH COMPOSER AND PIANIST

SERGEI RACHMANINOFF.

SERGEI RACHMANINOFF, the indomitable Russian composer and pianist who has made such an overwhelming impression in this his latest visit to our country, will at last be heard in Baltimore when he plays his own C-Minor Concerto with the Boston Symphony Orchestra. Born in the Government of Novgorod in 1873, and studying music as a boy at the conservatories of Moscow and Petrograd, Rachmaninoff repeated the old story of the prodigy. Tancieff and Arensky were his masters. Early he began to compose and to play in recitals throughout Europe. He made distinguished name as a conductor, but, being a composer, he never took up regularly that time-absorbing task except for two years as first conductor of the Moscow Imperial Opera.

He grew up a cosmopolitan—that is to say, a follower of Tschaikowsky, a disciple of western musical tradition, culture and form, as distinct from the Russian nationalists, such as Mossorgsky, Borodin and Rimsky Korsakoff, who shut their eyes resolutely to foreign influence and struggled with an embryonic technique. This accounts for Rachmaninoff's great versatility and his marvelous technical fecundity which liberated his unbridled imagination into the rare eloquence of his songs and piano pieces, his daring and somber-hued "Isle of the Dead," his poignant E-Minor Symphony ,and his great C-Minor Concerto, which has always been a favorite. The creator of these foremost works of modern music is no dry traditionalist—he was an early champion of the revolutionary Scriabin.

The score of a new symphony on the theme of Poe's "Bells" he was unable to bring with him from Russia, for, being an aristocrat, he became the victim of the Bolsheviki. His large estate was plundered and requisitioned. He fled to Scandinavia. His whereabouts were for some time unknown to us until he suddenly appeared in New York. His recitals in this country have had a tremendous and hypnotic effect on every audience.

When the gaunt and angular figure first comes upon the stage (he must stoop for some doorways) there is the electric feeling of the presence of genius. Bowed, dark and intent over his instrument, his striking profile is almost a tragic mask. Playing his concerto, Rachmaninoff, the composer, and Rachmaninoff, the pianist, are blended in his utter mastery, his resourcefulness of free inspiration running a riotous course, his rhythms—whiplike, biting, and his tremendous chords colorful and resilient, which explore the whole piano and orchestra. Small wonder that, playing with the Russian Symphony in New York last week, his compatriots from stage and audience rose in excitement and cheered him repeatedly. For with Strawinsky Rachmaninoff is surely the greatest living Russian composer. And no more than two in the world, or at most three, can dispute his eminent genius.

n CITIZEN
ress: Brooklyn, N. Y.

RACHMANINOFF WILL PLAY HERE

Announced as Soloist With the Boston Symphony Orchestra.

Without doubt the most important soloist to appear so far with the Boston Symphony Orchestra will be Rachmaninoff, who is to play his own C minor concerto at the regular Fourth Philharmonic concert at the Academy of Music Friday evening. When the gaunt Russian came to this country nine seasons ago and played the same concerto with the same orchestra, he made a more vivid impression as a composer than as a pianist. The overwhelming impression he has made in recitals this season brings a new light upon the development of his genius and his all-conquering will power.

Upon the same programme Mr. Rabaud will have his first essay at Brahms, conducting the Second Symphony, in D major. The closing number will be Berlioz's overture, "The Roman Carnival."

PRESS
Philadelphia, Pa.

When Rachmaninoff plays his own C minor Concerto with the Boston Symphony Orchestra in the Academy of Music next Wednesday evening some will recall that the same indomitable Russian played his same Concerto in the same hall with the same orchestra during his visit to this country in 1909. If that was an event in our musical life, this will be a far greater, for in the ten years intervening the coterie who then championed the vivid and sombre-hued composer has grown to be the entire musical world; and the then promising pianist has since become surely the most vivid, intense, imaginative, hypnotic performer of the day. On Wednesday there will be the rarer opportunity of hearing the foremost among the world's composers and pianists in both roles.

A notable revival will also figure upon this program—four orchestral excerpts which Franck made from his choral symphonic poem, "Psyche." The other numbers will be Saint-Saens' symphonic poem, "Phaeton;" Faure's incidental music to Harancourt's "Shylock," and Weber's overture to "Euryanthe."

RACHMANINOFF AND BOSTONIANS THRIL

Famous Russian and Symphon Play Movingly; Orchestra Growth Notable.

AUDIENCE ALSO GROW

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Performance by the orchestra of Beethoven's fifth symphony also caused prolonged applause, and Chabrier's prelude to Act II. of the opera Gwendoline and Lalo's rhapsody in A major were well received.

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SUN
ess: Baltimore, Md.
FEB 2- 19

BOSTON ORCHESTRA

OF far greater importance than any soloist of the season with the Boston Symphony will be the appearance of Sergei Rachmaninoff, foremost among the world's composers, as well as among pianists, at its concert in the Lyric Theatre Tuesday evening (instead of the usual Wednesday). The occasion will recall to some that he played here with the same orchestra during his visit to this country in 1909. That was an event in our musical life; this will be a greater, for in the 10 years intervening have come universal recognition and the perfection of pianism.

After unexpectedly "turning up" in New York last autumn, a fugitive from his native Russia, Rachmaninoff played there and in a few other Eastern cities. Stooping, gaunt, and intent over his keyboard, he completely dominated both his instrument and his audience by his sheer power of concentration, his keen composer's imagination which prompted his long fingers, swift and electric in response.

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Feb. 11-5

MORE NEWS

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The audience was unanimously roused to tumultuous enthusiasm by the performance of the soloist, Sergei Rachmaninoff, the great Russian composer and pianist, who was heard last night in his own Concerto in C minor. His playing was distinguished by an immense virility, consummate technique and great brilliancy of execution, especially in the last movement of the composition, so that at the close one felt in no doubt that we had with us one of the biggest of modern pianists. The Concerto itself, though delightfully sane and at moments beautiful and noble in sentiment, is, on the other hand, somewhat reactionary in type and might have been written before the time of Brahms. The other numbers on the program were the Prelude to Act 2 of Chabrier's opera "Gwendoline," a work of genuine, healthy beauty, and Lalo's Rhapsody in A minor, with which the concert concluded.

H. D. P.

RECORD
Address Philadelphia, Pa.
Date FEB 2 1919

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Mischa Heifetz at his recital in the Academy of Music on Tuesday evening will play the following compositions:

* * *

Tartini.....Sonata in G minor
Paganini.....Concerto in D major
Beethoven.....Romanze in F major
Beethoven.....Minuet
Henri Grasse.....Waves at Play
Wieniawski.....Guitarre
Tschaikowsky-Auer.....Andante Cantabile
Wieniawski.....Polonaise in D major

RACHMANINOFF WITH BOSTON SYMPHONY

PUBLIC LEDGER
Philadelphia. Pa.
FEB 2 1919

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vening the coterie who then championed the vivid and somber-hued composer have grown to be the entire musical world, and the then promising pianist ranks with the most vivid, intense, imaginative, hypnotic performers of the day.

On Wednesday there will be the rarer opportunity of hearing the foremost among the world's composers and pianists in both roles. Also upon the program will be one of Franck's most important and most neglected works—the symphonic poem "Psyche." For the rest, Faure's Suite written for Harancourt's play, "Shylock"; Saint-Saens's symphonic poem, "Phaeton," and Weber's overture to "Euryanthe."

The monthly recital will be given by the pupils of the E. K. Peall Conservatory of Music and Art on Friday evening, February 7, at the Masonic Home, Broad and Ontario streets. All are welcome.

INQUIRER
Philadelphia, Pa.
FEB 6 1919

FINE SYMPHONY CONCERT

Rachmaninoff Plays His Second Concerto With Boston Organization

For the first time in its thirty-four years of visits to Philadelphia, the Boston Symphony appeared on other than a Monday night. The change was due to complications elsewhere and is not to be a precedent. The Academy of Music was crowded in every part last night, the special interest being Rachmaninoff in his own Concerto No. 2, in C minor. In a rather long programme this was by far the most notable number. It is nearly ten years since the composer gave the same concerto here with the Boston Orchestra, and a second hearing only added to the appreciation of a singularly beautiful work containing many musical novelties.

The composer was in poetic mood last night and played the romantic themes with delightful charm. So much has happened in Russia since he last played the number here that one was able to read into it much more of the Russian life than was possible at the first hearing. Beneath the melody one could get more clearly the note of Russian melancholy while the drastic conclusion with its singular thematic treatment seemed almost like news from Petrograd. A heartier reception and one more deserved has seldom been accorded an artist at the Academy.

The rest of the program consisted of Franck's "Psyche" played with academic nicety; Saint-Saen's familiar "Phaeton" with its florid ebullitions of color; Faure's "Skylock" suite in which the delicacy of the organization was shown at its best and, lastly, Weber's Overture to Euryanthe, inserted for no particular reason at the end of a program already long enough.

Director Ribaud conducted as usual with precision and musical intelligence, and the orchestra showed the benefit of the month's training since its last appearance.

PUBLIC LEDGER
Philadelphia, Pa.
FEB 6 1919

BOSTONSYMPHONYPLAYS WITH RACHMTNINOFF

Concert of a High Order Brings Forward the Gifted Russian in His Own Composition

PROGRAM

Franck—Orchestral Suite from "Psyche."
Rachmaninoff—"Second Concerto, C minor.
Saint-Saens—"Phaeton," Symphonic Poem.
Faure—Suite from music for "Shylock."
Weber—"Euryanthe" Overture.

It was indeed a generous measure that the Boston Symphony Orchestra, under the guiding hand of Henri Rabaud, dealt at the Academy last evening. It was a splendid audience. Scarcely a seat was left untaken. The enthusiasm was maintained for two hours, but the concert was almost half an hour too long. No one could have worked harder than M. Rabaud and the soloist, Sergei Rachmaninoff, and their associates to engage the deepest interest of their hearers, and in this effort they were entirely successful. Rarely has there been in the Academy a heartier demonstration of favor than that which followed Rachmaninoff's extraordinarily fine performance of his extraordinarily fine concerto.

The use of the English language in Boston is beyond cavil; otherwise one might rise to a point of order and ask why the program book said of Rachmaninoff, "Born in the Government of Novgorod, April 1, 1873; now living." Was it necessary to inform the audience that he was alive when he walked out upon the stage in his own person?

The second concerto by Rachmaninoff was played here by its composer with the same orchestra nine years ago. Gabrilowitsch has played it with the Philadelphia Orchestra in New York and on tour in the West. Mr. Stokowski, Doc or Rich, Anton Homer and other members of the Philadelphia Orchestra were present to appraise and praise last night.

The piano begins and closes this "glorious work of fine intelligence." There is exhilarating vitality and virility of a fiber unquestionably Russian in the scoring. The soloist read his own inner meaning profoundly. The adagio was pure, clear song for the piano, the last part surpassingly lovely with the assertive cantilena of the right hand over the rolling arpeggios of the left. It is all music on the most elevated and elevating plane; the appeal is to the feelings and to the intellect at once. The final allegro brought in the latter part a rapturous outsoaring of inspired song from all the instruments. Applause was tremendous; recalls were numerous. Any outward expression of approval after such a performance is inadequate. There are giants in our day, and the unassuming, undecorative Rachmaninoff is one of them.

The rest of the program nowhere presented somber of solid argument to consider. Cesar Franck's mystic spirituality is devoted in this instance to the love of Psyche and Eros, at first a zephyr and at last a flame. In the main the music seemed the flowing continuity of a love whose course ran smooth, with but transient turbulence. The disastrous career of Phaeton's chariot was prolonged with skill. The refined and sweet but not powerful violin of Concert master Fradkin spoke prominently in the music of Faure. Weber's beautiful overture at a brisk pace made a suitable conclusion. At all times M. Rabaud made his presence felt for a scholarly urbanity and a real and reverent musicianship.

F. L. W.

RECORD
Philadelphia, Pa.
FEB 6 19

SYMPHONY ORCHESTRA

Sergei Rachmaninoff, Soloist, in His Own Concerto.

The crowded house which greeted the fourth concert of the Boston Orchestra in the Academy of Music last night was indicative of a growing appreciation of the fine conductorship of Henri Rabaud, as well as a desire to again welcome that brilliant pianist and composer, Sergei Rachmaninoff, the soloist of the evening. The upheaval in management and conductorship of the orchestra was bound to affect the attendance temporarily. Rabaud, however, is a musician of such fine attainment and is making so great an impression on American audiences that another season will doubtless find him with the capacity houses formerly accorded the Boston aggregation.

Rachmaninoff, playing his own C minor concerto, literally swept the audience before him. The big vital style of the work suited him perfectly, his brilliant technique and impressive manner finding an unusually suitable medium. The concerto is eminently orchestral, seeming more a part of the ensemble than an individual expression. It has some really great moments, the Adagio, for instance, being a veritable nocturne, big in style, but full of poetic appeal and of moving beauty. This was played with eloquent expression, sustained by an exquisite, ever-shifting orchestral background. The finale of the third movement, taken at a whirlwind pace, was another impressive performance. Its conclusion was greeted with tremendous applause, the pianist being compelled to return again and again to acknowledge the reception. Rachmaninoff is blessed with a compelling personality. He has only to appear to cause enthusiasm. On his first appearance here years ago he was accorded one of the greatest ovations ever given a pianist, and this despite the fact that he played a new work, the same concerto he did last night. It would be interesting to hear him in the beautiful concerto of his gifted countryman, Tschaikowsky.

Orchestrally, the evening was rich in novelty and interest. The Orchestral Suite from the Ceasar Franck symphonic poem, "Psyche"; Saint-Saens' symphonic poem, "Phaeton"; the Faure Suite from the music to Haraucourt's comedy, "Sylock," and Weber's overture to "Euryanthe" forming a combination that brought undoubted enjoyment.

PRESS
Philadelphia, Pa.
FEB 6 1919

BOSTON SYMPHONY PROGRAM OF COMMANDING INTEREST

Rabaud Pleases with Selected Parts of Cesar Franck's Symphonic Poem "Pysche"—Rachmanninov, Distinguished Russian Pianist, Plays His Own Composition.

In the concert of the Boston Symphony Orchestra at the Academy of Music last night, another opportunity was given to amplify our impressions of Henri Rabaud as a conductor and of Sergei Rachmanninov as a pianist. Perhaps it is yet too early to permanently appraise Rabaud as a symphony conductor, as we know too little of him in this capacity and are apt to be influenced by his success as a composer. All eminent composers, however, do not attain equal heights as conductors, principally because they are often too individualistic. This quality, which marks a man of genius in original composition, may mitigate against his universality in interpreting another individual's concepts. We will find that the greatest conductors are men whose egos are plastic; men who can show us the personality of Haydn when directing a Haydn symphony, who can create a Beethoven atmosphere at the proper time, and who can be passionate or chaste with Richard Strauss and sybaritic or hazily impressionistic with the modern French and Russian. In other words, the great conductor must be a cosmopolis of mood and philosophy.

After hearing Mr. Rabaud for the fourth time one cannot but feel that he is affable, rational and erudite, but we sense the fear that were he an actor, his Hamlet and Dromio would be quite similar. Let us wait, however, for a few more concerts before we crystallize our opinions, keeping in mind the old French proverb that "to know a man, you must have eaten a bushel of salt with him."

The program last night was of commanding interest. In place of a symphony Mr. Rebaud selected parts of Cesar Franck's symphonic poem, "Psyche." The Boston Orchestra had never before played this work in Philadelphia and we don't often hear it with the Philadelphia Orchestra, so that it is still somewhat of a novelty to Philadelphians. The four orchestral excerpts from the symphony appear on the program as an orchestral suite and are given the titles, "The Sleep of Pysche," "Psyche upborne by the zephyrs," "The Garden of Eros," "Pysche and Eros."

This is the sort of theme that Franck revelled in, and his abstract, legendary music makes a perfect language in which to tell mythological tales such as Pysche and Eros. The first three of the excerpts are much alike, but the necessary contrast is contained in the fourth, this one being less Franckian than the others. Mr. Rabaud evidently experiences Cesar Franck, for he seemed very much in his element throughout the "Pysche" music.

After the symphonic suite came the concerto in C minor composed by Rachmanninov and played by the composer. The C minor concerto is one of four composed by the great Russian, and does not make its appeal by bombastic display or tantivy. It rests firmly upon a solid foundation of good music though not exactly surface music.

The piano playing of Sergei Rachmanninov is the playing of a great musician. It used to be said of Liszt that when he played, his hearers forgot the piano and Liszt and thought only of music. To me Rachmanninov achieves the same phenomena. Try to imagine standing before the Tagh Mahal—would it not seem trivial to comment upon the size, or the color, or this or that specific beauty? Would you not rather stand speechless—silenced by the overpowering grandeur of the ensemble. And it is just with this same feeling that I write of Rachmanninov. He makes me forget black and white keys, technique, pedaling, difference in tempo and phrasing. I forget whether he sits on a chair or bench, or whether he fingers according to Moscheler or Breithaupt. He will does me as a critic—he makes me an enraptured worshiper of the divine art. "Homage a Rachmanninov."

After the intermission following the concerto the orchestra played with full effect the "Phaeton" symphonic poem by Saint-Saens. This work of Saint-Saens continually grows in favor and already has practically become a classic, and Rabaud gave it a fine interpretation. The group of four pieces by Faure that followed the "Phaeton" were charming, spirited hits of neo-French spirit, vivacious and often sparkling. As a sort of conventional close to this rather unusual program, Mr. Rabaud played the "Euryanthe" overture of Weber and brought to a happy conclusion a most interesting concert.

C. K. J.

EVENING SUN
New York City
FEB 6 1919

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"Psyche," the symphonic poem of Franck, which Mr. Rabaud has placed upon the Boston Symphony programme for this Thursday in Carnegie Hall, promises to be no less in size or aspiration than the Belgian master's much played symphony. In spite of the fact that D'Indy (to whom it was dedicated) conducted the last of its four movements when he visited America, spoke superlatively of it in his biography, and was enthusiastically seconded by Derepas, it has never been given in this country except in one movement or another. It depicts "Psyche's Sleep," "Psyche borne aloft by Zephyrs," "The Gardens of Eros," "Psyche and Eros," and despite the pagan subject its spirit is (Boston assures us) wholly Christian. Beethoven's Fifth Symphony will also figure on Thursday's programme, besides the Prelude to Act II. of Chabrier's "Gwendoline" and Lalo's orchestral Rhapsody in A.

On Saturday afternoon Mr. Rabaud will first essay Brahms with the Second Symphony in D major. The other numbers will be [illegible]

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Date FEB 7 1919

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The Franck work—the orchestral suite from the symphonic work "Psyche"—was the most interesting of the French compositions. It is melodius and has a fine, if somewhat limited, spiritual quality. It does not possess ecstacy as such a work should.

M. Rabaud's reading of the Fifth symphony was interesting. It was scholarly, but it lacked subtlety. It lacked majesty too, although the members of the orchestra gave of their very best. The tone was heavenly beyond words. But one kept sighing for the baton of Felix Weingartner.

Mr. Rabaud's Programs

What interesting programs Mr. Rabaud is arranging for the Symphony concert audiences! Take, for instance, the program for the concerts of Feb. 21, 22. The orchestral pieces will be Lalo's superb overture to "Le Roi d'Ys"; a symphonic poem, "The Riders to the Sea" (after Synge's grim tragedy), by Mr. Henry F. Gilbert of Cambridge; a Suite of Ballet Airs from Rameau's opera, "Hippolyte et Aricie"; and Rimsky-Korsakoff's ever welcome "Scheherazade." Furthermore Mr. Emilio de Gogorza, who will sing for the first time here with this orchestra has chosen airs from Gluck's "Iphigenie en Aulide" and Massenets's "Roi de Lahore."

Program making is a difficult art. Theodore Thomas was a master in this respect. Mr. Henschel, who was learning his trade here as the first conductor of the Boston Symphony Orchestra—"he was paid well for going a-fishing"—arranged excellent programs. Of his successors. Mr. Gericke came next, then the turbulent and perspiring Mr. Fiedler. The programs of Mr. Nikisch and Dr. Muck were of the hap-hazard order; as if the titles were drawn blind folded from a grab bag.

The concerts now are eagerly anticipated, on account of the programs, the supreme excellence of the orchestra, performance under Mr. Rabaud's direction, the technical ability of the orchestra vivified by the enthusiasm of the players, and the unusually high [illegible] of the soloists.

From EAGLE
Address Brooklyn, N. Y.
Date FEB 7 1919

MUSIC.

The Boston Symphony gave the fourth of its Thursday series in Carnegie Hall last evening. For his program Mr. Rabaud sought no unfrodden paths, but instead relied upon compositions of the substantiality of Beethoven's Fifth Symphony, the prelude to the second act of Chabrier's opera "Gwendoline," the orchestral suite from Franck's "Psyche" and Lalo's Rhapsody in A. The Lalo work is a development of his earlier "Fantasie Norvegienne" for violin and orchestar. Throughout Mr. Rabaud gave the tasteful, musicianly readings that have distinguished his conducting at other concerts this season. In the Beethoven he discarded, as is his custom, the emendations and reassembling of the instruments begun by Wagner and, since his time, become a tradition and relied upon the original scoring. The result sounded just. The symphony was given with clarity and eloquence. The orchestra becomes with each succeeding visit under Mr. Rabaud a more coherent, more flexible instrument of expression. The band plays at the Academy of Music this evening, devoting its program to Brahms' Second Symphony, Berlioz's Overture "Le Carnaval Romain" and with the composer as soloist, Rachmaninoff's Second Concerto.

NORTH AMERICAN
Philadelphia, Pa.
FEB 6 1919

RACHMANINOFF PLAYS UNDER RABAUD'S BATON

Great Russian Composer and Pianist Soloist With Boston Orchestra

IN HIS OWN 2D CONCERTO

By Linton P. Martin

Rachmaninoff, greatest of living Russian composers and pianists, was the soloist at the Boston Symphony Orchestra's fourth concert of the season here at the Academy last night.

The tall and severely undemonstrative Slav was heard in his own second concerto for piano and orchestra, as the second number on the interesting program, which began with four orchestral excerpts from Cesar Franck's symphonic poem, "Psyche," and included Saint-Saens' symphonic poem, "Phaeton"; portions of Faure's orchestral setting for Haraucourt's "Shylock," and the melodiously romantic overture to Weber's "Euryanthe."

This very cosmopolitan program, as played under Henri Rabaud's sincere and inspiring baton, showed conclusively that the Boston Orchestra has quite re-established its former enviable position as an organization in which virtuoso technique was enhanced by freshness of style and potent sympathy of interpretation.

The ardent poetry of the opening Franck number was read with enchanting effect by Mr. Rabaud, who maintained just the right key in all four sections. Thruout the suite the strings sang with passionate intensity of feeling, while the brasses revealed a mellowness of tone that was little short of a revelation. The "Psyche" music is tone-painting of ecstatic quality, and the Boston players wove its spell with unerring potency.

Rachmaninoff deliberately elected to subordinate himself as soloist to the orchestra in selecting his second concerto for performance. In this concerto, instinct with the heroic melancholy which is one of the dominant traits of the composer-pianist, the soloist is frequently overshadowed by the orchestra in interest and importance. Except in the powerful central section of the second movement his function is largely decorative for the orchestral scoring.

Rachmaninoff created a profound impression, as the thunderous applause eloquently testified. But he did not attain the soul-searching heights of which he is capable and which were revealed in his recital several weeks ago. He is above all else intellectual; but there are bursts of introspective anguish in his playing.

The Faure "Shylock" music is [illegible] colored, but it is simply pleasing descriptive music. The "Phaeton" tone-poem, the "Euryanthe" overture were given with infectious rhythm and the verve for which Mr. Rabaud is already noted.

entertainment.

C. Lum

LYRIC

Boston Symphony.

The interest which at such concerts as those given by the Boston Symphony Orchestra often centers in the symphony was transferred last night to the third number on the program, which introduced Sergei Rachmaninoff in the dual capacity of the soloist of the evening and the composer of the work which he had selected to show his virtuosity as a pianist not less than as the creator of music in its higher forms.

As a composer the Russian is known to Baltimoreans far better than as a pianist, and it was therefore with not a little curiosity that the large audience received him when he came on to take his seat at the instrument. The greeting, moreover, left nothing to be desired in point of warmth, so that he was assured of a most sympathetic hearing at the start. This attitude supplied all the conditions which should have enabled him to appear at his best. He had selected as the particular vehicle to display his attainments as a pianist the Concerto No. 2 in C minor, which won for him in 1904 the Glinka prize of 500 roubles, founded by the publisher Belaieff, and the audience was most generous in manifesting approbation at the end of each movement, with a prolonged outburst at the close. The predominating tone of the composition is distinctly Russian in that it reflects the moodiness and the sombre qualities characteristic of much of the Slav music. Its development, however, proceeds along rather regular lines, with close adherence to form and unity of ideas. It is a study not so much in contrasting colors as in subdued shades, with no great climacteric effects and with the working out of the several themes proceeding in a methodical way which has little of the massiveness of some other Rachmaninoff compositions, and would hardly be regarded as showing high inspiration. It is a work that would

From RECORD
Address Philadelphia, Pa
Date FEB 2 1919

—When Rachmaninoff plays his own minor concerto with the Boston Symphony Orchestra in the Academy of Music Wednesday evening some will recall that he played the same concerto in the same hall with the same orchestra during his visit to this country in 1909. In the 10 years intervening the then promising pianist has become one of the most vivid, intense, imaginative, hypnotic performers of the day. Also upon the program will be Franck's symphonic poem "Psyche;" Faure's suite written for Harancourt's play, "Shylock;" Saint-Saens' symphonic poem, "Phaeton," and Weber's overture to "Euryanthe."

Jascha Heifetz at his recital in the Academy of Music on Tuesday evening will play the following compositions:

* * *

Tartini.....Sonata in G minor
Paganini.....Concerto in D major
Beethoven.....Romanze in F major
Beethoven.....Minuet
Ernst.....Waves at Play
Sarasate.....Guitarre
Tschaikowsky-Auer.....Andante Cantabile
Wieniawski.....Polonaise in D major

RACHMANINOFF WITH BOSTON SYMPHONY

PUBLIC LEDGER
Philadelphia. Pa.
FEB 1919

When Rachmaninoff plays his own C minor concerto with the Boston Symphony Orchestra in the Academy of Music next Wednesday evening (instead of the usual Monday) some will recall that the same indomitable Russian played his same concerto in the same hall with the same orchestra during his visit to this country in 1909. If that was an event in our musical life, this will be a far greater, for in the ten years intervening the coterie who then championed the vivid and somber-hued composer have grown to be the entire musical world, and the then promising pianist ranks with the most vivid, intense, imaginative, hypnotic performers of the day.

On Wednesday there will be the rarer opportunity of hearing the foremost among the world's composers and pianists in both roles. Also upon the program will be one of Franck's most important and most neglected works—the symphonic poem "Psyche." For the rest, Faure's Suite written for Harancourt's play, "Shylock"; Saint-Saens's symphonic poem, "Phaeton," and Weber's overture to "Euryanthe."

The monthly recital will be given by the pupils of the E. K. Peall Conservatory of Music and Art on Friday evening, February 7, at the Masonic Home, Broad and Ontario streets. All are welcome.

INQUIRER
Philadelphia, Pa.
FEB 6 1919

FINE SYMPHONY CONCERT

Rachmaninoff Plays His Second Concerto With Boston Organization

For the first time in its thirty-four years of visits to Philadelphia, the Boston Symphony appeared on other than a Monday night. The change was due to complications elsewhere and is not to be a precedent. The Academy of Music was crowded in every part last night, the special interest being Rachmaninoff in his own Concerto No. 2, in C minor. In a rather long programme this was by far the most notable number. It is nearly ten years since the composer gave the same concerto here with the Boston Orchestra, and a second hearing only added to the appreciation of a singularly beautiful work containing many musical novelties.

The composer was in poetic mood last night and played the romantic themes with delightful charm. So much has happened in Russia since he last played the number here that one was able to read into it much more of the Russian life than was possible at the first hearing. Beneath the melody one could get more clearly the note of Russian melancholy while the drastic conclusion with its singular thematic treatment seemed almost like news from Petrograd. A heartier reception and one more deserved has seldom been accorded an artist at the Academy.

The rest of the program consisted of Franck's "Psyche" played with academic nicety; Saint-Saen's familiar "Phaeton" with its florid ebullitions of color; Faure's "Skylock" suite in which the delicacy of the organization was shown at its best and, lastly, Weber's Overture to Euryanthe, inserted for no particular reason at the end of a program already long enough.

Director Ribaud conducted as usual with precision and musical intelligence, and the orchestra showed the benefit of the month's training since its last appearance.

om PUBLIC LEDGER
dress Philadelphia, Pa.
te FEB 6 1919

BOSTONSYMPHONYPLAYS WITH RACHMTNINOFF

Concert of a High Order Brings Forward the Gifted Russian in His Own Composition

PROGRAM

Franck—Orchestral Suite from "Psyche."
Rachmaninoff—"Second Concerto, C minor.
Saint-Saens—"Phaeton," Symphonic Poem.
Faure—Suite from music for "Shylock."
Weber—"Euryanthe" Overture.

It was indeed a generous measure that the Boston Symphony Orchestra, under the guiding hand of Henri Rabaud, dealt at the Academy last evening. It was a splendid audience. Scarcely a seat was left untaken. The enthusiasm was maintained for two hours, but the concert was almost half an hour too long. No one could have worked harder than M. Rabaud and the soloist, Sergei Rachmaninoff, and their associates to engage the deepest interest of their hearers, and in this effort they were entirely successful. Rarely has there been in the Academy a heartier demonstration of favor than that which followed Rachmaninoff's extraordinarily fine performance of his extraordinarily fine concerto.

The use of the English language in Boston is beyond cavil; otherwise one might rise to a point of order and ask why the program book said of Rachmaninoff, "Born in the Government of Novgorod, April 1, 1873; now living." Was it necessary to inform the audience that he was alive when he walked out upon the stage in his own person?

The second concerto by Rachmaninoff was played here by its composer with the same orchestra nine years ago. Gabrilowitsch has played it with the Philadelphia Orchestra in New York and on tour in the West. Mr. Stokowski, Doctor Rich, Anton Homer and other members of the Philadelphia Orchestra were present to appraise and praise last night.

The piano begins and closes this "glorious work of fine intelligence." There is exhilarating vitality and virility of a fiber unquestionably Russian in the scoring. The soloist read his own inner meaning profoundly. The adagio was pure, clear song for the piano, the last part surpassingly lovely with the assertive cantilena of the right hand over the rolling arpeggios of the left. It is all music on the most elevated and elevating plane; the appeal is to the feelings and to the intellect at once. The final allegro brought in the latter part a rapturous outsoaring of inspired song from all the instruments. Applause was tremendous; recalls were numerous. Any outward expression of approval after such a performance is inadequate. There are giants in our day and the unassuming, undecorative Rachmaninoff is one of them.

The rest of the program nowhere presented somber of solid argument to consider. Cesar Franck's mystic spirituality is devoted in this instance to the love of Psyche and Eros, at first a zephyr and at last a flame. In the main the music seemed the flowing continuity of a love whose course ran smooth, with but transient turbulence. The disastrous career of Phaeton's chariot was prolonged with skill. The refined and sweet but not powerful violin of Concertmaster Fradkin spoke prominently in the music of Faure. Weber's beautiful overture at a brisk pace made a suitable conclusion. At all times M. Rabaud made his presence felt for a scholarly urbanity and a [illegible]al and reverent musicianship.

F. L. W.

RECORD
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m EAGLE
dress Brooklyn, N. Y.
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MUSIC.

The Boston Symphony gave the fourth of its Thursday series in Carnegie Hall last evening. For his program Mr. Rabaud sought no unbrodden paths, but instead relied upon compositions of the substantiality of Beethoven's Fifth Symphony, the prelude to the second act of Chabrier's opera "Gwendoline," the orchestral suite from Franck's "Psyche" and Lalo's Rhapsody in A. The Lalo work is a development of his earlier "Fantasie Norvegienne" for violin and orchestar. Throughout Mr. Rabaud gave the tasteful, musicianly readings that have distinguished his conducting at other concerts this season. In the Beethoven he discarded, as is his custom, the emendations and reassembling of the instruments begun by Wagner and, since his time, become a tradition and relied upon the original scoring. The result sounded just. The symphony was given with clarity and eloquence. The orchestra becomes with each succeeding visit under Mr. Rabaud a more coherent, more flexible instrument of expression. The band plays at the Academy of Music this evening, devoting its program to Brahms' Second Symphony, Berlioz's Overture "Le Carnaval Romain" and with the composer as soloist, Rachmaninoff's Second Concerto.

NORTH AMERICAN
ess Philadelphia, Pa.
FEB 6 1919

RACHMANINOFF PLAYS UNDER RABAUD'S BATON

Great Russian Composer and Pianist Soloist With Boston Orchestra

IN HIS OWN 2D CONCERTO

By Linton P. Martin

Rachmaninoff, greatest of living Russian composers and pianists, was the soloist at the Boston Symphony Orchestra's fourth concert of the season here at the Academy last night.

The tall and severely undemonstrative Slav was heard in his own second concerto for piano and orchestra, as the second number on the interesting program, which began with four orchestral excerpts from Cesar Franck's symphonic poem, "Psyche," and included Saint-Saens' symphonic poem, "Phaeton"; portions of Faure's orchestral setting for Haraucourt's "Shylock," and the melodiously romantic overture to Weber's "Euryanthe."

This very cosmopolitan program, as played under Henri Rabaud's sincere and inspiring baton, showed conclusively that the Boston Orchestra has quite re-established its former enviable position as an organization in which virtuoso technique was enhanced by freshness of style and potent sympathy of interpretation.

The ardent poetry of the opening Franck number was read with enchanting effect by Mr. Rabaud, who maintained just the right key in all four sections. Thruout the suite the strings sang with passionate intensity of feeling, while the brasses revealed a mellowness of tone that was little short of a revelation. The "Psyche" music is tone-painting of ecstatic quality, and the Boston players wove its spell with unerring potency.

Rachmaninoff deliberately elected to subordinate himself as soloist to the orchestra in selecting his second concerto for performance. In this concerto, instinct with the heroic melancholy which is one of the dominant traits of the composer-pianist, the soloist is frequently overshadowed by the orchestra in interest and importance. Except in the powerful central section of the second movement his function is largely decorative for the orchestral scoring.

Rachmaninoff created a profound impression, as the thunderous applause eloquently testified. But he did not attain the soul-searching heights of which he is capable and which were revealed in his recital several weeks ago. He is above all else intellectual; but there are bursts of introspective anguish in his playing.

The Faure "Shylock" music is [illegible] colored, but it is simply pleasing descriptive music. The "Phaeton [illegible] the "Euryanthe" overture were given with infectious rhythm and the verve for which Mr. Rabaud is already noted.

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LYRIC

Boston Symphony.

The interest which at such concerts as those given by the Boston Symphony Orchestra often centers in the symphony was transferred last night to the third number on the program, which introduced Sergei Rachmaninoff in the dual capacity of the soloist of the evening and the composer of the work which he had selected to show his virtuosity as a pianist not less than as the creator of music in its higher forms.

As a composer the Russian is known to Baltimoreans far better than as a pianist, and it was therefore with not a little curiosity that the large audience received him when he came on to take his seat at the instrument. The greeting, moreover, left nothing to be desired in point of warmth, so that he was assured of a most sympathetic hearing at the start. This attitude supplied all the conditions which should have enabled him to appear at his best. He had selected as the particular vehicle to display his attainments as a pianist the Concerto No. 2 in C minor, which won for him in 1904 the Glinka prize of 500 roubles, founded by the publisher Belaieff, and the audience was most generous in manifesting approbation at the end of each movement, with a prolonged outburst at the close. The predominating tone of the composition is distinctly Russian in that it reflects the moodiness and the sombre qualities characteristic of much of the Slav music. Its development, however, proceeds along rather regular lines, with close adherence to form and unity of ideas. It is a study not so much in contrasting colors as in subdued shades, with no great climacteric effects and with the working out of the several themes proceeding in a methodical way which has little of the massiveness of some other Rachmaninoff compositions, and would hardly be regarded as showing high inspiration. It is a work that would

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RACHMANINOFF FEATURE OF BOSTON CONCERT

Russian Pianist Scores a Triumph in His Own Concerto for Piano and Orchestra

Sergei Rachmaninoff, the Russian composer and pianist, was the feature of the concert of the Boston Symphony Orchestra last evening at the Academy of Music. He played his own concerto in C minor for piano and orchestra, and showed himself to be equally great as creator and as interpreter.

The composition is not a new one to Philadelphia, having been played here by the composer some ten years ago and by other pianists since, but it is doubtful if so impressive a performance of the work has ever been heard in this city, even by Mr. Rachmaninoff himself at his previous appearance. Its general tone is melancholic, despite the "scherzando" title of the finale, as indeed much of his music is apt to be, and it was played as it seems to have been composed, as an integral part of the nature of the man.

Of Mr. Rachmaninoff's pre-eminent qualifications as a pianist little need be said. The listener lost sight of the manifest technical difficulties of the concerto in the somber but satisfying message of its musical content. Its themes are noble and the development of them, both in the solo part and in the equally important orchestral parts, are consistent and dignified, as befits their character. The orchestra has much to do, both with the announcement and the development of the thematic material, and the piano is used largely as an obligato instrument, a matter which Mr. Rachmaninoff never for a moment lost sight of in his artistic and masterly interpretation.

The accompaniment of the concerto might have been better. The scoring of the orchestral parts is very heavy, the full modern orchestra being used, even to the tuba, bass drum and cymbals. Several times the accompaniment was so heavy as nearly to obscure entirely the solo part, and there was considerable "wobbling" in spots in several of the instruments, suggesting an insufficient number of rehearsals for a composition in which the relation of solo part and orchestra is so intimate. In spite of this, however, Mr. Rachmaninoff scored a deserved triumph for a masterly work artistically performed.

The remainder of the program was devoted to purely orchestral works. It began with an orchestral suite from Cesar Franck's symphonic poem "Psyche," followed (after the concerto) by Saint-Saens's symphonic poem, "Phaeton," and by Faure's suite from the stage music to Haraucourt's comedy, "Shylock," and concluding with Weber's "Euryanthe" overture.

The Franck number consists of the orchestral parts of a composition for chorus and orchestra entitled "Psyche." It is written to a program which must be all the more closely followed by the listener in the absence of the vocal parts. Though one of Franck's mature works, it can hardly be called one of his greatest ones, although the third movement is full of reminiscences both in rhythm and in orchestration of the finale of the great symphony in D minor. Mr. Rabaud read the work with sympathy, and it was fairly well played, although in places the orchestra did not seem to be so well in hand as might be desired, and there was occasional "wobbling" of leading parts noticed later in the concerto.

The best playing of the evening was done in the Saint-Saens's "Phaeton." Here the orchestra seemed to be under better control and played with more unity and better balance of the parts than in any other number. The Faure Suite consists of four short numbers, melodic and rational in composition. However, it is simply French stage music of the better sort, and its inclusion in a symphony program may well be questioned. They were well played, as, in a general way, was the Weber overture, although in places in the latter the sustained chords of the brass drowned out the melodic figurations of the strings and reed instruments.

While the orchestra played its program better than it performed its last concert, it still does not appear to be under that absolute control of the leader which is necessary to perfect orchestral performance, while there can be no doubt that the unity of playing, the accuracy of attack and release of notes in the various choirs, which the old Boston Orchestra had to so high a degree has not been regained. The lack of tonal balance may be due to an unfamiliarity with the Academy, but it was apparent in all the numbers except the Saint-Saens symphonic poem. It was especially noticeable in the fortissimos, while a notable feature of the concert was the beautiful pianissimo shown in the December concert, very soft but still maintaining the color of the various instruments revealed.

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Boston Symphony Heard at Carnegie

THE Boston Symphony Orchestra gave its fourth evening concert in Carnegie Hall last night. Mr. Rabaud presented a programme of familiar work, though it must be confessed his readings were not altogether familiar. Or, to be more exact, his musicians occasionally got from under the influence of his baton. This was especially noticeable in the performance of Beethoven's Fifth Symphony, which opened the programme. The chief offenders were a member of the double basses, who in the finale anticipated his associates by a full beat, and a member of the small wood winds, who was equally hasty.

The rest of the programme was devoted to French works, and included the prelude to act 2 of Chabrier's opera "Gwendoline," Cesar Frank's "Psyche" and Lala's Rhapsody in A major.

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rom TRIBUNE
ddress New York City
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Music

Boston Symphony Orchestra Gives First of Two Concerts at Carnegie Hall

Mr. Rabaud will not incur the reproach of having been lax in the cause of French music during his sojourn in America as conductor of the Boston Symphony Orchestra. The names of five French composers, Chabrier, Lalo, Fauré, Saint-Saens and Berlioz, appear on the programmes of this week's two concerts at Carnegie Hall.

Last evening a conspicuous number was César Franck's Orchestral Suite from the symphonic poem "Psyche." Dedicated to D'Indy, it was first heard in Paris in 1888. Written for orchestra and chorus, the work contains no solos. The portions for orchestra alone are the most important, for the chorus plays only the part allotted to it by antiquity—that of discreet narrator. The four numbers are entitled "Psyche's Sleep," "Psyche Borne Away by the Zephyrs," "The Gardens of Eros" and "Psyche and Eros." The writers of the text do not refer to the envy of the sisters which goaded Psyche to break her vow, nor do they mention the tasks later imposed by Venus. In a happy ending Eros forgives the ambition he had himself inspired, and the two ascend into the light.

The work belongs to the third period of Franck's career, when he no longer feared as in the first, or aspired as in the second, but when he had found himself, and was at the height of his creative powers. Other compositions of the same period are the Quartet in D major, the Chorals, the Beatitudes, "Aeolides," and the Quintet in F minor.

Some have extolled Franck's spiritual treatment of a subject that might have suggested a more earthly touch. D'Indy compares the music to the frescoes in the Arena of Padua. But does this pervading and mystic purity leave the hearer satisfied? In spite of the undoubted beauty of its harmonies, the skill of its construction, the music does not compare in depth, in beauty or in significance with the Symphony in D minor, the Prelude, Chorale and Fugue, or even with the spiritual exaltation of "La Procession."

The prelude to the second act of Chabrier's opera, "Gwendoline," was another number on the programme. After having been sung in Belgium and Germany, it was finally produced at the Paris Opera, but too late for the composer to reap the full enjoyment of the occasion. The mental paralysis from which he was to perish had already made serious inroads. Not until Catulle Mendes, the librettist, pushed him into the front of the box to acknowledge the applause of the audience did poor Chabrier realize what it was all about. And then he put his hand over his heart, bowed and wept. A year later he was dead. "Gwendoline" was regarded by him as a sketch rather than a finished product. As an opera it did not live, for the composer's nature was not equal to the exigencies of dramatic composition. But as the discoverer of many fascinating rhythms he was a beacon light for the modern French school.

Another Frenchman, Lalo, was represented last evening by his Rhapsody for Orchestra in A major.

All three compositions paled beside the grandeur of Beethoven's Fifth Symphony in C minor, played at the beginning of the concert and of which Mr. Rabaud gave an impressive and striking performance. To-morrow afternoon Brahms's Second Symphony, Faure's Suite from the stage music to Haraucourt's Comedy "Shylock," Saint-Saens' Symphoni Poem "Phaëton" and Berlioz's Overture "Le Carnaval Romain" will be played.

1 MORNING TELEGRAPH

ess: New York City

19

RABAUD AGAIN LEADS BOSTON'S ORCHESTRA

Conductor Warmly Applauded for Fine Reading of Beethoven at Carnegie Hall.

The program of the Boston Symphony Orchestra at its fourth evening concert at Carnegie Hall last night was divided between Beethoven and three works by French composers. The audience was large—the "all seats sold" sign was in evidence in the lobby long before the concert began—and gave fitting recognition to Henri Rabaud.

Under Mr. Rabaud's directorship the orchestra is rapidly getting back to its old excellence. His playing of the C minor symphony was truly magnificent. He kept his reading on classic lines, but endowed it with dynamic force. He brought out fully the sonority and tonal beauties of this most popular of all symphonies.

For the French half of the program Mr. Rabaud played three compositions by Chabrier, Franck and Lalo that are seldom heard. A prelude to the opera "Gwnedoline," an orchestra suite, "Psyche," and a rhapsody in A major were the works that introduced some pleasant music to the audience.

From EVENING GLOBE
Address New York City
Date FEB 7 1919

Music.

Beethoven and Franck Played by Boston Band.

Henri Rabaud chose Beethoven's Fifth Symphony to begin the programme of the fourth Thursday concert in the Carnegie Hall series of the Boston Symphony Orchestra last evening. How often New York hears that symphony; how rarely as it was played yesterday! The reorganized orchestra has now completely found itself. In some respects—the second violins for one—it is even better than before the war.

Its infinite variety of color and nuance; the ravishing beauty of its tone, from the faintest whisper to the glorious fusion of the fortissimo; the ideal lightness and buoyancy of its delivery make it unique among the orchestras of the country. Played by this band, under the masterly leadership of Mr. Rabaud, the Fifth Symphony became as a new consecration of sound.

Mr. Rabaud's reading of the work was remarkable first of all for the fascinating treatment of detail in its relation to the big general design. It had the "continual slight novelty" which goes far to make a performance pulse with inexhaustible life, and the microscopic research of the conductor showed the mighty structure encrusted with gems in exquisite diversity of carving, as if Beethoven's name had been Aladdin.

The ghostly transition from the scherzo to the finale the conductor handled adroitly, building up an imposing climax to the glorious entrance of the triumphal theme. Throughout the finale he sustained the interest by means of an extremely skilful employment of nuance and contrast, and made the closing measures the real culmination of the whole work. Altogether it was at once the most musical and the most vital performance of the Fifth Symphony the present writer can recall. After it the large audience gave conductor and men an ovation.

The programme continued with the lovely prelude to the second act of Chabrier's opera "Gwendoline"—a work that ought to be in the repertory of the Metropolitan Opera House. Then came what was, after Beethoven's symphony, the chief offering of the evening, the orchestral suite from César Franck's choral symphony "Psyche." What excuse can our conductors give, wallowing in the everlasting sob stuff of Tchaikovsky, steeped in the meerschaum and Pilsener aromas of Brahms, for neglecting this heavenly music—music of a rarefied and serene mysticism, of a lofty sensuousness? The present writer heard the last of the four sections, "Psyche and Eros," played here by the Boston Symphony Orchestra under the direction of Vincent d'Indy thirteen years ago. Three years earlier "Psyche's Sleep" and "Psyche borne away by the Zephyrs" were played at a Philharmonic concert. Could the performance of "The Gardens of Eros" last evening have been the first in New York? If so our orchestral conductors to-day may well hang their diminished heads!

The boisterous and amusing A major rhapsody of Lalo (Norwegian) closed the concert. The conducting of Mr. Rabaud and the playing of the orchestra in all these pieces were such as to make praise unnecessary.

SUN PITTS SANBORN.

New York City.

BOSTON SYMPHONY HEARD.

First of Fourth Pair of Concerts at Carnegie.

The first of the fourth pair of concerts by the Boston Symphony Orchestra, Henri Rabaud, conductor, took place last evening in Carnegie Hall. The programme comprised Beethoven's Fifth Symphony, Cesar Franck's symphonic poem, "Psyche"; the Prelude to Act II. of Chabrier's opera, "Gwendoline," and Lalo's Rhapsody in A Major for Orchestra.

Mr. Rabaud gave a fine reading of the Fifth Symphony. It was one clearly planned and admirably executed. Throughout the work there were excellent dynamics and exquisite nuance, and withal dignity and nobility in feeling.

Franck's poem, "Psyche," was almost a novelty. In its original form for chorus and orchestra, with words by Sicard and Fourcaud, it was first performed in Paris under Colome's direction, at the Concerte du Chatelet, on February 23, 1890. Somewhat influenced by Wagner's style, the work in its entirety may be said to abound in fine ideas and workmanship, though suffering through length and lack in variety. As heard last night it was in the form of a suite of four movements and as Franck had himself arranged them for orchestra from the whole symphony. They are entitled "Sommeil de Psyche," "Psyche enlevee par les Zephirs," "Les Jardins d'Eros," "Psyche et Eros." The first two movements in the suite were played in New York in the season of 1902 to 1903 at a Philharmonic concert, and the last one, "Psyche et Eros," at a concert here of the Boston Orchestra on December 9, 1905, with Vincent D'Indy as guest-conductor. The work is dedicated to Mr. D'Indy. Lalo's Rhapsody was also in the line of a novelty. Originally a "Norwegian" fantasy for violin the composer transformed it into the orchestral form of a rhapsody. It is brilliantly orchestrated.

EVENING
ess New York City
FEB 7 1919

Boston Symphony Orchestra.

The fourth evening concert this season of the Boston Symphony Orchestra, as at present constituted, was given last night at Carnegie Hall, under the baton of Henri Rabaud. Beethoven's Fifth Symphony opened the programme. Why do all three of the French conductors we have heard lately adhere to the letter rather than the spirit in interpreting Beethoven? For example: Beethoven's horns were imperfect, consequently he gave a certain important phrase to the bassoons the second time, as his horns had not time to "crook" in the new key. Most conductors now give it to horns, as the composer certainly would have if he had had the modern instruments. No one thinks of using the old flutes or horns in playing Beethoven; why play with the limitations of the old instruments, where there is no doubt as to the intention? Mr. Rabaud played the second movement as though "andante" meant "standing still" instead of "going"—and the performance of the whole symphony was in the same deliberate dragging manner.

The prelude to the second act of Chabrier's "Gwendoline," César Franck's "Psyché" Suite, and Lalo's Norwegian Rhapsody completed the programme—all three representing French music at almost its best. They are all interesting, melodically and harmonically, and are all three orchestrated by masters of instrumentation. The playing of the orchestra was sometimes rough, but was usually well balanced.

m TIMES

ddress New York City
FEB 7

BOSTON ORCHESTRA AGAIN.

Rabaud and His Men Delight in Works of Modern France.

One of America's artistic contributions to a League of Nations might be the Boston Symphony Orchestra, which brightens as it takes its flight for the last time but one this season over cities south of its home town. Last night at Carnegie Hall, the old crush of waiting limousines, the new waiting list of subscribers, marked a milestone on Henri Rabaud's journey with the famous band. The 102 players, the calm, bearded leader, recalled the days of Gericke, as still more did the symphony, Beethoven's fifth, which was hugely applauded, a supreme opus in its kind.

Mr. Rabaud conducted con amore three works of modern France. A man of opera himself, he plainly delighted in Chabrier's prelude to Act 2 of "Gwendoline." A classicist, he reveled in Franck's curious "Psyche," not so much Elgin marble or Tanagra clay, as a kindly, converted Goth digging in the dust heaps of Rheims; yet much must later impressionists have borrowed from this music, in which virtuoso winds portrayed a "Psyché Enlevée par les Zéphirs."

Lalo's rhapsody in A, last of all, was the best liked after the symphony; here were giant fiddles and harps, as on a mountain top, casting shadows upon the clouds. Tonight the orchestra plays in Brooklyn, with Rachmaninoff, and tomorrow again in Carnegie Hall, the last till March.

HERALD

ess: New York City
FEB 7

Boston Orchestra Under Mr. Rabaud Plays Beethoven

Here for its fourth pair of concerts in Carnegie Hall, the Boston Symphony Orchestra, under its new French conductor, played last night before a large and enthusiastic audience.

It was the second appearance of Henri Rabaud as conductor of a Beethoven symphony. His selection was the fifth and greatest symphony of that writer, and the results, while satisfactory up to a certain point, did not meet the approval of all of his hearers. There were mistakes in the orchestra which were clearly caught by those who know the work.

Mr. Rauaud, to be sure, directs with authority, and sways his men with a sure hand. His best is well defined and, although his tempos in Beethoven's music are a little more lively and the spirit in which he directs a little more Gallic than the conventional readings familiar to concert goers in New York, he generally has given the impression of being a decidedly capable leader.

Other works heard last night were the prelude to act II. of Chabrier's opera "Gwendoline," César Franck's "Psyche" and Lalo's rhapsody in A major, all of them more or less novelties. The Boston orchestras is always interesting. It local concerts are among the real musical events of the season, and last night's performance was most enjoyable.

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BOSTON SYMPHONY CONCERT

Applause Forces Orchestra to Stand After Opening Number.

The Boston Symphony Orchestra is on its old footing here, for all seats were sold last evening for the fourth concert of this organization in Carnegie Hall.

Beethoven's fifth symphony opened the programme and, although the audience forced the band to stand in acknowledgment of the applause at the completion of the number, it cannot be said that the symphony was flawlessly done. Indeed it was quite uneven and, in some spots, a bit slovenly. Mr. Rabaud's beat seemed rigid, resulting in too little elasticity in his men's performance.

There was much better work in the succeeding numbers, Chabrier's prelude to Act II. of his opera "Gwendoline," Franck's orchestra suite from the symphonic poem, "Psyche," and Lalo's rhapsody for orchestra.

The Chabrier and Franck music, not often heard here, was of the dreamy, imaginative type and disclosed the individual virtuosity of the musicians. The strings were especially delicate and pure, and both numbers were carefully and effectively done.

STAR

ess: Baltimore, Md.

FEB 1 1919

RACHMANINOFF COMING

Sergei Rachmaninoff, the gaunt and angular Russian who is to play his own C minor concerto with the Boston Symphony Orchestra in the Lyric Theater next Tuesday evening, stands well over six feet, and similarly towers as composer and pianist above the genius of the day. For since playing here the same concerto with the same orchestra in 1909 he has risen to a more eminent recognition as composer, and in the few Eastern cities in which he has recently played in recital he shows that he has attained an unbelievable pianistic perfection, whether by the keenest imagination, the most marvelous swiftness, color and resiliency.

EVENING SUN

ess: Baltimore, Md.

FEB 1 1919

The Boston Symphony.

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the Boston Symphony concert, which is to take place in the Lyric on Tuesday evening, February 4, instead of on the usual Wednesday. The soloist originally announced for this concert, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

When fleeing his own troublous country Rachamninoff suddenly appeared in New York last autumn, he was naturally thought of as the composer of innumerable songs, the splendid symphony, the "Isle of the Dead," the opera "Aleko," the C minor concerto and, of course, the eternal piano prelude, in C sharp minor. His recent appearances in several cities as a pianist have served to reveal the fact that he is a great virtuoso and as a result the orchestral Rachmaninoff is for the moment forgotten.

When he plays his great C minor concerto in Baltimore there will be opportunity to judge him in both capacities.

as well as to hear the authoritative reading of the composer himself.

The symphony at this concert will be Beethoven's Fifth and for the rest two shorter orchestral pieces from Mr. Rabaud's country, Chabrier's prelude to the second act of his opera "Gwendoline" and Lalo's riotous rhapsody, in A major.

NEWS

Baltimore, Md.

FEB 3 1919

Rachmaninoff And The Boston Symphony.

Serge Rachmaninoff, the eminent Russian composer pianist, will play one of his own great works—the C minor Concerto No. 2—at the Boston Symphony Concert Tuesday night.

M. Rabaud will be heard on this occasion, for the first time locally, as a Beethoven interpreter. He will present the greatest of all the Symphonies, the Fifth, the program further including the Prelude to the Second act of Chabrier's "Gwendoline and Lalo's gorgeous Rhapsody in A major.

Rachmaninoff's playing, according to all accounts, has recently taken on great breadth and grandeur. As a matter of fact, the critics have been almost hysterical in praise of him this winter. Witness the following, which appeared a few weeks ago in the New York Times:

"Serge Rachmaninoff, giant of the Russians, gave a sensational performance—not so much a performance as an event—at his first reappearance with orchestra in a matinee of the Symphony Society yesterday at Aeolian Hall.

"His pianoforte Concerto No. 2, conceived in no academic mood, was thrilling as no other of its kind since the early triumphs of [illegible]

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dress Philadelphia, Pa. FEB 6

RACHMANINOFF FEATURE OF BOSTON CONCERT

Russian Pianist Scores a Triumph in His Own Concerto for Piano and Orchestra

Sergei Rachmaninoff, the Russian composer and pianist, was the feature of the concert of the Boston Symphony Orchestra last evening at the Academy of Music. He played his own concerto in C minor for piano and orchestra, and showed himself to be equally great as creator and as interpreter.

The composition is not a new one to Philadelphia, having been played here by the composer some ten years ago and by other pianists since, but it is doubtful if so impressive a performance of the work has ever been heard in this city, even by Mr. Rachmaninoff himself at his previous appearance. Its general tone is melancholic, despite the "scherzando" title of the finale, as indeed much of his music is apt to be, and it was played as it seems to have been composed, as an integral part of the nature of the man.

Of Mr. Rachmaninoff's pre-eminent qualifications as a pianist little need be said. The listener lost sight of the manifest technical difficulties of the concerto in the somber but satisfying message of its musical content. Its themes are noble and the development of them, both in the solo part and in the equally important orchestral parts, are consistent and dignified, as befits their character. The orchestra has much to do, both with the announcement and the development of the thematic material, and the piano is used largely as an obligato instrument, a matter which Mr. Rachmaninoff never for a moment lost sight of in his artistic and masterly interpretation.

The accompaniment of the concerto might have been better. The scoring of the orchestral parts is very heavy, the full modern orchestra being used, even to the tuba, bass drum and cymbals. Several times the accompaniment was so heavy as nearly to obscure entirely the solo part, and there was considerable "wobbling" in spots in several of the instruments, suggesting an insufficient number of rehearsals for a composition in which the relation of solo part and orchestra is so intimate. In spite of this, however, Mr. Rachmaninoff scored a deserved triumph for a masterly work artistically performed.

The remainder of the program was devoted to purely orchestral works. It began with an orchestral suite from Cesar Franck's symphonic poem "Psyche," followed (after the concerto) by Saint-Saens's symphonic poem, "Phaeton," and by Faure's suite from the stage music to Haraucourt's comedy, "Shylock," and concluding with Weber's "Euryanthe" overture.

The Franck number consists of the orchestral parts of a composition for chorus and orchestra entitled "Psyche." It is written to a program which must be all the more closely followed by the listener in the absence of the vocal parts. Though one of Franck's mature works, it can hardly be called one of his greatest ones, although the third movement is full of reminiscences both in rhythm and in orchestration of the finale of the great symphony in D minor. Mr. Rabaud read the work with sympathy, and it was fairly well played, although in places the orchestra did not seem to be so well in hand as might be desired, and there was occasional "wobbling" of leading parts noticed later in the concerto.

The best playing of the evening was done in the Saint-Saens's "Phaeton." Here the orchestra seemed to be under better control and played with more unity and better balance of the parts than in any other number. The Faure Suite consists of four short numbers, melodic and rational in composition. However, it is simply French stage music of the better sort, and its inclusion in a symphony program may well be questioned. They were well played, as, in a general way, was the Weber overture, although in places in the latter the sustained chords of the brass drowned out the melodic figurations of the strings and reed instruments.

While the orchestra played its program better than it performed its last concert, it still does not appear to be under that absolute control of the leader which is necessary to perfect orchestral performance, while there can be no doubt that the unity of playing, the accuracy of attack and release of notes in the various choirs, which the old Boston Orchestra had to so high a degree has not been regained. The lack of balance may be due to an unfamiliarity with the Academy, but it was apparent in all the numbers except the Saint-Saens symphonic poem. It was especially noticeable at the fortissimos, while also lacking in the concert was the beautiful pianissimo shown in the December concert, very soft but still maintaining the color of the various instruments revealed.

m AMERICAN

ddress: New York City.

FEB

ate

Boston Symphony Heard at Carnegie

THE Boston Symphony Orchestra gave its fourth evening concert in Carnegie Hall last night. Mr. Rabaud presented a programme of familiar work, though it must be confessed his readings were not altogether familiar. Or, to be more exact, his musicians occasionally got from under the influence of his baton. This was especially noticeable in the performance of Beethoven's Fifth Symphony, which opened the programme. The chief offenders were a member of the double basses, who in the finale anticipated his associates by a full beat, and a member of the small wood winds, who was equally hasty.

The rest of the programme was devoted to French works, and included the prelude to act 2 of Chabrier's opera "Gwendoline," Cesar Frank's "Psyche" and Lala's Rhapsody in A major.

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from TRIBUNE
ddress New York City
Date FEB 7 1919

Music

Boston Symphony Orchestra Gives First of Two Concerts at Carnegie Hall

Mr. Rabaud will not incur the reproach of having been lax in the cause of French music during his sojourn in America as conductor of the Boston Symphony Orchestra. The names of five French composers, Chabrier, Lalo, Fauré, Saint-Saens and Berlioz, appear on the programmes of this week's two concerts at Carnegie Hall.

Last evening a conspicuous number was César Franck's Orchestral Suite from the symphonic poem "Psyche." Dedicated to D'Indy, it was first heard in Paris in 1888. Written for orchestra and chorus, the work contains no solos. The portions for orchestra alone are the most important, for the chorus plays only the part allotted to it by antiquity—that of discreet narrator. The four numbers are entitled "Psyche's Sleep," "Psyche Borne Away by the Zephyrs," "The Gardens of Eros" and "Psyche and Eros." The writers of the text do not refer to the envy of the sisters which goaded Psyche to break her vow, nor do they mention the tasks later imposed by Venus. In a happy ending Eros forgives the ambition he had himself inspired, and the two ascend into the light.

The work belongs to the third period of Franck's career, when he no longer feared as in the first, or aspired as in the second, but when he had found himself, and was at the height of his creative powers. Other compositions of the same period are the Quartet in D major, the Chorals, the Beatitudes, "Aeolides," and the Quintet in F minor.

Some have extolled Franck's spiritual treatment of a subject that might have suggested a more earthly touch. D'Indy compares the music to the frescoes in the Arena of Padua. But does this pervading and mystic purity leave the hearer satisfied? In spite of the undoubted beauty of its harmonies, the skill of its construction, the music does not compare in depth, in beauty or in significance with the Symphony in D minor, the Prelude, Chorale and Fugue, or even with the spiritual exaltation of "La Procession."

The prelude to the second act of Chabrier's opera, "Gwendoline," was another number on the programme. After having been sung in Belgium and Germany, it was finally produced at the Paris Opera, but too late for the composer to reap the full enjoyment of the occasion. The mental paralysis from which he was to perish had already made serious inroads. Not until Catulle Mendes, the librettist, pushed him into the front of the box to acknowledge the applause of the audience did poor Chabrier realize what it was all about. And then he put his hand over his heart, bowed and wept. A year later he was dead. "Gwendoline" was regarded by him as a sketch rather than a finished product. As an opera it did not live, for the composer's nature was not equal to the exigencies of dramatic composition. But as the discoverer of many fascinating rhythms he was a beacon light for the modern French school.

Another Frenchman, Lalo, was represented last evening by his Rhapsody for Orchestra in A major.

All three compositions paled beside the grandeur of Beethoven's Fifth Symphony in C minor, played at the beginning of the concert and of which Mr. Rabaud gave an impressive and striking performance. To-morrow afternoon Brahms's Second Symphony, Faure's Suite from the stage music to Haraucourt's Comedy "Shylock," Saint-Saens' Symphoni Poem "Phæton" and Berlioz's Overture "Le Carnaval Romain" will be played.

1 MORNING TELEGRAPH

ess: New York City

19

RABAUD AGAIN LEADS BOSTON'S ORCHESTRA

Conductor Warmly Applauded for Fine Reading of Beethoven at Carnegie Hall.

The program of the Boston Symphony Orchestra at its fourth evening concert at Carnegie Hall last night was divided between Beethoven and three works by French composers. The audience was large—the "all seats sold" sign was in evidence in the lobby long before the concert began—and gave fitting recognition to Henri Rabaud.

Under Mr. Rabaud's directorship the orchestra is rapidly getting back to its old excellence. His playing of the C minor symphony was truly magnificent. He kept his reading on classic lines, but endowed it with dynamic force. He brought out fully the sonority and tonal beauties of this most popular of all symphonies.

For the French half of the program Mr. Rabaud played three compositions by Chabrier, Franck and Lalo that are seldom heard. A prelude to the opera "Gwnedoline," an orchestra suite, "Psyche," and a rhapsody in A major were the works that introduced some pleasant music to the audience.

From EVENING GLOBE
Address New York City
Date FEB 7 1919

Music.

Beethoven and Franck Played by Boston Band.

Henri Rabaud chose Beethoven's Fifth Symphony to begin the programme of the fourth Thursday concert in the Carnegie Hall series of the Boston Symphony Orchestra last evening. How often New York hears that symphony; how rarely as it was played yesterday! The reorganized orchestra has now completely found itself. In some respects—the second violins for one—it is even better than before the war.

Its infinite variety of color and nuance; the ravishing beauty of its tone, from the faintest whisper to the glorious fusion of the fortissimo; the ideal lightness and buoyancy of its delivery make it unique among the orchestras of the country. Played by this band, under the masterly leadership of Mr. Rabaud, the Fifth Symphony became as a new consecration of sound.

Mr. Rabaud's reading of the work was remarkable first of all for the fascinating treatment of detail in its relation to the big general design. It had the "continual slight novelty" which goes far to make a performance pulse with inexhaustible life, and the microscopic research of the conductor showed the mighty structure encrusted with gems in exquisite diversity of carving, as if Beethoven's name had been Aladdin.

The ghostly transition from the scherzo to the finale the conductor handled adroitly, building up an imposing climax to the glorious entrance of the triumphal theme. Throughout the finale he sustained the interest by means of an extremely skilful employment of nuance and contrast, and made the closing measures the real culmination of the whole work. Altogether it was at once the most musical and the most vital performance of the Fifth Symphony the present writer can recall. After it the large audience gave conductor and men an ovation.

The programme continued with the lovely prelude to the second act of Chabrier's opera "Gwendoline"—a work that ought to be in the repertory of the Metropolitan Opera House. Then came what was, after Beethoven's symphony, the chief offering of the evening, the orchestral suite from César Franck's choral symphony "Psyche." What excuse can our conductors give, wallowing in the everlasting sob stuff of Tchaikovsky, steeped in the meerschaum and Pilsener aromas of Brahms, for neglecting this heavenly music—music of a rarefied and serene mysticism, of a lofty sensuousness? The present writer heard the last of the four sections, "Psyche and Eros," played here by the Boston Symphony Orchestra under the direction of Vincent d'Indy thirteen years ago. Three years earlier "Psyche's Sleep" and "Psyche borne away by the Zephyrs" were played at a Philharmonic concert. Could the performance of "The Gardens of Eros" last evening have been the first in New York? If so our orchestral conductors to-day may well hang their diminished heads!

The boisterous and amusing A major rhapsody of Lalo (Norwegian) closed the concert. The conducting of Mr. Rabaud and the playing of the orchestra in all these pieces were such as to make praise unnecessary.

SUN DITTS SANBORN.

New York City.

BOSTON SYMPHONY HEARD.

First of Fourth Pair of Concerts at Carnegie.

The first of the fourth pair of concerts by the Boston Symphony Orchestra, Henri Rabaud, conductor, took place last evening in Carnegie Hall. The programme comprised Beethoven's Fifth Symphony, Cesar Franck's symphonic poem, "Psyche"; the Prelude to Act II. of Chabrier's opera, "Gwendoline," and Lalo's Rhapsody in A Major for Orchestra.

Mr. Rabaud gave a fine reading of the Fifth Symphony. It was one clearly planned and admirably executed. Throughout the work there were excellent dynamics and exquisite nuance, and withal dignity and nobility in feeling.

Franck's poem, "Psyche," was almost a novelty. In its original form for chorus and orchestra, with words by Sicard and Fourcaud, it was first performed in Paris under Colome's direction, at the Concerte du Chatelet, on February 23, 1890. Somewhat influenced by Wagner's style, the work in its entirety may be said to abound in fine ideas and workmanship, though suffering through length and lack in variety. As heard last night it was in the form of a suite of four movements and as Franck had himself arranged them for orchestra from the whole symphony. They are entitled "Sommeil de Psyche," "Psyche enlevee par les Zephirs," "Les Jardins d'Eros," "Psyche et Eros." The first two movements in the suite were played in New York in the season of 1902 to 1903 at a Philharmonic concert, and the last one, "Psyche et Eros," at a concert here of the Boston Orchestra on December 9, 1905, with Vincent D'Indy as guest-conductor. The work is dedicated to Mr. D'Indy. Lalo's Rhapsody was also in the line of a novelty. Originally a "Norwegian" fantasy for violin the composer transformed it into the orchestral form of a rhapsody. It is brilliantly orchestrated.

EVENING
ess New York City
FEB 7 1919

Boston Symphony Orchestra.

The fourth evening concert this season of the Boston Symphony Orchestra, as at present constituted, was given last night at Carnegie Hall, under the baton of Henri Rabaud. Beethoven's Fifth Symphony opened the programme. Why do all three of the French conductors we have heard lately adhere to the letter rather than the spirit in interpreting Beethoven? For example: Beethoven's horns were imperfect, consequently he gave a certain important phrase to the bassoons the second time, as his horns had not time to "crook" in the new key. Most conductors now give it to horns, as the composer certainly would have if he had had the modern instruments. No one thinks of using the old flutes or horns in playing Beethoven; why play with the limitations of the old instruments, where there is no doubt as to the intention? Mr. Rabaud played the second movement as though "andante" meant "standing still" instead of "going"—and the performance of the whole symphony was in the same deliberate dragging manner.

The prelude to the second act of Chabrier's "Gwendoline," César Franck's "Psyché" Suite, and Lalo's Norwegian Rhapsody completed the programme—all three representing French music at almost its best. They are all interesting, melodically and harmonically, and are all three orchestrated by masters of instrumentation. The playing of the orchestra was sometimes rough, but was usually well balanced.

m TIMES

ddress New York City
FEB 7

BOSTON ORCHESTRA AGAIN.

Rabaud and His Men Delight in Works of Modern France.

One of America's artistic contributions to a League of Nations might be the Boston Symphony Orchestra, which brightens as it takes its flight for the last time but one this season over cities south of its home town. Last night at Carnegie Hall, the old crush of waiting limousines, the new waiting list of subscribers, marked a milestone on Henri Rabaud's journey with the famous band. The 102 players, the calm, bearded leader, recalled the days of Gericke, as still more did the symphony, Beethoven's fifth, which was hugely applauded, a supreme opus in its kind.

Mr. Rabaud conducted con amore three works of modern France. A man of opera himself, he plainly delighted in Chabrier's prelude to Act 2 of "Gwendoline." A classicist, he reveled in Franck's curious "Psyche," not so much Elgin marble or Tanagra clay, as a kindly, converted Goth digging in the dust heaps of Rheims; yet much must later impressionists have borrowed from this music, in which virtuoso winds portrayed a "Psyché Enlevée par les Zéphirs."

Lalo's rhapsody in A, last of all, was the best liked after the symphony; here were giant fiddles and harps, as on a mountain top, casting shadows upon the clouds. Tonight the orchestra plays in Brooklyn, with Rachmaninoff, and tomorrow again in Carnegie Hall, the last till March.

HERALD

ess: New York City
FEB 7

Boston Orches[illegible] Under Mr. R[illegible] Plays Beethove[illegible]

Here for its fourth pair of concerts in Carnegie Hall, the Boston Symphony Orchestra, under its new French conductor, played last night before a large and enthusiastic audience.

It was the second appearance of Henri Rabaud as conductor of a Beethoven symphony. His selection was the fifth and greatest symphony of that writer, and the results, while satisfactory up to a certain point, did not meet the approval of all of his hearers. There were mistakes in the orchestra which were clearly caught by those who know the work.

Mr. Rauaud, to be sure, directs with authority, and sways his men with a sure hand. His best is well defined and, although his tempos in Beethoven's music are a little more lively and the spirit in which he directs a little more Gallic than the conventional readings familiar to concert goers in New York, he generally has given the impression of being a decidedly capable leader.

Other works heard last night were the prelude to act II. of Chabrier's opera "Gwendoline," César Franck's "Psyche" and Lalo's rhapsody in A major, all of them more or less novelties. The Boston orchestras is always interesting. It local concerts are among the real musical events of the season, and last night's performance was most enjoyable.

WORLD
ress New York City
102

BOSTON SYMPHONY CONCERT

Applause Forces Orchestra to Stand After Opening Number.

The Boston Symphony Orchestra is on its old footing here, for all seats were sold last evening for the fourth concert of this organization in Carnegie Hall.

Beethoven's fifth symphony opened the programme and, although the audience forced the band to stand in acknowledgment of the applause at the completion of the number, it cannot be said that the symphony was flawlessly done. Indeed it was quite uneven and, in some spots, a bit slovenly. Mr. Rabaud's beat seemed rigid, resulting in too little elasticity in his men's performance.

There was much better work in the succeeding numbers, Chabrier's prelude to Act II. of his opera "Gwendoline," Franck's orchestra suite from the symphonic poem, "Psyche," and Lalo's rhapsody for orchestra.

The Chabrier and Franck music, not often heard here, was of the dreamy, imaginative type and disclosed the individual virtuosity of the musicians. The strings were especially delicate and pure, and both numbers were carefully and effectively done.

STAR

ess: Baltimore, Md.

FEB 1 1919

RACHMANINOFF COMING

Sergei Rachmaninoff, the gaunt and angular Russian who is to play his own C minor concerto with the Boston Symphony Orchestra in the Lyric Theater next Tuesday evening, stands well over six feet, and similarly towers as composer and pianist above the genius of the day. For since playing here the same concerto with the same orchestra in 1909 he has risen to a more eminent recognition as composer, and in the few Eastern cities in which he has recently played in recital he shows that he has attained an unbelievable pianistic perfection, whether by the keenest imagination, the most marvelous swiftness, color and resiliency.

EVENING SUN

ess: Baltimore, Md.

FEB 1 1919

The Boston Symphony.

Sergei Rachmaninoff, leader of the Russian school and commanding figure in the world of music, will be soloist at the Boston Symphony concert, which is to take place in the Lyric on Tuesday evening, February 4, instead of on the usual Wednesday. The soloist originally announced for this concert, Arthur Rubinstein, having been unable to reach this country from South America, was forced to cancel his engagement.

When fleeing his own troublous country Rachamninoff suddenly appeared in New York last autumn, he was naturally thought of as the composer of innumerable songs, the splendid symphony, the "Isle of the Dead," the opera "Aleko," the C minor concerto and, of course, the eternal piano prelude, in C sharp minor. His recent appearances in several cities as a pianist have served to reveal the fact that he is a great virtuoso and as a result the orchestral Rachmaninoff is for the moment forgotten.

When he plays his great C minor concerto in Baltimore there will be opportunity to judge him in both capacities, as well as to hear the authoritative reading of the composer himself.

The symphony at this concert will be Beethoven's Fifth and for the rest two shorter orchestral pieces from Mr. Rabaud's country, Chabrier's prelude to the second act of his opera "Gwendoline" and Lalo's riotous rhapsody, in A major.

NEWS

Baltimore, Md.

FEB 3 1919

Rachmaninoff And The Bost[illegible] Symphony.

Serge Rachmaninoff, the eminent Russian composer pianist, will play one of his own great works—the C minor Concerto No. 2—at the Boston Symphony Concert Tuesday night.

M. Rabaud will be heard on this occasion, for the first time locally, as a Beethoven interpreter. He will present the greatest of all the Symphonies, the Fifth, the program further including the Prelude to the Second act of Chabrier's "Gwendoline and Lalo's gorgeous Rhapsody in A major.

Rachmaninoff's playing, according to all accounts, has recently taken on great breadth and grandeur. As a matter of fact, the critics have been almost hysterical in praise of him this winter. Witness the following, which appeared a few weeks ago in the New York Times:

"Serge Rachmaninoff, giant of the Russians, gave a sensational performance—not so much a performance as event—at his first reappearance with orchestra in a matinee of the Symphony Society yesterday at Aeolian Hall.

"Hin pianoforte Concerto No. [illegible] received in no academic mood, was th[illegible] ing as no other of its kind since early triumphs of Tschaikovsky and [illegible]

"Its soaring the[illegible] ing, its second [illegible] rhythm like inte[illegible] Scherzando finale [illegible]

CITIZEN 1919

ess: Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA

Serge Rachmaninoff, distinguished Russian composer and pianist, was soloist with the Boston Symphony Orchestra at the Brooklyn Academy of Music last night. The concert was the fourth in Brooklyn's annual series under auspices of the Brooklyn Institute of Arts and Sciences. Mr. Rachmaninoff played his own concerto in masterly fashion, receiving an elegant accompaniment from his instrumental associates. M. Rabaud, conductor of the Neo-Bostonians, led them through the four movements of Brahms' D major symphony, and also Berlioz's "Roman Carnival" overture. The audience was of accustomed large number and the soloist of the evening, together with the conductor and orchestra, received much of that sympathetic manifestation of sound which is designated as applause.

EVENING JOURNAL

ress New York City

FEB 1 1919

The Boston Orchestra gave an indifferent performance of Brahms's Second symphony. Mr. Rabaud also presented some unfamiliar French music specially imported in score through the co-operation of the United States Government, the French High Commission and the French Government. The mountain brought forth merely its mouse. All the diplomatic labor occurred to get here Gabriel Faure's incidental music to Edmond Haraucourt's miserable adaptation of Shakespeare's "Shylock." The music is better than the play, but, even so, is like pouring Shakespeare through the commencement exercises of a girl's boarding school. Mr. Rabaud played it like the head master. Saint-Saens's "Phaeton" sounded like genuine music besid Faure and Berlioz's "Roman Carn val" overture was.

Guiomar Novaes was the special attraction at the concert of the Philharmonic Orchestra. She played the Chopin F minor concerto with both illuminative stir and a wondrous legato delicacy. Mr. Stransky repeated music he had played previously this season.

EVENING MAIL

Address: New York City

Date

RABAUD'S PROGRAMME.

If Henri Rabaud has any intention of benefiting French music during his conductorship of the Boston Symphony Orchestra, he is showing small skill in the making of his propaganda. Last Thursday he set up Beethoven's Fifth Symphony as a target for his countrymen to shoot at, and the only one who turned in a score was Cesar Franck. On Saturday he chose the Second symphony of Brahms as a standard, and under its scathing fire of invention and solid workmanship, Faure, Saint-Saens and Berlioz withered away into nothingness. If Mr. Rabaud wishes to help French music, he should give it a fair chance.

His Brahms was not up to Boston traditions, with a hurried first movement and too little variety in the rest. But Faure's incidental music to "Shylock," prettily monotonous, except for the finale, would have had difficulty in competing with "Zampa" or the "Poet and Peasant" overture, and "Phaeton" and the "Carneval Romaine" did little to improve the situation. So far as German music is concerned, Mr. Rabaud is either a very generous foe or strangely blind to hard facts.

ADVERTISER AMERICA

FEBRUARY 16,

De Gogorza to Be Symphony Soloist

THE soloist at the Boston Symphony concerts next Friday and Saturday will be Emilio de Gorgorza, the much-favored baritone of American birth, Spanish aristocratic ancestry and cosmopolitan culture. He will sing two operatic excerpts of the old-time Paris stage, an aria from Gluck's "Iphigenia in Aulis," and an aria from Massenet's "Le Roi de Lahore." In place of a symphony Mr. Rabaud will conduct Rimsky-Korsakoff's Oriental masterpiece, "Scheherazade." Another event will be the first performance in Boston of the Symphonic Prologue which Henry F. Gilbert wrote to John Synge's drama, "The Riders to the Sea." Ballet airs from Rameau's opera "Hippolyte et Aricie" and Lalo's overture to "Le Roi d'Ys" complete the program.

From EVENING POST

Address New York City

Date FEB 10

Saturday and Sunday Music.

While the last two days brought the usual amount of music—liberal though not excessive, for most of the audiences were large—there was nothing that calls for extended comment, wherefore a brief record of the principal happenings must suffice. Beginning with the Boston Symphony Orchestra's Saturday afternoon concert, it brought a pleasant surprise in a really interesting reading of Brahms's second symphony by Henri Rabaud; a surprise, because French musicians have—in striking contrast with the British—heretofore shown very little interest in that composer. The orchestra, too, played with more euphony and unanimity than at any time this season. Saint-Saëns's symphonic poem, "Phaëton," had a genuine Parisian performance, delightful to hear, although the thunderbolt at the moment when Jupiter strikes the rash pilot of the sun chariot—the crash resulting from the coöperation of kettledrums, big drum, cymbals, and tamtam—was only fortissimo, and not double fortissimo, as intended by the composer. The writer of these comments was present, many years ago, at a rehearsal of the Harvard Symphony Orchestra, at which Carl Zerrahn promised the cymbal player a new set if he smashed his at that thunderclap. He had the right idea. The suite from Gabriel Faurié's stage music to "Shylock," which preceded the "Phaëton" on Saturday, was agreeable music, but without a special message, except in the nocturne, a truly enchanting orchestral Chopin, languorous, expuisitely colored, and fragrant as the nocturnal wafts from a bed of nicotianas.

GLOBE—FEBRUARY

Gogorza the Week's Soloist at Symphony Concert

Henry F. Gilbert's symphonic prologue "The Riders of the Sea," to John Synge's folk-drama of the name, will be played this week at the Symphony concerts for the first time in Boston. It was first performed at one of the last MacDowell festivals given at Peterborough, N. H. several years ago by about 40 men of the Boston Festival Orchestra, and has been played in New York.

Emilio de Gogorza, the baritone, appearing soloist, will sing a classic and a modern air out of French opera—from Gluck's "Iphigenia in Aulis" and from Massenet's "Le Roi de Lahore."

For orchestral numbers Mr. Rabaud has chosen Rimsky-Korsakoff's brilliant "Scheherazade," a collection of ballet airs from Rameau's opera "Hippolyte and Aricie" and Lalo's overture to "Le Roi d'Ys."

GLOBE FEBRUARY

ORCHESTRA PLAYS FRANCK'S "PSYCHE"

Until yesterday, Franck's suite from his symphonic poem, "Psyche," had not been played here in nearly 13 years. Mr Rabaud does well to revive and to play it with the beauty, imagination and understanding which rewarded him and the orchestra.

The subject of Psyche and her mystic lover was a more inspirational subject for Franck than those of the materialistic "Le Chasseur Maudit," and "Les Djinns," which had preceded it. Neither the sardonic nor the malevolent spoke the same language with him. And it is possible to imagine the more erotic vein in which others would have treated the maid borne by the zephyrs for the wooing of Eros. Imagine the plangent colors of the young Richard Strauss, or the echoing tonalities of Debussy in his days of his "Pelleas and Melisande."

Franck's impersonal treatment, in which he does not portray a likeness as literally as Liszt, in his Faust symphony, characterized a Gretchen, but rather develops a mood, escapes the limiting boundaries of all program music and gives it the universality of sheer beauty. From the calm of Psyche's sleep, through her flight with the zephyrs to the gardens of Eros and the dawning passion there is increasing glow and feeling, but with the broadly humanizing sense of the Franck of the symphony, which was to follow this poem within a year, and which it foreshadows in thought, as it does at times almost in identity of expression. And there are quotations from his "Les Eolides."

One whose perception is less poetic than Mr Rabaud's, one who becomes restive or embarrassed in the presence of tranquility or to whom the impassioned is turbulent or boisterous, would find little to reward in this music, for there is little here with which to exploit personality. It was received with marked appreciation.

Is it possible that an opera which interests by a detached excerpt as does the prelude to act 2 of Chabrier's "Gwendoline" is so lacking in dramatic verity, musical worth or other merit as to be passed by these 30 years. This prelude is one of bodeful, even ominous anticipation. The heroine passes before us and the hearer shares her dream, which was told to laughter and fulfilled in blood.

Mr Fradkin, concert master of the orchestra, was soloist in various cities of last week's Southern trip. Yesterday he appeared as such for the first time at these concerts. His performance of Mendelssohn's concerto was followed by a reception of enthusiasm. He was recalled again and again. Mr Fradkin plays with a tone fine spun and sweet in quality, and with an intonation which was commendable in such harrowing condition of the air for strings. He has facility, a youthful facility which later may permit him to appear less flurried in style and sense of rhythmic proportion than in that of yesterday.

It is chiefly some incidental reason that would bring to concert performance Faure's suite from his stage music to Haraucourt's comedy, "Shylock," a French adaptation of Shakspere's "Merchant of Venice," which was produced in Paris 30 years ago. Accompanying or dividing their scenes in the comedy, these six numbers no doubt would well serve their purpose. Faure's gift was never more happily shown than in the charm, poetic beauty and wide emotional range of his songs. Arthur Hackett treated the incidental music for a tenor behind the scenes in 1, Chanson, and 3, Madrigal, with excellent taste, not making of it more than the fanciful sentiment of the texts warranted and giving voice with opulence where it was required, as in the one climax in the eighth line of the Chanson.

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Soloist, Mr. Fredric Fradkin.
Chabrier, Prelude to Act II., "Gwendoline."
Faure, Suite from "Shylock."
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Berlioz, Overture, "Carnaval Romaine."

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At the end of the program came Berlioz's overture and at once proved that the older Frenchman had very much more to say and was very much surer in saying it, than all his modern successors. Yet we were sorry that Franck, the great master, had for once strayed out of his true field.

During the

BRALD, FEBRUARY 15, 1919

14TH CONCERT OF SYMPHONY

Franck, Mendelssohn, Berlioz, Faure, Chabrier on the Program

WILL BE REPEATED IN HALL TONIGHT

By PHILIP HALE

The 14th concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Franck, Orchestral Suite from "Psyche," a symphonic poem; Mendelssohn, Concerto for violin; Chabrier, Prelude to Act II of "Gwendoline;" G. Faure, Suite from the Stage Music to Haraucourt's comedy "Shylock"—Chanson, Entr'acte, Madrigal, Epithalme, Nocturne, Final; Berlioz, Ouverture, "The Roman Carnival." Mr. Fradkin, concertmaster of the orchestra, played the concerto. Arthur Hackett, tenor, sang the Chanson and Madrigal in the "Shylock" suite.

Cesar Franck's Suite was played in Boston as a Suite for the first time. "Psyche's Sleep" and "Psyche Borne away by the Zephyrs" were played for the first time at the concerts of the Boston Symphony Orchestra. Would the four movements gain in effect if they were heard in their proper place in the whole work, with the choral contrasts? Detached and arranged as movements of a symphony, they are beautiful, but there is hardly sufficient contrast between the first three to make each one of the movements stand out in bold relief. It is not necessary to follow closely the "explanation" of certain French commentators who insist that Franck's Psyche and Eros should not be regarded as the lovers in the old legend; that they were only symbols; that the whole work is "charged with the spirit of Christian mysticism." The music is sufficiently expressive, often enchanting, if the hearer has in mind only the familiar story told by Apuleius.

The Prelude to "Gwendoline" is also music that came from the heart. The love-music is more sensuous than that of Franck's, but not sensual after the manner of Massenet in his more pornographic operas, as "Esclarmonde," and "Thais." The death of Chabrier was a great loss to French art. Some of his successors have cunningly profited by his harmonic and orchestral audacity. What would they have done if Chabrier and Lalo had not blazed the way for them while they were thinking of following the beaten path! When this Prelude was played yesterday, the thought of the famous clarinet player that went down with the Bourgogne came to the mind. How eloquently he played the clarinet solo in this Prelude!

The stage music of Gabriel Faure is characteristic of that fastidious, ultra-refined composer. Especially noteworthy are the Entra'cte, Epithalme and Nocturne. The last suggests the moonlight scene in the fifth act of Shakespeare's comedy, but who knows what Haraucourt did to Shakespeare? "After Shakespeare," no doubt a long way after. And where are the songs, which are decidedly un-Shakespearian, inserted? In the scene of the caskets? or have they to do with Jessica? It is perhaps needless to say there is no music in the suite that can possibly be associated with Shylock. When Gabriel Faure wrote his Requiem, he omitted the Dies Irae, possibly from fear of shocking the sensibilities of the "petites dames" that frequent the Madeleine, probably because he knew that his musical strength did not lie in that direction. Mr. Hackett sang the two songs in a straightforward rather than subtle manner, and Faure's music demands subtlety, not merely honesty of purpose and frank expression; but the songs themselves are not among the best of the composer's melodies.

A brilliant performance of the "Roman Carnival" brought the end of an unusually interesting concert, admirably interpreted by Mr. Rabaud and admirably played. Noteworthy in the overture was the playing of the English horn by Mr Speyer.

Mr. Fradkin was loudly applauded for his performance of Mendelssohn's concerto. He took the first movement and the Finale at a very rapid pace, so rapid that some questioned it; but his performance was so clear and so musical that swiftness was welcome. Furthermore, the composer gave the indication Allegro molto vivace for the Finale. He marked the first "with great passion," but Mendelssohn in a passionate mood was an inherently amiable person—amiable except when other living composers were concerned—churning himself deliberately into frenzy. Taken at a conventionally allegro pace, the first movement soon becomes tiresome. In the second movement Mr. Fradkin happily avoided "sweetness" and sentimentalism. The music was sung, not sobbed. The hearty appreciation of the audience was justly deserved.

The concert will be repeated tonight. The program of the concerts next Friday afternoon and Saturday night is as follows: Lalo, Overture to "Le Roi d'Ys" Gilbert, Symphonic Prologue to Synge's tragedy, "Riders to the Sea"; Gluck, "Diane impitoyable," from "Iphigenie en Aulide"; Rameau, Ballet Airs from "Hippolyte and Aricie"; Massenet, "Promesse de mon Avenir," from "Le Roi de Lahore"; Rimsky-Korsakoff, "Scheherazade." Emilio de Gogorza will be the singer.

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—From the majestic melodies of César Franck to the tunefulness of Mendelssohn is a long way, and the contrast, especially noticeable in these days of much modern music on our programs, makes very plain the fact that Mendelssohn undeniably sounds old-fashioned, and not only that, but empty and futile sometimes as well. Mr. Fradkin, the concertmaster of the Boston Symphony Orchestra, appears as the soloist at the fourteenth pair of concerts of Feb. 14-15, playing the Mendelssohn concerto in E minor op. 64, which he has played elsewhere and which has already been noticed in these columns. The ebullient Mr. Fradkin plunged less precipitately into his concerted passages than on the occasion of his first appearance with the orchestra, thereby achieving a much smoother and more interesting performance. It was an interesting program that Mr. Rabaud put together. Besides the Mendelssohn concerto it included the orchestral suite from César Franck's Symphonic Poem "Psyché," the Prelude to Act II of Chabrier's "Gwendoline," Berlioz's overture, "The Roman Carnival," op. 9 and the suite from the stage music to Haraucourt's comedy, "Shylock," by Fauré. The program stated that Haraucourt's comedy was after Shakespeare, but the titles of the various divisions showed small correspondence with "The Merchant of Venice." Arthur Hackett sang the tenor solos in the Fauré work in full, free fashion.

On the evening of Thursday, Feb. 13, the orchestra gave its regular concert in Sanders Theater, Cambridge, in which respects were paid to the classics through Mozart's "Jupiter" Symphony, after which more romantic paths were followed. A second hearing of Mr. Rabaud's "La Procession Nocturne" confirmed the impression produced on the presentation of the work in Boston that here is as fine, well knit, atmospheric, and effective a bit of program music as has appeared in recent years. Miss Ethel Frank, soprano, was the soloist. Her intonation was good, her voice fresh and pleasing but somewhat lacking in necessary volume.

Mr. Rabaud, in the course of an interview with a representative of the Philadelphia Public Ledger, set at rest any speculation as to his intention to include the music of Wagner on his programs, by remarking that he would defer to what he considered the wish of the country, namely, that Wagner be barred at least until the end of the war.

MERICAN

New York City.

RABAUD ESSAYS SYMPHONY BY BRAHMS

Conductor's Apparent Lack of Understanding of the Famous Composer's Music Disappoints Audience at Carnegie Hall

By MAX SMITH.

At the Boston Symphony Orchestra's matinee yesterday in Carnegie Hall, Henri Rabaud tackled Brahms' Second Symphony. His courage and his zeal, admirable in themselves, hardly made up, however, for the lack of understanding which he displayed for the German master's music.

A performance that showed such small appreciation for the spirit of this masterpiece the writer has never before had the misfortune to hear. The effect was much as if a singer were trying to interpret one of the composer's lieder without having the slightest conception of the meaning of the words. The formal outlines were fairly well exposed, though the details left something to be desired in technical clarity and precision. But underneath the shell one could discover little but empty phrases void of all emotional significance.

The contention that only a German can properly interpret so-called German music, only a Frenchman French music, only an Italian Italian music, has always seemed to me absurd. I can see absolutely no reason why Monsieur Rabaud's nationality should prevent him from understanding Brahms. Arturo Toscanini understands him, as a few privileged persons who heard the famous Italian conductor rehearsing the Second Symphony in the Metropolitan Opera House know full well. Even Mascagni grasps the inner meaning of this inspiring composition, if we may accept the opinion of that excellent composer and conductor, Adriano Ariani.

But Rabaud evidently had not saturated himself in Brahms' music; he had not made that composer's idiom part of his own equipment; he had not weighed corefully the emotional, the rhetorical, the gesticulatory, significance of the melodic phraseology and the metric prosidy. He seemed to have only a vague idea of where to place emphasis, of how to adjust the dynamics of the orchestra, of what subtle modulations in pace to adopt. He was even at sea in his tempi, taking the "Adagio," for example, at so slow and sentimental a pace that it almost seemed as if he had not noticed the "mon troppo" warning.

Happily the conductor somewhat counteracted the impression caused by his rigid, academical and tiresome performance of the Brahms symphony by presenting for hearing music which he had thoroughly mastered: Four charming episodes, presented in the form of a suite, from Faure's stage music for Haraucourt's comedy, "Shylock;" Saint-Saens' symphonic poem, "Phaeton;" and Berlioz's "Carnival Romaine" overture. Here, at any rate, he was perfectly at home.

CITIZEN 20-2-1916
ess: Brooklyn, N. Y

BOSTON SYMPHONY ORCHESTRA

Serge Rachmaninoff, distinguished Russian composer and pianist, was soloist with the Boston Symphony Orchestra at the Brooklyn Academy of Music last night. The concert was the fourth in Brooklyn's annual series under auspices of the Brooklyn Institute of Arts and Sciences. Mr. Rachmaninoff played his own concerto in masterly fashion, receiving an elegant accompaniment from his instrumental associates. M. Rabaud, conductor of the Neo-Boston players, led them through the four movements of Brahms' D major symphony, and also Berlioz's "Roman Carnival" overture. The audience was of accustomed large number and the soloist of the evening, together with the conductor and orchestra, received much of that sympathetic manifestation of sound which is designated as applause.

n EVENING JOURNAL
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nator.

The Boston Orchestra gave an indifferent performance of Brahms's Second symphony. Mr. Rabaud also presented some unfamiliar French music specially imported in score through the co-operation of the United States Government, the French High Commission and the French Government. The mountain brought forth merely its mouse. All the diplomatic labor occurred to get here Gabriel Faure's incidental music to Edmond Haraucourt's miserable adaptation of Shakespeare's "Shylock." The music is better than the play, but, even so, is like pouring Shakespeare through the commencement exercises of a girl's boarding school. Mr. Rabaud played it like the head master. Saint-Saens's "Phaeton" sounded like genuine music besid Faure and Berlioz's "Roman Carnival" overture was.

Guiomar Novaes was the special attraction at the concert of the Philharmonic Orchestra. She played the Chopin F minor concerto with both illuminative stir and a wondrous legato delicacy. Mr. Stransky repeated music he had played previously this season.

om EVENING MAIL
ddress: New York City
Date

RABAUD'S PROGRAMME.

If Henri Rabaud has any intention of benefiting French music during his conductorship of the Boston Symphony Orchestra, he is showing small skill in the making of his propaganda. Last Thursday he set up Beethoven's Fifth symphony as a target for his countrymen to shoot at, and the only one who turned in a score was Cesar Franck. On Saturday he chose the Second symphony of Brahms as a standard, and under its scathing fire of invention and solid workmanship, Faure, Saint-Saens and Berlioz withered away into nothingness. If Mr. Rabaud wishes to help French music, he should give it a fair chance.

His Brahms was not up to Boston traditions, with a hurried first movement and too little variety in the rest. But Faure's incidental music to "Shylock," prettily monotonous, except for the finale, would have had difficulty in competing with "Zampa" or the "Poet and Peasant" overture, and "Phaeton" and the "Carneval Romaine" did little to improve the situation. So far as German music is concerned, Mr. Rabaud is either a very generous foe or strangely blind to hard facts.

ADVERTISER AMERICA
FEBRUARY 16,

De Gogorza to Be Symphony Soloist

THE soloist at the Boston Symphony concerts next Friday and Saturday will be Emilio de Gorgorza, the much-favored baritone of American birth, Spanish aristocratic ancestry and cosmopolitan culture. He will sing two operatic excerpts of the old-time Paris stage, an aria from Gluck's "Iphigenia in Aulis," and an aria from Massenet's "Le Roi de Lahore." In place of a symphony Mr. Rabaud will conduct Rimsky-Korsakoff's Oriental masterpiese, "Scheherazade." Another event will be the first performance in Boston of the Symphonic Prologue which Henry F. Gilbert wrote to John Synge's drama, "The Riders to the Sea." Ballet airs from Rameau's opera "Hippolyte et Aricie" and Lalo's overture to "Le Roi d'Ys" complete the program.

From EVENING POST
Address New York City
Date FEB 10

Saturday and Sunday Music.

While the last two days brought the usual amount of music—liberal though not excessive, for most of the audiences were large—there was nothing that calls for extended comment, wherefore a brief record of the principal happenings must suffice. Beginning with the Boston Symphony Orchestra's Saturday afternoon concert, it brought a pleasant surprise in a really interesting reading of Brahms's second symphony by Henri Rabaud; a surprise, because French musicians have—in striking contrast with the British—heretofore shown very little interest in that composer. The orchestra, too, played with more euphony and unanimity than at any time this season. Saint-Saëns's symphonic poem, "Phaëton," had a genuine Parisian performance, delightful to hear, although the thunderbolt at the moment when Jupiter strikes the rash pilot of the sun chariot—the crash resulting from the coöperation of kettledrums, big drum, cymbals, and tam-tam—was only fortissimo, and not double fortissimo, as intended by the composer. The writer of these comments was present, many years ago, at a rehearsal of the Harvard Symphony Orchestra, at which Carl Zerrahn promised the cymbal player a new set if he smashed his at that thunderclap. He had the right idea. The suite from Gabriel Faurié's stage music to "Shylock," which preceded the "Phaëton" on Saturday, was agreeable music, but without a special message, except in the nocturne, a truly enchanting orchestral Chopin, languorous, expuisitely colored, and fragrant as the nocturnal wafts from a bed of nicotianas.

GLOBE—FEBRUARY

Gogorza the Week's Soloist at Symphony Concert

Henry F. Gilbert's symphonic prologue "The Riders of the Sea," to John Synge's folk-drama of the name, will be played this week at the Symphony concerts for the first time in Boston. It was first performed at one of the last MacDowell festivals given at Peterborough, N H, several years ago by about 40 men of the Boston Festival Orchestra, and has been played in New York.

Emilio de Gogorza, the baritone, appearing soloist, will sing a classic and a modern air out of French opera—from Gluck's "Iphigenia in Aulis" and from Massenet's "Le Roi de Lahore."

For orchestral numbers Mr Rabaud has chosen Rimsky-Korsakoff's brilliant "Scheherazade," a collection of ballet airs from Rameau's opera "Hippolyte and Aricie" and Lalo's overture to "Le Roi d'Ys."

GLOBE FEBRUARY

ORCHESTRA PLAYS FRANCK'S "PSYCHE"

Until yesterday, Franck's suite from his symphonic poem, "Psyche," had not been played here in nearly 13 years. Mr Rabaud does well to revive and to play it with the beauty, imagination and understanding which rewarded him and the orchestra.

The subject of Psyche and her mystic lover was a more inspirational subject for Franck than those of the materialistic "Le Chasseur Maudit," and "Les Djinns," which had preceded it. Neither the sardonic nor the malevolent spoke the same language with him. And it is possible to imagine the more erotic vein in which others would have treated the maid borne by the zephrys for the wooing of Eros. Imagine the plangent colors of the young Richard Strauss, or the echoing tonalities of Debussy in his days of his "Pelleas and Melisande."

Franck's impersonal treatment, in which he does not portray a likeness as literally as Liszt, in his Faust symphony, characterized a Gretchen, but rather develops a mood, escapes the limiting boundaries of all program music and gives it the universality of sheer beauty. From the calm of Psyche's sleep, through her flight with the zephyrs to the gardens of Eros and the dawning passion there is increasing glow and feeling, but with the broadly humanizing sense of the Franck of the symphony, which was to follow this poem within a year, and which it foreshadows in thought, as it does at times almost in identity of expression. And there are quotations from his "Les Eolides."

One whose perception is less poetic than Mr Rabaud's, one who becomes restive or embarrassed in the presence of tranquility or to whom the impassioned is turbulent or boisterous, would find little to reward in this music, for there is little here with which to exploit personality. It was received with marked appreciation.

Is it possible that an opera which interests by a detached excerpt as does the prelude to act 2 of Chabrier's "Gwendoline" is so lacking in dramatic verity, musical worth or other merit as to be passed by these 30 years. This prelude is one of bodeful, even ominous anticipation. The heroine passes before us and the hearer shares her dream, which was told to laughter and fulfilled in blood.

Mr Fradkin, concert master of the orchestra, was soloist in various cities of last week's Southern trip. Yesterday he appeared as such for the first time at these concerts. His performance of Mendelssohn's concerto was followed by a reception of enthusiasm. He was recalled again and again. Mr Fradkin plays with a tone fine spun and sweet in quality, and with an intonation which was commendable in such harrowing condition of the air for strings. He has facility, a youthful facility which later may permit him to appear less flurried in style and sense of rhythmic proportion than in that of yesterday.

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Cesar Franck's Suite was played in Boston as a Suite for the first time. "Psyche's Sleep" and "Psyche Borne away by the Zephyrs" were played for the first time at the concerts of the Boston Symphony Orchestra. Would the four movements gain in effect if they were heard in their proper place in the whole work, with the choral contrasts? Detached and arranged as movements of a symphony, they are beautiful, but there is hardly sufficient contrast between the first three to make each one of the movements stand out in bold relief. It is not necessary to follow closely the "explanation" of certain French commentators who insist that Franck's Psyche and Eros should not be regarded as the lovers in the old legend; that they were only symbols; that the whole work is "charged with the spirit of Christian mysticism." The music is sufficiently expressive, often enchanting, if the hearer has in mind only the familiar story told by Apuleius.

The Prelude to "Gwendoline" is also music that came from the heart. The love-music is more sensuous than that of Franck's, but not sensual after the manner of Massenet in his more pornographic operas, as "Esclarmonde," and "Thais." The death of Chabrier was a great loss to French art. Some of his successors have cunningly profited by his harmonic and orchestral audacity. What would they have done if Chabrier and Lalo had not blazed the way for them while they were thinking of following the beaten path! When this Prelude was played yesterday, the thought of the famous clarinet player that went down with the Bourgogne came to the mind. How eloquently he played the clarinet solo in this Prelude!

The stage music of Gabriel Faure is characteristic of that fastidious, ultra-refined composer. Especially noteworthy are the Entra'cte, Epithalme and Nocturne. The last suggests the moonlight scene in the fifth act of Shakespeare's comedy, but who knows what Haraucourt did to Shakespeare? "After Shakespeare," no doubt a long way after. And where are the songs, which are decidedly un-Shakespearian, inserted? In the scene of the caskets? or have they to do with Jessica? It is perhaps needless to say there is no music in the suite that can possibly be associated with Shylock. When Gabriel Faure wrote his Requiem, he omitted the Dies Irae, possibly from fear of shocking the sensibilities of the "petites dames" that frequent the Madeleine, probably because he knew that his musical strength did not lie in that direction. Mr. Hackett sang the two songs in a straightforward rather than subtle manner, and Faure's music demands subtlety, not merely honesty of purpose and frank expression; but the songs themselves are not among the best of the composer's melodies.

A brilliant performance of the "Roman Carnival" brought the end of an unusually interesting concert, admirably interpreted by Mr. Rabaud and admirably played. Noteworthy in the overture was the playing of the English horn by Mr Speyer.

Mr. Fradkin was loudly applauded for his performance of Mendelssohn's concerto. He took the first movement and the Finale at a very rapid pace, so rapid that some questioned it; but his performance was so clear and so musical that swiftness was welcome. Furthermore, the composer gave the indication Allegro molto vivace for the Finale. He marked the first "with great passion," but Mendelssohn in a passionate mood was an inherently amiable person—amiable except when other living composers were concerned—churning himself deliberately into frenzy. Taken at a conventionally allegro pace, the first movement soon becomes tiresome. In the second movement Mr. Fradkin happily avoided "sweetness" and sentimentalism. The music was sung, not sobbed. The hearty appreciation of the audience was justly deserved.

The concert will be repeated tonight. The program of the concerts next Friday afternoon and Saturday night is as follows: Lalo, Overture to "Le Roi d'Ys" Gilbert, Symphonic Prologue to Synge's tragedy, "Riders to the Sea"; Gluck, "Diane impitoyable," from "Iphigenie en Aulide"; Rameau, Ballet Airs from "Hippolyte and Aricie"; Massenet, "Promesse de mon Avenir," from "Le Roi de Lahore", Rimsky-Korsakoff, "Scheherazade." Emilio de Gogorza will be the singer.

Music in Boston
Specially for The Christian Science Monitor

BOSTON, Massachusetts—From the majestic melodies of César Franck to the tunefulness of Mendelssohn is a long way, and the contrast, especially noticeable in these days of much modern music on our programs, makes very plain the fact that Mendelssohn undeniably sounds old-fashioned, and not only that, but empty and futile sometimes as well. Mr. Fradkin, the concertmaster of the Boston Symphony Orchestra, appears as the soloist at the fourteenth pair of concerts of Feb. 14-15, playing the Mendelssohn concerto in E minor op. 64, which he has played elsewhere and which has already been noticed in these columns. The ebullient Mr. Fradkin plunged less precipitately into his concerted passages than on the occasion of his first appearance with the orchestra, thereby achieving a much smoother and more interesting performance. It was an interesting program that Mr. Rabaud put together. Besides the Mendelssohn concerto it included the orchestral suite from César Franck's Symphonic Poem "Psyché," the Prelude to Act II of Chabrier's "Gwendoline," Berlioz's overture, "The Roman Carnival," op. 9 and the suite from the stage music to Haraucourt's comedy, "Shylock," by Fauré. The program stated that Haraucourt's comedy was after Shakespeare, but the titles of the various divisions showed small correspondence with "The Merchant of Venice." Arthur Hackett sang the tenor solos in the Fauré work in full, free fashion.

On the evening of Thursday, Feb. 13, the orchestra gave its regular concert in Sanders Theater, Cambridge, in which respects were paid to the classics through Mozart's "Jupiter" Symphony, after which more romantic paths were followed. A second hearing of Mr. Rabaud's "La Procession Nocturne" confirmed the impression produced on the presentation of the work in Boston that here is as fine, well knit, atmospheric, and effective a bit of program music as has appeared in recent years. Miss Ethel Frank, soprano, was the soloist. Her intonation was good, her voice fresh and pleasing but somewhat lacking in necessary volume.

Mr. Rabaud, in the course of an interview with a representative of the Philadelphia Public Ledger, set at rest any speculation as to his intention to include the music of Wagner on his programs, by remarking that he would defer to what he considered the wish of the country, namely, that Wagner be barred at least until the end of the war.

MERICAN
New York City.

RABAUD ESSAYS SYMPHONY BY BRAHMS

Conductor's Apparent Lack of Understanding of the Famous Composer's Music Disappoints Audience at Carnegie Hall

By MAX SMITH.

AT the Boston Symphony Orchestra's matinee yesterday in Carnegie Hall, Henri Rabaud tackled Brahms' Second Symphony. His courage and his zeal, admirable in themselves, hardly made up, however, for the lack of understanding which he displayed for the German master's music.

A performance that showed such small appreciation for the spirit of this masterpiece the writer has never before had the misfortune to hear. The effect was much as if a singer were trying to interpret one of the composer's lieder without having the slightest conception of the meaning of the words. The formal outlines were fairly well exposed, though the details left something to be desired in technical clarity and precision. But underneath the shell one could discover little but empty phrases void of all emotional significance.

The contention that only a German can properly interpret so-called German music, only a Frenchman French music, only an Italian Italian music, has always seemed to me absurd. I can see absolutely no reason why Monsieur Rabaud's nationality should prevent him from understanding Brahms. Arturo Toscanini understands him, as a few privileged persons who heard the famous Italian conductor rehearsing the Second Symphony in the Metropolitan Opera House know full well. Even Mascagni grasps the inner meaning of this inspiring composition, if we may accept the opinion of that excellent composer and conductor, Adriano Ariani.

But Rabaud evidently had not saturated himself in Brahms' music; he had not made that composer's idiom part of his own equipment; he had not weighed corefully the emotional, the rhetorical, the gesticulatory, significance of the melodic phraseology and the metric prosidy. He seemed to have only a vague idea of where to place emphasis, of how to adjust the dynamics of the orchestra, of what subtle modulations in pace to adopt. He was even at sea in his tempi, taking the "Adagio," for example, at so slow and sentimental a pace that it almost seemed as if he had not noticed the "mon troppo" warning.

Happily the conductor somewhat counteracted the impression caused by his rigid, academical and tiresome performance of the Brahms symphony by presenting for hearing music which he had thoroughly mastered: Four charming episodes, presented in the form of a suite, from Faure's stage music for Haraucourt's comedy, "Shylock;" Saint-Saens' symphonic poem, "Phaeton," and Berlioz's "Carnival Romaine" overture. Here, at any rate, he was perfectly at home.

Transcript

NEWS OF MUSIC

CURRENT NEGLECT OF BRITISH COMPOSERS

For Years They Have Been Virtually Unheard at the Symphony Concerts—A Whole Interesting Generation Ignored—Programmes in Prospect—Fresh Debate of Mme. Galli - Curci's Song — Casella's Symphonic "Films" — Albert Spalding as Violinist Again

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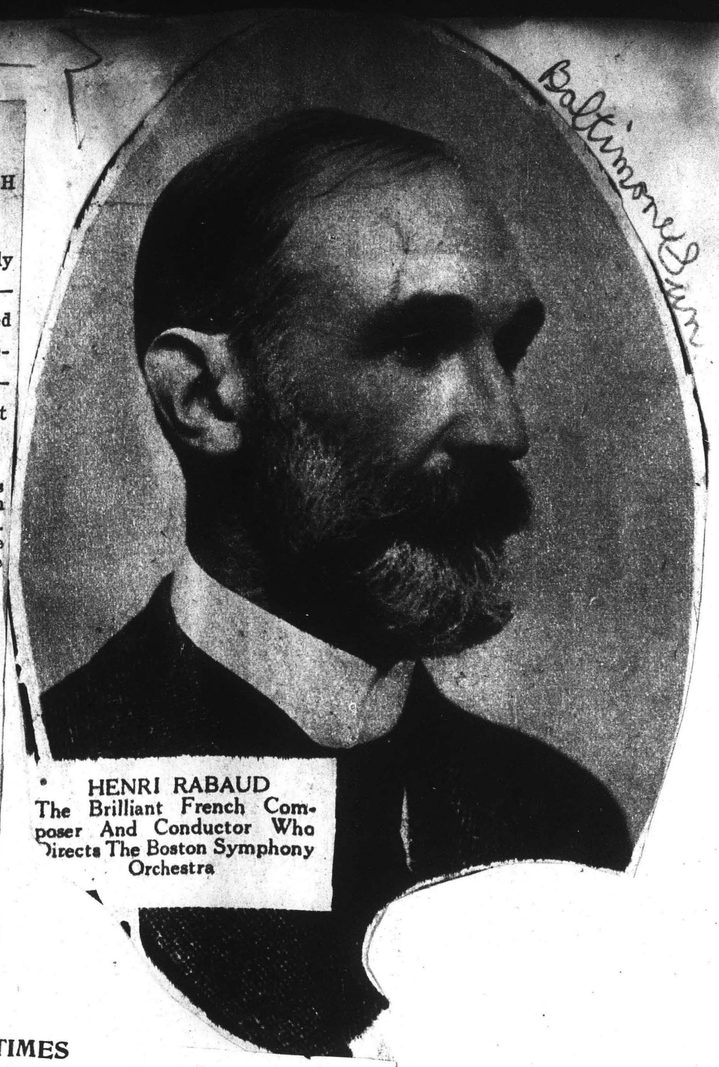

HENRI RABAUD
The Brilliant French Composer And Conductor Who Directs The Boston Symphony Orchestra

Baltimore Sun

TIMES
Washington, D. C.

BOSTON SYMPHONY CONCERT DELIGHTS

Rachmaninoff, pianist, and Rachmaninoff, composer, held the central [illegible] of interest in the fourth con[illegible] by the Boston Symphony Or[illegible] at the National Theater yes[illegible] afternoon, when Henri Rabaud directed a truly musical and [illegible]sting program before a capacity [illegible]dience.

Mrs. Wilson-Greene replaced Arthur Rubinstein, pianist, who was announced to appear, but who has not yet reached America, by the eminent Russian, who again showed his twofold mastery of music by the playing of his own piano concerto in C minor.

The pianistic art of Rachmaninoff is a thing of power and beauty. His concerto is most pianistic. And so this combination gave a notable rendition of a work of rich content that reached its own highest level in the last movement, the Allegro Scherzando. It stands like a gem, this movement, in which orchestra and piano give rare virtuoso passages or beauties of exquisite romance in tone, pastoral loveliness, that is swept along at times gently, again alive with rhythmic force.

One is impressed with the predominance of the lyric in this work. Massive chords announce it, and a sweeping great climax closes it, but between there flows and flows alluringly a great variety of piano episodes of classic simplicity and grandeur, of melodic beauty and enhancing technical achievements. In the first two movements there is much reiteration, and a less satisfying orchestral content, but in execution at all times is revealed the greatness of a master mind and a master artist.

The symphony was the lovely Brahms No. 2, D major. M. Rabaud brought to it vitality and force, and lucid clarity in its delineation, rather than temperamental fire. It was more definitely "marcato" than impassioned, placid beauty of exquisite delicacy rather than emotion. It was developed with the finest of execution in the parts, at times stately, again a palpitating fantasy, suave and altogether sane. Of strong syncopation in its oriental themes there was none. It was pale though lovely, scholarly formal rather than rhythmically compelling.

The Lalo, "Rhapsody," A major closed the program. From a richly orchestrated and rarely sustained introduction of churchly dignity, it threaded its way through dance scenes of picturesque type, graphically given and resolving into a climax of abandon that yet held lightness, betimes, for the wind choirs and the strings.

CITIZEN
Brooklyn, N. Y.

Sergei Rachmaninoff is to be the soloist at the Boston Symphony concert in the Academy of Music on Friday evening, Feb. 7, replacing Arthur Rubinstein, who, being unable to reach this country from South America, was forced to cancel his engagement. Rachmaninoff is to play his own C minor concerto, and the event should remind those who are in the way of exalting Rachmaninoff the pianist, above all else, that this great genius who has subjugated both pianoforte and orchestra completely to his will is not the sort who may docilely be tied to a box of strings. Surely he will be longest remembered by his songs, his opera, his orchestral compositions, which, with a working knowledge of every detail of orchestration, his unbridled imagination has created. And in the concerto, wherein the two mediums are blended, there will be opportunity to hear the authority of the composer's reading. At the head of the programme for Feb. 7 stands Brahms' Symphony No. 2 in D major, and the last number will be Berlioz's overture, "The Roman Carnival."

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BOSTON SYMPHONY CONCERT PLEASES

Rachmaninoff, in Playing Own Compositions, Many Times Recalled.

The Boston Symphony Orchestra, Henri Rabaud conducting, gave the fourth concert this season yesterday afternoon in the National Theater, with Sergei Rachmaninoff, pianist, as soloist. The orchestra opened the program with "The Star-Spangled Banner," following immediately with the Brahms' second symphony in D major, opus 73. Their work was excellent throughout, showing spirit and rhythm, the only mar being the poor tone in the violins, which seemed overbalanced by the other instruments. The other number played by the orchestra was the Lalo rhapsody in A major in two movements.

Mr. Rachmaninoff played his own concerto, opus 18, No. 2, in C minor, and appeared to better advantage than in his recital a short time ago. The concerto is an interesting composition, with strong melody and beautiful orchestration. The composer-pianist displayed remarkable finger work in the last movement, allegro scherzando, and in the second movement, adagio sostenuto, he brought out the melody with good effects. At the close of the concerto he was enthusiastically recalled many times until the piano was finally moved back, showing the audience that applause was in vain.

The program did not begin sharply at 4:30, and the wait after the symphony made the program longer than those in the audience seemed to wish, for there was impatience shown after the concerto. There were many large hats which caused annoyance to those sitting behind them. The programs did not request their removal.

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SYMPHONY'S CONDUCTOR

BOSTON LEADER DISCUSSED

Will M Rabaud Remain Another Year?—The Type of Conductor Some Might Prefer

Discussion regarding the choice of next year's conductor of the Boston Symphony orchestra is current in Boston. What is behind it all? Is there a hunt for a conductor of the prima donna type? Is the orchestra losing popularity in its home city? If so there is only one conclusion: It is too good for Boston. Surely it has not materially lost in social prestige because it is no longer backed by Mr Higginson.

In the Herald Philip Hale writes:—

"The question has been raised: 'Who will be the conductor of the Boston Symphony orchestra next season?'

"This question should be answered publicly as soon as possible by the trustees of the orchestra, if they wish the confidence and the financial support of those interested in music and those possessed with civic pride. The answer is easy: that is, if Mr Rabaud will accept a second term.

"Mr Rabaud has shown himself an accomplished musician. This was expected, for he was known here as a composer before he visited Boston. He is now recognized here, in other American cities, as in those of Europe, as an admirable conductor. His sensitive, refined, poetic nature has been revealed through his interpretation of orchestra compositions; furthermore, when the music made the demand, he has shown compelling virility—without the taint of coarseness—dash and amazing brilliance. Catholic in the selection of programs, he is the sympathetic intepreter of the various schools, ancient and modern. No conductor in the past years of this orchestra has equaled him in his reading of Beethoven and Bach; while the modern romanticists and the members of the ultra-modern French school have found in him an appreciative, imaginative soul. Respected, admired as conductor and man by the audiences, he is held in affectionate regard by the players, who gladly obey and second him.

"To make a change would be folly; the change might be disastrous. Who is there to fill his place?

"Mr Rabaud was not anxious to leave Paris. No Parisian leaves that city without a sigh. He came here as a representative of French musical art, also as a patriot grateful to this country, encouraged, if not urged, by his government; not as one lured by American dollars. France could not have sent a more worthy and ingratiating representative. Having received from her the highest honors she can award a musician, he is here, a celebrated composer, a conductor of the first rank, a man of pure artistic purposes, a gentleman in the old and most significant meaning of the word."

What a "Genius" Might Do

In the Transcript, Mr Parker says:—

"If the trustees of the band can secure a conductor of larger abilities, more impressive personality, more vivid reputation than Mr Rabaud, then by all means the audiences at the symphony concerts here and elsewhere deserve to have him and for a term of years. If, on the other hand, none such is obtainable, there is sound reason for the continuance of Mr Rabaud in his present post. Individual by individual, choir by choir, the quality of the orchestra is as high as it ever was, probably higher.

"By so much the trustees and the management have indeed wrought well. Being, however, a recently constituted band, it needs to be assimilated, unified, polished into a sure and sensitive instrument to the conductor's band. The hundred men within it must come, likewise, to know and feel themselves in a common work. Not in weeks or in months are these desirable ends gained, but in season upon season of association, mutual understanding and ambition.

"Only the exceptional 'genius,' not easy to descry in the offing, is likely, for example, to better the relatively sparse audiences of Saturday evenings. Comparatively new habits of life as well as degree of musical curiosity and satisfaction have altered them, perhaps permanently. Indeed, the whole subscription to the concerts of the symphony orchestra both at home and abroad, was made last autumn under exceptional conditions that give little or no clew to the response of the public next year when war-time economies and preoccupations have receded into a dimmer distance, when the quality of the orchestra and the quality of the conductor—should Mr Rabaud continue—are better and more widely understood. Such condition is difficult for trustees and guarantors who would discern the future, but there is no altering it or the risk of it. Perhaps, therefore, the keener the search for the 'genius.'

"It is too early to say what direction Mr Rabaud's programs would take in the long run. For the present they move in a Franco-German grove, comfortable to most in his audiences; while within that groove they tend to be 'classic.' An ardent modernist, like Mr Monteux or Mr Rhene-Baton, would more please the youngsters—and distinctively overtax the elders. As for the 'genius,' sought in the offing, he could probably make his programs what he chose and satisfy his hearers. For good or ill, he [illegible]

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ddress: Baltimore, Md.
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Olin Downes, music critic of the Boston Post, in the Post, January 16, corroborates the impression received in Baltimore that Henri Rabaud, of France, the new conductor of the Boston Symphony Orchestra, is a man of fine feeling. He says:

"The writer of these words came over with Mr. Rabaud from New York. Noting the extreme sensitiveness of feature, the kindliness of glance, the simplicity, sincerity, and, in the highest sense of the word, gentleness, which characterized the man, one thought, 'What a fine nature! But how will he control the orchestra?'"

Then, Mr. Downes quotes a member of the orchestra thus:

"'Monsieur Rabaud—we love him. We give him gladly all there is in us. Also he has great tact and is very practical. If a little thing goes wrong in rehearsal, he says to himself, 'This man is a musician. He knows he has done wrong. I do not have to tell him so. Next time he will do right.' And we do. We think of the music—the big things in the music, not merely the details of technic. We like to play—for him.'"

HERALD
ss Washington, D. C.
FEB 1 1919

RUSS COMPOSER WINS TRIUMPH

Sergei Rachmaninoff, with Boston Symphony, Charms Audience at National.

Sergei Rachmaninoff, the noted Russian composer and pianist, scored another triumph with Washington yesterday when he appeared as soloist with the Boston Symphony Orchestra, Henri Rabaud conducting.

Because of the sensation that Rachmaninoff created on his recent appearance here a capacity audience filled the National Theater and stood up in the rear of the seats to hear the pianist play one of his most notable compositions, Concerto No. 2 in C minor.

Rachmaninoff did not disappoint in any respect. All of the extraordinary talents which he exhibited during his initial bow to Washington were revealed again yesterday in a pleasing manner and the three movements of the concerto each were accorded much applause. At the conclusion of the final movement the audience recalled the pianist five times.

The symphony was Brahms' No. 2 in D major, Op. 73. Mr. Rabaud was accorded much applause for his excellent direction of the beautiful symphony and his interpretation produced an exquisite effect, with his finesse of beauty and marvels of delicate harmony.

The concluding number stirred the audience almost as much as Rachmaninoff's concerto, the number being Lalo's "Rhapsody in A Major." The orchestra drew out all the fire that was written into the presto movement and displayed the skill of the Boston artists in executing the novel and delightful passages of the work.

Symphony-Goers Will Be Exempt From Ticket Tax

Symphony patrons will be exempt from ticket tax, when the new revenue law is signed by President Wilson shortly after his return next week. By a clause of the law symphony orchestras, which are considered neither luxuries nor financially profitable, are exempt from tax. Only 1[illegible] pairs of symphony concerts remain which are among the most attractive on the season's program.

Tomorrow and Saturday Emilio De Gorgorza will appear in Boston with the orchestra, which is an event of great interest to Symphony goers. Two of the rarest treats of the season are in preparation for some of the remaining concerts. They are Debussy's "Nocturnes," with a female chorus for "Sirens" and Saint-Saens' cantata, "The Lyre and the Harp," the parts of which have just come from France. Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor; and Reinald Werrenrath, baritone, and a chorus of 150 voices will take part in the latter production.

Transcript

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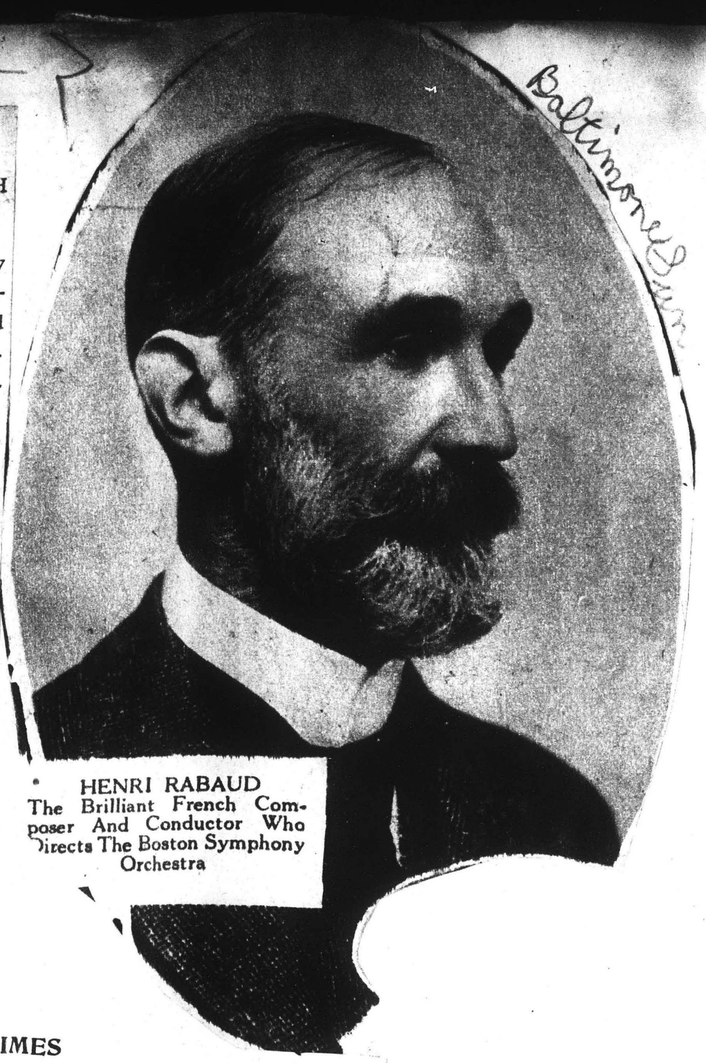

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BOSTON SYMPHONY CONCERT DELIGHTS

Rachmaninoff, pianist, and Rachmaninoff, composer, held the central place of interest in the fourth concert by the Boston Symphony Orchestra at the National Theater yesterday afternoon, when Henri Rabaud directed a truly musical and interesting program before a capacity audience.

Mrs. Wilson Greene replaced Arthur Rubinstein, pianist, who was announced to appear, but who has not yet reached America, by the eminent Russian, who again showed his twofold mastery of music by the playing of his own piano concerto in C minor.

The pianistic art of Rachmaninoff is a thing of power and beauty. His concerto is most pianistic. And so this combination gave a notable rendition of a work of rich content that reached its own highest level in the last movement, the Allegro Scherzando. It stands like a gem, this movement, in which orchestra and piano give rare virtuoso passages or beauties of exquisite romance in tone, pastoral loveliness, that is swept along at times gently, again alive with rhythmic force.

One is impressed with the predominance of the lyric in this work. Massive chords announce it, and a sweeping great climax closes it, but between there flows and flows alluringly a great variety of piano episodes of classic simplicity and grandeur, of melodic beauty and enhancing technical achievements. In the first two movements there is much reiteration, and a less satisfying orchestral content, but in execution at all times is revealed the greatness of a master mind and a master artist.

The symphony was the lovely Brahms No. 2, D major. M. Rabaud brought to it vitality and force, and lucid clarity in its delineation, rather than temperamental fire. It was more definitely "marcato" than impassioned, placid beauty of exquisite delicacy rather than emotion. It was developed with the finest of execution in the parts, at times stately, again a palpitating fantasy, suave and altogether sane. Of strong syncopation in its oriental themes there was none. It was pale though lovely, scholarly formal rather than rhythmically compelling.

The Lalo, "Rhapsody," A major closed the program. From a richly orchestrated and rarely sustained introduction of churchly dignity, it threaded its way through dance scenes of picturesque type, graphically given and resolving into a climax of abandon that yet held lightness, betimes, for the wind choirs and the strings.

om POST
ddress: Washington, D. C.
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BOSTON SYMPHONY CONCERT PLEASES

Rachmaninoff, in Playing Own Compositions, Many Times Recalled.

The Boston Symphony Orchestra, Henri Rabaud conducting, gave the fourth concert this season yesterday afternoon in the National Theater, with Sergei Rachmaninoff, pianist, as soloist. The orchestra opened the program with "The Star-Spangled Banner," following immediately with the Brahms' second symphony in D major, opus 73. Their work was excellent throughout, showing spirit and rhythm, the only mar being the poor tone in the violins, which seemed overbalanced by the other instruments. The other number played by the orchestra was the Lalo rhapsody in A major in two movements.

Mr. Rachmaninoff played his own concerto, opus 18, No. 2, in C minor, and appeared to better advantage than in his recital a short time ago. The concerto is an interesting composition, with strong melody and beautiful orchestration. The composer-pianist displayed remarkable finger work in the last movement, allegro scherzando, and in the second movement, adagio sostenuto, he brought out the melody with good effects. At the close of the concerto he was enthusiastically recalled many times until the piano was finally moved back, showing the audience that applause was in vain.

The program did not begin sharply at 4:30, and the wait after the symphony made the program longer than those in the audience seemed to wish, for there was impatience shown after the concerto. There were many large hats which caused annoyance to those sitting behind them. The programs did not request their removal.

CITIZEN
Brooklyn, N. Y.

Sergei Rachmaninoff is to be the soloist at the Boston Symphony concert in the Academy of Music on Friday evening, Feb. 7, replacing Arthur Rubinstein, who, being unable to reach this country from South America, was forced to cancel his engagement. Rachmaninoff is to play his own C minor concerto, and the event should remind those who are in the way of exalting Rachmaninoff the pianist, above all else, that this great genius who has subjugated both pianoforte and orchestra completely to his will is not the sort who may docilely be tied to a box of strings. Surely he will be longest remembered by his songs, his opera, his orchestral compositions, which, with a working knowledge of every detail of orchestration, his unbridled imagination has created. And in the concerto, wherein the two mediums are blended, there will be opportunity to hear the authority of the composer's reading. At the head of the programme for Feb. 7 stands Brahms' Symphony No. 2 in D major, and the last number will be Berlioz's overture, "The Roman Carnival."

n REPUBLICAN
ress Springfield, Mass.

SYMPHONY'S CONDUCTOR

BOSTON LEADER DISCUSSED

Will M Rabaud Remain Another Year?—The Type of Conductor Some Might Prefer

Discussion regarding the choice of next year's conductor of the Boston Symphony orchestra is current in Boston. What is behind it all? Is there a hunt for a conductor of the prima donna type? Is the orchestra losing popularity in its home city? If so, there is only one conclusion: It is too good for Boston. Surely it has not materially lost in social prestige because it is no longer backed by Mr Higginson.

In the Herald Philip Hale writes:—

"The question has been raised: 'Who will be the conductor of the Boston Symphony orchestra next season?'

"This question should be answered publicly as soon as possible by the trustees of the orchestra, if they wish the confidence and the financial support of those interested in music and those possessed with civic pride. The answer is easy: that is, if Mr Rabaud will accept a second term.

"Mr Rabaud has shown himself an accomplished musician. This was expected, for he was known here as a composer before he visited Boston. He is now recognized here, in other American cities, as in those of Europe, as an admirable conductor. His sensitive, refined, poetic nature has been revealed through his interpretation of orchestra compositions; furthermore, when the music made the demand, he has shown compelling virility—without the taint of coarseness—dash and amazing brilliance. Catholic in the selection of programs, he is the sympathetic intepreter of the various schools, ancient and modern. No conductor in the past years of this orchestra has equaled him in his reading of Beethoven and Bach; while the modern romanticists and the members of the ultra-modern French school have found in him an appreciative, imaginative soul. Respected, admired as conductor and man by the audiences, he is held in affectionate regard by the players, who gladly obey and second him.

"To make a change would be folly; the change might be disastrous. Who is there to fill his place?

"Mr Rabaud was not anxious to leave Paris. No Parisian leaves that city without a sigh. He came here as a representative of French musical art, also as a patriot grateful to this country, encouraged, if not urged, by his government; not as one lured by American dollars. France could not have sent a more worthy and ingratiating representative. Having received from her the highest honors she can award a musician, he is here, a celebrated composer, a conductor of the first rank, a man of pure artistic purposes, a gentleman in the old and most significant meaning of the word."

What a "Genius" Might Do

In the Transcript, Mr Parker says:—

"If the trustees of the band can secure a conductor of larger abilities, more impressive personality, more vivid reputation than Mr Rabaud, then by all means the audiences at the symphony concerts here and elsewhere deserve to have him and for a term of years. If, on the other hand, none such is obtainable, there is sound reason for the continuance of Mr Rabaud in his present post. Individual by individual, choir by choir, the quality of the orchestra is as high as it ever was, probably higher.

"By so much the trustees and the management have indeed wrought well. Being, however, a recently constituted band, it needs to be assimilated, unified, polished into a sure and sensitive instrument to the conductor's band. The hundred men within it must come, likewise, to know and feel themselves in a common work. Not in weeks or in months are these desirable ends gained, but in season upon season of association, mutual understanding and ambition.

"Only the exceptional 'genius,' not easy to descry in the offing, is likely, for example, to better the relatively sparse audiences of Saturday evenings. Comparatively new habits of life as well as degree of musical curiosity and satisfaction have altered them, perhaps permanently. Indeed, the whole subscription to the concerts of the symphony orchestra both at home and abroad, was made last autumn under exceptional conditions that give little or no clew to the response of the public next year when war-time economies and preoccupations have receded into a dimmer distance, when the quality of the orchestra and the quality of the conductor—should Mr Rabaud continue—are better and more widely understood. Such condition is difficult for trustees and guarantors who would discern the future, but there is no altering it or the risk of it. Perhaps, therefore, the keener the search for the 'genius.'

"It is too early to say what direction Mr Rabaud's programs would take in the long run. For the present they move in a Franco-German grove, comfortable to most in his audiences; while within that groove they tend to be 'classic.' An ardent modernist, like Mr Monteux or Mr Rhene-Baton, would more please the youngsters—and distinctively overtax the elders. As for the 'genius,' sought in the offing, he could probably make his programs what he chose and satisfy his hearers. For good or ill, he would count with the [illegible] both

om STAR
ddress: Baltimore, Md.
ate 162

Olin Downes, music critic of the Boston Post, in the Post, January 16, corroborates the impression received in Baltimore that Henri Rabaud, of France, the new conductor of the Boston Symphony Orchestra, is a man of fine feeling. He says:

"The writer of these words came over with Mr. Rabaud from New York. Noting the extreme sensitiveness of feature, the kindliness of glance, the simplicity, sincerity, and, in the highest sense of the word, gentleness, which characterized the man, one thought, 'What a fine nature! But how will he control the orchestra?'"

Then, Mr. Downes quotes a member of the orchestra thus:

"'Monsieur Rabaud—we love him. We give him gladly all there is in us. Also he has great tact and is very practical. If a little thing goes wrong in rehearsal, he says to himself, 'This man is a musician. He knows he has done wrong. I do not have to tell him so. Next time he will do right.' And we do. We think of the music—the big things in the music, not merely the details of technic. We like to play—for him.'"

HERALD
ss Washington, D. C.

RUSS COMPOSER WINS TRIUMPH

Sergei Rachmaninoff, with Boston Symphony, Charms Audience at National.

Sergei Rachmaninoff, the noted Russian composer and pianist, scored another triumph with Washington yesterday when he appeared as soloist with the Boston Symphony Orchestra, Henri Rabaud conducting.

Because of the sensation that Rachmaninoff created on his recent appearance here a capacity audience filled the National Theater and stood up in the rear of the seats to hear the pianist play one of his most notable compositions, Concerto No. 2 in C minor.

Rachmaninoff did not disappoint in any respect. All of the extraordinary talents which he exhibited during his initial bow to Washington were revealed again yesterday in a pleasing manner and the three movements of the concerto each were accorded much applause. At the conclusion of the final movement the audience recalled the pianist five times.

The symphony was Brahms' No. 2 in D major, Op. 73. Mr. Rabaud was accorded much applause for his excellent direction of the beautiful symphony and his interpretation produced an exquisite effect, with his finesse of beauty and marvels of delicate harmony.

The concluding number stirred the audience almost as much as Rachmaninoff's concerto, the number being Lalo's "Rhapsody in A Major." The orchestra drew out all the fire that was written into the presto movement and displayed the skill of the Boston artists in executing the novel and delightful passages of the work.

Symphony-Goers Will Be Exempt From Ticket Tax

Symphony patrons will be exempt from ticket tax, when the new revenue law is signed by President Wilson shortly after his return next week. By a clause of the law symphony orchestras, which are considered neither luxuries nor financially profitable, are exempt from tax. Only 1 pairs of symphony concerts remain which are among the most attractive on the season's program.

Tomorrow and Saturday Emilio De Gorgorza will appear in Boston with the orchestra, which is an event of great interest to Symphony goers. Two of the rarest treats of the season are in preparation for some of the remaining concerts. They are Debussy's "Nocturnes," with a female chorus for "Sirens" and Saint-Saens' cantata, "The Lyre and the Harp," the parts of which have just come from France. Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor; and Reinald Werrenrath, baritone, and a chorus of 150 voices will take part in the latter production.

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VENING SUN
Baltimore, Md.
FEB 5 1919

LYRIC

Boston Symphony.

The interest which at such concerts as those given by the Boston Symphony Orchestra often centers in the symphony was transferred last night to the third number on the program, which introduced Sergei Rachmaninoff in the dual capacity of the soloist of the evening and the composer of the work which he had selected to show his virtuosity as a pianist not less than as the creator of music in its higher forms.

As a composer the Russian is known to Baltimoreans far better than as a pianist, and it was therefore with not a little curiosity that the large audience received him when he came on to take his seat at the instrument. The greeting, moreover, left nothing to be desired in point of warmth, so that he was assured of a most sympathetic hearing at the start. This attitude supplied all the conditions which should have enabled him to appear at his best. He had selected as the particular vehicle to display his attainments as a pianist the Concerto No. 2 in C minor, which won for him in 1904 the Glinka prize of 500 roubles, founded by the publisher Belaieff, and the audience was most generous in manifesting approbation at the end of each movement, with a prolonged outburst at the close. The predominating tone of the composition is distinctly Russian in that it reflects the moodiness and the sombre qualities characteristic of much of the Slav music. Its development, however, proceeds along rather regular lines, with close adherence to form and unity of ideas. It is a study not so much in contrasting colors as in subdued shades, with no great climacteric effects and with the working out of the several themes proceeding in a methodical way which has little of the massiveness of some other Rachmaninoff compositions, and would hardly be regarded as showing high inspiration. It is a work that would be pronounced scholarly rather than as rising to great heights, and, while always sure of an attentive hearing, falls short of supplying real thrills or appealing profoundly to the emotions.

It was played in excellent style and with a fine accentuation of all of its strong points. As the composer's own interpretation, it was bound to enlist the closest interest. But it may be doubted whether the applause so liberally bestowed was as much a tribute to a surpassing pianistic performance as to the author of the concerto. It has been said that Rachmaninoff has won well nigh as much fame as a pianist as he enjoys in the capacity of a composer, but last night's work seemed to carry the touch of an intellectual effort rather than an emotional one.

The two orchestral numbers which claimed exceptional notice because of their unfamiliarity to Baltimore audiences and which may, therefore, be regarded as novelties, were Chabrier's prelude to act II of the opera "Gwendoline," a dreamy, poetically imaginative number, free in form, rather like a preluding improvisation than a carefully worked out composition, and a "Rhapsody" in A major by Lalo, a Spaniard, most of whose musical career was passed in Paris. The rhapsody was by far the more engrossing of the two. It is also called a Norwegian fantasy and has for its motif a Scandinavian tune, which Grieg employed in the first number of "Aus dem Volksleben" (From the Life of the People), a set of pianoforte pieces. This latter work is full of color and rich in invention, and was rendered with much dash as well as brilliancy. In fact, if a vote of the discriminating part of the audience could have been taken, the rhapsody would probably have carried off first honors for effectiveness and engrossing qualities. And this does not leave out of consideration the beautiful and perennially entrancing. Beethoven symphony No. 5 in C minor. No good orchestra can fail in appealing to an audience with this most satisfying work, but the symphony has been given here at times perhaps with greater finish, with more precision of attack and with better balancing of effects than it received under the baton of M. Henri Rabaud last night. The treatment appeared to be at times rather abrupt and uneven in the emphasizing of musical values, though, of course, with such an orchestra and such a leader it could not be otherwise than highly artistic. On the whole, the concert will be deservedly counted among the most notable events of the musical season.

om BULLETIN
ddress: Philadelphia, Pa.
FEB 6 1

Boston Symphony

Rachmaninoff Piano Soloist at Fourth Concert of Season

As the feature of the Boston Symphony Orchestra's fourth concert of the season, and the third to be conducted in this city by Henri Rabaud, at the Academy of Music last evening, Sergei Rachmaninoff appeared as soloist, in his own Concerto No. 2, in C minor, for piano and orchestra. The audience was the largest that has attended any of the recent concerts of the organization here, the crowd which filled practically every seat evidently being especially attracted by the presence of the distinguished Russian pianist-composer.

It was not distinctly a soloist-program that was presented, however, for the orchestra had four numbers of its own, and Mr. Rabaud again received the attention and the applause due him as a fine as well as a celebrated conductor. First was played Cesar Franck's orchestral suite from the symphonic poem of "Psyche," a descriptive work of much melody, written in the elegant and polished style of the French composer. A sort of rhapsody of love, true in sentiment to the suggestion of its title, with the gentle influence of Eros felt in its melodious sway, this excerpt from a work that was written for orchestra and chorus proved interesting and impressive. Of especial beauty is the second movement, "Psyche Borne Away by the Zephyrs," which was played with the utmost delicacy and grace.

Interest centred, naturally, in the appearance of the famous Russian, whose recent piano recital here brought him much acclaim as a soloist, though his fame probably rests principally upon his ability as a composer. His C minor concerto is a work of large scope and tremendous power, which none but a great pianist could be expected to accomplish successfully. Having set even himself a severe task in realizing all its possibilities, Rachmaninoff, in his superb interpretation, wins a double triumph. Again he impressed by means of his dignified personality and by the serious manner of complete absorption in the task at hand—though task to him it may not appear to be.

The work begins with a mighty combination of piano and orchestra, in which the full-sweeping band seems to make endeavor to deluge the one contending instrument, but is compelled to acknowledge the triumph of its rival when so great a master is the pilot. There is splendid strength and brilliancy, as well as remarkable technical command, in Rachmaninoff's playing, and a momentary yielding to more gentle sway in the adagio movement. But the music is notable for power and grandeur more than for any prevailing allurement of melodious beauty, and what there is in it of the true Russian spirit is brought to the front and emphasized in the interpretation of its native composer.

The other numbers on the altogether notable program were Saint-Saens' symphonic poem, No. 2, Op. 39, "Phaeton;" suite from the stage music to Haraucourt's comedy, "Shylock," Faure, and the overture to Weber's "Euryanthe."

EAGLE
Brooklyn, N. Y.

Probably because the soloist at last evening's concert by the Boston Symphony in the Academy was no less a personage than Sergei Rachmaninoff, the audience was of the old-time variety. It filled every seat and overflowed into much of the standing room in the back of the hall. If, however, it came primarily to hear the famous Russian composer play his own Second Concerto, it must have departed with the conviction that the orchestra is once again the premier band and that in Henri Rabaud it has a conductor worthy and capable of carrying on its great traditions.

The program, which included in addition to the concerto, the Brahms Symphony in D and the Berlioz' Overture, "Carnival Romain," went without a hitch, except for Mr. Rachmaninoff's objectio nto a flowery screen. When the pianist seated himself at his instrument he discovered that a part of the floral decorations hid him from the view of the audience. Apparently he voiced his objections in no uncertain terms to the conductor and band, for before he would begin one of the first violinists had to carry the offending plant into the wings. The audience liked the episode.

Rachmaninoff had played this concerto earlier in the season with the New York Symphony at one of the Sunday concerts in Aeolian Hall. Last evening, however, his playing was in comparison a sublimated thing. In it was greater expression of the poetic spirit and less of the exposition of the so-called "grand" style of playing. The work has many beauties to commend it, is indeed one of the finest piano concertos of recent composition, and in the more than capable hands of Rachmaninoff and the orchestra sounded nobly effective last evening.

The French conductor's reading of the most delightful of Brahms symphonies was inspired. It was a reading surcharged with delicacy of nuance, of fine distinctions of light and shade, of evanescent and luminous color. The genius of Rabaud discovered the romantic, the ethereal Brahms. Under his guidance the orchestra ran the wide gamut of dynamics and color variety, of which it is so capable. The third movement was in reality a "Allegretto grazioso." Rabaud will make his orchestra whisper sweetly, if necessary, but he can also make it thunder in majestic rhythm. Between the two extremes is the widest field for expression.

Consideration of the program revealed the fact that the orchestra is once again fully constituted. The eight horns of last year's band are all returned. In addition Laurent, former flautist of the Paris Conservatoire Orchestra, has been added to the personnel. The months of Rabaud's consulship have welded the band once again into the instrument of other days, so far as mere virtuosity is concerned, and, so far as color and richness, into a better band, than ever played under the direction of Dr. Muck.

No definite decision has been arrived at with regard to a conductor next year. The management gave out that Rabaud would return to Paris as soon as the present season was past. It is to be hoped that he will see his

RECORD
Philadelphia, Pa.
FEB 5 1919

MODERNIST FASHION IN PROGRAM-MAKING

The Twilight of German Music Brought Innovations Simply and Inevitably.

ACADEMY'S MASTER HAND

Cunning Contrasts, Thought and Study Given to Avoid Triteness.

It is a positive pleasure this season to follow Leopold Stokowski's deftness in arranging his programs. There is every kind of cunning and subtlety in the study which is being made to attain an artistic effectiveness.

Twenty-five pairs of concerts in Philadelphia alone is no slight undertaking. We have heard that at least one man (perhaps two) refused the conductorship of the Boston Symphony Orchestra because of the large number of programs which he would have to prepare. Toscanini, like Stokowski, likes to memorize all the music he plays; and this grows to be a pretty daunting matter, what with the kind of schedule either the Philadelphia or the Boston orchestras must fulfill.

Formalism Out of Date.

That the day of the old highly formalized symphonic program is past seems assured. The war's heavy hand on German music made the new sort of attack necessary; and the new sort of attack has been so eminently successful we are not likely to fall back into the academic groove. M. Rabaud's Boston programs are as little conventional, for the most part, as our own. But Stokowski is also quite willing to give up his place to a visiting conductor, as willing as he is to experiment with new music. The whole present procedure at the Academy builds up a psychologically piquant and racy atmosphere. You never know quite in advance what may be coming. Only you are practically assured that you will not be bored.

Fascinating Old Violo.

Last week's utilization of an old-time instrument, very magically played, for the solo contribution to the program, was solidly to the good. The viola d'amore has a tone which creeps into the crevices of the soul; and it was a fine satisfaction to have heard it in this large way.

DEFINES IDEALS OF THE FOLK SPIRIT

Cambridge Man Composes Symphonic Prologue

Henry F. Gilbert, born in Cambridge, and still living there, whose symphonic prologue to John Synge's stark drama of Irish fisher folk, "Riders to the Sea," will be played at the Symphony concerts

HENRY F. GILBERT.

tomorrow and Saturday, has defined his ideals to be toward an expression of the folk spirit of humanity.

"At present, owing to the war," he has said, "the National consciousness of America is becoming much aroused. People are now dimly aware of the fact that a great Nation must have its cultural expression, and that a great cultural expression can only proceed from the National consciousness of a great people.

"This is the rich soil from which springs all distinguished art; the background of all significant individual accomplishment. Toward the realization of these ideas I have devoted my creative gift.

"In America we certainly lack to a great degree the rich substratum of folk-melody and folk-lore which has been the vivifying source from whence has sprung the art cultures of the old world. But still there does exist such a thing (which is ever becoming more defined) as a national American consciousness.

"I believe that a new note of life has been sounded here—that a new faith in itself and in its power of accomplishment is being realized by humanity through America—which shall eventually give birth to new and vital forms of art. The strength of my conviction has enabled me bodily to strike out in the new direction."

CITIZEN
ss: Brooklyn, N. Y.
FEB 8 1919

BOSTON ORCHESTRA HERE.

Rachinoff Appears as Soloist at the Academy of Music.

The fourth concert of the present season of the Boston Symphony Orchestra was given at the Academy of Music last evening to the usual large and representative audience of Brooklyn music patrons. The programme was one of the best and the work of the new conductor, M. Henri Rabaud, was dignified and masterly.

The opening number was Brahms' Symphony No. 2 in D major and four movements. There is a delicacy of feeling and harmony in Brahms' work that is readily noticable in the orchestration of such an organization as the Boston Symphony, and during the rendition of the long score last night the only stirring of the auditors was the quick drawing of breath and little ohs to be heard as the master's theme was interpreted.

Rachmaninoff's Concerto No 2 in C minor, for pianoforte, with orchestra, in three movements was the second number offered, and Sergei Rachmaninoff, the author, was at the piano. This number scored such a hit with the audience that M. Rachmaninoff was compelled time and again to appear in response to the plaudits.

The programme closed with Berlioz's Overture from "Le Carnival Romain," a most exquisite number for orchestration, and the rendition by the Boston Symphony must leave a lasting impression with those who were so fortunate as to have been present last night. There is much opportunity for reed and brass in the composition and the solo parts were delightfully interpreted.

The last concert of the Boston Symphony Orchestra for the season will be given at the Academy of Music on Friday evening, March 21, with M. Henri Rabaud directing.

PROPOSAL TO REMIT TAX ON SYMPHONY TICKETS

A reported clause in the new revenue bill will be of especial interest to patrons of the Boston Symphony concerts. It proposes to exempt symphony orchestras, which are held to be neither luxuries or to be financially profitable, from the prevailing tax on tickets at places of amusement.

The management made a departure from earlier seasons by continuing to offer tickets for the remainder of the season at a pro rata basis. This offer has been taken advantage of by a great many. It is now especially attractive because of the prospect of no further taxes on admission to these concerts though the date of the application of the new law is not yet fixed.

A feature of one of the subsequent concerts of the season will be a performance of Saint-Saens' cantata, "The Lyre and the Harp," parts for which have just arrived from France. There will be a chorus of 150 and Olive Kline, Merle Alcock, Arthur Hackett and Reinald Werrenrath as the solo singers.

French Numbers on Symphony Program

The second pair of Boston Symphony concerts, postponed from October 18 and 19 on account of the epidemic, will be given next Friday and Saturday. Schumann's symphony in C major will be the classical number on the program. The remaining three numbers are French: "The Hunt and Storm," from Berlioz's opera "The Trojans"; Saint-Saens' light and charming symphonic poem, "Omphale's Spinning-Wheel," and Franck's symphonic piece from "The Redemption."

Attention is called to the fact that only nine pairs of concerts remain in the season. The offer which the management has made of subscription seats on a pro rata basis is tempting. Symphony concerts, under the new revenue law, are to be exempt from taxation. For the concerts to come many special features are scheduled.

Herald Sat 22

SYMPHONY'S 18TH CONCERT

Diversified and Interesting Program—Brilliant Performance

PROLOGUE TO "RIDERS OF THE SEA" GIVEN

By PHILIP HALE

The 15th concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Lalo, overture to "Le Roi d'Ys"; Gilbert, Symphonic Prologue to Synge's drama "Riders to the Sea"; Gluck, "Diane impitoyable" from "Iphigenie en Aulide"; Rameau, Airs de Ballet from "Hippolyte et Aricie"; Massenet, "Promesse de mon avenir" from "Le Roi de Lahore"; Rimsky-Korsakoff, "Scheherazade." Emilio de Gogorza was the singer.

Another diversified and interesting program; another brilliant concert with two compositions unknown to Boston and an excellent and favorite singer.

About 15 years ago Mr. Gilbert wrote a little prelude for a performance of Synge's tragedy by amateurs in this city. That prelude may be considered as a sketch or a study for the prologue that was first performed at a MacDowell Festival in Peterborough, N. H., in 1914 and later (1917) in New York at a concert of the Philharmonic Society. Mr. Gilbert has succeeded in translating the mood of Synge's play into tones. Without any attempt at photographic realism in the portraiture of the sea that robbed Maurya of husband and sons, there is a powerful suggestion of its cruel might, its unconscious remorselessness. In the section that follows, the lamentation for the dead, the Celtic feeling colors the song that occurs again and again as a keen, growing in the intensity of grief and at last dying away as in exhaustion, the expression of Maurya's resignation, now that nothing more can be demanded of her. And there was the remembrance of her final speech: "Michael has a clean burial in the far north, by the grace of the Almighty God. Bartly will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living forever, and we must be satisfied."

This Prologue is impressive music. It owes nothing to Munich or Paris. Whatever may be thought of Mr. Gilbert's other compositions—and we remember with pleasure his Comedy Overture on Negro Themes that was played at a Symphony concert eight years ago—no one can deny his native, individual strength. He thinks for himself; he belongs to no school; he does not worship abjectly in any musical chapel. Even his crudities, showing a certain ruggedness that is not wholly displeasing, are those of a virile thinker. Much so-called American music might bear the stamp "made in Germany." Some of our younger composers, imperfectly taught, superficial, try laboriously to rank themselves with leaders of the French impressionistic school, whose idiom is, however, natural to them, who underwent the severest pedagogic training before they blazed new paths.

It took courage to write a prologue for Synge's great tragedy. That Mr. Gilbert reproduced so well the mood and suggested the scene and the characters ters shows that his ambition was not presumptuous.

The ballet music from Rameau's first opera that was produced was played here for the first time. The spirited "Airs de Matelots," the charming air in rondo form for flutes and strings, and the jolly Rigaudon in tambourin form with tis saucy flageolet music played by a piccolo (the music an octave lower), delighted the audience. It is a good thing to hear music of the 18th century, for orchestra, chamber or clavecin. There were brave men before Agamemnon. There were musicians with fine ears and graceful fancy before Ravel and Debussy.

Lalo's brilliant overture was performed so effectively that Mr. Rabaud was thrice called on for acknowledgment of the applause. The overture has other conspicuous qualities than brilliance: haunting melody, harmonies that were not common at the time they were written, true sentiment even in the measures that interrupt the beautiful theme for violoncello, richly colored instrumentation. And this overture and Rimsky-Korsakoff's Suite gave full opportunity for solo players as Messrs. Fradkin, Malkin, Laurent, Longy, Sand, Laus, Jaenicke to show their technical skill and musical intelligence. "Scheherazade" was again an epitome of "The Thousand Nights and a Night."

Mr. de Gogorza, who sang here for the first time at a concert of the Symphony Orchestra, gave a noble reading of Gluck's noble aria. The sugary tune of Massenet was evidently more to the taste of the audience, this time sung by the villain Scindia as a "ballad made to his mistress' eyebrow." It is a pleasure to hear Mr. de Gogorza, whatever the selection, but we like to think of him today as declaiming and singing in the pure and grand style the Sophoclean music of Gluck. That he sang Scindia's syrupy measures in the appropriately Massenetian manner, proved his versatility, if such evidence was needed at this late day.

The concert will be repeated tonight. The program for next Friday afternoon and Saturday evening will be as follows: Franck, symphonic piece from "The Redemption"; Saint-Saens, "Le rouet d'Omphale"; Berlioz, Royal Hunt and Storm, descriptive symphony from "Les Troyens"; Schumann, Symphony

has seen portents in the air and listened to vain counsels and words of false comfort and seen futile ruses that were of none effect. Here is the whole substance of the ancient tragedy of Fate wrought into this stark tragedy of the sea and these Irish islanders beside it. From Mycenæ and Thebes, Fate has come down into Galway. Like the pillar of fire, the imagination and the power of Synge have led it there.

So runs the play. In the autumn of 1917, the Philharmonic Society in New York played Mr. Gilbert's music of prologue and the reviewer for The Times then wrote of it:

"The piece presents, according to the composer's programme-note, 'the two dominant moods of Synge's Irish tragedy, 'Riders to the Sea.' There is the elemental mood of the impersonal the irrevocable sea; and then the human emotion, the lament or song of grief.' The music itself is of strong and vigorous imaginative power. There is the touch of Irish idiom in it that benefits its reference to Synge's play. The mood is gloomy throughout; the mood of crushed grief, of resignation. The lack of contrast is necessary to the subject; but it puts a burden upon the music. Mr. Gilbert's orchestration finely heightens the expression of his musical ideas; it throws a sure touch, a confident application of means to the desired end. The piece made no ordinary impression, and Mr. Gilbert was called several times to bow his acknowledgments.

The reviewer for The Tribune was hardly as well-disposed, saying:

"The composition is a well-written, melodious presentation of the moods evoked by the dramatist, and especially the opening portion ideas are worked out in an interesting fashion. Later on there were moments of monotony, though this was perhaps excusable because of the sombreness of the subject. The piece is far from revolutionary in ideas or manner, but it is simple, and, what is rare with American composers, it is vigorous in spirit. Mr. Gilbert's is certainly one of the few genuine native musical talents extant today.

Post Feb 22

GILBERT'S PROLOGUE PERFORMED

Surpassingly Brilliant List Played by Symphony

BY OLIN DOWNES

Henry F. Gilbert's symphonic prologue to Singe's drama, "Riders to the Sea," was performed for the first time in Boston at the concert of the Boston Symphony Orchestra, Henri Rabaud, conductor, yesterday afternoon in Symphony Hall.

The soloist of the occasion was Emilio de Gogorza, baritone, who sang airs by Gluck and Massenet. The concert opened with Lalo's overture to the opera, "Le roi d'Ys," and came to an end with a surpassingly brilliant performance of Rimsky-Korsakoff's symphonic suite, "Scheherazade."

GILBERT'S PROLOGUE

Lalo's overture is an extremely brilliant piece of music, and all that was dramatic in it was revealed by Mr. Rabaud. The effect of the music was surprising, for it is clearly music of another period, and a combination of excellent orchestration and the romanticism, translated in terms of the French theatre of Carl Maria von Weber.

Mr. Rabaud also devoted his best gifts as a musician and conductor to the remarkable music of Mr. Gilbert. The prologue to "Riders to the Sea" is an amplification and an extended development of material found in a very brief prelude which Mr. Gilbert wrote for an amateur performance of the play years ago in this city. The prelude was intended only to establish atmosphere for the raising of the curtain. The prologue is in a sense an orchestral unfoldment of the principal motives of the drama. There is tumultuous music of the sea. Against the background, as it were, of the storm, the instruments make lament. At last there is a mood of melancholy and resignation—the thought of the old mother, in Singe's drama, whose last son has perished, and from whom the sea can take no more.

Measures of Titanic Quality

Very few modern composers of whom we know have succeeded in speaking in such an elemental and impressive manner as has Mr. Gilbert in the earlier pages of this prologue. And the music is far more than a sea-scape. It is fatalistic. Passages of haunting beauty and melancholy are born of the Celtic imagination from which Synge's drama sprang. Mr. Gilbert's belief in the value and the logic of the employment of folk-song by the individual composer is ideally justified in this work, since the thematic fragment of Irish folk-song which is the germinal motive of the composition is in itself eloquent of the essence of the drama; and this oneness of mood and musical material is never lost as the composition progresses.

The instrumentation, perhaps overheavy in places, is nevertheless full of originality and dramatic and almost scenic suggestion. It is as the instrumentation of a tempest, dark, sombre, wild and eerie in its echo of sounds of the storm. There are measures of titanic quality, as for example, those in which mighty progressions of the brass choir are heard over the rolling and pounding of drums. Like most of Mr. Gilbert's composition, this one says its say in an unpolished, direct manner, which is not invariably, perhaps the most transparent and advantageous expression of the though; but it grips and thrills the hearer, because of the sincerity, the nature poetry, the rugged force and sweep of the music.

Mr. De Gogorzas Singing

This music was flanked on the one hand by Lalo's brilliant composition; on the other, by the excellent singing of Mr. De Gogorza. Mr. Gilbert's music stirred profoundly a minority and mystified a majority, more responsive to an amorous air of Massenet than to the work of a creative musician, comparatively little known and unsung in his own land. The minority applauded the prologue for many minutes, and heads were craned for the composer, who, however, kept himself in the background. Notwithstanding the technical brilliancy, color and high artistic value of other music on the programme; notwithstanding the novelty of Mr. Gilbert's musical speech and its disconcerting effect on many of the hearers, the prologue to "Riders to the Sea" stands out in retrospect as one of the most salient and impressive features of the concert.

Mr. De Gogorza is an exceptionally accomplished singer, who knows how to use his voice and how to treat a melodic line. He sang the recitative and air, "Diane impitoyable," from Gluck's "Iphegenie in Aulide," and the recitative and air, "Promesse de mon avenir," from Massenet's "Roi de Lahore." He was particularly fortunate in the music of Massenet, in which his admirable phrasing and vocal art and his feeling for this music fired the enthusiasm of his hearers.

"Scheherazade"

The culminating point of the concert was the memorable performance of the "Scheherazade" music. At last the Oriental extravagance, the scintillating colors, the barbaric fantasy of this work were fully revealed. Other conductors have given as effective a reading of the first movement, the most truly symphonic of the four, but none that we remember has given the other movement the splendor and excitement of yesterday's performance. Nor have they so successfully accentuated every fascinating detail of rhythm and instrumental effect, while holding consistently to the main ideas and outlines of a composition bewildering in its constant and kaleidoscopic transformation.

Nor was there lacking the brutality and the unbridled sensuality of the East. From the preliminary exorcism of the brass to the last measure in which the sea heaves restlessly in the depths of the double basses, Mr. Rabaud held captive the attention and emotions of his hearers, slaves of the ring, enchanted by a masterpiece of Slavic art.

From ~~SUN~~ LIFE Brooklyn N.Y.
Address: New York City.
Date FEB 15 1919

Music Notes.

The Fourth Boston Symphony Concert.

A large bunch of forsythia, forced into bloom before its time, gave a pleasing touch of spring to the fourth concert of the Boston Symphony Orchestra at the Academy of Music last week Friday evening. But its place in the long stretch of footlight greenery was where the prompter's box is wont to be on opera nights and it all but concealed Rachmaninoff when he sat down at the piano to play his share of his big Concerto No. 2, in C minor. Feeling sure that a good pianist needs no bush, the distinguished Russian smilingly declined to strike the keys until he was exposed to full view. Rachmaninoff had a wonderfully fine reception, to which his masterly performance fully entitled him. There was also much enthusiasm after the Brahms Symphony No. 2, in D major, than which this orchestra has played nothing better since Rabaud took over the conductorship. It was music of two enemy countries, for Brahms was born in Berlin and died in Vienna, but Rabaud, who is more than liberal-minded in art, conducted it with every evidence of its being a *con amore* task. For a finale there was the big Berlioz overture, "Le Carnaval Romain," which is a brilliant composition of its kind even though, as truth compels the annotator of the program to note, it is dedicated to a Prince with Hohenzollern in his hyphenated name.

De Gogorza Is Soloist at Symphony

By LOUIS C. ELSON.

The Symphony Program.

Lalo, Overture to "Le Roi d'Ys.
Gilbert, Symphonic Poem, "The Riders to the Sea."
Gluck, Aria, "Diane Impitoyable."
Soloist, Emilio De Gogorza.
Rameau, Airs de Ballet.
Massenet, "Promesse de mon Avenir."
Mr. De Gogorza.
Rimski-Korsakoff, Suite, "Scheherazade."

THIS was varied and of more interest than its predecessor of the week before. We confess that a vocal soloist always breaks the continuity of a symphonic program for us, but the public differ from that opinion and such a baritone as M. De Gogorza ought always to be welcome. He sang his two numbers with noble voice and artistic phrasing and evoked, of course, the chief applause of the concert. The Gluck number had very much of the old recitative in declamatory style; the Massenet work was the more popular.

But the orchestral numbers were almost all of a melodic type and there were no musical problems to solve or puzzles to worry over.

Lalo's "Roi d'Ys" overture is by no means light or trivial music, but it is clear and logical as if Lalo followed out the dramatic vein of a Weber and was picturesque without becoming ponderous or ascetic. The work was read in a dramatic manner which made it very effective, and it won fervent applause. Rameau was directly melodic. Rameau was the gentleman who exclaimed in 1722 that Music was dead, that all possible combinations had been used and that in a short time only repetitions would be possible. Yet there were a few prominent composers after that time. But his daintiness in this suite from "Hyppolite et Aricie" can scarcely be overestimated. It had tunes enough to set up a dozen modern composers. Yet there were some pretty touches of counterpoint as well. The piccolo had brilliant work to do in the finale (as well as in the subsequent "Scheherzade") and there was good opportunity to display the excellence of our wood-wind, which department of our orchestra was never in better condition than at present.

Of Rimski-Korsakoff's dazzling Oriental tone-picture there is nothing new to say. It has been heard often and is deservedly a favorite. Its scintillating tone-colors do not become stale with repetition. Mr. Fradkin was the Scheherazade of the occasion, for the figure which represents the heroine is almost always given to the solo violin, and he gave the theme clearly and expressively. It is a good and legitimate use of a guiding melody. The Turkish march in the third movement was especially effective. It is decidedly more Oriental than Beethoven's attempts in this direction. The wildly fantastic finale, a perfect Midway Plaisance of music, was most showily interpreted. Altogether the orchestra conquered great difficulties in this work in a manner which showed that they are not retrogressing, and M. Rabaud read it with a brilliancy that fully deserved the enthusiasm it created.

But the interest centred chiefly on a new American work upon an Irish subject, Gilbert's "Riders to the Sea." We do not consider this quite as successful as his Place Congo Ballet, but it has some fine suggestions of the mighty sea and some of the crooning [illegible] by it. We should like to hear the work again to understand it better. It is strongly orchestrated, and in spite of coming after the very brilliant performance of the Lalo work it won so much applause that the composer was obliged to bow from his place in the audience again and again. Mr. Gilbert is one of the American composers who generally has something to say, and he is never too prolix in saying it.

MONITOR FEBRUARY 22,

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—A miscellaneous program, all of interesting compositions, together with a soloist who caught the popular approval, made the Friday afternoon concert of the fifteenth pair in the Boston Symphony Orchestra's season one of great satisfaction. Musical amusement apparently was the chief aim of this program, and it fulfilled its mission. A first time in Boston performance of Henry Gilbert's "Symphonic Prologue to J. M. Synge's Play, 'Riders to the Sea,'" which was the third the work has received, indicated a praiseworthy attempt on the part of Mr. Rabaud to encourage American writers who are worth encouraging, and Mr. Gilbert is emphatically that. The part of the prologue descriptive of the sea is a uncommonly fine bit of writing, but that part which is meant to represent human grief strikes the present reviewer as less sincerely felt and less effectively scored. The program began with Lalo's overture to "Le Roi d'Ys," and included also airs de ballet from Rameau's "Hippolyte et Aricie" and Rimsky-Korsakoff's symphonic suite, "Scheherazade." Emilio de Gogorza, the soloist, sang the recitative and air, "Diane Impitoyable," from Gluck's "Iphigénie en Aulide," and the recitative and air from Massenet's "Le Roi de Lahore," "Promesse de Mon Avenir." He was in good voice and was liberally applauded.

An interested visitor at the concert was Emil Oberhoffer, the excellent conductor of the Minneapolis Symphony Orchestra, who is on a visit to Eastern cities. Mr. Oberhoffer was emphatic in his approval of Mr. Rabaud as a conductor and the orchestra as a band.

TRAVELER FEBRUARY 20,

SYMPHONY SOON EX-TAX

Revenue Measure Frees Concerts

With the President's signature attached to the new revenue bill the war tax on tickets for the Boston Symphony Orchestra concerts ceases. This means that those purchasing tickets for the remaining concerts, of which there are 10 pairs, largely of exceptional interest, will have no war tax to pay. These tickets are sold on a pro rata basis, a new departure this season. Purchasers of tickets for the remainder of the season are also entitled to the privilege of subscribing for the same seats next season.

Soloists yet to appear include Emilio De Gogorza, Harold Bauer, Jacques Thibaud, Joseph Malkin and Raoul Laparra. Among the more interesting compositions to come are Debussy's "Nocturnes" with a female chorus; Saint-Saens, "The Lwde and the Harp," with chorus of 150 voices and [illegible]

HERALD, FEBRUARY [illegible]

One of the Symphony Rush Line Is Joyous in Her Fortune

To the Editor of the Herald:

In your columns, not long ago, somebody deplored the "human spectacle" which the rush line at the Symphony concerts [illegible], I feel qualified to pro[illegible] of the seasoned habitues [illegible]. [illegible] feel like zoological speci[illegible] on the steps in rows. [illegible] stem is best if specula[illegible]ded, we are respectably [illegible] old Boston tradition, [illegible]ashamed. We, who have [illegible]hing and adjusted our[illegible]stless and fussy, after [illegible] box-office line, or an [illegible]rodded by uncertainty. [illegible] doubtful point of ex[illegible] 505th, everything is [illegible] as smoothly as the [illegible]net itself. Bless you, [illegible]pared to kill time com[illegible] succeed. We usually [illegible] three together, and, [illegible] the steps, we placidly [illegible]pics as if we were in [illegible]irs, Sarah's children, [illegible] Rabaud, spring hats, [illegible]opley, a new teacher, [illegible] friend Constance, the [illegible]r enemy Josephine. [illegible] among us—Conserva[illegible], piano scores of the [illegible]oyed; shabby-genteel [illegible]h their knitting, who [illegible]shed" ever since the [illegible] actually rehearsals; [illegible]ing bunches who hail [illegible]e serpentine unwinds [illegible] at 1:30; occasionally an individual with a child and a bag of peanuts who is curiously taking in Boston's best band as she would Boston's highest monument; very occasionally, stray people who are seeking a variation upon the movies, the price being equal.

But we, the old-timers, are different from these last. We have learned to pass our time better than by staring at the vacant lot to the left of us, or the variously gold-lettered windows across the way, describing vocalists, chiropodists, Theosophists, Universalists and other sects peculiar to Boston. We do not even have to occupy ourselves with the fanatical old woman who rants to us collectively down the whole length of the line, denouncing transgressors who spend their time and money on a worldly singer, when they should be seeking after righteousness. If we buy an evening paper from the newsboy, it is merely to sit on, for have we not a novel concealed in our "Boston bag," Meredith or Oppenheim, according to the taste? Neither do the vendors of chocolate and oranges catch us unprepared. For from those same bags there come enviable home-made victuals, even to celery and nut salad in a glass jar, and a spoon to eat it with.

The only time the rush line really rushes is in trying to outdo the people immediately ahead by cutting the corners of the marble stairs. Once seated, we who know resume our convivialities, while the uninitiated study the plaster-casts, read the program books with dull amazement and wonder at the electric click which lights the lights and gives reassurance that life exists in the silent and empty nether regions of Symphony Hall.

Why call us objects of curiosity—we who get such a fine view of the worthies below who, after the first movement of the symphony (allegro) hustle in (frenetico)? Are we not their intellectual and musical as well as architectural superiors, even though, like them, we are far from perfect, and always fall for the soloist?

Why, indeed, should we complain? We have the best seats in the hall. Moreover, Symphony concerts are to be exempt from war taxation, and while they have paid their season's tax irrevocably, we may once more fling our unencumbered quarters into the canvas bag at the doorway. No longer need the provident official anticipate delay by distributing penny-change beforehand.

Boston. JANET N. BAXTER.

SYMPHONY PROGRAM

The second pair of Boston Symphony concerts which were postponed from Oct. 18 and 19 on account of the epidemic, will be given next Friday and Saturday, the subscribers' tickets for that pair being good for this. Schumann's Second Symphony in C major will be the classical number on the program. The remaining three numbers are French, "The Hunt and Storm," from Berlioz's opera "The Trojans"; Saint-Saens's charming Symphonic Poem, "Omphale's Spinning Wheel" and Franck's Symphonic Piece from "The Redemption."

The following events have been announced for the nine pairs of Boston Symphony concerts which remain in the season:

Two interesting choral works are under preparation: Debussy's "Nocturnes" with a female chorus of sirens, and Saint-Saens's cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be this quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Soloists of other concerts will be Joseph Malkin, the first violin-'cellist of the orchestra; Harold Bauer, pianist; Jacques Thibaud, violinist; Raoul Laparra, the Spanish composer-pianist, who will play in a new suite of his own, "A Basque Sunday"; and Sophie Braslau, contralto.

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NOVEL MUSIC AT HAND

NEW PIECES BY MR. LOEFFLER AND MR. GILBERT

The Franco-American Composer's String Quartet in Memory of a Dead Aviator—Distinctions of Material, Method and Manner That Flower Into Beauty of Contents and Impression—Mr. Gilbert's "Symphonic Prologue" to Synge's Irish Tragedy, "Riders to the Sea"—The Play and the Music

TOMORROW evening, in Jordan Hall, from the bows and strings of the Flonzaley Quartet, Bostonians may hear for the first time Mr. Loeffler's new "Music, in E minor, for Four Stringed Instruments." The piece was written in memory of Victor Chapman, an American aviator, killed in the late war in the service of France. It was played by "The Flonzaleys" for the first time anywhere at a concert of the The Friends of Music in New York last Saturday afternoon. It was then received by an expert audience and by the reviewers for the newspapers as a truly remarkable piece of music, written not only with Mr. Loeffler's habitual skill and distinctive means but with beauty of idea and expression with fine imagination, with warm and reciprocated emotion. Since the piece is not easy of comprehension at a single hearing two of these reviews may serve as enlightening preparation. The first, written by Mr. Henderson for The Sun, says:

"The key is minor, albeit such a statement must be taken with liberal latitude. The three movements have distinct moods to delineate, and all are made not only with skill, but poetic feeling and something of imaginative vision. The first movement is the most complex of the three, for after a broadly conceived introduction the allegro is developed in sonata form, but in a manner displaying the full assimilation of French modernism which is Mr. Loeffler's. He long ago accepted the doctrines of Debussy, but his application of them to his artistic practice is so thoroughly his own that he stands proudly independent in originality. Not Debussy nor Ravel, nor any other of the Gallic moderns saw things as Loeffler says them, and few of them have as much that is worth saying.

"The second movement of yesterday's composition is the most beautiful of the three. It bears the title 'Easter Sunday,' and is developed from a lovely plain chant, which is instrumentally treated with most effective polyphony. The last movement, entitled 'A Vol d'oiseau,' is free and delineative. First we hear the song of a 'Un jardin de fleurs naives.' The second episode describes a 'plain of emerald guarded by poplars,' after which comes a theme in thirds in barcarole style suggesting perhaps the flight of an airplane, then a pause and after it a distant 'Vieille marche de soldats de France.' Now there is a hint ofthe aviator's fall, which is followed by a funeral march and a ravishing glorification sung by the 'cello on an old chant.

"The first movement of the work is as we have said difficult to grasp, but the composition as a whole has Mr. Loeffler's fine aristocracy of style. There is not a commonplace measure in it. And its noble harmonies, its rich melodic textures, its profound feeling and its large outlook make it absorbing to the sympathetic listener. The middle movement is a masterpiece unsurpassed in recent chamber music."

In The Tribune, Mr. Krehbril writes also: "The composition is in three movements, which, without following conventional patterns, pay that respect to form which every work of art entitled to the name and effective in its æsthetic and emotional appeal pays. The first is an allegro, preceded by a moderately slow introduction. In the first measures it was apparent that Mr. Loeffler's modernism was to be of the conservative kind. There was to be good part-writing in lucid quartet idioms, with no turgidity of thought or straining after orchestral expression. And this admirable virtue remained to the end, growing indeed, as the symbols which the composer had chosen to express a poetical conceit took on increasing beauty.

"The music, confessedly programmatic, did not take on an externally delineative character till the finale was reached. The fact that the second movement, which had a secondary title, 'Le Saint Jour de Paques,' was largely based on the Gregorian melodies to which the introit 'Resurrexi' and the sequence 'Victimæ paschali' are sung in the Easter service of the Roman Church, led quite naturally to the thought that the date was of some special significance in the career of the young aviator; but this is not the case. The use of the themes was due to the religious spirit of some of young Chapman's writings, and, we fancy, to the growing admiration which Mr. Loeffler has disclosed of late in the melos of the church as a source of artistic material.

"In the last movement, however, the employment of another ecclesiastical canticle has a direct connection with the programmatic scheme. There is a vigorous introduction, suggestive of the beginning of an aeroplane flight, which is repeated again and still again between episodes which the composer has entitled, 'A garden of innocent flowers' and 'A green plain guarded by poplars,' then a hush and the sound of a distant band playing an old French military march. An interruption, funereal music, and for an apotheosis the exquisite old Gregorian tune to which in the Roman burial service the antiphon 'In Paradisum deducant' is sung: 'May the angels conduct thee to Paradise; at thy coming may the martyrs receive thee and lead thee to Jerusalem, the Holy City. May the angelic choir receive thee, and with Lazarus, once a beggar, mayest thou have eternal rest.'

"This outline may suggest the fine spirit and fine material of Mr. Loeffler's work. It cannot even hint at his beautiful harmonization of the themes, the ingenuity and the originality of his color efforts (all attained without putting a strain upon his instrumental medium) and the depth and variety of feeling for which he has found utterance. It is beautiful music, and to hear it was a refreshment of mind and soul."

Gilbert and Synge

On Friday afternoon and Saturday evening next at the Symphony Concerts, Mr. Rabaud and the orchestra will play for the first times in Boston, Mr. Henry Gilbert's "Symphonic Prologue to Synge's Tragedy, 'Riders to the Sea,'" thus bringing back to Symphony Hall a composer whose music has gone unheard in it far too long. Synge's play is familiar to many on the printed page and in performance by the Irish company of the Abbey Theatre in Dublin during its visits, a few years ago to Boston and other cities of the United States. A paragraph will suffice to recall it.

The impact of "Riders to the Sea" is not the impact of a tragedy in little or the impact of what it is the patronizing custom to call a tragedy of the humble. Rather it is the impact of tragedy concentrated and distilled to its final essence. The great doom of the sea upon those that go down into it or even dwell beside it fills the play as Fate fills the old tragedies. Men and women palter with this doom as gods and heroes paltered with Fate, in fond belief that they may withstand or trick it. The sea swallows Maurya's five sons, even as Fate smote the seven that warred against Thebes. Maurya's daughters wail and will not be comforted, and so they who saw and feared and endured wailed in the old tragedy. But Maurya herself bows in resignation; for she has learned that the sea

Post Feb. 22

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Measures of Titanic Quality

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From ~~SUN~~ LIFE Brooklyn N.Y.

Address: New York ~~City~~.

Date FEB 1 5 1911

Music Notes.

The Fourth Boston Symphony Concert.

A large bunch of forsythia, forced into bloom before its time, gave a pleasing touch of spring to the fourth concert of the Boston Symphony Orchestra at the Academy of Music last week Friday evening. But its place in the long stretch of footlight greenery was where the prompter's box is wont to be on opera nights and it all but concealed Rachmaninoff when he sat down at the piano to play his share of his big Concerto No. 2, in C minor. Feeling sure that a good pianist needs no bush, the distinguished Russian smilingly declined to strike the keys until he was exposed to full view. Rachmaninoff had a wonderfully fine reception, to which his masterly performance fully entitled him. There was also much enthusiasm after the Brahms Symphony No. 2, in D major, than which this orchestra has played nothing better since Rabaud took over the conductorship. It was music of two enemy countries, for Brahms was born in Berlin and died in Vienna, but Rabaud, who is more than liberal-minded in art, conducted it with every evidence of its being a *con amore* task. For a finale there was the big Berlioz overture, "Le Carnaval Romain," which is a brilliant composition of its kind even though, as truth compels the annotator of the program to note, it is dedicated to a Prince with Hohenzollern in his hyphenated name.

De Gogorza Is Soloist at Symphony

By LOUIS C. ELSON.

The Simphony Program.

Lalo, Overture to "Le Roi d'Ys.

Gilbert, Symphonic Poem, "The Riders to the Sea."

Gluck, Aria, "Diane Impitoyable."
Soloist, Emilio De Gogorza.

Rameau, Airs de Ballet.

Massenet, "Promesse de mon Avenir."
Mr. De Gogorza.

Rimski-Korsakoff, Suite, "Scheherazade."

THIS was varied and of more interest than its predecessor of the week before. We confess that a vocal soloist always breaks the continuity of a symphonic program for us, but the public differ from that opinion and such a baritone as M. De Gogorza ought always to be welcome. He sang his two numbers with noble voice and artistic phrasing and evoked, of course, the chief applause of the concert. The Gluck number had very much of the old recitative in declamatory style; the Massenet work was the more popular.

But the orchestral numbers were almost all of a melodic type and there were no musical problems to solve or puzzles to worry over.

Lalo's "Roi d'Ys" overture is by no means light or trivial music, but it is clear and logical as if Lalo followed out the dramatic vein of a Weber and was picturesque without becoming ponderous or ascetic. The work was read in a dramatic manner which made it very effective, and it won fervent applause. Rameau was directly melodic. Rameau was the gentleman who exclaimed in 1722 that Music was dead, that all possible combinations had been used and that in a short time only repetitions would be possible. Yet there were a few prominent composers after that time. But his daintiness in this suite from "Hyppolite et Aricie" can scarcely be overestimated. It had tunes enough to set up a dozen modern composers. Yet there were some pretty touches of counterpoint as well. The piccolo had brilliant work to do in the finale (as well as in the subsequent "Scheherzade") and there was good opportunity to display the excellence of our wood-wind, which department of our orchestra was never in better condition than at present.

Of Rimski-Korsakoff's dazzling Oriental tone-picture there is nothing new to say. It has been heard often and is deservedly a favorite. Its scintillating tone-colors do not become stale with repetition. Mr. Fradkin was the Scheherazade of the occasion, for the figure which represents the heroine is almost always given to the solo violin, and he gave the theme clearly and expressively. It is a good and legitimate use of a guiding melody. The Turkish march in the third movement was especially effective. It is decidedly more Oriental than Beethoven's attempts in this direction. The wildly fantastic finale, a perfect Midway Plaisance of music, was most showily interpreted. Altogether the orchestra conquered great difficulties in this work in a manner which showed that they are not retrogressing, and M. Rabaud read it with a brilliancy that fully deserved the enthusiasm it created.

But the interest centred chiefly on a new American work upon an Irish subject, Gilbert's "Riders to the Sea." We do not consider this quite as successful as his Place Congo Ballet, but it has some fine suggestions of the mighty sea and some of the crooning lament of those bereft by it. We should like to hear the work again to understand it better. It is strongly orchestrated, and in spite of coming after the very brilliant performance of the Lalo work it won so much applause that the composer was obliged to bow from his place in the audience again and again. Mr. Gilbert is one of the American composers who generally has something to say, and he is never too prolix in saying it.

MONITOR, FEBRUARY 22,

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—A miscellaneous program, all of interesting compositions, together with a soloist who caught the popular approval, made the Friday afternoon concert of the fifteenth pair in the Boston Symphony Orchestra's season one of great satisfaction. Musical amusement apparently was the chief aim of this program, and it fulfilled its mission. A first time in Boston performance of Henry Gilbert's "Symphonic Prologue to J. M. Synge's Play, 'Riders to the Sea,'" which was the third the world has received, indicated a praiseworthy attempt on the part of Mr. Rabaud to encourage American writers who are worth encouraging, and Mr. Gilbert is emphatically that. The part of the prologue descriptive of the sea is a uncommonly fine bit of writing, but that part which is meant to represent human grief strikes the present reviewer as less sincerely felt and less effectively scored. The program began with Lalo's overture to "Le Roi d'Ys," and included also airs de ballet from Rameau's "Hippolyte et Aricie" and Rimsky-Korsakoff's symphonic suite, "Scheherazade." Emilio de Gogorza, the soloist, sang the recitative and air, "Diane Impitoyable," from Gluck's "Iphigénie en Aulide," and the recitative and air from Massenet's "Le Roi de Lahore," "Promesse de Mon Avenir." He was in good voice and was liberally applauded.

An interested visitor at the concert was Emil Oberhoffer, the excellent conductor of the Minneapolis Symphony Orchestra, who is on a visit to Eastern cities. Mr. Oberhoffer was emphatic in his approval of Mr. Rabaud as a conductor and the orchestra as a band.

TRAVELER, FEBRUARY 20,

SYMPHONY SOON EX-TAX

Revenue Measure Frees Concerts

With the President's signature attached to the new revenue bill the war tax on tickets for the Boston Symphony Orchestra concerts ceases. This means that those purchasing tickets for the remaining concerts, of which there are 10 pairs, largely of exceptional interest, will have no war tax to pay. These tickets are sold on a pro rata basis, a new departure this season. Purchasers of tickets for the remainder of the season are also entitled to the privilege of subscribing for the same seats next season.

Soloists yet to appear include Emilio De Gogorza, Harold Bauer, Jacques Thibaud, Joseph Malkin and Raoul Laparra. Among the more interesting compositions to come are Debussy's "Nocturnes" with a female chorus; Saint-Saens, "The Lwde and the Harp," with chorus of 150 voices and a [illegible]

HERALD, FEBRUARY 23,

One of the Symphony Rush Line Is Joyous in Her Fortune

To the Editor of the Herald:

In your columns, not long ago, somebody deplored the "human spectacle" which the rush line at the Symphony concerts affords. I feel qualified to pro- [illegible] of the seasoned habitues [illegible]e.

[illegible] feel like zoological speci- [illegible] on the steps in rows. [illegible]ystem is best if specula- [illegible]ided, we are respectably [illegible] old Boston tradition, [illegible]ashamed. We, who have [illegible]thing and adjusted our- [illegible]estless and fussy, after [illegible] box-office line, or an [illegible] prodded by uncertainty. [illegible] doubtful point of ex- [illegible]e 56th, everything is [illegible] as smoothly as the [illegible]anet itself. Bless you, [illegible]pared to kill time com- [illegible] succeed. We usually [illegible] three together, and, [illegible] the steps, we placidly [illegible]pics as if we were in [illegible]airs, Sarah's children, [illegible] Rabaud, spring hats, [illegible] Copley, a new teacher, [illegible] friend Constance, the [illegible]ur enemy Josephine. [illegible] among us—Conserva- [illegible]h piano scores of the [illegible]layed; shabby-genteel [illegible]h their knitting, who [illegible]ished" ever since the [illegible] actually rehearsals; [illegible]ing bunches who hail [illegible]e serpentine unwinds [illegible] Occasionally an individual with [illegible] child and a bag of peanuts who is curiously taking in Boston's best band as she would Boston's highest monument; very occasionally, stray people who are seeking a variation upon the movies, the price being equal.

But we, the old-timers, are different from these last. We have learned to pass our time better than by staring at the vacant lot to the left of us, or the variously gold-lettered windows across the way, describing vocanists, chiropodists, Theosophists, Universalists and other sects peculiar to Boston. We do not even have to occupy ourselves with the fanatical old woman who rants to us collectively down the whole length of the line, denouncing transgressors who spend their time and money on a worldly singer, when they should be seeking after righteousness. If we buy an evening paper from the newsboy, it is merely to sit on, for have we not a novel concealed in our "Boston bag," Meredith or Oppenheim, according to the taste? Neither do the vendors of chocolate and oranges catch us unprepared. For from those same bags there come enviable home-made victuals, even to celery and nut salad in a glass jar, and a spoon to eat it with.

The only time the rush line really rushes is in trying to outdo the people immediately ahead by cutting the corners of the marble stairs. Once seated, we who know resume our convivialities, while the uninitiated study the plaster-casts, read the program books with dull amazement and wonder at the electric click which lights the lights and gives reassurance that life exists in the silent and empty nether regions of Symphony Hall.

Why call us objects of curiosity—we who get such a fine view of the worthies below who, after the first movement of the symphony (allegro) hustle in (frenetico)? Are we not their intellectual and musical as well as architectural superiors, even though, like them, we are far from perfect, and always fall for the soloist?

Why, indeed, should we complain? We have the best seats in the hall. Moreover, Symphony concerts are to be exempt from war taxation, and while they have paid their season's tax irrevocably, we may once more fling our unencumbered quarters into the canvas bag at the doorway. No longer need the provident official anticipate delay by distributing penny-change beforehand.

Boston. JANET N. BAXTER.

SYMPHONY PROGRAM

The second pair of Boston Symphony concerts which were postponed from Oct. 18 and 19 on account of the epidemic, will be given next Friday and Saturday, the subscribers' tickets for that pair being good for this. Schumann's Second Symphony in C major will be the classical number on the program. The remaining three numbers are French, "The Hunt and Storm," from Berlioz's opera "The Trojans"; Saint-Saens's charming Symphonic Poem, "Omphale's Spinning Wheel" and Franck's Symphonic Piece from "The Redemption."

The following events have been announced for the nine pairs of Boston Symphony concerts which remain in the season:

Two interesting choral works are under preparation: Debussy's "Nocturnes" with a female chorus of sirens, and Saint-Saens's cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be this quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Soloists of other concerts will be Joseph Malkin, the first violin-'cellist of the orchestra; Harold Bauer, pianist; Jacques Thiband, violinist; Raoul Laparra, the Spanish composer-pianist, who will play in a new suite of his own, "A Basque Sunday"; and Sophie Braslau, contralto.

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NOVEL MUSIC AT HAND

NEW PIECES BY MR. LOEFFLER AND MR. GILBERT

The Franco-American Composer's String Quartet in Memory of a Dead Aviator—Distinctions of Material, Method and Manner That Flower Into Beauty of Contents and Impression—Mr. Gilbert's "Symphonic Prologue" to Synge's Iris Tragedy, "Riders to the Sea"—The Play and the Music

TOMORROW evening, in Jordan Hall, from the bows and strings of the Flonzaley Quartet, Bostonians may hear for the first time Mr. Loeffler's new "Music, in E minor, for Four Stringed Instruments." The piece was written in memory of Victor Chapman, an American aviator, killed in the late war in the service of France. It was played by "The Flonzaleys" for the first time anywhere at a concert of the The Friends of Music in New York last Saturday afternoon. It was then received by an expert audience and by the reviewers for the newspapers as a truly remarkable piece of music, written not only with Mr. Loeffler's habitual skill and distinctive means but with beauty of idea and expression, with fine imagination, with warm and reciprocated emotion. Since the piece is not easy of comprehension at a single hearing, two of these reviews may serve as enlightening preparation. The first, written by Mr. Henderson for The Sun, says:

"The key is minor, albeit such a statement must be taken with liberal latitude. The three movements have distinct moods to delineate, and all are made not only with skill, but poetic feeling and something of imaginative vision. The first movement is the most complex of the three, for after a broadly conceived introduction the allegro is developed in sonata form, but in a manner displaying the full assimilation of French modernism which is Mr. Loeffler's. He long ago accepted the doctrines of Debussy, but his application of them to his artistic practice is so thoroughly his own that he stands proudly independent in originality. Not Debussy nor Ravel, nor any other of the Gallic moderns saw things as Loeffler says them, and few of them have as much that is worth saying.

"The second movement of yesterday's composition is the most beautiful of the three. It bears the title 'Easter Sunday,' and is developed from a lovely plain chant, which is instrumentally treated with most effective polyphony. The last movement, entitled 'A Vol d'oiseau,' is free and delineative. First we hear the song of a 'Un jardin de fleurs naives.' The second episode describes a 'plain of emerald guarded by poplars,' after which comes a theme in thirds in barcarole style suggesting perhaps the flight of an airplane, then a pause and after it a distant 'Vieille marche de soldats de France.' Now there is a hint ofthe aviator's fall, which is followed by a funeral march and a ravishing glorification sung by the 'cello on an old chant.

"The first movement of the work is as we have said difficult to grasp, but the composition as a whole has Mr. Loeffler's fine aristocracy of style. There is not a commonplace measure in it. And its noble harmonies, its rich melodic textures, its profound feeling and its large outlook make it absorbing to the sympathetic listener. The middle movement is a masterpiece unsurpassed in recent chamber music."

In The Tribune, Mr. Krehbril writes also: "The composition is in three movements, which, without following conventional patterns, pay that respect to form which every work of art entitled to the name and effective in its æsthetic and emotional appeal pays. The first is an allegro, preceded by a moderately slow introduction. In the first measures it was apparent that Mr. Loeffler's modernism was to be of the conservative kind. There was to be good part-writing in lucid quartet idioms, with no turgidity of thought or straining after orchestral expression. And this admirable virtue remained to the end, growing indeed, as the symbols which the composer had chosen to express a poetical conceit took on increasing beauty.

"The music, confessedly programmatic, did not take on an externally delineative character till the finale was reached. The fact that the second movement, which had a secondary title, 'Le Saint Jour de Paques,' was largely based on the Gregorian melodies to which the introit 'Resurrexi' and the sequence 'Victimæ paschali' are sung in the Easter service of the Roman Church, led quite naturally to the thought that the date was of some special significance in the career of the young aviator; but this is not the case. The use of the themes was due to the religious spirit of some of young Chapman's writings, and, we fancy, to the growing admiration which Mr. Loeffler has disclosed of late in the melos of the church as a source of artistic material.

"In the last movement, however, the employment of another ecclesiastical canticle has a direct connection with the programmatic scheme. There is a vigorous introduction, suggestive of the beginning of an aeroplane flight, which is repeated again and still again between episodes which the composer has entitled, 'A garden of innocent flowers' and 'A green plain guarded by poplars,' then a hush and the sound of a distant band playing an old French military march. An interruption, funereal music, and for an apotheosis the exquisite old Gregorian tune to which in the Roman burial service the antiphon 'In Paradisum deducant' is sung: 'May the angels conduct thee to Paradise; at thy coming may the martyrs receive thee and lead thee to Jerusalem, the Holy City. May the angelic choir receive thee, and with Lazarus, once a beggar, mayest thou have eternal rest.'

"This outline may suggest the fine spirit and fine material of Mr. Loeffler's work. It cannot even hint at his beautiful harmonization of the themes, the ingenuity and the originality of his color efforts (all attained without putting a strain upon his instrumental medium) and the depth and variety of feeling for which he has found utterance. It is beautiful music, and to hear it was a refreshment of mind and soul."

Gilbert and Synge

On Friday afternoon and Saturday evening next at the Symphony Concerts,, Mr. Rabaud and the orchestra will play for the first times in Boston, Mr. Henry Gilbert's "Symphonic Prologue to Synge's Tragedy, 'Riders to the Sea,'" thus bringing back to Symphony Hall a composer whose music has gone unheard in it far too long. Synge's play is familiar to many on the printed page and in performance by the Irish company of the Abbey Theatre in Dublin during its visits, a few years ago to Boston and other cities of the United States. A paragraph will suffice to recall it.

The impact of "Riders to the Sea" is not the impact of a tragedy in little or the impact of what it is the patronizing custom to call a tragedy of the humble. Rather it is the impact of tragedy concentrated and distilled to its final essence. The great doom of the sea upon those that go down into it or even dwell beside it fills the play as Fate fills the old tragedies. Men and women palter with this doom as gods and heroes paltered with Fate, in fond belief that they may withstand or trick it. The sea swallows Maurya's five sons, even as Fate smote the seven that warred against Thebes. Maurya's daughters wail and will not be comforted, and so they who saw and loved and endured wailed in the old tragedy. But Maurya herself bows in resignation; for she has learned that the sea, which to her and hers is Fate, is the [illegible] And in the learning she

Post Feb 22

GILBERT'S PROLOGUE PERFORMED

Surpassingly Brilliant List Played by Symphony

BY OLIN DOWNES

Henry F. Gilbert's symphonic prologue to Singe's drama, "Riders to the Sea," was performed for the first time in Boston at the concert of the Boston Symphony Orchestra, Henri Rabaud, conductor, yesterday afternoon in Symphony Hall.

The soloist of the occasion was Emilio de Gogorza, baritone, who sang airs by Gluck and Massenet. The concert opened with Lalo's overture to the opera, "Le roi d'Ys," and came to an end with a surpassingly brilliant performance of Rimsky-Korsakoff's symphonic suite, "Scheherazade."

GILBERT'S PROLOGUE

Lalo's overture is an extremely brilliant piece of music, and all that was dramatic in it was revealed by Mr. Rabaud. The effect of the music was surprising, for it is clearly music of another period, and a combination of excellent orchestration and the romanticism, translated in terms of the French theatre of Carl Maria von Weber.

Mr. Rabaud also devoted his best gifts as a musician and conductor to the remarkable music of Mr. Gilbert. The prologue to "Riders to the Sea" is an amplification and an extended development of material found in a very brief prelude which Mr. Gilbert wrote for an amateur performance of the play years ago in this city. The prelude was intended only to establish atmosphere for the raising of the curtain. The prologue is in a sense an orchestral unfoldment of the principal motives of the drama. There is tumultuous music of the sea. Against the background, as it were, of the storm, the instruments make lament. At last there is a mood of melancholy and resignation—the thought of the old mother, in Singe's drama, whose lost son has perished, and from whom the sea can take no more.

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But the orchestral numbers were almost all of a melodic type and there were no musical problems to solve or puzzles to worry over.

Lalo's "Roi d'Ys" overture is by no means light or trivial music, but it is clear and logical as if Lalo followed out the dramatic vein of a Weber and was picturesque without becoming ponderous or ascetic. The work was read in a dramatic manner which made it very effective, and it won fervent applause. Rameau was directly melodic. Rameau was the gentleman who exclaimed in 1722 that Music was dead, that all possible combinations had been used and that in a short time only repetitions would be possible. Yet there were a few prominent composers after that time. But his daintiness in this suite from "Hyppolite et Aricie" can scarcely be overestimated. It had tunes enough to set up a dozen modern composers. Yet there were some pretty touches of counterpoint as well. The piccolo had brilliant work to do in the finale (as well as in the subsequent "Scheherzade") and there was good opportunity to display the excellence of our wood-wind, which department of our orchestra was never in better condition than at present.

Of Rimski-Korsakoff's dazzling Oriental tone-picture there is nothing new to say. It has been heard often and is deservedly a favorite. Its scintillating tone-colors do not become stale with repetition. Mr. Fradkin was the Scheherazade of the occasion, for the figure which represents the heroine is almost always given to the solo violin, and he gave the theme clearly and expressively. It is a good and legitimate use of a guiding melody. The Turkish march in the third movement was especially effective. It is decidedly more Oriental than Beethoven's attempts in this direction. The wildly fantastic finale, a perfect Midway Plaisance of music, was most showily interpreted. Altogether the orchestra conquered great difficulties in this work in a manner which showed that they are not retrogressing, and M. Rabaud read it with a brilliancy that fully deserved the enthusiasm it created.

But the interest centred chiefly on a new American work upon an Irish subject, Gilbert's "Riders to the Sea." We do not consider this quite as successful as his Place Congo Ballet, but it has some fine suggestions of the mighty sea and some of the crooning lament of those bereft by it. We should like to hear the work again to understand it better. It is strongly orchestrated, and in spite of coming after the very brilliant performance of the Lalo work it won so much applause that the composer was obliged to bow from his place in the audience again and again. Mr. Gilbert is one of the American composers who generally has something to say, and he is never too prolix in saying it.

MONITOR, FEBRUARY 22,

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—A miscellaneous program, all of interesting compositions, together with a soloist who caught the popular approval, made the Friday afternoon concert of the fifteenth pair in the Boston Symphony Orchestra's season one of great satisfaction. Musical amusement apparently was the chief aim of this program, and it fulfilled its mission. A first time in Boston performance of Henry Gilbert's "Symphonic Prologue to J. M. Synge's Play, 'Riders to the Sea,'" which was the third the world has received, indicated a praiseworthy attempt on the part of Mr. Rabaud to encourage American writers who are worth encouraging, and Mr. Gilbert is emphatically that. The part of the prologue descriptive of the sea is an uncommonly fine bit of writing, but that part which is meant to represent human grief strikes the present reviewer as less sincerely felt and less effectively scored. The program began with Lalo's overture to "Le Roi d'Ys," and included also airs de ballet from Rameau's "Hippolyte et Aricie" and Rimsky-Korsakoff's symphonic suite, "Scheherazade." Emilio de Gogorza, the soloist, sang the recitative and air, "Diane Impitoyable," from Gluck's "Iphigénie en Aulide," and the recitative and air from Massenet's "Le Roi de Lahore," "Promesse de Mon Avenir." He was in good voice and was liberally applauded.

An interested visitor at the concert was Emil Oberhoffer, the excellent conductor of the Minneapolis Symphony Orchestra, who is on a visit to Eastern cities. Mr. Oberhoffer was emphatic in his approval of Mr. Rabaud as a conductor and the orchestra as a band.

TRAVELER, FEBRUARY 20,

SYMPHONY SOON EX-TAX

Revenue Measure Frees Concerts

With the President's signature attached to the new revenue bill the war tax on tickets for the Boston Symphony Orchestra concerts ceases. This means that those purchasing tickets for the remaining concerts, of which there are 10 pairs, largely of exceptional interest, will have no war tax to pay. These tickets are sold on a pro rata basis, a new departure this season. Purchasers of tickets for the remainder of the season are also entitled to the privilege of subscribing for the same seats next season.

Soloists yet to appear include Emilio De Gogorza, Harold Bauer, Jacques Thibaud, Joseph Malkin and Raoul Laparra. Among the more interesting compositions to come are Debussy's "Nocturnes" with a female chorus; Saint-Saens, "The Lwde and the Harp," with chorus of 150 voices and a [illegible]

HERALD, FEBRUARY 23,

One of the Symphony Rush Line Is Joyous in Her Fortune

To the Editor of the Herald:

In your columns, not long ago, somebody deplored the "human spectacle" which the rush line at the Symphony concerts affords. I feel qualified to protest in behalf of the seasoned habitues of the rush line.

No, we don't feel like zoological specimens, standing on the steps in rows. We know the system is best if speculation is to be avoided, we are respectably carrying on an old Boston tradition, and we are not ashamed. We, who have well tried this thing and adjusted ourselves, are not restless and fussy, after the manner of a box-office line, or an income tax line, prodded by uncertainty. Except for the doubtful point of exclusion after the 565th, everything is scheduled ahead as smoothly as the course of our planet itself. Bless you, no! We come prepared to kill time comfortably, and we succeed. We usually arrange it two or three together, and, settling down on the steps, we placidly discuss endless topics as if we were in our own arm chairs, Sarah's children, Bolshevism, Mr. Rabaud, spring hats, the show at the Copley, a new teacher, the merits of our friend Constance, the shortcomings of our enemy Josephine. Many types are among us—Conservatory students with piano scores of the symphony to be played; shabby-genteel maiden ladies with their knitting, who have evidently "rushed" ever since the "rehearsals" were actually rehearsals; young girls in giggling bunches who hail their bunches as the serpentine unwinds at 1:30; occasionally an individual with a child and a bag of peanuts who is curiously taking in Boston's best band as she would Boston's highest monument; very occasionally, stray people who are seeking a variation upon the movies, the price being equal.

But we, the old-timers, are different from these last. We have learned to pass our time better than by staring at the vacant lot to the left of us, or the variously gold-lettered windows across the way, describing vocanists, chiropodists, Theosophists, Universalists and other sects peculiar to Boston. We do not even have to occupy ourselves with the fanatical old woman who rants to us collectively down the whole length of the line, denouncing transgressors who spend their time and money on a worldly singer, when they should be seeking after righteousness. If we buy an evening paper from the newsboy, it is merely to sit on, for have we not a novel concealed in our "Boston bag," Meredith or Oppenheim, according to the taste? Neither do the vendors of chocolate and oranges catch us unprepared. For from those same bags there come enviable home-made victuals, even to celery and nut salad in a glass jar, and a spoon to eat it with.

The only time the rush line really rushes is in trying to outdo the people immediately ahead by cutting the corners of the marble stairs. Once seated, we who know resume our convivialities, while the uninitiated study the plaster casts, read the program books with dull amazement and wonder at the electric clock which lights the lights and gives reassurance that life exists in the silent and empty nether regions of Symphony Hall.

Why call us objects of curiosity—we who get such a fine view of the worthies below who, after the first movement of the symphony (allegro) hustle in (frenetico)? Are we not their intellectual and musical as well as architectural superiors, even though, like them, we are far from perfect, and always fall for the soloist?

Why, indeed, should we complain? We have the best seats in the hall. Moreover, Symphony concerts are to be exempt from war taxation, and while they have paid their season's tax irrevocably, we may once more fling our unencumbered quarters into the canvas bag at the doorway. No longer need the provident official anticipate delay by distributing penny-change beforehand.

Boston. JANET N. BAXTER.

SYMPHONY PROGRAM

The second pair of Boston Symphony concerts which were postponed from Oct. 18 and 19 on account of the epidemic, will be given next Friday and Saturday, the subscribers' tickets for that pair being good for this. Schumann's Second Symphony in C major will be the classical number on the program. The remaining three numbers are French, "The Hunt and Storm," from Berlioz's opera "The Trojans"; Saint-Saens's charming Symphonic Poem, "Omphale's Spinning Wheel" and Franck's Symphonic Piece from "The Redemption."

The following events have been announced for the nine pairs of Boston Symphony concerts which remain in the season:

Two interesting choral works are under preparation: Debussy's "Nocturnes" with a female chorus of sirens, and Saint-Saens's cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be this quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Soloists of other concerts will be Joseph Malkin, the first violin-'cellist of the orchestra; Harold Bauer, pianist; Jacques Thibaud, violinist; Raoul Laparra, the Spanish composer-pianist, who will play in a new suite of his own, "A Basque Sunday"; and Sophie Braslau, contralto.

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NOVEL MUSIC AT HAN

NEW PIECES BY MR. LOEFFLER AN MR. GILBERT

The Franco-American Composer's Strin Quartet in Memory of a Dead Aviator—Distinctions of Material, Method an Manner That Flower Into Beauty o Contents and Impression—Mr. Gilbert "Symphonic Prologue" to Synge's Iris Tragedy, "Riders to the Sea"—The Pla and the Music

TOMORROW evening, in Jordan Hal from the bows and strings of th Flonzaley Quartet, Bostonians ma hear for the first time Mr. Loef fler's new "Music, in E minor, for Four Stringed Instruments." The piece wa written in memory of Victor Chapman, a American aviator, killed in the late wa in the service of France. It was playe by "The Flonzaleys" for the first tim anywhere at a concert of the The Friend of Music in New York last Saturday af ternoon. It was then received by an ex pert audience and by the reviewers for th newspapers as a truly remarkable piece o music, written not only with Mr. Loef fler's habitual skill and distinctive means but with beauty of idea and expression with fine imagination, with warm and reciprocated emotion. Since the piece is no easy of comprehension at a single hearing two of these reviews may serve as en lightening preparation. The first, writte by Mr. Henderson for The Sun, says:

"The key is minor, albeit such a statement must be taken with liberal latitude. The three movements have distinct moods to delineate, and all are made not only with skill, but poetic feeling and something of imaginative vision. The first movement is the most complex of the three, for after a broadly conceived introduction the allegro is developed in sonata form, but in a manner displaying the full assimilation of French modernism which is Mr. Loeffler's. He long ago accepted the doctrines of Debussy, but his application of them to his artistic practice is so thoroughly his own that he stands proudly independent in originality. Not Debussy nor Ravel, nor any other of the Gallic moderns saw things as Loeffler says them, and few of them have as much that is worth saying.

"The second movement of yesterday's composition is the most beautiful of the three. It bears the title 'Easter Sunday,' and is developed from a lovely plain chant, which is instrumentally treated with most effective polyphony. The last movement, entitled 'A Vol d'oiseau,' is free and delineative. First we hear the song of a 'Un jardin de fleurs naives.' The second episode describes a 'plain of emerald guarded by poplars,' after which comes a theme in thirds in barcarole style suggesting perhaps the flight of an airplane, then a pause and after it a distant 'Vieille marche de soldats de France.' Now there is a hint ofthe aviator's fall, which is followed by a funeral march and a ravishing glorification sung by the 'cello on an old chant.

"The first movement of the work is as we have said difficult to grasp, but the composition as a whole has Mr. Loeffler's fine aristocracy of style. There is not a commonplace measure in it. And its noble harmonies, its rich melodic textures, its profound feeling and its large outlook make it absorbing to the sympathetic listener. The middle movement is a masterpiece unsurpassed in recent chamber music."

In The Tribune, Mr. Krehbril writes also: "The composition is in three movements, which, without following conventional patterns, pay that respect to form which every work of art entitled to the name and effective in its æsthetic and emotional appeal pays. The first is an allegro, preceded by a moderately slow introduction. In the first measures it was apparent that Mr. Loeffler's modernism was to be of the conservative kind. There was to be good part-writing in lucid quartet idioms, with no turgidity of thought or straining after orchestral expression. And this admirable virtue remained to the end, growing indeed, as the symbols which the composer had chosen to express a poetical conceit took on increasing beauty.

"The music, confessedly programmatic, did not take on an externally delineative character till the finale was reached. The fact that the second movement, which had a secondary title, 'Le Saint Jour de Paques,' was largely based on the Gregorian melodies to which the introit 'Resurrexi' and the sequence 'Victimæ paschali' are sung in the Easter service of the Roman Church, led quite naturally to the thought that the date was of some special significance in the career of the young aviator; but this is not the case. The use of the themes was due to the religious spirit of some of young Chapman's writings, and, we fancy, to the growing admiration which Mr. Loeffler has disclosed of late in the melos of the church as a source of artistic material.

"In the last movement, however, the employment of another ecclesiastical canticle has a direct connection with the programmatic scheme. There is a vigorous introduction, suggestive of the beginning of an aeroplane flight, which is repeated again and still again between episodes which the composer has entitled, 'A garden of innocent flowers' and 'A green plain guarded by poplars,' then a hush and the sound of a distant band playing an old French military march. An interruption, funereal music, and for an apotheosis the exquisite old Gregorian tune to which in the Roman burial service the antiphon 'In Paradisum deducant' is sung: 'May the angels conduct thee to Paradise; at thy coming may the martyrs receive thee and lead thee to Jerusalem, the Holy City. May the angelic choir receive thee, and with Lazarus, once a beggar, mayest thou have eternal rest.'

"This outline may suggest the fine spirit and fine material of Mr. Loeffler's work. It cannot even hint at his beautiful harmonization of the themes, the ingenuity and the originality of his color efforts (all attained without putting a strain upon his instrumental medium) and the depth and variety of feeling for which he has found utterance. It is beautiful music, and to hear it was a refreshment of mind and soul."

Gilbert and Synge

On Friday afternoon and Saturday evening next at the Symphony Concerts,, Mr. Rabaud and the orchestra will play for the first times in Boston, Mr. Henry Gilbert's "Symphonic Prologue to Synge's Tragedy, 'Riders to the Sea,'" thus bringing back to Symphony Hall a composer whose music has gone unheard in it far too long. Synge's play is familiar to many on the printed page and in performance by the Irish company of the Abbey Theatre in Dublin during its visits, a few years ago to Boston and other cities of the United States. A paragraph will suffice to recall it.

The impact of "Riders to the Sea" is not the impact of a tragedy in little or the impact of what it is the patronizing custom to call a tragedy of the humble. Rather it is the impact of tragedy concentrated and distilled to its final essence. The great doom of the sea upon those that go down into it or even dwell beside it fills the play as Fate fills the old tragedies. Men and women palter with this doom as gods and heroes paltered with Fate, in fond belief that they may withstand or trick it. The sea swallows Maurya's five sons, even as Fate smote the seven that warred against Thebes. Maurya's daughters wail and will not be comforted, and so they who saw and loved and endured wailed in the old tragedy. But Maurya herself bows in resignation: for she has learned that the sea, which to her and hers is Fate, is the [illegible] And in the learning she

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Uncle Jed, Caddie Master

HE ATTENDS THE BOSTON SYMPHONY ORCHESTRA

By Joseph Chapman

EVENIN', Mistah Banks—evenin', suh. Yassuh; Ah think de shower is 'bout ovah, suh. If you-all wait a minute you is bound to git yo' match.

Well, suh, Ah had de most curious experience last evenin'; an' Ah doan' know zackly whut to think—same as a man dat's been hit by a golf ball on de loose, an' can't figure whether he is glad 'cause he ain't dead or mad 'cause his hat got spoiled.

It start' off yesterday 'bout sundown, when Mistah Jackson was a-payin' off his caddie, an' look' up all of a sudden an' say: "Jed, Ah got a extry ticket to de concert to-night—de Sympathy Ochestra. It belong' to ma missus; but she is on a unexpected visit to her kin. How'd you-all like to go?"

Well, suh, music is jest de same to me as cream to a stray alley cat; an' Ah say: "Mistah Jackson, suh, you come nigh to undermannin' me with such a temptin' prospectus; an' indeed Ah'd be most highly honored to 'company you-all to de musicale." An' we 'range to meet at his house an ride down in his fine motor cah.

He fix me up with a big segah on de front seat 'longside de drivah, who was a white man. Ah did ma best to socialize with dat chofer; but Ah didn't make no real headway, 'cause it 'peared like he wuz sore 'bout somepin. It pass ma mind dat maybe his missus had ben treatin' him to de curry-comb; an' atter dat Ah give him ma silent sympathy an' we git 'long fust-class.

Bimeby we git to de theater; an' Mistah Jackson go to de box office an' swap his tickets for two at de top, splainin' dat de music riz up—same as a goff ball hit with a mashie—an' de people in de pit miss de best effect. He hustle me through de marble-an'-gold hall with de lights a-shinin' like diamonds—sayin' dat we is late—an up some stairs, an' up some mo' stairs; an' den up some mo' stairs, till Ah feel like Ise jest one big heart a-beatin'. An' den we climb down a steep bank to de seats.

Well, suh, de position seem' so ticklish Ah ain't had a chance to look round till Ah git set; an' den Ah look over de edge, an'—pow!—ma stomach done a sure-enough buck-an'-wing. 'Way down 'bout as far as de prospective wus a big lot o' people, an' all round in de balconies wus a lot mo'—fine high-up-lookin' people, actin' jest as ca'm an' natural as if dey wus settin' in a funeral. An' 'bout as far off as de reach of a drivin' iron, through a arch de size o' de gateway inter de Promised Land, wus a stage as big as de Town Square.

Ise accustomed to attend de Luxury Movin'-Picture Theater near ma home; but—my land, Mistah Banks—you could put de whole Luxury in dat opery house an' you would hatter tie a string to it an' keep holt o' de end if you wanted to find it ag'in.

On de stage dey wus a bank o' chairs 'ranged like a hoss-shoe, an' a li'l' stand at de front in de middle, with a railin' round it. Dat stand an' dat railin' intensified me—bein' like de stand at de County Fair where dey exhibit de prize squash; an' Ah wuz wonderin' whut dey wus gonna show off on dis one an' whut de railin' was fixed fo' to pen up. On de chairs was a lot o' musicians, an' mo' kinds o' instruments dan Ah knowed dere really wuz.

In front wus de fiddles an' 'way back wus mo' fiddles; but dey wus older lookin' an' so big dat de men had to stand 'em on de floor. An' at de very back wus de oldes' an bigges' fiddles o' de lot—balky an' mean lookin', so dat de men managin' 'em had to stand up an' drive 'em on de bit de whole time.

Ah see a lot o' horns an' drums an' flutes, an' one contraption like a bean pole, with a crooked twig comin' out de side dat de man put in his mouf. Ah ax Mistah Jackson whut dat wus, an' he whisper somepin soundin' like bassoon. Dis s'prise me, 'cause Ah always thought dat wus some kind of a animal.

Right soon de people begun clappin', an' a man come out an' mount de stand. Ah look him over careful, but Ah doan' see nothin' pertickilar 'bout him. He wave a li'l' stick an' we all riz up; an' dat band sail inter "Oh, say, can you see——" An'—my land!—Mistah Banks, dat wus some band! Dey fill dat place so full o' harmony it seem' like somepin gotta crack, an' Ah feel de chills round ma backbone like de hands of a pickpocket in a crowd tryin' to locate de lucre.

Atter dat dey settle down to de real business o' de evenin'; an'—fo' a fact, Mistah Banks—dere wus some curious doin's.

Fust, de man on de stand, de leader dey call' him—he seem' to me mo' like de follower, 'cause he's always atter 'em so hard—fust, de leader hold up de li'l' stick an' dey all git quiet like dey wuz awaitin' fo' somepin to happen. An'—'deed indeed—it happened! Dey wus de mos' awful bust o' noise dat ever ketch me head-on in de countenance, comin' a mile a minute, an' it like to raise me clean outen de seat. Dis kept up fo' a minute, with de leader actin' like a crazy man an' all de musicians weavin' an' wreathin' like a passel o' niggahs gittin' religion; an' den—bam!—it stop' jest as solid as bangin' shut de lid o' de cedar chest on a cat fight goin' on in de in'ards.

Right away a sound come along as if dey wus a jenny wren fussin' over de lack o' buildin' materials, an' den one o' de men with de horns woke up an' squelched dat with a blast dat would 'a' made de Angel Gabriel feel like a peacock in de moltin' season.

Den dey all got more er less busy an' seem' to be playin' some kind of a game, with de leader chidin' 'em an wavin' his stick an' shakin' his fist at' em every minute; an' Ah began to realize de usefulness o' de railin' dat kep' him in place. If it hadn't been fo' dat, dere wus a lot o' times durin' de evenin' when he would 'mos' surely tore loose an' gone at some o' de musicians hand to hand.

Atter a bit Ah begun to notice some o' de details—such as de man with de drums. He had two sort o' kettles an' peared to be havin' trouble with 'em. He'd crouch down back o' de music stand, watchin' de leader like he spected him to heave a brick any time; den, with a flourish o' de drumstick, he'd fetch one kettle a good lick, an' den jump on it like he feared it'd git away from him. Sometimes he'd touch 'em up real soft—fust one an' den de other—like he was tryin' to make up; but he'd always lose his temper in de end an' begin to beat de stuffin' outer 'em ag'in.

Ah got to watchin' de rest o' de players; an' dey 'peared to be divided up inter teams. One team would play like fury fo' a minute an' den chop off—spang!—with a jolt; an' den one o' de other teams would try an' snatch it up without spillin' any crumbs. Dey'd toss it back an fo'th data-away by de hour, with de leader actin' as umpire an' watchin' like a hen hawk fo' de least slip.

Dat appeared to be de main game.

Atter a pause a fine lady come out an' started to sing. At fust she seem' to be splainin' 'bout de matter—an' pleadin'; but, though Ah listened close, Ah couldn't ketch de drift. 'Long 'bout de middle she loose off a high piercin' yowl, an' Ah suttinly thought de man back o' her must 'a' jabbed her with a pin, or de like; but she quiet' down right away an didn't pull no razah nor nothin', so Ah s'pose Ah must 'a' been mistaken. Prob'ly she done it fo' fun, or else to 'tract attention.

Soon atter dat she commenced de sweetes', saddes', softes' li'l' tune Ah ever heered, an' Ah mighty nigh forgot all 'bout de theater an' de audience an' mase'f, an' de whole world, till Ah felt a stingin' in ma nose. An'—blame me, Mistah Banks—if Ah didn't find Ol' Uncle Jed with tears in de eyes!

Yassah; dat lady wus surely a sweet singah—if only de band hadn't kept a-bustin' in like as if dey wus jealous. An' Ah suttinly would like to hear her in a rendition of Ol' Black Joe.

Well, suh, de business come to de end at las', an' we all rode home in dat fine machine. On de way Ah axed Mistah Jackson why dey called dat band a Sympathy Ochestra. He give a long disputation on de subject; but, whut with de whirrin' o' de machine an' Mistah Jackson talkin' from de back seat, Ah didn't rightly git de idea.

Maybe dey has sympathy—fo' dey kin, like as not, an' fo' dey close friends. As fo' mase'f, Ah couldn't locate no sympathy 'bout 'em—anyhow, not fo' de audience.

TRIBUNE, PROVIDENCE, FEBRUARY 23,

EVENTS SCHEDULED AHEAD.

Excellent Program is Offered by the Boston Symphony Orchestra.

On account of the revised federal laws for taxation on amusements which exempt Symphony concerts, the management of the Boston Symphony Orchestra will be able to offer pro rata and tax free, subscription seats for the remainder of the season in Boston, giving the buyer the option of retaining his seat for next season.

The opportunity is made especially tempting by the nature of the ten pairs of concerts to come. Besides Mr. de Gorgorza this week (a baritone at the concerts is a rare event) the following soloists are engaged: Joseph Malkin, the first 'cellist, Harold Bauer, the great pianist, Jacques Thibaud, the French violinist; Raoul Laparra, the Spanish composer-pianist, who is to play in a new suite of his own, "A Basque Sunday," and Miss Sophie Braslau, the much favored contralto of the Metropolitan Opera Co. Also, those who admire Mr. Rabaud's taste in introducing French music will be interested in two choral works which are under preparation, Debussy's "Nocturnes," with a women's chorus of "sirens," and Saint-Saens' cantata "The Lyre and the Harp," the parts of which have been obtained from France.

FREDERIC FRADKIN
Of the Boston Symphony Orchestra, Soloist at the March 11 at a Concert in Infantry Hall.

that the New York public alone paid $25,680 to hear three of his recitals last season, and the record of box office receipts at the Hofmann concerts for several years past has been the public's endorsement of his acknowledged supremacy.

This season's concerts include a tour to the Pacific Coast as well as constant engagements throughout the East and Middle West. As always, Mr. Hofmann will be heard with the leading orchestras, the Boston Symphony, New York Philharmonic, New York Symphony, Philadelphia Symphony and Chicago Symphony.

Mr. Hofmann will play the following program on Sunday next:

Sonata Appasionata — Allegro assai, Andante con moto, Allegro ma non troppo, Beethoven; Alceste, Gluck-Saint-Saens; Chorus of the Dervishes, Beethoven-Saint-Saens; Nocturns in C minor, Valse in A flat major, Prelude in D flat major, Etude in G flat major, Scherzo in C Sharp minor, Chopin; Poeme, Scriabine; Polichinelle, Rachmaninoff; Reverie du Soir, Tschaikowsky; Venezia e Napoli, Liszt.

FRADKIN COMING WITH BOSTON ORCHESTRA.

The new American concertmaster of the Boston Symphony Orchestra, Mr. Frederic Fradkin, is to be the soloist at the last concert but one in Infantry Hall on March 11, playing Mendelssohn's perennial violin concerto.

Any trace of the august and pompous bearing which attaches to the typical concertmaster would be hard indeed to find in Mr. Fradkin. His outstanding traits are unaffected exuberance and youthful vitality. For he is only 26, and the youngest concertmaster the orchestra has had since Franz Kneisel held the post in his early days, now remote.

Mr. Fradkin was born of Russian parents in Troy, New York, studied in Paris and has played everywhere. He was the first American violinist to win a grand prize at the Paris Conservatoire, and the French Government presented him with a fine instrument in appreciation of the event, and his remarkable playing. After a long European success as concertmaster and soloist both, he came to this country with the Russian Ballet in 1915 and toured with them as concertmaster.

Recently Mr. Fradkin appeared in Philadelphia as the soloist with the Boston Symphony Orchestra, playing the big Mendelssohn concerto which it is hoped he will play here. Of his playing of this concerto the following from well known music critics was published in leading newspapers:

"Frederic Fradkin made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging and revealed himself artistically, as the peer of any of the well known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style and a technique that can grow to such spread that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairy-like playing.

"Again Mr. Fradkin was loudly applauded for his performance of Mendelssohn's Concerto. He took the first movement and the finale at a very rapid pace; so rapid that some questioned it; but his performance was so clear and so musical that swiftness was welcome. Furthermore, the composer gave the indication Allegro molto vivace for the finale. He marked the first movement 'with great passion,' but Mendelssohn in a passionate mood was an inherently amiable person—amiable except when other living composers were concerned—churning himself deliberately into frenzy."

REPUBLICAN
ress Springfield, Mass.

SYMPHONY'S CONDUCTOR

BOSTON LEADER DISCUSSED

Will M Rabaud Remain Another Year?—The Type of Conductor Some Might Prefer

Discussion regarding the choice of next year's conductor of the Boston Symphony orchestra is current in Boston. What is behind it all? Is there a hunt for a conductor of the prima donna type? Is the orchestra losing popularity in its home city? If so there is only one conclusion: It is to good for Boston. Surely it has no materially lost in social prestige because it is no longer backed by Ma Higginson.

In the Herald Philip Hale writes:—

"The question has been raised: 'Wh will be the conductor of the Bosto Symphony orchestra next season?'

"This question should be answere publicly as soon as possible by th trustees of the orchestra, if they wis the confidence and the financial su port of those interested in music a those possessed with civic pride. Th answer is easy: that is, if Mr Raba will accept a second term.

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PHILADELPHIA, PA
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HE ATTENDS THE BOSTON SYMPHONY ORCHESTRA

By Joseph Chapman

EVENIN', Mistah Banks—evenin', suh. Yassuh; Ah think de shower is 'bout ovah, suh. If you-all wait a minute you is bound to git yo' match.

Well, suh, Ah had de most curious experience last evenin'; an' Ah doan' know zackly whut to think—same as a man dat's been hit by a golf ball on de loose, an' can't figure whether he is glad 'cause he ain't dead or mad 'cause his hat got spoiled.

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Well, suh, music is jest de same to me as cream to a stray alley cat; an' Ah say: "Mistah Jackson, suh, you come nigh to undermannin' me with such a temptin' prospectus; an' indeed Ah'd be most highly honored to 'company you-all to de musicale." An' we 'range to meet at his house an ride down in his fine motor cah.

He fix me up with a big segah on de front seat 'longside de drivah, who was a white man. Ah did ma best to socialize with dat chofer; but Ah didn't make no real headway, 'cause it 'peared like he wuz sore 'bout somepin. It pass ma mind dat maybe his missus had ben treatin' him to de curry-comb; an' atter dat Ah give him ma silent sympathy an' we git 'long fust-class.

Bimeby we git to de theater; an' Mistah Jackson go to de box office an' swap his tickets for two at de top, splainin' dat de music riz up—same as a goff ball hit with a mashie—an' de people in de pit miss de best effect. He hustle me through de marble-an'-gold hall with de lights a-shinin' like diamonds—sayin' dat we is late—an up some stairs, an' up some mo' stairs; an' den up some mo' stairs, till Ah feel like Ise jest one big heart a-beatin'. An' den we climb down a steep bank to de seats.

Well, suh, de position seem' so ticklish Ah ain't had a chance to look round till Ah git set; an' den Ah look over de edge, an'—pow!—ma stomach done a sure-enough buck-an'-wing. 'Way down 'bout as far as de prospective wus a big lot o' people, an' all round in de balconies wus a lot mo'—fine high-up-lookin' people, actin' jest as ca'm an' natural as if dey wus settin' in a funeral. An' 'bout as far off as de reach of a drivin' iron, through a arch de size o' de gateway inter de Promised Land, wus a stage as big as de Town Square.

Ise accustomed to attend de Luxury Movin'-Picture Theater near ma home; but—my land, Mistah Banks—you could put de whole Luxury in dat opery house an' you would hatter tie a string to it an' keep holt o' de end if you wanted to find it ag'in.

On de stage dey wus a bank o' chairs 'ranged like a hoss-shoe, an' a li'l' stand at de front in de middle, with a railin' round it. Dat stand an' dat railin' intensified me—bein' like de stand at de County Fair where dey exhibit de prize squash; an' Ah wuz wonderin' whut dey wus gonna show off on dis one an' whut de railin' was fixed fo' to pen up. On de chairs was a lot o' musicians, an' mo' kinds o' instruments dan Ah knowed dere really wuz.

In front wus de fiddles an' 'way back wus mo' fiddles; but dey wus older lookin' an' so big dat de men had to stand 'em on de floor. An' at de very back wus de oldes' an bigges' fiddles o' de lot—balky an' mean lookin', so dat de men managin' 'em had to stand up an' drive 'em on de bit de whole time.

Ah see a lot o' horns an' drums an' flutes, an' one contraption like a bean pole, with a crooked twig comin' out de side dat de man put in his mouf. Ah ax Mistah Jackson whut dat wus, an' he whisper somepin soundin' like bassoon. Dis s'prise me, 'cause Ah always thought dat wus some kind of a animal.

Right soon de people begun clappin', an' a man come out an' mount de stand. Ah look him over careful, but Ah doan' see nothin' pertickilar 'bout him. He wave a li'l' stick an' we all riz up; an' dat band sail inter "Oh, say, can you see——" An'—my land!—Mistah Banks, dat wus some band! Dey fill dat place so full o' harmony it seem' like somepin gotta crack, an' Ah feel de chills round ma backbone like de hands of a pickpocket in a crowd tryin' to locate de lucre.

Atter dat dey settle down to de real business o' de evenin'; an'—fo' a fact, Mistah Banks—dere wus some curious doin's.

Fust, de man on de stand, de leader dey call' him—he seem' to me mo' like de follower, 'cause he's always atter 'em so hard—fust, de leader hold up de li'l' stick an' dey all git quiet like dey wuz awaitin' fo' somepin to happen. An'—'deed indeed—it happened! Dey wus de mos' awful bust o' noise dat ever ketch me head-on in de countenance, comin' a mile a minute, an' it like to raise me clean outen de seat. Dis kept up fo' a minute, with de leader actin' like a crazy man an' all de musicians weavin' an' wreathin' like a passel o' niggahs gittin' religion; an' den—bam!—it stop' jest as solid as bangin' shut de lid o' de cedar chest on a cat fight goin' on in de in'ards.

Right away a sound come along as if dey wus a jenny wren fussin' over de lack o' buildin' materials, an' den one o' de men with de horns woke up an' squelched dat with a blast dat would 'a' made de Angel Gabriel feel like a peacock in de moltin' season.

Den dey all got more er less busy an' seem' to be playin' some kind of a game, with de leader chidin' 'em an wavin' his [illegible]lick an' shakin' his fist at' em every minute; an' Ah began to realize de usefulness o' de railin' dat kep' him in place. If it hadn't been fo' dat, dere wus a lot o' times durin' de evenin' when he would 'mos' surely tore loose an' gone at some o' de musicians hand to hand.

Atter a bit Ah begun to notice some o' de details—such as de man with de drums. He had two sort o' kettles an' peared to be havin' trouble with 'em. He'd crouch down back o' de music stand, watchin' de leader like he spected him to heave a brick any time; den, with a flourish o' de drumstick, he'd fetch one kettle a good lick, an' den jump on it like he feared it'd git away from him. Sometimes he'd touch 'em up real soft—fust one an' den de other—like he was tryin' to make up; but he'd always lose his temper in de end an' begin to beat de stuffin' outer 'em ag'in.

Ah got to watchin' de rest o' de players; an' dey 'peared to be divided up inter teams. One team would play like fury fo' a minute an' den chop off—spang!—with a jolt; an' den one o' de other teams would try an' snatch it up without spillin' any crumbs. Dey'd toss it back an fo'th data-away by de hour, with de leader actin' as umpire an' watchin' like a hen hawk fo' de least slip.

Dat appeared to be de main game.

Atter a pause a fine lady come out an' started to sing. At fust she seem' to be splainin' 'bout de matter—an' pleadin'; but, though Ah listened close, Ah couldn't ketch de drift. 'Long 'bout de middle she loose off a high piercin' yowl, an' Ah suttinly thought de man back o' her must 'a' jabbed her with a pin, or de like; but she quiet' down right away an didn't pull no razah nor nothin', so Ah s'pose Ah must 'a' been mistaken. Prob'ly she done it fo' fun, or else to 'tract attention.

Soon atter dat she commenced de sweetes', saddes', softes' li'l' tune Ah ever heered, an' Ah mighty nigh forgot all 'bout de theater an' de audience an' mase'f, an' de whole world, till Ah felt a stingin' in ma nose. An'—blame me, Mistah Banks—if Ah didn't find Ol' Uncle Jed with tears in de eyes!

Yassah; dat lady wus surely a sweet singah—if only de band hadn't kept a-bustin' in like as if dey wus jealous. An' Ah suttinly would like to hear her in a rendition of Ol' Black Joe.

Well, suh, de business come to de end at las', an' we all rode home in dat fine machine. On de way Ah axed Mistah Jackson why dey called dat band a Sympathy Ochestra. He give a long disputation on de subject; but, whut with de whirrin' o' de machine an' Mistah Jackson talkin' from de back seat, Ah didn't rightly git de idea.

Maybe dey has sympathy—fo' dey kin, like as not, an' fo' dey close friends. As fo' mase'f, Ah couldn't locate no sympathy 'bout 'em—anyhow, not fo' de audience.

REPUBLICAN
ress Springfield, Mass.

SYMPHONY'S CONDUCTOR

BOSTON LEADER DISCUSSEL

Will M Rabaud Remain Another Year?—The Type of Conductor Some Might Prefer

Discussion regarding the choice of next year's conductor of the Boston Symphony orchestra is current in Boston. What is behind it all? Is there a hunt for a conductor of the prima donna type? Is the orchestra losing popularity in its home city? If so there is only one conclusion: It is to good for Boston. Surely it has no materially lost in social prestige be cause it is no longer backed by Ma Higginson.

In the Herald Philip Hale writes:—

"The question has been raised: 'Wh will be the conductor of the Bosto Symphony orchestra next season?'

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EVENTS SCHEDULED AHEAD.

Excellent Program is Offered by the Boston Symphony Orchestra.

On account of the revised federal laws for taxation on amusements which exempt Symphony concerts, the management of the Boston Symphony Orchestra will be able to offer pro rata and tax free, subscription seats for the remainder of the season in Boston, giving the buyer the option of retaining his seat for next season.

The opportunity is made especially tempting by the nature of the ten pairs of concerts to come. Besides Mr. De Gorgorza this week (a baritone at the concerts is a rare event) the following soloists are engaged: Joseph Malkin, the first 'cellist, Harold Bauer, the great pianist, Jacques Thibaud, the French violinist; Raoul Laparra, the Spanish composer-pianist, who is to play in a new suite of his own, "A Basque Sunday," and Miss Sophie Braslau, the much favored contralto of the Metropolitan Opera Co. Also, those who admire Mr. Rabaud's taste in introducing French music will be interested in two choral works which are under preparation, Debussy's "Nocturnes," with a women's chorus of "sirens," and Saint-Saens' cantata "The Lyre and the Harp," the parts of which have been obtained from France.

TRIBUNE, PROVIDENCE, FEBRUARY 23,

FREDERIC FRADKIN
Of the Boston Symphony Orchestra. Soloist at the March 11 at a Concert in Infantry Hall.

that the New York public alone paid $25,680 to hear three of his recitals last season, and the record of box office receipts at the Hofmann concerts for several years past has been the public's endorsement of his acknowledged supremacy.

This season's concerts include a tour to the Pacific Coast as well as constant engagements throughout the East and Middle West. As always, Mr. Hofmann will be heard with the leading orchestras, the Boston Symphony, New York Philharmonic, New York Symphony, Philadelphia Symphony and Chicago Symphony.

Mr. Hofmann will play the following program on Sunday next:

Sonata Appasionata — Allegro assai, Andante con moto, Allegro ma non troppo, Beethoven; Alceste, Gluck-Saint-Saens; Chorus of the Dervishes, Beethoven-Saint-Saens; Nocturns in C minor, Valse in A flat major, Prelude in D flat major, Etude in G flat major, Scherzo in C Sharp minor, Chopin; Poeme, Scriabine; Polichinelle, Rachmaninoff; Reverie du Soir, Tschaikowsky; Venezia e Napoli, Liszt.

FRADKIN COMING WITH BOSTON ORCHESTRA.

The new American concertmaster of the Boston Symphony Orchestra, Mr Frederic Fradkin, is to be the soloist at the last concert but one in Infantry Hall on March 11, playing Mendelssohn's perennial violin concerto.

Any trace of the august and pompous bearing which attaches to the typical concertmaster would be hard indeed to find in Mr. Fradkin. His outstanding traits are unaffected exuberance and youthful vitality. For he is only 26, and the youngest concertmaster the orchestra has had since Franz Kneisel held the post in his early days, now remote.

Mr. Fradkin was born of Russian parents in Troy, New York, studied in Paris and has played everywhere. He was the first American violinist to win a grand prize at the Paris Conservatoire, and the French Government presented him with a fine instrument in appreciation of the event, and his remarkable playing. After a long European success as concertmaster and soloist both, he came to this country with the Russian Ballet in 1915 and toured with them as concertmaster.

Recently Mr. Fradkin appeared in Philadelphia as the soloist with the Boston Symphony Orchestra, playing the big Mendelssohn concerto which it is hoped he will play here. Of his playing of this concerto the following from well known music critics was published in leading newspapers:

"Frederic Fradkin made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging and revealed himself artistically, as the peer of any of the well known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style and a technique that can grow to such spread that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairy-like playing.

"Again Mr. Fradkin was loudly applauded for his performance of Mendelssohn's Concerto. He took the first movement and the finale at a very rapid pace; so rapid that some questioned it; but his performance was so clear and so musical that swiftness was welcome. Furthermore, the composer gave the indication Allegro molto vivace for the finale. He marked the first movement 'with great passion,' but Mendelssohn in a passionate mood was an inherently amiable person—amiable except when other living composers were concerned—churning himself deliberately into frenzy."

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On de stage dey wus a bank o' chairs 'ranged like a hoss-shoe, an' a li'l' stand at de front in de middle, with a railin' round it. Dat stand an' dat railin' intensified me—bein' like de stand at de County Fair where dey exhibit de prize squash; an' Ah wuz wonderin' whut dey wus gonna show off on dis one an' whut de railin' was fixed fo' to pen up. On de chairs was a lot o' musicians, an' mo' kinds o' instruments dan Ah knowed dere really wuz.

In front wus de fiddles an' 'way back wus mo' fiddles; but dey wus older lookin' an' so big dat de men had to stand 'em on de floor. An' at de very back wus de oldes' an bigges' fiddles o' de lot—balky an' mean lookin', so dat de men managin' 'em had to stand up an' drive 'em on de bit de whole time.

Ah see a lot o' horns an' drums an' flutes, an' one contraption like a bean pole, with a crooked twig comin' out de side dat de man put in his mouf. Ah ax Mistah Jackson whut dat wus, an' he whisper somepin soundin' like bassoon. Dis s'prise me, 'cause Ah always thought dat wus some kind of a animal.

Right soon de people begun clappin', an' a man come out an' mount de stand. Ah look him over careful, but Ah doan' see nothin' pertickilar 'bout him. He wave a li'l' stick an' we all riz up; an' dat band sail inter "Oh, say, can you see——" An'—my land!—Mistah Banks, dat wus some band! Dey fill dat place so full o' harmony it seem' like somepin gotta crack, an' Ah feel de chills round ma backbone like de hands of a pickpocket in a crowd tryin' to locate de lucre.

Atter dat dey settle down to de real business o' de evenin'; an'—fo' a fact, Mistah Banks—dere wus some curious doin's.

Fust, de man on de stand, de leader dey call' him—he seem' to me mo' like de follower, 'cause he's always atter 'em so hard—fust, de leader hold up de li'l' stick an' dey all git quiet like dey wuz awaitin' fo' somepin to happen. An'—'deed indeed—it happened! Dey wus de mos' awful bust o' noise dat ever ketch me head-on in de countenance, comin' a mile a minute, an' it like to raise me clean outen de seat. Dis kept up fo' a minute, with de leader actin' like a crazy man an' all de musicians weavin' an' wreathin' like a passel o' niggahs gittin' religion; an' den—bam!—it stop' jest as solid as bangin' shut de lid o' de cedar chest on a cat fight goin' on in de in'ards.

Right away a sound come along as if dey wus a jenny wren fussin' over de lack o' buildin' materials, an' den one o' de men with de horns woke up an' squelched dat with a blast dat would 'a' made de Angel Gabriel feel like a peacock in de moltin' season.

Den dey all got more er less busy an' seem' to be playin' some kind of a game, with de leader chidin' 'em an wavin' his [illegible] stick an' shakin' his fist at' em every minute; an' Ah began to realize de usefulness o' de railin' dat kep' him in place. If it hadn't been fo' dat, dere wus a lot o' times durin' de evenin' when he would 'mos' surely tore loose an' gone at some o' de musicians hand to hand.

Atter a bit Ah begun to notice some o' de details—such as de man with de drums. He had two sort o' kettles an' peared to be havin' trouble with 'em. He'd crouch down back o' de music stand, watchin' de leader like he spected him to heave a brick any time; den, with a flourish o' de drumstick, he'd fetch one kettle a good lick, an' den jump on it like he feared it'd git away from him. Sometimes he'd touch 'em up real soft—fust one an' den de other—like he was tryin' to make up; but he'd always lose his temper in de end an' begin to beat de stuffin' outer 'em ag'in.

Ah got to watchin' de rest o' de players; an' dey 'peared to be divided up inter teams. One team would play like fury fo' a minute an' den chop off—spang!—with a jolt; an' den one o' de other teams would try an' snatch it up without spillin' any crumbs. Dey'd toss it back an fo'th data-away by de hour, with de leader actin' as umpire an' watchin' like a hen hawk fo' de least slip.

Dat appeared to be de main game.

Atter a pause a fine lady come out an' started to sing. At fust she seem' to be splainin' 'bout de matter—an' pleadin'; but, though Ah listened close, Ah couldn't ketch de drift. 'Long 'bout de middle she loose off a high piercin' yowl, an' Ah suttinly thought de man back o' her must 'a' jabbed her with a pin, or de like; but she quiet' down right away an didn't pull no razah nor nothin', so Ah s'pose Ah must 'a' been mistaken. Prob'ly she done it fo' fun, or else to 'tract attention.

Soon atter dat she commenced de sweetes', saddes', softes' li'l' tune Ah ever heered, an' Ah mighty nigh forgot all 'bout de theater an' de audience an' mase'f, an' de whole world, till Ah felt a stingin' in ma nose. An'—blame me, Mistah Banks—if Ah didn't find Ol' Uncle Jed with tears in de eyes!

Yassah; dat lady wus surely a sweet singah—if only de band hadn't kept a-bustin' in like as if dey wus jealous. An' Ah suttinly would like to hear her in a rendition of Ol' Black Joe.

Well, suh, de business come to de end at las', an' we all rode home in dat fine machine. On de way Ah axed Mistah Jackson why dey called dat band a Sympathy Ochestra. He give a long disputation on de subject; but, whut with de whirrin' o' de machine an' Mistah Jackson talkin' from de back seat, Ah didn't rightly git de idea.

Maybe dey has sympathy—fo' dey kin, like as not, an' fo' dey close friends. As fo' mase'f, Ah couldn't locate no sympathy 'bout 'em—anyhow, not fo' de audience.

REPUBLICAN
ress Springfield, Mass.

SYMPHONY'S CONDUCTOR

BOSTON LEADER DISCUSSED

Will M Rabaud Remain Another Year?—The Type of Conductor Some Might Prefer

Discussion regarding the choice of next year's conductor of the Boston Symphony orchestra is current in Boston. What is behind it all? Is there a hunt for a conductor of the prima donna type? Is the orchestra losing popularity in its home city? If so there is only one conclusion: It is to good for Boston. Surely it has not materially lost in social prestige because it is no longer backed by Ma Higginson.

In the Herald Philip Hale writes:—

"The question has been raised: 'Wh will be the conductor of the Bostor Symphony orchestra next season?'

"This question should be answere publicly as soon as possible by th trustees of the orchestra, if they wis the confidence and the financial su port of those interested in music ar those possessed with civic pride. Th answer is easy: that is, if Mr Raba will accept a second term.

"Mr Rabaud has shown himself accomplished musician. This was e pected, for he was known here as composer before he visited Boston. is now recognized here, in other Ame ican cities, as in those of Europe, as admirable conductor. His sensiti refined, poetic nature has been vealed through his interpretation orchestra compositions; furthermo when the music made the demand, has shown compelling virility—with the taint of coarseness—dash amazing brilliance. Catholic in selection of programs, he is the sy pathetic intepreter of the vari schools, ancient and modern. No c ductor in the past years of this chestra has equaled him in his re ing of Beethoven and Bach; while modern romanticists and the meml of the ultra-modern French scl have found in him an appreciat imaginative soul. Respected, adm as conductor and man by the diences, he is held in affectionate gard by the players, who gladly and second him.

"To make a change would be fo the change might be disastrous. is there to fill his place?

"Mr Rabaud was not anxious leave Paris. No Parisian leaves city without a sigh. He came her a representative of French musical also as a patriot grateful to this c try, encouraged, if not urged, by government; not as one lured American dollars. France could have sent a more worthy and in tiating representative. Having rec from her the highest honors she award a musician, he is here, a brated composer, a conductor of first rank, a man of pure artistic poses, a gentleman in the old and significant meaning of the word.

What a "Genius" Might D

In the Transcript, Mr P says:—

"If the trustees of the band secure a conductor of larger ab more impressive personality, vivid reputation than Mr Rabaud by all means the audiences a symphony concerts here and else deserve to have him and for a ten of years. If, on the other hand, non such is obtainable, there is sound rea son for the continuance of Mr Rabaud in his present post. Individual by individual, choir by choir, the quality of the orchestra is as high as i ever was, probably higher.

"By so much the trustees and the management have indeed wrought well. Being, however, a recently constituted band, it needs to be assimilated, unified, polished into a sure and sensitive instrument to the conductor's band. The hundred men within it must come, likewise, to know and feel themselves in a common work. Not in weeks or in months are these desirable ends gained, but in season upon season of association, mutual understanding and ambition.

"Only the exceptional 'genius,' not easy to descry in the offing, is likely, for example, to better the relatively sparse audiences of Saturday evenings. Comparatively new habits of life as well as degree of musical curiosity and satisfaction have altered them, perhaps permanently. Indeed, the whole subscription to the concerts of the symphony orchestra both at home and abroad, was made last autumn under exceptional conditions that give little or no clew to the response of the public next year when war-time economies and preoccupations have receded into a dimmer distance, when the quality of the orchestra and the quality of the conductor—should Mr Rabaud continue—are better and more widely understood. Such condition is difficult for trustees and guarantors who would discern the future, but there is no altering it or the risk of it. Perhaps, therefore, the keener the search for the 'genius.'

"It is too early to say what direction Mr Rabaud's programs would take in the long run. For the present they move in a Franco-German grove, comfortable to most in his audiences; while within that groove they tend to be 'classic.' An ardent modernist, like Mr Monteux or Mr Rhene-Baton, would more please the youngsters—and distinctively overtax the elders. As for the 'genius,' sought in the offing, he could probably make his programs what he chose and satisfy his hearers. For good or ill, he would count with them above both orchestra and music."

SYMPHONY IS TAX EXEMPT

Ticket Holders Will Reap Benefit of New Law Now Ready to Be Signed

TEN MORE CONCERTS OFFER BIG FEATURES

When President Wilson returns to the White House next week, one of his first official duties will be to sign the new revenue law which contains a clause of special interest to patrons of symphony concerts. The new law proposes to exempt symphony orchestras, (which are considered neither luxuries nor financially profitable.

Last autumn, when the season tickets for the Boston Symphony Orchestra concerts were placed on sale, it was proposed to tax all concerts at the rate of 20 per cent. This proposal, with the epidemic which postponed the opening of the symphony season, caused many former patrons of the orchestra to relinquish their seats in the interest of economy.

Made a Departure

The management made a departure from earlier seasons by continuing to offer tickets for the remainder of the season at a pro rata basis. This offer has been taken advantage of by many. It is now especially attractive, because of the prospect of no further taxes on admission to these concerts, though the date of the application of the new law is not yet fixed.

Only 10 pairs of symphony concerts remain. The opportunity to subscribe at this time is made the more tempting by the special nature of the 10 pairs of concerts to come. Tomorrow and Saturday Emilio De Gogorza, the Spanish singer, will make his first appearance with the orchestra. For two programs in the concerts to follow two interesting choral works are under preparation—Debussy's "Nocturnes," with a femal chorus for "Sirens," and Saint-Saens' cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be a quartet, including Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Many Great Soloists

Soloists of other concerts will be Joseph Malkin, the first violoncellist of the orchestra; Harold Bauer, Jacques Thibaud, Raoul Laparra, Spanish composer-pianist, who will play a new suite of his own, "A Basque Sunday," and Sophie Braslau of the Metropolitan Opera Company.

Also, from the purely orchestral point of view, these concerts should be the finest of the season. The gradual moulding of the orchestra under the alert and exacting ear of their leader has been a matter of general comment. Furthermore, as indicated by the consensus of critical opinion in the various cities visited, appreciation is now no less established of Mr. Rabaud's success in the making of interesting and [illegible] programs.

[illegible] who take advantage of this op[illegible] to become subscribers will be [illegible] every privilege, including that [illegible] their seats for next fall.

EVENTS SCHEDULED AHEAD.

Excellent Program is Offered by the Boston Symphony Orchestra.

On account of the revised federal laws for taxation on amusements which exempt Symphony concerts, the management of the Boston Symphony Orchestra will be able to offer pro rata and tax free, subscription seats for the remainder of the season in Boston, giving the buyer the option of retaining his seat for next season.

The opportunity is made especially tempting by the nature of the ten pairs of concerts to come. Besides Mr. De Gorgorza this week (a baritone at the concerts is a rare event) the following soloists are engaged: Joseph Malkin, the first 'cellist, Harold Bauer, the great pianist, Jacques Thibaud, the French violinist; Raoul Laparra, the Spanish composer-pianist, who is to play in a new suite of his own, "A Basque Sunday," and Miss Sophie Braslau, the much favored contralto of the Metropolitan Opera Co. Also, those who admire Mr. Rabaud's taste in introducing French music will be interested in two choral works which are under preparation, Debussy's "Nocturnes," with a women's chorus of "sirens," and Saint-Saens' cantata "The Lyre and the Harp," the parts of which have been obtained from France.

TRIBUNE, PROVIDENCE, FEBRUARY 23,

FREDERIC FRADKIN
Of the Boston Symphony Orchestra, Soloist at the March 11 at a Concert in Infantry Hall.

that the New York public alone paid $25,680 to hear three of his recitals last season, and the record of box office receipts at the Hofmann concerts for several years past has been the public's endorsement of his acknowledged supremacy.

This season's concerts include a tour to the Pacific Coast as well as constant engagements throughout the East and Middle West. As always, Mr. Hofmann will be heard with the leading orchestras, the Boston Symphony, New York Philharmonic, New York Symphony, Philadelphia Symphony and Chicago Symphony.

Mr. Hofmann will play the following program on Sunday next:

Sonata Appasionata — Allegro assai, Andante con moto, Allegro ma non troppo, Beethoven; Alceste, Gluck-Saint-Saens; Chorus of the Dervishes, Beethoven-Saint-Saens; Nocturns in C minor, Valse in A flat major, Prelude in D flat major, Etude in G flat major, Scherzo in C Sharp minor, Chopin; Poeme, Scriabine; Polichinelle, Rachmaninoff; Reverie du Soir, Tschaikowsky; Venezia e Napoli, Liszt.

FRADKIN COMING WITH BOSTON ORCHESTRA.

The new American concertmaster of the Boston Symphony Orchestra, Mr Frederic Fradkin, is to be the soloist at the last concert but one in Infantry Hall on March 11, playing Mendelssohn's perennial violin concerto.

Any trace of the august and pompous bearing which attaches to the typical concertmaster would be hard indeed to find in Mr. Fradkin. His outstanding traits are unaffected exuberance and youthful vitality. For he is only 26, and the youngest concertmaster the orchestra has had since Franz Kneisel held the post in his early days, now remote.

Mr. Fradkin was born of Russian parents in Troy, New York, studied in Paris and has played everywhere. He was the first American violinist to win a grand prize at the Paris Conservatoire, and the French Government presented him with a fine instrument in appreciation of the event, and his remarkable playing. After a long European success as concertmaster and soloist both, he came to this country with the Russian Ballet in 1915 and toured with them as concertmaster.

Recently Mr. Fradkin appeared in Philadelphia as the soloist with the Boston Symphony Orchestra, playing the big Mendelssohn concerto which it is hoped he will play here. Of his playing of this concerto the following from well known music critics was published in leading newspapers:

"Frederic Fradkin made a great impression, and one that was rather a surprise. Occupying his chair during the symphony and doing some notably beautiful rhythmic work in the scherzo, he stepped forth a stranger and ended a friend of all who enjoy really fine violin playing coupled with an entire absence of pose. He was delightfully ingenuous and engaging and revealed himself artistically, as the peer of any of the well known players. The great charm of his playing lies in a rather delicate, sweet tone, fine style and a technique that can grow to such spread that it fairly flies. The final movement of the concerto, with its intricate staccato passages, was a dream of light, fairy-like playing.

"Again Mr. Fradkin was loudly applauded for his performance of Mendelssohn's Concerto. He took the first movement and the finale at a very rapid pace; so rapid that some questioned it; but his performance was so clear and so musical that swiftness was welcome. Furthermore, the composer gave the indication Allegro molto vivace for the finale. He marked the first movement 'with great passion,' but Mendelssohn in a passionate mood was an inherently amiable person—amiable except when other living composers were concerned—churning himself deliberately into frenzy."

POST, FEBRUARY 23.

Symphony Exempt from Tax

One of President Wilson's first official duties after his landing will be to sign the new revenue law which contains a clause of special interest to patrons of Symphony concerts. The new law proposes to exempt symphony orchestras (which are considered neither luxuries nor financially profitable).

Last autumn, when the season tickets for the Boston Symphony Orchestra concerts were placed on sale, the United States was straining every nerve to help win the war, and it was proposed at that time to tax all concerts at the rate of 20 per cent. These things, with the epidemic which postponed the opening of the Symphony season, resulted in many former patrons of the orchestra relinquishing their seats in the interest of economy. The management made a departure from earlier seasons by continuing to offer tickets for the remainder of the season at a pro rata basis. This offer has been taken advantage of by a great many. It is now especially attractive because of the prospect of no further taxes on admisison to these concerts, though the date of the application of the new law is not yet fixed.

Boston's musical season has usually opened with Symphony concerts the middle of October, and closed with the last pair of Symphony concerts the first week in May. The proximity of the close of the present season can best be realized by noting the fact that only ten pairs of Symphony concerts remain. The opportunity to subscribe at this time is made the more tempting by the special nature of the ten pairs of concerts to come.

For two programmes in the concerts to follow two interesting choral works are uuder preparation, Debussy's "Nocturnes," with a woman's chorus of "Sirens," and Saint-Saens' cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be a distinguished quartet, including Olive Kline, soprano; Merle Alcock, ocntralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Soloists at other concerts will be Joseph Malkin, the first 'cellist of the orchestra; Harold Bauer, always a favorite in Boston; Jacques Thibaud, the foremost French violinist; Raoul Laparra, Spanish composer-pianist, who is to play in a new suite of his own, "A Basque Sunday"; Miss Sophie Braslau, the rich-voiced young contralto of the Metropolitan Opera Company.

Also, from the purely orchestral point of view, these concerts should be the finest of the season. The gradual moulding of the orchestra under the alert and exacting ear of their leader, has been a matter of general comment. Furthermore (as indicated by the consensus of critical opinion in the various cities visited) appreciation is now no less established of Mr. Rabaud's success in the making of programmes, which are both interesting and beautiful.

Those who take advantage of this opportunity to become subscribers will be granted every privilege, including that of retaining their seats for next fall.

n REPUBLICAN
dress Springfield, Mass.
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A Musical Event

The measure of Springfield's eagerness to hear the Boston symphony orchestra in a free concert will be the number of those unable to obtain admission to the Auditorium this afternoon. It has not been often that the Boston symphony orchestra has taken part in an occasion of this kind, or, in fact, appeared at all outside the established series of concerts in Boston and a few of the larger eastern cities; indeed, the public appearances of this great musical organization, one of America's pre-eminent achievements in art, have been governed by laws with the rigidity of those of the Medes and Persians. Possibly the trustees who now control the orchestra are to be less strict than Maj Higginson, whose financial support enabled the organization to grow and perfect itself.

There have been famous conductors in the past. Mr Rabaud, the first Frenchman to hold the position, has won the highest praise in the few weeks since the crchestra became his own, to mold to his own artistic purposes. Beethoven's fifth symphony, which is on the program to-day, he regards as "the summit of music." It was included in the Boston program of Friday afternoon and last night, and Philip Hale, the well-known critic, says that Mr Rabaud's interpretation of the work was remarkably impressive. "We do not remember one that has equaled it in dramatic intensity and nobility," Mr Hale writes.

The managers of the Young Men's Christian course showed commendable initiative in arranging for this visit of the great Boston orchestra, which will bring both musical education and musical pleasure—the two are really synonymous—into the city.

TRANSCRIPT, FEBRUARY 24

WEEK-END CONCERTS

ASSORTED RUSSIANS AND A FEW AMERICANS

Rameau and Mr. Gilbert Yield Novel Music to the Symphony Orchestra—Mr. Rakhmaninov in an Array of Muscovite Pieces for the Piano—Mr. McCormack Cultivates Eighteenth-Century Composers—The Days of the Overlooked

To gather the harvest of concerts between a Friday afternoon and a Monday afternoon, to winnow it when the Saturday, the Sunday and even the Monday have been holidays, is an ungrateful task—a raking or re-raking, to shift the figure, of dead embers. The Symphony Concerts, for example, of last Friday afternoon and Saturday evening seem now altogether of the series past and gone—the merits of Mr. de Gogorza's singing almost as remote as those of Mr. Cortot's playing weeks ago, the quality of Mr. Gilbert's Prologue to "Riders of the Sea" as much matter for academic discussion as the worth of Mr. Rabaud's earlier venture with an American composer in Mr. Converse's tone-poem, "The Mystic Trumpeter." Yet a concert-chronicle remains a concert-chronicle, presumably expected by readers, and there is naught for the reviewer to do bu hang as gracefully as he may upon the horns of his dilemma. Suffice it, then, to say, first, that Mr. Rabaud's programme began with Lalo's overture to his opera, "The King of Ys," and ended with Rimsky-Korsakov's symphonic suite, "Scheherazade," both standard pieces grateful alike to orchestra and audience; that between stood Mr. Gilbert's prologue to Synge's tragedy of Irish agitations the Russian Ballet has firmly fisher-folk, "Riders to the Sea," and a suite of dances from Rameau's eighteenth-century opera, "Hippolytus and Aricia"; and that for further intermezzi Mr. de Gogorza sang an austere air from Gluck's opera, "Iphigenia in Aulis," and a more succulent "romance" from Massenet's early opera, "The King of Lahore." Furthermore, whatever the inciting cause—probably it was anticipation, half of the singer and half of "Scheherazade"—the audience on Saturday evening was uncommonly large and vigorously applausive. By every sign, it departed well pleasured.

In performance, Mr. Rabaud succeeded well with the overture to "The King of Ys," romantic, directly melodious, vigorously marching, warmly colored music such as he almost always plays with becoming eloquence. In the martial conclusion, indeed, he and the orchestra let forth a flood of sound such as Symphony Hall has hardly known since the distant day in which Mr. Fiedler carried the prelude to "The Mastersingers" to like exuberant climax and the concert-room rocked with a like answering applause. Whatever the shortcomings of the orchestra on that score in the past, no hearer may now reasonably question its muscularity. Mr. Stransky and the Philharmonic Society of New York must look to their laurels for sheer power. Throughout "Scheherazade," not a few of the virtuosi of the band—Mr. Fradkin among the violins, the wood-wind choir separately and collectively—had rich and diverse opportunity to prove their prowess; while the whole suite was played with the clean-cut line, the bright and incisive rhythm, the glowing warmth of harmonic and instrumental color, the graphic and fantastic quality essential to the music. Whether the listener heard it with memory of the action that for some imaginations the Russian Ballet have firmly fastened upon it or with thought of the programme—far different—that Rimsky-Korsakov devised for it; or with ear only for the suggestion of the play of color, rhythm and the imagination guiding them, "Scheherazade" perennially renews a transparent fascination. In turn, Mr. de Gogorza excelled himself in the suave progressions and the operatic intensities of the air out of Massenet and yet more in the soberer beauty of declamation, the graver and sincerer passion that fills Gluck's music. In the prime of voice and of every power at once ardent and controlled, his audiences applauded him with reason, with elation.

Of the novel pieces, the dances from Rameau's opera gave immediate pleasure. Dr. Muck brought him back, as he had long deserved, to the Symphony Concerts and Mr. Rabaud is as happily disposed to continue him there. After all, the "airs de ballet" of Gluck and, say, Grétry are not the beginning and the end of such eighteenth-century music. Indeed Rameau's dances have a vigor of rhythm, a largeness of line, an energy of motion, commending them to twentieth-century ears above the soft wistfulness of much of Gluck's ballet-music or the surface sprightliness of Grétry's. Moreover, he could command at will, as these very dances proved, the grace and elegance over which his compeers were prone to dally. The vigors of Rameau are the vigors of an enduring vitality. . . . It was pleasure to hear Mr. Gilbert's prologue to Synge's tragedy applauded, to see him receiving rewards coram publico, of which he has had too little in proportion to his deserts and for just encouragement. His music is as brief and concentrated as the play it would preface—music of the sea as relentless and indomitable, as grim and grave as Fate itself; music of the mourning, wild and shrill, of the peasant folk for those whom it has swallowed; music, in a few periods at the end, of the submission of those upon whom the fate of the sea can wreak no more ill. Throughout Mr. Gilbert writes with an exceeding directness of means and expression, in high concentration, with large imagination, above all with that "native wildness" which gives him individuality, which sets him apart from the schools and the product of the schools, which suits him to such matter as "Riders of the Sea," his negro overture, his ballet-pantomime, last winter, of the dances of the blacks of New Orleans. Unmistakably this wildness rings often out of the prologue, even if Mr. Gilbert is less fortunate, sometimes, in his expressive means, than in the moods and images he would have them convey. Almost inevitably this note eluded Mr. Rabaud, as in the ballet at the Opera House last April, it eluded Mr. Monteux. Not for the Parisian conservative or radical, unless he be a very exceptional Parisian, is the wildness of either Gilbert or Synge.

TRANSCRIPT, FEBRUARY 15

SYMPHONY CONCERT

A MANY-TONGUED MISCELLANY OF MUSIC

From the Passionate Franck of "Psyche" to the Smooth Faure of Theatre Pieces — A Misty Fragment of Chabrier's Opera and a Blazing Overture of Berlioz — Mr. Fradkin Plays Mendelssohn's Violin Concerto

Coming expectant to Symphony Hall yesterday afternoon, the audience for the Symphony Concert departed well entertained. Miscellaneous pieces, all but one French, filled the programme: Franck's suite, "Psyche"; Mendelssohn's concerto for violin; a suite drawn by Fauré from his incidental music to a Parisian version of Shakspeare's comedy, "The Merchant of Venice"; and, as heard at Cambridge the previous evening, the introduction to the second act of Chabrier's opera, "Gwendoline," and Berlioz's overture, "Roman Carnival." Only the concerto and the overture were familiar numbers; but the two suites and the operatic fragment were all music quickly pleasuring the ear, easy to comprehend and to feel; while the whole list offered a diversity of voice and mood agreeable to all but the narrow few who dislike too many shiftings of their point of view in the brief space of an hour and fifty minutes. For, like predecessors, Mr. Rabaud seems little by little to be lengthening his programmes. Four months ago he began to make them full, as were his forerunners, of good resolution to be brief. Gradually, however, and no earlier and no later than they, he has discovered that an interestingly coördinated and contrasted programme cannot always be compressed into an arbitrary ninety minutes. Pieces mating well together will stretch into a hundred or even a hundred and ten. The conductor, being an intelligent musician, bows accordingly to artistic self-respect and necessity—the more since the number of the departing dowagers is a relatively fixed quantity.

There was, moreover, plentiful applause to lengthen the concert of Friday—for Mr. Fradkin, leader of the strings, who played the solo part in the violin-concerto, and for Mr. Arthur Hackett, who provided the tenor voice, not off stage, as in the theatre, but visible and audible upon it, that carries two divisions of Fauré's suite. To both the audience was cordial; while, at the end of Franck's suite, its plaudits for both orchestra and conductor were uncommonly hearty. And with reason, since the band played it eloquently, emotionally; while more clearly and pervasively than hitherto Mr. Rabaud asserted his mettle as operatic conductor. The suavities of the orchestra with Fauré's music likewise deserved the plaudits received; while more than once, as at Cambridge, with Berlioz's overture, it struck running fire. Time and again, moreover, notably when Mr. Speyer played the air for English horn in this "Roman Carnival," individual distinctions flecked this supple and eager ensemble. No small betterment is he to the wood-wind choir, not only for his own tone, touch and taste, but also for his stimulating effect upon his fellows. Again the orchestra goes forward.

Mr. Rabaud seemed operatic conductor in Franck's "Psyche," because that music, as the suite of yesterday brings it occasionally back to the concert-hall, is really Franck's opera. His ostensible operas, "Hulda" and "Ghisèle," vanished long since from stage and memory. Le père Franck had scant sense of the theatre in the fashion in which Massenet exemplifies it. As one and another of his settings of The Beatitudes prove, there were limitations to his invention when he would deal dramatically in tones with evil-doers and their works; while even a mechanician of the Parisian opera houses, like the recently departed Monsieur Leroux, would have balked at the fable and texts of "Hulda" and "Ghisèle." In the orchestral parts of "Psyche," in which the original "symphonic poem" for instruments and orchestra now survives, Franck was hampered by no text and need take no thought of necessary or assumed requirement of the theatre. The Grecian fable of the loves of Eros and Psyche was matter to stir his imagination, to set free his half-erotic, half-mystical vein. Evil-doers and evil-doing nowhere intruded. At his ease, as well as enkindled, Franck might write his music of passion, the so-called love-duet of the end of the suite; sound the preparatory voices in the episode of "The Garden of Eros," set down his music of the scene in the division, "Psyche Borne Away by the Zephyrs"; and around "The Slumber of Psyche" inscribe his prologue—and in all four attain a dramatic force, a pictorial illusion sure to evade him in the theatre. Over his shoulder, he could also see and hear "Lohengrin" flourishing there, and it was not desirable that "Lohengrin" should contribute too much, though it does a little, to the mystical union of Eros and Psyche, to her desire to question the mysterious lover.

Yet with due deference to d'Indy to Derepas, to the other commentators who exalt the mystical, the spiritual side of this music of Franck, not to such voice does the ear, hearing in the ways and with the lusts of the flesh, first respond. Franck wastes few measures upon sensuous and colorful tone-picturing of the garden of Eros where Psyche reposes. Clearly it little interested him. Eager was he to "get on" with the love-music that fills the larger part of the third episode and the whole of the fourth. It is a thrilling music, sustaining itself out of itself, warm, rich, incisive, rising and falling, advancing and receding with clear accent of erotic passion. Mystical, if the hearer prefers, but if he has ever happened to peruse some of the memoirs of mystical, visioning and generally overwrought nuns and monks—memoirs that lie thick in many a monastery or convent—he will [illegible] appearing "for the first time" [illegible] certs," sang Zerlina's playfully fondlin "Batti, Batti" from Mozart's opera of Do Juan, Duparc's "Chanson Triste" and a "Chant Indoue" from Rimsky-Korsakov's opera, "Sadko." Since nervousness so pinched and dimmed Miss Frank's tones that they were far from their better or ampler selves, it is superfluous to comment upon singing so little indicative of her true abilities. Beside the familiar "Batti, Batti" and the relatively conventional Parisian matter and manner of the sensuous and melancholy "Chanson Triste," the wondrous melody of Rimsky-Korsakov in the "Chant Indoue" shone like a thread of gold—radiant or plaintive, penetrating always, ascendant in unbroken curve yet endlessly modulated, arabesque twined within arabesque, illuding the ear, touching the heart. In the East and not the West, in the Russia that is double door to both, lies the new fount of melody. Our [illegible] skin in voice, be it of word or music, are ecstasies of the flesh and ecstasies of the spirit. True, Franck perceptibly over-writes his erotic music as he does his preluding in "The Slumbers of Psyche." True also, he uses often what is now the familiar a nerve-stimulating procedure of the Wa nerian climax; but nowhere else, outs the more eloquent Beatitudes and symphony, has he written music of su power and passion as these final mo ments of "Psyche."

By conscious or unconscious w Franck, unwilled Franck, there wri music-drama. Of music-drama, too, the brief, beautiful, delicately imagi and subtly accomplished music of zephyrs. It is as though he here achie the lightness and the airiness of mot the gossamer texture, the irridescent g and glow sought but not always ga in the earlier tone-poem, "The Daugh of Æolus." Little music from any pe so tenuous of fabric, yet so luminous impression. The prologue, "The Slum of Psyche," is of Franck more famili voiced. For, in it after necessary meas of preluding and exposition of mot he soon strikes his own particular sounding again and again in his m of wistful longing, rising from res eagerness into sustained aspiration (a the symphony) but here gentler and r melancholy. It is a note easy to pro unduly, a note that quickly irritates tain listening temperaments. Yet in prelude, over-written as it is, it rem a note to awaken responsive mood. Rabaud did well to reassemble and re this suite of "Psyche"; next to Fran symphony and his symphonic variati as the Franckian repertory for orche goes, it is characteristically eloquent of composer. And, as it seemed yesterda

quasi-operatic music, Mr. Rabaud open eager, operatic arms.

Whatever the intrinsic merit of Faure incidental music to Haraucourt's "Sh lock," it was good to hear, because n where does it recall the Wagner who h so infected French music of the gener tion Mr. Rabaud seems to love best. (F with Wagner "banned," Wagnerian imit tion is provocative.) Not that the suite of Fauré,, when, as in some of his cham ber music and songs, he is most delica of invention and fancy, most subtle, f licitous and individual of workmanshi Rather the six brief numbers are a we made, well fitting music for the purpo in hand, often agreeable, occasional charming, to hear—work of the day u dertaken on commission and becoming done. If the verses that furnish forth t "chanson" and the "madrigal" for ten voice—both sung by Mr. Hackett somewh wirily and with undistinguished Frenc diction—exemplify Haraucourt's poetry, may little have stimulated Fauré to musi making. It is thirty years since this "Shy lock" lived brief life on the stage the Odéon: it is now as dead, gone and i recoverable as the other contents of th crowded limbo of "failures" in the theatre but there is reason to believe that the pla was as pale, trite and generally mediocr in itself as it is in the reflected lustres o "The Merchant of Venice."

Therefore it is possible only to surmis where in the course of Haraucourt's o Shakspeare's play, this incidental musi sounded. Possibly the "chanson" and th "madrigal," each of which has pleasan archaic flavor, beguiled two choices of th caskets; possibly, the "Epithalme" or ma riage song, crowned the third, though it velvety measures are far enough from Portia's.

You see me, Lord Bassanio, where I stand,
Such as I am:

or his

Only my blood speaks to you in my veins.

Pretty and pulsing, too, is the soft glow o the Nocturne, presumably for Lorenzo an Jessica capping verses and kisses in th moonlit, tremulous garden. There is pom of masque or, may be, "Magnificoes" in th entr'acte; while the final number is gay high-spirited, at moments almost starry music-making. There is no reason at al why a composer, even a Fauré, should not occasionally fill a chocolate-box and let his hearers savor his confectionery.

On the way from Franck, via Chabrier to Fauré, Mr. Fradkin played the violin part in Mendelssohn's fluent, animated, ele gant and often artful concerto, played a became the virtuoso and the musician whose incidental solos in the orchestra o the Russian Ballet recalled and commended him to Bostonian ears when he first came to Symphony Hall last autumn. A little ill at ease at the beginning of the concerto, he seemed to play the superabundant passage-work of this Allegro "Appassionato" precisely, dryly. Once embarked, however, upon the plastic, sparkling, manifold cadenza, upon the suavities and the sentiment of the Andante, upon the flicking and the flashing play of the Rondo, he gave his hearers the pleasure of sure and pliant fingers, sensitive bowing; a tone that mingled fineness, sensibility and propulsive power; animation of rhythm and progress, adept and flowing modulation, bright and changeful color and just perception of Mendelssohnian artifice, elegance and charm. Out of these abilities and this outcome spoke not only the virtuoso of the violin, but a perceiving and transmitting musician, an artist of fine fibre and keen discernment, seeker and attainer of the just, the persuading mean.

H. T. P.

TRANSCRIPT, FEBRUARY 14.

CONCERT-CHRONICLE

The Symphony Orchestra and Mr. Rabaud at Cambridge—A Neglected Opportunity with Eighteenth-Century Music—A Tone-Poem by the Conductor, an Interesting Fragment from Chabrier, and a Wondrous Tune by Rimsky-Korsakov—Mme. Frijsh's and Mr. Bauer's Recitals

Like his predecessors in the conductorship of the Symphony Orchestra, Mr. Rabaud neglects a rare opportunity that its concerts in Cambridge afford, when music of the eighteenth century is n hand. Beside Symphony Hall in Bos tcn or Carnegie Hall in New York, Sanders Theatre is a relatively small and compact auditorium. Being wooden-walled and roofed, it is also an exceptionally resonant and revealing concert-hall. According to the formulæ of acoustics an orchestra of, say, forty players, or even less, would "sound" there clearly, effectively. Sometimes, indeed, the present Symphony Orchestra, seventy, eighty or ninety strong, as the necessities of the programme may prescribe, seems too heavy for the dimensions and the resonance of the room. Why not, then, when a symphony by Mozart stands on the list as did the "Jupiter" last evening, or a symphony by Haydn, or a concerto from Händel or Bach, assemble a relatively small band and make the test whether such music so played would not sound with truer and more characteristic voice? A "small band" does not imply "the two or three gathered together" in a still place which was Mr. Dolmetsch's fantastic notion of an eighteenth-century orchestra and which reduces symphony, suite or concerto to a mere tinkle. It indicates, rather, a band of sufficient numbers to "sound" to twentieth-century ears and to accord with the acoustical quality of the auditorium, but essentially a band that will not impede and thicken this ancient music by unescapable weight of tone.

When sixty-odd men play this "Jupiter" symphony of Mozart, as they did on Thursday in Cambridge, or any other eighteenth-century piece, they generate, however light the touch, a volume and a weight of tone, especially in the string choir, altogether strange to the designing ear of the composer. Such numbers and such body of sound may be necessary in Symphony or in Carnegie Hall, but in Sanders Theatre, and in relation to ancient music, it distinctly recalls the parsmen who cannot pull their own weight. Bach and Händel, being large of voice and stride, fare better than Mozart or Haydn under this inflation. The first Allegro and the Fugued Finale of this symphony in C major of Mozart bear it better than do most of his pages. Yet in general, upon this eighteenth-century music, the effect of the sheer weight of tone produced by an orchestra of sixty men, is to clog its notion and progress, stiffen its fibre, cloud its transparency. However fleet the conductor and the players in the usual Finale of a symphony by Mozart or Hadyn, in a figue by Bach, the pace of the music outruns them to the imaginative ear. The flowing pattern, the line interlaced with line, the darting ornament or the whipping figuration of these ancient pieces similarly stiffen from the inevitable inability of an orchestra sixty strong to escape sharp turns, thick strands, more or less rigid accents. If ever there was a transparent music, clear as a fleckless noon, it is these symphonies of Mozart and Haydn. The relatively big voice of the usual orchestra playing them obscures the very sounds it would utter.

At the least the experiment would be interesting, exhilarating and possibly fruitful, if when Mr. Rabaud next sets a symphony by Mozart or Haydn or a concerto by Bach or Händel on a programme for Cambridge, he should cut his orchestra nearly in halves, and test the consequences upon the music, his hearers, his own perceptions. Last evening the orchestra played the "Jupiter" symphony with more lightness of hand and lip, with more transparent tone, in more pliant motion, than it gained in Symphony Hall last November. Yet when did the music sound most Mozartean? Often, when the orchestra was reduced to relatively few voices, as clear to the ear, as lovely of texture as, say, Mr. Laurent's flute. Then the hearer perceived the luminous line, the festooning ornament shed by Mozart upon Andante and Minuet. When, on the other hand, did the music sound heavy, fall into an appreciable monotony of voice? Exactly while the orchestra—the unescapably heavy strings en tete—was making its way through the figurations of the first Allegro, through the counterpoint of the Fugued Finale. It is quite possible to imagine a more elastic and a more variously shading hand than Mr. Rabaud lays to many measures in this "Jupiter" symphany. He might pleasingly be less "respectful" of it as a classic and freer with it as a vivid and inspiriting music. Yet a relatively small orchestra might readily tempt him to more diversified shadings and lighter accents.

To Mozart as German classic succeeded, according to the conductor's favorite formula for programmes, a miscellany of French pieces. It began with his own tone-poem, "La Procession Nocturne," so pleasing to the listeners and so fit occasion for good will to the composer-conductor, that they thrice and warmly summoned him from his modest place among his men. Again, it was pleasure to note the plastic accord with which the visioned scene and the visioning music steadily take common course; to note the composer's apt choice and adept economy of harmonic and instrumental means; to feel his fine ear for the voice, his fine feeling for the texture, of his music; to be illuded by the suggestion of magic and mystery that he weaves through his preluding and concluding measures. Yet, to hear so, was also to suspect that Mr. Rabaud is more imaginative composer than, sometimes, he is conductor and to observe also that, while for the present he denies Wagner pleas upon his [illegible] lively self-contained and clear-voiced. [illegible] ascends to large climax from two motives, [illegible] of spirits communing in a restless, foreboding love. It falls away into measures hinting at impending fate and grim future. It was interesting to hear Chabrier's music so far removed from the familiar and refulgent "España" and from the clanging, tossing overture to this same "Gwendoline." The listener with a little imagination, might even feel him vaguely as poet and dramatist in music of the opera house. Yet even so, it was possible to doubt whether the concert-room is just place for these fragments of music-drama. Then back to the composer from whom Wagner in his turn learned not a little to the Berlioz of the overture, "Roman Carnival," quick with rhythm, aflame with color, seething with romantic ardor, imaginative and pictorial energy, stinging almost in every measure. And it is in such pieces that Mr. Rabaud and his present orchestra likewise sound.

Between these pieces, Miss Ethel Fr[illegible]

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POST, FEBRUARY 23,

Symphony Exempt from Tax

One of President Wilson's first official duties after his landing will be to sign the new revenue law which contains a clause of special interest to patrons of Symphony concerts. The new law proposes to exempt symphony orchestras (which are considered neither luxuries nor financially profitable).

Last autumn, when the season tickets for the Boston Symphony Orchestra concerts were placed on sale, the United States was straining every nerve to help win the war, and it was proposed at that time to tax all concerts at the rate of 20 per cent. These things, with the epidemic which postponed the opening of the Symphony season, resulted in many former patrons of the orchestra relinquishing their seats in the interest of economy. The management made a departure from earlier seasons by continuing to offer tickets for the remainder of the season at a pro rata basis. This offer has been taken advantage of by a great many. It is now especially attractive because of the prospect of no further taxes on admisison to these concerts, though the date of the application of the new law is not yet fixed.

Boston's musical season has usually opened with Symphony concerts the middle of October, and closed with the last pair of Symphony concerts the first week in May. The proximity of the close of the present season can best be realized by noting the fact that only ten pairs of Symphony concerts remain. The opportunity to subscribe at this time is made the more tempting by the special nature of the ten pairs of concerts to come.

For two programmes in the concerts to follow two interesting choral works are under preparation, Debussy's "Nocturnes," with a woman's chorus of "Sirens," and Saint-Saens' cantata, "The Lyre and the Harp," the parts of which have just arrived from France. In this latter work, besides a chorus of 150 voices, there will be a distinguished quartet, including Olive Kline, soprano; Merle Alcock, ocntralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

Soloists at other concerts will be Joseph Malkin, the first 'cellist of the orchestra; Harold Bauer, always a favorite in Boston; Jacques Thibaud, the foremost French violinist; Raoul Laparra, Spanish composer-pianist, who is to play in a new suite of his own, "A Basque Sunday"; Miss Sophie Braslau, the rich-voiced young contralto of the Metropolitan Opera Company.

Also, from the purely orchestral point of view, these concerts should be the finest of the season. The gradual moulding of the orchestra under the alert and exacting ear of their leader, has been a matter of general comment. Furthermore (as indicated by the consensus of critical opinion in the various cities visited) appreciation is now no less established of Mr. Rabaud's success in the making of programmes, which are both interesting and beautiful.

Those who take advantage of this opportunity to become subscribers will be granted every privilege, including that of retaining their seats for next fall.

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A Musical Event

The measure of Springfield's eagerness to hear the Boston symphony orchestra in a free concert will be the number of those unable to obtain admission to the Auditorium this afternoon. It has not been often that the Boston symphony orchestra has taken part in an occasion of this kind, or, in fact, appeared at all outside the established series of concerts in Boston and a few of the larger eastern cities; indeed, the public appearances of this great musical organization, one of America's pre-eminent achievements in art, have been governed by laws with the rigidity of those of the Medes and Persians. Possibly the trustees who now control the orchestra are to be less strict than Maj Higginson, whose financial support enabled the organization to grow and perfect itself.

There have been famous conductors in the past. Mr Rabaud, the first Frenchman to hold the position, has won the highest praise in the few weeks since the crchestra became his own, to mold to his own artistic purposes. Beethoven's fifth symphony, which is on the program to-day, he regards as "the summit of music." It was included in the Boston program of Friday afternoon and last night, and Philip Hale, the well-known critic, says that Mr Rabaud's interpretation of the work was remarkably impressive. "We do not remember one that has equaled it in dramatic intensity and nobility," Mr Hale writes.

The managers of the Young Men's Christian course showed commendable initiative in arranging for this visit of the great Boston orchestra, which will bring both musical education and musical pleasure—the two are really synonymous—into the city.

TRANSCRIPT, FEBRUARY 24

WEEK-END CONCERTS

ASSORTED RUSSIANS AND A FEW AMERICANS

Rameau and Mr. Gilbert Yield Novel Music to the Symphony Orchestra—Mr. Rakhmaninov in an Array of Muscovite Pieces for the Piano—Mr. McCormack Cultivates Eighteenth-Century Composers—The Days of the Overlooked

To gather the harvest of concerts between a Friday afternoon and a Monday afternoon, to winnow it when the Saturday, the Sunday and even the Monday have been holidays, is an ungrateful task—a raking or re-raking, to shift the figure, of dead embers. The Symphony Concerts, for example, of last Friday afternoon and Saturday evening seem now altogether of the series past and gone—the merits of Mr. de Gogorza's singing almost as remote as those of Mr. Cortot's playing weeks ago, the quality of Mr. Gilbert's Prologue to "Riders of the Sea" as much matter for academic discussion as the worth of Mr. Rabaud's earlier venture with an American composer in Mr. Converse's tone-poem, "The Mystic Trumpeter." Yet a concert-chronicle remains a concert-chronicle, presumably expected by readers, and there is naught for the reviewer to do bu hang as gracefully as he may upon the horns of his dilemma. Suffice it, then, to say, first, that Mr. Rabaud's programme began with Lalo's overture to his opera, "The King of Ys," and ended with Rimsky-Korsakov's symphonic suite, "Scheherazade," both standard pieces grateful alike to orchestra and audience; that between stood Mr. Gilbert's prologue to Synge's tragedy of Irish agitations the Russian Ballet has firmly fisher-folk, "Riders to the Sea," and a suite of dances from Rameau's eighteenth-century opera, "Hippolytus and Aricia"; and that for further intermezzi Mr. de Gogorza sang an austere air from Gluck's opera, "Iphigenia in Aulis," and a more succulent "romance" from Massenet's early opera, "The King of Lahore." Furthermore, whatever the inciting cause—probably it was anticipation, half of the singer and half of "Scheherazade"—the audience on Saturday evening was uncommonly large and vigorously applausive. By every sign, it departed well pleasured.

In performance, Mr. Rabaud succeeded well with the overture to "The King of Ys," romantic, directly melodious, vigorously marching, warmly colored music such as he almost always plays with becoming eloquence. In the martial conclusion, indeed, he and the orchestra let forth a flood of sound such as Symphony Hall has hardly known since the distant day in which Mr. Fiedler carried the prelude to "The Mastersingers" to like exuberant climax and the concert-room rocked with a like answering applause. Whatever the shortcomings of the orchestra on that score in the past, no hearer may now reasonably question its muscularity. Mr. Stransky and the Philharmonic Society of New York must look to their laurels for sheer power. Throughout "Scheherazade," not a few of the virtuosi of the band—Mr. Fradkin among the violins, the wood-wind choir separately and collectively—had rich and diverse opportunity to prove their prowess; while the whole suite was played with the clean-cut line, the bright and incisive rhythm, the glowing warmth of harmonic and instrumental color, the graphic and fantastic quality essential to the music. Whether the listener heard it with memory of the action that for some imaginations the Russian Ballet have firmly fastened upon it or with thought of the programme—far different—that Rimsky-Korsakov devised for it; or with ear only for the suggestion of the play of color, rhythm and the imagination guiding them, "Scheherazade" perennially renews a transparent fascination. In turn, Mr. de Gogorza excelled himself in the suave progressions and the operatic intensities of the air out of Massenet and yet more in the soberer beauty of declamation, the graver and sincerer passion that fills Gluck's music. In the prime of voice and of every power at once ardent and controlled, his audiences applauded him with reason, with elation.

Of the novel pieces, the dances from Rameau's opera gave immediate pleasure. Dr. Muck brought him back, as he had long deserved, to the Symphony Concerts and Mr. Rabaud is as happily disposed to continue him there. After all, the "airs de ballet" of Gluck and, say, Grétry are not the beginning and the end of such eighteenth-century music. Indeed Rameau's dances have a vigor of rhythm, a largeness of line, an energy of motion, commending them to twentieth-century ears above the soft wistfulness of much of Gluck's ballet-music or the surface sprightliness of Grétry's. Moreover, he could command at will, as these very dances proved, the grace and elegance over which his compeers were prone to dally. The vigors of Rameau are the vigors of an enduring vitality. . . . It was pleasure to hear Mr. Gilbert's prologue to Synge's tragedy applauded, to see him receiving rewards coram publico, of which he has had too little in proportion to his deserts and for just encouragement. His music is as brief and concentrated as the play it would preface—music of the sea as relentless and indomitable, as grim and grave as Fate itself; music of the mourning, wild and shrill, of the peasant folk for those whom it has swallowed; music, in a few periods at the end, of the submission of those upon whom the fate of the sea can wreak no more ill. Throughout Mr. Gilbert writes with an exceeding directness of means and expression, in high concentration, with large imagination, above all with that "native wildness" which gives him individuality, which sets him apart from the schools and the product of the schools, which suits him to such matter as "Riders of the Sea," his negro overture, his ballet-pantomime, last winter, of the dances of the blacks of New Orleans. Unmistakably this wildness rings often out of the prologue, even if Mr. Gilbert is less fortunate, sometimes, in his expressive means, than in the moods and images he would have them convey. Almost inevitably this note eluded Mr. Rabaud, as in the ballet at the Opera House last April, it eluded Mr. Monteux. Not for the Parisian conservative or radical, unless he be a very exceptional Parisian, is the wildness of either Gilbert or Synge.

TRANSCRIPT, FEBRUARY 15

SYMPHONY CONCERT

A MANY-TONGUED MISCELLANY OF MUSIC

From the Passionate Franck of "Psyche" to the Smooth Faure of Theatre Pieces — A Misty Fragment of Chabrier's Opera and a Blazing Overture of Berlioz — Mr. Fradkin Plays Mendelssohn's Violin Concerto

COMING expectant to Symphony Hall yesterday afternoon, the audience for the Symphony Concert departed well entertained. Miscellaneous pieces, all but one French, filled the programme: Franck's suite, "Psyche"; Mendelssohn's concerto for violin; a suite drawn by Fauré from his incidental music to a Parisian version of Shakspeare's comedy, "The Merchant of Venice"; and, as heard at Cambridge the previous evening, the introduction to the second act of Chabrier's opera, "Gwendoline," and Berlioz's overture, "Roman Carnival." Only the concerto and the overture were familiar numbers; but the two suites and the operatic fragment were all music quickly pleasuring the ear, easy to comprehend and to feel; while the whole list offered a diversity of voice and mood agreeable to all but the narrow few who dislike too many shiftings of their point of view in the brief space of an hour and fifty minutes. For, like predecessors, Mr. Rabaud seems little by little to be lengthening his programmes. Four months ago he began to make them full, as were his forerunners, of good resolution to be brief. Gradually, however, and no earlier and no later than they, he has discovered that an interestingly coördinated and contrasted programme cannot always be compressed into an arbitrary ninety minutes. Pieces mating well together will stretch into a hundred or even a hundred and ten. The conductor, being an intelligent musician, bows accordingly to artistic self-respect and necessity—the more since the number of the departing dowagers is a relatively fixed quantity.

There was, moreover, plentiful applause to lengthen the concert of Friday—for Mr. Fradkin, leader of the strings, who played the solo part in the violin-concerto, and for Mr. Arthur Hackett, who provided the tenor voice, not off stage, as in the theatre, but visible and audible upon it, that carries two divisions of Fauré's suite. To both the audience was cordial; while, at the end of Franck's suite, its plaudits for both orchestra and conductor were uncommonly hearty. And with reason, since the band played it eloquently, emotionally; while more clearly and pervasively than hitherto Mr. Rabaud asserted his mettle as operatic conductor. The suavities of the orchestra with Fauré's music likewise deserved the plaudits received; while more than once, as at Cambridge, with Berlioz's overture, it struck running fire. Time and again, moreover, notably when Mr. Speyer played the air for English horn in this "Roman Carnival," individual distinctions flecked this supple and eager ensemble. No small betterment is he to the wood-wind choir, not only for his own tone, touch and taste, but also for his stimulating effect upon his fellows. Again the orchestra goes forward.

Mr. Rabaud seemed operatic conductor in Franck's "Psyche," because that music, as the suite of yesterday brings it occasionally back to the concert-hall, is really Franck's opera. His ostensible operas, "Hulda" and "Ghisèle," vanished long since from stage and memory. Le père Franck had scant sense of the theatre in the fashion in which Massenet exemplifies it. As one and another of his settings of The Beatitudes prove, there were limitations to his invention when he would deal dramatically in tones with evil-doers and their works; while even a mechanician of the Parisian opera houses, like the recently departed Monsieur Leroux, would have balked at the fable and texts of "Hulda" and "Ghisèle." In the orchestra parts of "Psyche," in which the origina "symphonic poem" for instruments and orchestra now survives, Franck was hampered by no text and need take no though of necessary or assumed requirement o the theatre. The Grecian fable of the loves of Eros and Psyche was matter to stir his imagination, to set free his half-erotic, half-mystical vein. Evil-doers and evil-doing nowhere intruded. At his ease, as well as enkindled, Franck might write his music of passion, the so-called love-duet of the end of the suite; sound the preparatory voices in the episode of "The Garden of Eros," set down his music of the scene in the division, "Psyche Borne Away by the Zephyrs"; and around "The Slumber of Psyche" inscribe his prologue—and in all four attain a dramatic force, a pictorial illusion sure to evade him in the theatre. Over his shoulder, he could also see and hear "Lohengrin" flourishing there, and it was not desirable that "Lohengrin" should contribute too much, though it does a little, to the mystical union of Eros and Psyche, to her desire to question the mysterious lover.

Yet with due deference to d'Indy to Derepas, to the other commentators who exalt the mystical, the spiritual side of this music of Franck, not to such voice does the ear, hearing in the ways and with the lusts of the flesh, first respond. Franck wastes few measures upon sensuous and colorful tone-picturing of the garden of Eros where Psyche reposes. Clearly it little interested him. Eager was he to "get on" with the love-music that fills the larger part of the third episode and the whole of the fourth. It is a thrilling music, sustaining itself out of itself, warm, rich, incisive, rising and falling, advancing and receding with clear accent of erotic passion. Mystical, if the hearer prefers, but if he has ever happened to peruse some of the memoirs of mystical, visioning and generally overwrought nuns and monks—memoirs that lie thick in many a monastery or convent—he will discover somewhere appearing for the first time in concerts," sang Zerlina's playfully fondlin "Batti, Batti" from Mozart's opera of Don Juan, Duparc's "Chanson Triste" and "Chant Indoue" from Rimsky-Korsakov's opera, "Sadko." Since nervousness so pinched and dimmed Miss Frank's tones that they were far from their better or ampler selves, it is superfluous to comment upon singing so little indicative of her true abilities. Beside the familiar "Batti, Batti" and the relatively conventional Parisian matter and manner of the sensuous and melancholy "Chanson Triste," the wondrous melody of Rimsky-Korsakov in the "Chant Indoue" shone like a thread of gold—radiant or plaintive, penetrating always, ascendant in unbroken curve yet endlessly modulated, arabesque twined within arabesque, illuding the ear, touching the heart. In the East and not the West, in the Russia that is double door to both, lies the new fount of melody. Our akin in voice, be it of word or music, are ecstasies of the flesh and ecstasies of the spirit. True, Franck perceptibly over-writes his erotic music as he does his preluding in "The Slumbers of Psyche." True also, he uses often what is now the familiar a nerve-stimulating procedure of the Wa nerian climax; but nowhere else, outs the more eloquent Beatitudes and symphony, has he written music of su power and passion as these final mo ments of "Psyche."

By conscious or unconscious w Franck, unwilled Franck, there wri music-drama. Of music-drama, too, the brief, beautiful, delicately imagi and subtly accomplished music of zephyrs. It is as though he here achie the lightness and the airiness of mot the gossamer texture, the iridescent g and glow sought but not always ga in the earlier tone-poem, "The Daugh of Æolus." Little music from any pe so tenuous of fabric, yet so luminous impression. The prologue, "The Slum of Psyche," is of Franck more famili of preluding and exposition of mot he soon strikes his own particular n sounding again and again in his m of wistful longing, rising from res eagerness into sustained aspiration (a the symphony) but here gentler and n melancholy. It is a note easy to pro unduly, a note that quickly irritates tain listening temperaments. Yet in prelude, over-written as it is, it rem a note to awaken responsive mood. Rabaud did well to reassemble and rep this suite of "Psyche"; next to Fran symphony and his symphonic variati as the Franckian repertory for orche goes, it is characteristically eloquent of composer. And, as it seemed yesterda quasi-operatic music, Mr. Rabaud open eager, operatic arms.

Whatever the intrinsic merit of Faur incidental music to Haraucourt's "Sh lock," it was good to hear, because n where does it recall the Wagner who h so infected French music of the gener tion Mr. Rabaud seems to love best. (F with Wagner "banned," Wagnerian imit tion is provocative.) Not that the suite of Fauré,, when, as in some of his chan ber music and songs, he is most delica of invention and fancy, most subtle, f licitous and individual of workmansh Rather the six brief numbers are a w made, well fitting music for the purpo in hand, often agreeable, occasional charming, to hear—work of the day u dertaken on commission and becoming done. If the verses that furnish forth t "chanson" and the "madrigal" for ten voice—both sung by Mr. Hackett somewh wirily and with undistinguished Fren diction—exemplify Haraucourt's poetry, may little have stimulated Fauré to musi making. It is thirty years since this "Sh lock" lived brief life on the stage the Odéon; it is now as dead, gone and i recoverable as the other contents of th crowded limbo of "failures" in the theatre but there is reason to believe that the pla was as pale, trite and generally mediocr in itself as it is in the reflected lustres "The Merchant of Venice."

Therefore it is possible only to surmis where in the course of Haraucourt's Shakspeare's play, this incidental musi sounded. Possibly the "chanson" and th "madrigal," each of which has pleasan archaic flavor, beguiled two choices of th caskets; possibly, the "Epithalme" or ma riage song, crowned the third, though i velvety measures are are far enough fron Portia's.

You see me, Lord Bassanio, where I stand,
Such as I am:

or his

Only my blood speaks to you in my veins.

Pretty and pulsing, too, is the soft glow o the Nocturne, presumably for Lorenzo an Jessica capping verses and kisses in th moonlit, tremulous garden. There is pom of masque or, may be, "Magnificoes" in the entr'acte; while the final number is gay high-spirited, at moments almost starry music-making. There is no reason at all why a composer, even a Fauré, should not occasionally fill a chocolate-box and let his hearers savor his confectionery.

On the way from Franck, via Chabrier to Fauré, Mr. Fradkin played the violin part in Mendelssohn's fluent, animated, ele gant and often artful concerto, played as became the virtuoso and the musician whose incidental solos in the orchestra o the Russian Ballet recalled and commended him to Bostonian ears when he first came to Symphony Hall last autumn. A little ill at ease at the beginning of the concerto, he seemed to play the superabundant passage-work of this Allegro "Appassionato" precisely, dryly. Once embarked, however, upon the plastic, sparkling, manifold cadenza, upon the suavities and the sentiment of the Andante, upon the flicking and the flashing play of the Rondo, he gave his hearers the pleasure of sure and pliant fingers, sensitive bowing; a ton that mingled fineness, sensibility and propulsive power; animation of rhythm and progress, adept and flowing modulation, bright and changeful color and just perception of Mendelssohnian artifice, elegance and charm. Out of these abilities and this outcome spoke not only the virtuoso of the violin, but a perceiving and transmitting musician, an artist of fine fibre and keen discernment, seeker and attainer of the just, the persuading mean.

H. T. P.

TRANSCRIPT, FEBRUARY 14,

CONCERT-CHRONICLE

The Symphony Orchestra and Mr. Rabaud at Cambridge—A Neglected Opportunity with Eighteenth-Century Music—A Tone-Poem by the Conductor, an Interesting Fragment from Chabrier, and a Wondrous Tune by Rimsky-Korsakov—Mme. Frijsh's and Mr. Bauer's Recitals

LIKE his predecessors in the conductorship of the Symphony Orchestra, Mr. Rabaud neglects a rare opportunity that its concerts in Cambridge afford, when music of the eighteenth century is in hand. Beside Symphony Hall in Boston or Carnegie Hall in New York, Sanders Theatre is a relatively small and compact auditorium. Being wooden-walled and roofed, it is also an exceptionally resonant and revealing concert-hall. According to the formulæ of acoustics an orchestra of, say, forty players, or even less, would "sound" there clearly, effectively. Sometimes, indeed, the present Symphony Orchestra, seventy, eighty or ninety strong, as the necessities of the programme may prescribe, seems too heavy for the dimensions and the resonance of the room. Why not, then, when a symphony by Mozart stands on the list as did the "Jupiter" last evening, or a symphony by Haydn, or a concerto from Händel or Bach, assemble a relatively small band and make the test whether such music so played would not sound with truer and more characteristic voice? A "small band" does not imply "the two or three gathered together" in a still place which was Mr. Dolmetsch's fantastic notion of an eighteenth-century orchestra and which reduced a symphony, suite or concerto to a mere tinkle. It indicates, rather, a band of sufficient numbers to "sound" to twentieth-century ears and to accord with the acoustical quality of the auditorium, but essentially a band that will not impede and thicken this ancient music by unescapable weight of tone.

When sixty-odd men play this "Jupiter" symphony of Mozart, as they did on Thursday in Cambridge, or any other eighteenth-century piece, they generate, however light the touch, a volume and a weight of tone, especially in the string choir, altogether strange to the designing ear of the composer. Such numbers and such body of sound may be necessary in Symphony or in Carnegie Hall, but in Sanders Theatre, and in relation to ancient music, it distinctly recalls the barsmen who cannot pull their own weight. Bach and Händel, being large of voice and stride, fare better than Mozart or Haydn under this inflation. The first Allegro and the Fugued Finale of this symphony in C major of Mozart bear it better than do most of his pages. Yet in general, upon this eighteenth-century music, the effect of the sheer weight of tone produced by an orchestra of sixty men, is to clog its motion and progress, stiffen its fibre, cloud its transparency. However fleet the conductor and the players in the usual Finale of a symphony by Mozart or Hadyn, in a fugue by Bach, the pace of the music outruns them to the imaginative ear. The flowing pattern, the line interlaced with line, the darting ornament or the whipping figuration of these ancient pieces similarly stiffen from the inevitable inability of an orchestra sixty strong to escape sharp turns, thick strands, more or less rigid accents. If ever there was a transparent music, clear as a fackless noon, it is these symphonies of Mozart and Haydn. The relatively big voice of the usual orchestra playing them obscures the very sounds it would utter.

At the least the experiment would be interesting, exhilarating and possibly fruitful, if when Mr. Rabaud next sets a symphony by Mozart or Haydn or a concerto by Bach or Händel on a programme for Cambridge, he should cut his orchestra nearly in halves, and test the consequences upon the music, his hearers, his own perceptions. Last evening the orchestra played the "Jupiter" symphony with more lightness of hand and lip, with more transparent tone, in more pliant motion, than it gained in Symphony Hall last November. Yet when did the music sound most Mozartean? Often, when the orchestra was reduced to relatively few voices, as clear to the ear, as lovely of texture as, say, Mr. Laurent's flute. Then the hearer perceived the luminous line, the festooning ornament shed by Mozart upon Andante and Minuet. When, on the other hand, did the music sound heavy, fall into an appreciable monotony of voice? Exactly while the orchestra—the unescapably heavy strings even—was making its way through the figurations of the first Allegro, through the counterpoint of the Fugued Finale. It is quite possible to imagine a more elastic and a more variously shading hand than Mr. Rabaud lays to many measures in this "Jupiter" symphany. He might pleasingly be less "respectful" of it as a classic and freer with it as a vivid and inspiriting music. Yet a relatively small orchestra might readily tempt him to more diversified shadings and lighter accents.

To Mozart as German classic succeeded, according to the conductor's favorite formula for programmes, a miscellany of French pieces. It began with his own tone-poem, "La Procession Nocturne," so pleasing to the listeners and so fit occasion for good will to the composer-conductor, that they thrice and warmly summoned him from his modest place among his men. Again, it was pleasure to note the plastic accord with which the visioned scene and the visioning music steadily take common course; to note the composer's apt choice and adept economy of harmonic and instrumental means; to feel his fine ear for the voice, his fine feeling for the texture, of his music; to be illuded by the suggestion of magic and mystery that he weaves through his preluding and concluding measures. Yet, to hear so, was also to suspect that Mr. Rabaud is more imaginative composer than, sometimes, he is conductor and to observe also that, while for the present he denies Wagner place upon his pr[illegible] ively self-contained and clear-voiced. [illegible] ascends to large climax from two motives, [illegible]s of spirits communing in a restless, foreboding love. It falls away into measures hinting at impending fate and grim future. It was interesting to hear Chabrier in music so far removed from the familiar and refulgent "España" and from the clanging, tossing overture to this same "Gwendoline." The listener, with a little imagination, might even feel him vaguely as poet and dramatist in music of the opera house. Yet even so, it was possible to doubt whether the concert-room is just place for these fragments of music-drama. Then back to the composer from whom Wagner in his turn learned not a little—to the Berlioz of the overture, "Roman Carnival," quick with rhythm, aflame with color, seething with romantic ardor, imaginative and pictorial energy, stinging almost in every measure. And it is in such pieces that Mr. Rabaud and his present orchestra likewise sound.

Between these pieces, Miss Ethel Frank

LOWELL, COURIER-CITIZEN, MARCH 2, 1913.

BOSTON SYMPHONY ORCHESTRA COMES TO LOWELL FOR CONCERT

First Appearance Here in Many Years of Famous Musical Organization—Strand Theatre Crowded for the Event.

Not since the early days of its career, first under Henschel and then under Gericke, as far as the records show, has the Boston Symphony orchestra given a concert in Lowell until last night, when under the baton of Henri Rabaud, the distinguished musician our ally France has lent to us, it came in the fulness of its powers to the Strand theatre for a concert under the auspices of Pilgrim Commandery Guard.

On its former appearances here it was in the formative period of its organization. This time, moulded by the skill of a long series of eminent directors, with notable tradition of achievement, the great orchestra came as one acknowledged to be among the finest in the world. Something, this, to the credit of America, in spite of the fact that we have not been considered to be a musical nation. That Lowell should once more have the privilege to hear it here at home is a matter for congratulation. The writer has often wished that in some way the founder could have made it possible for all the people, rather than a cultured few to enjoy the musical education and stimulus that a more or less frequent hearing of such an organization brings. It would have done much for the advancement of music in this country. Perhaps the concert of last night was a token that something of the sort may become possible occasionally under the new regime. If it turns out to be so we shall indeed be fortunate.

The Strand theatre made a very satisfactory concert hall for the occasion, the stage and an extension allowing for adequate arrangement of the orchestra, and, as far as could be judged, the acoustic properties met the test.

Mr. Rabaud had wisely chosen a program that would be likely to appear to his audience, neither too severe nor yet trivial, and coming to a climax in the Fifth Symphony in C Minor of Beethoven. Preceding this masterpiece were the Symphonic Piece from Franck's oratorio "The Redemption," Saint-Saens' "Le Rouet d'Omphale," and the Nocturne and Scherzo from Mendelssohn's music to "A Midsummer Night's Dream."

Not a seat was vacant in the theatre when Mr. Rabaud lifted his baton for "The Star Spangled Banner," which he took at a stately tempo which gave it something of a new dignity and impressiveness.

Franck's symphonic piece, written as an intermezzo to his "The Redemption," is religious in character and somewhat austere in its development, as one listens to it apart from its setting in the entire work. It shows evidence of the composer's skill in the treatment of music of the kind in which he was perhaps most interested, and Mr. Rabaud brought it to performance with rare appreciation, as was natural enough, since Franck spent almost his entire life in Paris where most of his notable works were produced. Very effective and rich in tonal quality were the strains of the brass instruments toward the close of the piece, reminding one of similar effects in the Wagnerian scores and yet revealing characteristics that were Franck's and his alone.

Fortunately we have not become so musically blasé as to feel obliged to sneer at Saint-Saens' tone poem "Omphale's Spinning Wheel" as salon music. Granted that it does not reach the sublimity of the symphony which closed the program; the composer did not aim at such a height. But as a sample of graceful melody and most ingenious orchestration, it has uncommon charm, and Mr. Rabaud evidently does not consider it out of place on a symphony program, since he chose to present it last week in Boston, when the audience, like that of last night, evidently warmed to it. Indicating his idea of the music to his orchestra by the slightest movement of baton or of his graceful left hand, Mr. Rabaud set Omphale's wheel spinning and humming till the musical illusion was well nigh perfect. The double-basses had their chance in depicting the groaning Hercules, and the oboe its opportunity, admirably expressed, in the mocking laugh of Omphale. Then on went the wheel again until at last, Omphale having tired of her sport, it gradually loses momentum and finally, after a few hesitating revolutions, is still. Strings and wood-wind played with wonderful delicacy throughout.

The Mendelssohn Nocturne was notable at the opening for the smooth quality of the horns in the familiar melody, while in the Scherzo the fairy-like piping of the wood-wind was beautiful in its tonal quality. No composer has better suggested the comedy of Shakespear in tone. The music invariably calls to mind all the motley and humorous figures of the play.

The opportunity to hear Mr. Rabaud's interpretation of the Beethoven symphony was welcome indeed, for it is deservedly one of the most popular of the nine and furthermore the conductor himself has been quoted as saying that he considers it the summit of music. Whether or not, as some contend, it was intended to symbolize the struggle of the individual against the weapons of fate, until he finally achieves triumph, and victory and happiness, matters little after all. One can revel in it for the beauty of the music itself aside from what a stereotyped program note can suggest. In fact to limit oneself to a set idea is often to curb the imagination. The opening movement it is true, with its incisive triple notes and ominous pause, recurring in various forms and guises does suggest fate knocking at the door, and the final march of triumph is instinct with victory, but much that goes between may well be enjoyed as pure music, and so I imagine, Beethoven wrote it.

Mr. Rabaud made the so-called fate motive tremendously impressive, developing it with marked skill and bringing out the various themes of the movement with thorough understanding both of the score and of the resources of the orchestra at his command.

The beautiful opening strain of the Andante was nobly sung by the 'cellos and the purity of tone of the flutes, clarinet, oboe and bassoon made an entrancing effect in the following phrase and in the second melody with which the movement is developed, the whole being worked up to a splendid climax near the close.

The Allegro and Trio, or Scherzo, gave further evidence of the virtuosity of the band. The three notes of the first movement, coming now in triple measure, were capitally emphasized. With the trio the double-basses were brought into unwonted activity in their elephantine gambols. Mr. Rabaud built up the movement with steadily cumulating power till it swept into the glorious march of the final movement with such splendid impetus and verve that some of the audience did not realize the last movement had begun. The fanfare introducing the march was resonant and stirring in its clear cut rhythm and not for a moment did the conductor allow the interest to lag, spurring the band in all its various choirs to alert response to his will until the final reappearance of the march theme and the sharp and incisive chords of close were reached.

The symphony evidently stirred the audience, as it rarely fails to do and Mr. Rabaud was recalled several times to the platform to bow his acknowledgment, finally bringing the members of the orchestra to their feet to share the honors.

It is needless, perhaps, to say that all the details of the arrangements for the concert were managed most successfully by the Commandery Guard which may be counted upon, when doing a thing, to do it well and in excellent taste.

It may not be amiss also to remind those who, like Oliver Twist, are eager for more, that the orchestra is to appear at the Strand again on April 1 with Lambert Murphy, the well-liked tenor, as soloist.

S. R. F.

Herald March 2.

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A programme comprising the pick and choice of a month's symphony music in Boston, stands on the Boston Symphony programme scheduled for Infantry Hall on Tuesday evening, March 11. Rimsky-Korsakoff's masterpiece of modern orchestral coloring, "Scheherazade," will take the place of a symphony. It is a Symphonic Suite, depicting in four movements various episodes of the Arabian Nights. The transparent beauty of the scoring, Oriental and sensuous, has been done splendid justice by Mr. Rabaud and his illustrious band, as Boston has enthusiastically attested. The composer spreads forth, in many important solo passages, the individual virtuosi of the orchestra—first violin, viola, 'cello, flute, oboe, clarinet, bassoon, French horn, trumpet, trombone—the newly constituted orchestra is in full display as a triumph of French musicianship. Mr. Fradkin, the concert master, weaving the supple theme of "Scheherazade," the narrator, through the whole work, will recall to some that he took the same role in the Russian Ballet Orchestra when they played the same work.

Mr. Fradkin will also be the soloist proper of the evening, playing in Saint-Saens's "Rondo Capriccioso," which he has prepared with the orchestra especially for Providence. The other numbers, also French, will be Franck's Symphonic Piece from "The Redemption," and Debussy's Nocturnes, entitled "Clouds" and "Festivals."

The programme follows:

Franck, Symphonic Piece from the Symphonic Poem, "La Redemption;" Debussy, Nocturnes, Nuages, Fetes; Saint-Saens, Introduction and Rondo Capriccioso for violin and orchestra; Rimsky-Korsakoff, Symphonic Suite "Scheherazade" (after "The Thousand Nights and a Night"), op. 35, The Sea and Sinbad's Ship, The Story of the Kalandar-Prince, The Young Prince and the Young Princess, Festival at Bagdad, The Sea, The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior, Conclusion. Soloist, Frederic Fradkin. There will be an intermision of 10 minutes after Saint-Saens's "Rondo Capriccioso."

A memorable program is scheduled for the concert of the Boston Symphony Orchestra to take place Tuesday evening, March 11, in Infantry Hall. Rimsky-Korsakoff's gorgeous masterpiece of modern orchestral scoring, the symphonic suite, "Sheherezade," depicting in four movements various episodes of the Arabian Nights in suitable Oriental and sensuous style, will be the principal number. It shows forth, one by one, in important solo passages, all the virtuosi of the orchestra, leading the different string and wind section. Mr. Fradkin, the new concertmaster, especially, carries through the work the sinous theme of Sheherezade, telling the tales to her lord and consort. Mr. Fradkin, it will be remembered, held the same notable place in the Russian ballet orchestra when they played the same work.

Mr. Fradkin is also to be the soloist proper of the evening, playing in Saint-Saens's "Rondo Carriccioso," which Providence alone is to hear. The other numbers are also French—Franck's symphonic piece from his "Redemption," and Debussy's Nocturnes, entitled "Clouds" and "Festivals."

HAVENS TO PLAY WITH BOSTON SYMPHONY.

Raymond Havens, that brilliant young pianist, formerly of Providence, whose name is now becoming widely known throughout the musical world of America is to be the soloist at the concert to be given by the Boston Symphony Orchestra, Henri Rabaud, conductor, at the Colonial Theatre, Lawrence, Mass., this afternoon.

Mr. Havens will play the "Tschaikowsky Concerto for Pianoforte, No. 1, in B flat minor." Allegro non troppo molto maestoso; Allegro con spirito; Andantino semplice; Allegro; Vivace assai; Allegro con fuoco.

MR. RAYMOND HAVENS
Gifted Young Pianist, Formerly of Providence, Who Will Be the Soloist With the Boston Symphony Orchestra at a Concert in the Colonial Theatre, Lawrence, Mass., This Afternoon.

Record March 8

SIRENS' CHORUS IN DEBUSSY WORK AT SYMPHONY

"Nocturnes" Feature of the Concert—Coming Musical Events

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA, Henri Rabaud, conductor, Joseph Malkin, 'cellist. Seventeenth concert. The program:—

Beethoven—Overture to Coriolanus.
Tschaikowsky — Variations on Rococo Theme for violoncello.
Debussy—Nocturnes.
Mendelssohn—Italian (A major) symphony.

The feature of the concert was the Debussy work heard for the first time in Boston in the revised version. The work is one of such great beauty, so subtle, so fine in its painting of moods as represented in nature, that one is not inclined to treat it with levity, yet the picture presented to the audience yesterday was not without incongruous features. The third section of the work demands the alluring voices of sirens. Yesterday the sirens were not heard off stage. They were grouped around the feet of Maestro Rabaud, to whom they looked with adoring eyes and who rewarded them after they had sung their song with polite applause.

Sirens at a Symphony concert should be heard but not seen. When the requisite number of sirens (Debussy calls for 16; did not Mr. Rabaud go him two better?), gowned in very modern clothes, paraded on the stage, one was predisposed against taking their future croonings, hummings, sighing, the sounds by which the sirens allure the traveller, too seriously. The last sirens Boston saw were in one of Mr. Kern's polite little music plays.

They were very frisky sirens. They danced and showed the latest frills and furbelows in undergarments. There was no dancing by yesterday's charmers. Their seduction was strictly vocal. They sang the measures which Debussy attributes to them with fine quality of tone. Especially the mezzo-soprano section wrought the desired effect.

The Debussy work, remembered by some through previous performances in a slightly different form, is a fascinating work. The music, distinctly Debussian, is positively insidious. The effect, especially of the first movement, les nuages, is intense. It is a work which demands the most careful and minute analysis by the musician and the student of musician, such a complete study as cannot even be hinted at in a popular newspaper.

In the Tschaikowsky number Mr. Malkin played with a suave, mellow tone. His instrument, apparently, is a particularly fine one. We do not lay emphasis on the instrument as in any way reflecting on Mr. Malkin, but 'cellos are 'cellos and many a virtuoso, even Mr. Casals, have not always been heard at their best through unfortunate choice of an instrument. The Beethoven overture and the Mendelssohn symphony are very familiar, especially to the older attendant at concerts. Time was when the "Italian" and the "Scotch" symphonies were common occurrences. Mr. Rabaud worked wonders with the Symphony. He gave it a glow that held the audience to the last bar.

TRANSCRIPT, MARCH 7,

Coriolanus a Feature at Symphony

By LOUIS C. ELSON.

SYMPHONY PROGRAM.

Beethoven—Coriolanus Overture.
Tschaikowsky—Variations for Cello and Orchestra.
Soloist, Mr. Joseph Malkin.
Debussy—Three Nocturnes.
Mendelssohn—Italian Symphony. A major.

THERE is no question but that M. Rabaud knows his Beethoven. His reading of the "Coriolanus" overture was a worthy successor to his great interpretation of that master's fifth symphony, recently given. Although it is not Shakespeare's "Coriolanus" that is here portrayed, one can, nevertheless, easily recognize the mighty general, his pleading family, his assassination and death. The three mighty chords which begin the work and come again in the development and coda were given with great majesty and the sweetly contrasted second theme (the feminine element) was most expressive. Altogether, it was one of M. Rabaud's marked successes.

Debussy's Nocturnes are somewhat unequal. The "Nuages" ("Clouds"), which begin the short suite, are not of a nature to suggest a waterproof or an umbrella, but they give the idea of fanciful Summer clouds with some success. Yet we think that this composer could have pictured such a subject better upon the piano than with orchestral forces. The second movement was entitled "Fetes." It did not give the hurly-burly of a festival such as Wagner portrayed in his "Mastersingers," but was none the less in a military mood, and it was read better and with more spirit than we have ever heard it in these concerts.

But the final movement—"Sirens"—was the gem of the work. Here Debussy uses a female chorus with his orchestral forces; not with words (possibly his feeling were too deep for words) but vocalizing on notes, as if the voices were an orchestral tone-color. Debussy was always a master in his employment of female chorus, as witness his setting of the "Blessed Damosel," and as the chorus had been excellently trained by Mr. Stephen Townsend, the ensemble here was very effective. There is in this movement a delicacy and charm which makes it one of Debussy's great successes, and we do not always find him successful in marine pictures, being quite unable to reconcile ourselves to his "La Mer." We're glad to see Mr. Townsend associated with M. Rabaud in receiving the applause at the end of the work.

There are a few musicians who hold the A major symphony to be Mendelssohn's best. We cannot rank it with the "Scotch" symphony. There are, however, some excellent touches in the work. The slow movement is one of the good pieces for violas, and Mendelssohn manages to bring out just the brooding melancholy which is the distinguishing characteristic of the instrument. The suavity of the counterpoint all through this delicious movement, which we hold to be the gem of the symphony, is remarkably attractive. Mendelssohn was able to be learned without becoming ascetic or abstruse, and this movement wins musician and laity alike, as it did on this occasion. It was finely read and played.

Spite of the excitement and dash of the Salterello which ends the work, we believe that many Kapellmeisters could have written a movement of this type. It has by no means the originality which is displayed in the A minor symphony finale, and we can add that Mendelssohn seems to have been the only German composer who attained the real Scottish flavor. The soloist of the concert was the excellent young violoncellist, Mr. Malkin. He has abundant technique and has poetry and temperament besides. Tschaikowsky's theme is a quaint, old-fashioned thing, in the formal "Two-period" shape with return of the first phrase at the close. Such a theme is easily followed through the various embroideries and changes, particularly when it has strong rhythmic effects and modulations as this melody has. It is true violoncello music besides, displaying many points of technique. There was some broad work on the C string, in which Mr. Malkin was especially effective; there were high positions and harmonics (always difficult on thick strings) which were pure and clear; there was double-stopping and pizzicato work, all of which was brilliantly executed. But such display takes a composition out of the really classical and places it in the virtuoso school, and we fear that we must class these variations with the musical firework repertoire. But such a work wins the public all the more because of its pyrotechnical display, and the audience were most emphatic in response to Mr. Malkin's excellent work, recalling him twice most heartily.

MUSIC AND MUSICIANS

A Notable Concert by Mme. Frijsh—With Ampler and More Elastic Means the Singer Renews and Heightens Familiar Distinctions—Mr. Rabaud Makes a Programme of Novel Pieces—"Butterflies" of Japan and Italy—Items and Incidents

TO the penetrating and projecting intelligence and imagination that Mme. Frijsh has long brought to the singing of songs, she added, at her concert last evening, in Jordan Hall, unexpected and heightening qualities of voice itself. For two seasons and more Bostonian ears have not heard her at home and in that time her tones have materially gained in resonance and in warmth. This richer and more vibrant body gives them now almost a sensuous beauty in themselves to the larger advantage of the singer, to the ampler pleasure of the listener, when she essays the broad phrases, the outspread ascendant periods of old airs by Haendel or the sustained and ecstatic measures of modern songs like Franck's "Procession." As Mme. Frijsh profits by this new fullness of voice, so she is the gainer by a new freedom of tone. Her song is more elastic to rhythm than it was of old, as she proved in particular in the intricacies of Mr. Loeffler's "Bolero Triste," Debussy's "Mandoline" and Stravinsky's Russian piece; it is more amenable to suggestive and subtle inflection; more readily, more resiliently, it takes and diversifies color. Thus, more than ever before is her singing in Boston, Mme. Frijsh's tones become enhancing as well as imparting voice to her intelligence and imagination, and, in degree, a pleasure in themselves as pure song. They give her title also to the place in orchestral concerts that, hitherto, has seemed beyond her powers.

This new quality, these ampler and more elastic means, broaden, deepen and heighten Mme. Frijsh's attributes as interpretive singer. Her discerning and designing mind plans the progress and the cumulation of her pieces of sustained and mounting contour as in the airs from Haendel and the song of Franck aforesaid as in sundry other numbers of last evening. So adroit is the proportioning, just the march, and inevitable the climax that the listener hears in stimulating mental exercise. A like acuteness of mind and skill measures the contrasts, for example, of the bleak beginning and the ardent end of Gretchaninov's song of "The Steppe" or adjusts the recurring refrain of Chabrier's "Villanelle of the Little Ducks." Akin is Mme. Frijsh's ability to isolate and concentrate, to make graphic for the instant, so fugitive—and also so wild—a piece as Sinding's "Sea Gull's Cry," or to distill, as in the overflowing cup of the moment, the amorous ecstasy of Grieg's "Woodland Wandering." The singer is capable of the tone that summons and details a picture, that compasses an atmosphere, works an illusion. Hear, for example, the suggestion of the whiteness, the stillness, the flakiness of falling snow that she weaves from and around the music of Lie's familiar song. Or listen to the mingled radiance of summer fields and of simple hearts, piously rejoicing with which she suffuses Franck's music for the procession of the holy Host.

Mme. Frijsh does not miss the note of mystic ecstasy quivering once and again in these measures and she is subtle and illusory at once when she strikes that note, and the folk-note too, in Stravinsky's strange song of the homely invocations and images of the ancient Russian flagellants. She best applies this keenness of perception, this skill in subtle inflection and in implicating color to such pieces as Mr. Loeffler's finely wrought songs of ironic disillusion endured—"Je te Vis, Je t' Aimais" or the "Boléro Triste." Hers is his note, in such music, of the pity and the pain of introspective, remembering pang. At other extreme stands the singer's fancy, the singer's esprit, as the French would call it, that guides her and her hearers gaily through the whimsies of Chabrier's caprice about the ducks and playfully through the "gentillesses" of Debussy's "Mandoline." Only in Richepin's grewsome and piteous tale of the lad, the heart, the cruel courtesan and the pardoning mother did Mme. Frijsh fall short of illusion, in part doubtless because of Gounod's pale music, in part, probably, from lack of the personifying power that Mme Guilbert brings to the narrating. Nor for Mme. Frijsh are the mere bald declamation of Greig's "Staunch Friend" or the commonplace mood and images of Sinding's "May Night." Out of next to nothing, she can only make a little less than something. Elsewhere—the more surely, the more variously for her new resources—she achieves the finest story of the singer, works of the imagination.

Novel Pieces in Prospect

Mr. Rabaud's programme for the Symphony Concerts of next week, on Friday afternoon, March 14, and Saturday evening, March 15, is plentiful in novel and promising music—a suite, "Musiques de Plein Air," by Florent Schmitt, to be played for the first times in Boston; Saint-Saens's symphony in A minor, rarely heard in concerts in America; Rimsky-Korsakov's "Sadko," the earlier tone-picture whence sprang the later opera; and a concerto (No. 2 in F major) of Bach, for violin, oboe, flute and trumpet, with accompanying harpsichord. In this piece of eighteenth century chamber music, Mr Fradkin, Mr. Longy, Mr. Laurent and Mr Heim will play the solo instruments and Mr. C. W. Adams, the harpsichord. All five, moreover, will follow the original score of Bach without later retouchings, since Mr. Adams is expert and inventive enough to supply the accompaniment when the engraved page only hints at it. Since the distant day in which Dr. Muck and the orchestra played the tone-poem, "The Tragedy of Salome," no music by Schmitt has been heard at the Symphony Concerts. To most hearers, likewise, Saint-Saëns's symphony and Rimsky-Korsakov's tone-picture will be novel and interesting matter. Only Chabrier's "Espana" [illegible] number on the programme, is a familiar repertory piece.

This concerto by Bach will be played also at the concert of the Symphony Orchestra in New York, on Saturday afternoon, March 22. For it also, Mr. Rabaud proposes Saint-Saëns "organ symphony," played here in Boston early in the season and with no little eloquence. New York is also to hear Mr. Rabaud's and the orchestra version of Rimsky-Korsakov's "Scheherazade" and of Debussy's two Nocturnes—"Clouds" and "Fêtes."

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TIGHT BINDING

Philadelphia, Pa.
FEB 8 1919

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE first year of peace has not been all beer and skittles for some of our great orchestral organizations, and among these has been the Boston Symphony Orchestra. Troubles both financial and artistic appear to have beset the famous organization, and, from a recent article in the Boston Transcript, some doubt actually existed for a time as to the future of the orchestra. However, the deficit was guaranteed by private subscription and the continuance of the orchestra assured for at least two years to come.

The Transcript points out that "it has been an open secret for many weeks that the expenditures of the orchestra for the current year would considerably exceed its income. The cost of the reorganization of the band, begun last summer and completed for the time a fortnight ago, has been considerable, as the management has sought for many of the posts musicians of signal ability, who expect and receive large salaries. Similarly, the cost of travel has mounted and, as in every household and every business, almost all the fixed charges to which the orchestra is subject have increased in the ratio of the hour.

"On the other hand, in this year of transition from the old order to the new," continues the article, "its receipts have appreciably diminished—more from the concerts in Boston than from those undertaken in several other cities. The unescapable, foreseen outcome was a considerable deficit, estimated by those informed of it at, say, $120,000.

WHEN the situation became acute immediate action was necessary to save the body which has had such a fine artistic history and done so much for music in America, not only for the present season, but also to assure its future for at least a season or two ahead. Accordingly, to quote again from the Transcript, "the trustees recently assembled a few friends of the orchestra and to them set forth the financial and general situation in its affairs and prospects. From these friends and from their own members, they received subscriptions sufficient to pay the deficit for the current season, along with pledges that secure any similar deficits arising within the next two years.

"In the judgment of the trustees, it was wiser to ask for private aid in this fashion than to appeal to the town in general, as did the Philadelphia Orchestra a few years ago when it was in need of like relief and guarantee. The trustees in their wisdom have also preferred to keep these matters from the public, but as was inevitable where so many persons were concerned, more or less authentic versions of them have run from tongue to tongue, the best accredited of which is here written.

"The Boston Orchestra has many enemies, especially in other cities; wherever opportunity offers, they abound in malevolent gossip; the simple facts of the present situation, the more if the trustees themselves had disclosed them, may avert recurrence of it."

OF EVEN wider general interest to the musical public than this frank acknowledgment of the financial straits of the orchestra comes the news in the same article that M. Henri Rabaud may not be the conductor next year. It had been the general impression, at least outside of the charmed circle in Boston, that M. Rabaud has a contract extending over a term of years, but this seems not to be the case. The Transcript says on this point:

"With the continuance of the orchestra in its present estate and policies thus assured, there is hope, and even expectation, that the public of the symphony concerts here and elsewhere (which, after all, is its chief source of revenue) may soon learn who is to be the conductor for next year. For the time being, speculation and surmise, which is plenty, may run whither it chooses.

"It is impossible to say with any show of authority whether Mr. Rabaud is disposed to remain for another season with the orchestra, as many of his hearers would gladly see him do, or whether the trustees are disposed to continue him in his present post. In a single intermission at Symphony Hall it is easy to hear that Mr. Toscanini will succeed him, and that Mr. Toscanini is resolved to remain in Milan until he has set on the stage Boito's posthumous opera, 'Nero.' Similarly the fitness for the post of Mr. Chevillard, of Mr. Rhene-Baton, of Mr. Mengelberg, of Amsterdam, is variously discussed, although neither the elder Parisian nor the Hollander seems a conductor likely to please the public of 'these concerts.'"

AS IS natural, the name of the conductor of our own orchestra, Mr. Stokowski, appears in the discussion as to the new leader, if there is to be one. The article goes on, in discussing the conductorship: "There is questioning as well about Mr. Bodansky, of the Metropolitan Opera House, now an American citizen; about Mr. Gabrilowitsch, of Detroit; about Mr. Stokowski, of Philadelphia, and of new laurels in New York. Yet each of these three, whatever his desires or qualifications, seems led to his present work, while to Mr. Bodansky and Mr. Gabrilowitsch dissenters on wartime scores readily raise objections.

"As some say, again out of this cloudy background may suddenly spring a new conductor as relatively unknown hereabouts as was Mr. Rabaud last October. Doubtless in their own good time the trustees will dispel these mists of speculation and surmise—not the best of atmospheres for either orchestra or public—while from the experiences of last autumn, especially on the financial side, they must have learned the advantage of early and decisive action. At the least, they have not only assured the continuance of the symphony concerts, but have assembled an orchestra worthy of the ablest available conductor, whether it be Mr. Rabaud or a newly summoned leader."

IT IS to be hoped by every lover of music in the country that the troubles of this great organization will soon be satisfactorily settled and the orchestra restored to full confidence in its permanent future. At least this future is assured for two years to come and by that time matters may have so cleared up in an international as well as a national sense that a practical solution for its troubles may be found. No orchestra can appear at its best with such an atmosphere of uncertainty surrounding it.

Certainly it would be a musical disaster for any of the great American orchestras, which now take rank with any in the world, to be disbanded, because the artistic rivalry which they engender is a healthy one and makes for the betterment of orchestral playing. Then, too, the great orchestras constitute probably the principal single feature in bringing the best music to the people as a whole, upon whom in the end the entire musical fabric must rest.

Musical Events of the Coming Week in Phila.

SUNDAY—Neighborhood Sing, Settlement Music School, 416 Queen street, 8 p. m.
WEDNESDAY — Horatio Connell, vocal recital, Witherspoon Hall, 8:15 p. m.
THURSDAY—Mendelssohn Club Concert, Bellevue-Stratford, 8:15 p. m.
THURSDAY—Conly Concert Company, Witherspoon Hall, 8:15 p. m.
FRIDAY — Philadelphia Orchestra, Academy of Music, 3 p. m.
SATURDAY—Philadelphia Orchestra, Academy of Music, 8:15 p. m.
SATURDAY—Pupils' Concert of Institute of Music and Allied Arts, Presser Hall, 2:45 p. m.

AMERICAN
New York City.
19

TOSCANINI IS LIKELY TO RETURN

Willing to Accept Boston Symphony Offer, and Hammerstein May Want Him—Farrar Appears Again in "Thais" at Metropolitan

By MAX SMITH.

EVIDENCE tending to show that Arturo Toscanini will be in America next season is accumulating. To one of his friends recently the famous Italian confided that he was anxious to return to this country; that he felt, in fact, positively homesick for the United States.

As already suggested in The American, there have been rumors that Oscar Hammerstein, who intends to enter the operatic arena once more in January, 1920, is considering the advisability of engaging the services of Maestro Toscanini for his new venture and of giving him absolutely free rein in the artistic direction of the Manhattan Opera House.

However, the Boston Symphony Orchestra has offered Toscanini the position now held temporarily by Henri Rabaud, and it is no secret that the great conductor has signified his willingness to assume that post when he is at liberty to leave Italy.

"PARSIFAL" IN ENGLISH

SUN
New York City.
MAR 2 1919

108

Memories of "The Henschels," Musicians

SIR GEORGE HENSCHEL *and* HIS WIFE

By W. B. McCORMICK.

MUSIC lovers in New York city whose memories go back to the '90s of the last century will have their recollections of the concerts, those delightful concerts, of "the Henschels" reawakened by the mere sight of the title of Sir George Henschel's *Musings and Memories of a Musician*. In those days the concerts of Georg (as he was then) and Lilian Henschel were on the same high artistic plane as the recitals of the Kneisel Quartet and were regarded as something that must be "done" if one were to be of the musically elect. Oddly enough, these functions evidently did not occupy so high a place in Sir George's esteem as New Yorkers would like, for he says almost nothing of them in his chatty, bright and amusing memories, centring all his attention on things American around his experiences as the organizer and first conductor of the Boston Symphony Orchestra, under the ægis of Col. Higginson, in the years 1881-1883.

A prefatory note to the volume states that this book "was written and in type before the war," and it is to be inferred that the Germanic tone and atmosphere of the early part of the volume may have had something to do with its long deferred publication. If so, this prevented a warharried host of music loving Britons and Americans from having their troubled spirits quieted and charmed for a little while by one of the most delightful books of memoirs that have come to us in a long while. For Sir George Henschel not only gives his readers many delightful and characteristic glimpses of musical life in Germany in the '60s and early '70s, but even more agreeable ones of artistic and musical life in London after 1876, when he went to London for the first time and fell so completely in love with the British metropolis and its people that he remained for the rest of his life "bondslave to the isles of Vivien." Quite the best part of his German reminiscences is that devoted to his friendship for Brahms, and he gives one of his chapters to reproducing a most interesting diary he kept of a summer he spent with Brahms on the island of Rügen. Those of us who don't like Wagner will be interested in Brahms's comment that the "Ring" "would be really powerful and carry one away if it all concerned—let us say, young Buonaparte, or some other hero who stands nearer to our sensibilities, has a closer claim to our affection. And then the stilted, bombastic language. . . . I do not understand this kind of thing. What really does happen to the Ring? Do you know?" One of his casual references is to "another uniformed officer, Lieut.-Col. César Cui, a composer of great merit," who accompanied Count Paul Sehuvaloff as he played the violoncello in his own home in Petrograd, dressed the while in the uniform of a Russian General. That was the only time in Henschel's life when he "ate a dinner off solid gold plate."

Owing to the fact that the people he knew in London are a little nearer to us than his other friends, his English memories will prove the most interesting to the average American reader. He tells of Sargent—whose portrait of Henschel is one of his finest achievements; of Edwin A. Abbey, in the days when he was doing illustrations for Harpers, and Alma Tadema; of Jenny Lind and Patti, Burne-Jones, Whistler, Browning, the famous Blumenthal musical parties, Henry James, Ethel Smyth and the Semons. His anecdote of Rubinstein playing the Erl-King for Queen Victoria is quite the best story in the book and one that every one who ever heard that robustious composition will enjoy immensely. But another anecdote in which royalty does not shine in so charming a light is that of the present Empress of Germany, while on a visit to Hatfield House in England, asking Henschel to sing a song from *The Trumpeter of Sakkingen*, by a "second rate composer," as this author styles Nassler. Henschel expressed his regrets at not having the song in his repertory (he had just sung his own cycle from the original book), "and with a curt nod of the five huge emeralds in her Majesty's diadem was dismissed." It is to be feared Majesty's taste was that of the bourg

The last chapter, describing his vis Saracinesco in the Sabine Hills to local color for his opera "Nubia" give spirited picture of that exotic Italian hi village, so near and yet so remote from the Italy surrounding it. The name of the place will instantly recall to readers of Marion Crawford's novels the title of one of his best Roman tales. Henschel met Crawford, when he first went to Boston, in the home of the future novelist's aunt, Mrs. Julia Ward Howe, and Sir George describes Crawford as looking like a young Greek god in modern clothes. Crawford and his family were of the opinion that Marion could sing, and Henschel was asked to pass judgment on that belief. His opinion was in the negative, with the result that Crawford turned to writing *Mr. Isaacs*, with what success in the field of novel writing the world knows.

MUSINGS AND MEMORIES OF A MUSICIAN. By SIR GEORGE HENSCHEL. The Macmillan Company. $5.

MONITOR, MARCH 8

Music in Boston

Specially for The Christian Science Monitor

BOSTONN, Massachusetts—To ask an audience to turn from the delicate and evanescent beauty of Debussy's nocturnes, even with an intermission intervening, to the conventional, limited and solid tunefulness of Mendelssohn's "Italian" symphony is to require more than an adjustment of national and racial interest, it calls for rearrangement of artistic and social standards, to say nothing of stepping into another era of civilization. Debussy's clouds, wandering idly, though clearly defined, through the sky, disappear below the horizon when the orderly Mendelssohnian chords sweep across the orchestra. And this must necessarily be so, for between the Nipponese economy of line of Debussy and the Dutch opulence of discription of Mendelssohn a great gulf is fixed and folish and reactionary is he who would attempt to span it.

So Mr. Rabaud in the seventeenth program of the Boston Symphony Orchestra season set an unsolvable problem before his hearers, especially since the Debussy nocturnes were backed up by the rich harmonies of Tschaikowsky's variations on a "Rococo" theme for violoncello, and all this reenforced by the Beethoven "Coriolanus" overture.

The nocturnes were given for the first time in the United States in the revised version completed by Debussy. As memory serves from a former hearing, the orchestration has been tightened greatly, the outlines made clear and the women's voices in "Sirènes" treated more as a component part of the orchestra. The choir trained by Stephen S. Townsend, which has been used on former occasions, did excellent work, the effacement of the individuals in merely a choir of the orchestra being noticeable. Joseph Malkin, the first 'cellist of the orchestra, was the soloist.

GLOBE, MARCH 8,

BEETHOVEN OVERTURE FEATURE OF CONCERT

Mr Rabaud's performance yesterday afternoon of Beethoven's overture to Collin's play, "Coriolanus," was one of significant dramatic force. Some may be more familiar with the noble Roman of Shakespere than with that of Collin. Nor need this overture seem the less opposite in the towering individuality it pictures.

Hearing Mr Rabaud and the orchestra one sensed the solitary grandeur of the character, the fearlessness, the nobility of heart and speech, a nobility not unused to tenderness, and in that resembling Beethoven himself.

The performance of Debussy's "Nocturnes," consisting of the three numbers, "Clouds," "Festivals" and "Sirens," was the first in the United States with the revisions in the score made by the composer before his death. The chorus of women's voices used in the last movement, sat upon the stage in a semicircle below the conductor's desk. They had been trained by Mr Townsend.

These three exquisite numbers, characteristic of the genius later to be dulled by ill health, received sympathetic treatment at Mr Rabaud's hands as his first programmed music here of Debussy. There was much of beauty in the first. The hearer stood in the presence of nature, untroubled by the touch of humans. The second is Debussy with his incomparable fantasy, a tapestry of gorgeous colors, bizarre in the spirit of exquisite play. A very beautiful and delicately imaginative performance.

Literally and figuratively the sirens occupied stage center in the number bearing their name. Sirens are persons most illusive when seen and heard at a distance—at least at first, calling from an opposite shore, from some inviting grotto or from behind the organ. If memory serves rightly, their song had such illusion at other performances.

The first movement of Mendelssohn's "Italian" symphony is typically sunny, blithesome, gay in themes and their expansion. The second interests by its hymn, whatever its origin, and the steady march of the double basses: The remainder is the smug Mendelssohn, who for the mad folly of the carnival in the last has only a well-greased facility to exploit fiddlers. The strings in particular played the whole symphony with great precision, unanimity and brilliance.

Mr Malkin was the soloist of the day in Tschaikowsky's variations on a Rococo theme in which the 'cello is made to ride bareback, jump through hoops and the like. Mr Malkin appears to find pleasure in the jugglery.

TRANSCRIPT, MARCH 8,

SYMPHONY CONCERT

BEETHOVEN, DEBUSSY, CHAIKOVSKY, MENDELSSOHN

The Faded "Italian Symphony" and a Audience That Knew It—New Eloquen for the "Cariolanus" Overture—The Nocturnes of Clouds, Sirens and Fetes Renewed Beauty — The Russian for 'Cellist's Skill

THERE was a sign of the times the end of the Symphony Conce yesterday afternoon. The fin piece was Mendelssohn's "Italian Symphony," presumably played anew because conservative conductors, French or German, believe themselves under such obligation to his music and his memory. The applause was not hearty at any of the pauses, while after the final measures it was mere perfunctory courtesy to leader and band. Apparently the audience thrust off Mendelssohn as it drew on its coats; in fact cursory inspections of the hall during the playing of the symphony disclosed it less as an auditorium than as a reading-room for the ever-entertaining programme-book. Now, the performance of the symphony had neither signal merit nor signal demerit. Mr. Rabaud was literal and lucid, discreet and dutiful with the music; the orchestra played it precisely, euphoniously. It was possible to imagine the symphony in more elastic voice, with apter flow of light and shade, with more heed for Mendelssohn's little strokes of instrumental dexterity than for his polished filling of orthodox patterns. Yet, it is doubtful whether the most animating and adroit performance conceivable would have stirred more interest, drawn more applause. The truth seems to be that the public of orchestral concerts in these days has plainly outgrown the symphonies of Mendelssohn—Italian, Scotch, Reformation, what not—and that conductors discharge only a "traditional" obligation, long since hollowed to emptiness by time and change, when they play them.

With reason audiences still hear gladly Mendelssohn's more fanciful, more light-handed symphonic music—the overture and the incidental pieces to "A Midsummer Night's Dream" compact of fantasy, humor, poetized artifice and pictorial illusion; the overtures of the "Prosperous Voyage" and "The Hebrides" for this dweller by choice in the inland cities of Berlin, London, Rome, was imaginative in his tone-picturing of the sea. In all four are measures inviting conductors and orchestras to little feats of rhythmic and colorful dexterity, to enhancing touches, to the play of discerning and embroidering fancies. The moribund symphonies are music of another sort—prosaic of motive, monotonous of progress, glossy of surface, but no more in substance or in whole impression than the faithful filling of prescribed moulds. Rarely in them does the Mendelssohn of fancy release himself for even a few measures; scant relatively is his play with happy dexterities. Beyond reanimation, the Mendelssohnian symphony has become withered and sapless. Only "the tradition" now brings it back at long intervals into the concert halls of the twentieth century—and then audiences are the perfunctory hearers of yesterday.

To write these things of Mendelssohn's sterile symphonies is not to write despitefully of the enduring classics that bloom above the years and through the fashions. One such stood on the programme of Friday—Beethoven's overture, "Coriolanus," music of the figure of Roman chronicle, of Plutarch, of Shakspeare and not of the stilted lifeless tragedy (by all accounts) that gave it birth. Eloquently, Mr. Rabaud and the orchestra played it, with the grave, stately, lofty speech in tones that French actors of the spoken word and "the classic tradition" bring to the high austerities of Corneille in his Roman tragedies of "Les Horaces" and of "Polyeucte." Time and change do not dull the imagery or lessen the power of the motive that less suggests than incarnates the unbending Roman. No more do they dim or thin the beauty of the contrasting motive of petition and of pity. Again, as in the "Leonora" overtures, Beethoven epitomizes, conducts a whole drama and in yet briefer, tenser measures. The audience hears, perceives, is stirred. If from the theatre we may no longer receive tragedy, the opera house on occasion still yields it; while now and then the concert hall concentrates and distills it. To hear the overture, "Coriolanus," as it was played yesterday, is to hear in tones the exalted speech of ancient tragedy, to look upon its high-placed, far-falling figures, to know the voice, the tread of pride and pity and fate. The measures of the end are like the echo of this tragedy down the ages. Perhaps from the Parisian theatre where such plays still survive, Mr. Rabaud learned the eloquence with which he clothed Beethoven's music.

Incidentally, by right and title as the first violoncellist of the orchestra, Mr. Malkin played his annual solo piece. Wheresoever the concerto abounds, as it has abounded these many days in the symphony concerts of America, the first violinist, the first violoncellist yearly plays the piece of his choice. The occasion, his occasion, is the regular thing in the regular way, "the tradition" too well established for anyone to question it. Yet, upon second thought, the concerto, except for the signally illustrious violinist or pianist—and not too often even for him—has been banished in recent years from the concert-halls of Paris. There are formulas, customs that we in America may not wisely copy; there are others, say concertos from the ranks of the orchestra, that—but who dare speak of such a thing? Moreover, Mr. Malkin did not play a concerto but the briefer and often more fanciful variations "upon a rococo theme," Chaikovsky's one piece for violoncello and orchestra. It is pleasant enough pastime to hear it—to note the graceful lines, the easy flow, the pretty caprice, the festooning ornament of the music, to listen to a Chaikovsky, playful, artificial and light-fingered at his sport. Light, too, were the fingers and the bow of Mr. Malkin and flowing and gracious in its turn was his tone. He is not of the violoncellists who over-stress the voice of their instrument till it smears and blurs. Rather he summons it in undulating fineness, in subdued lustres, in linked progress of phrase into phrase and measure into measure. Nor is he heavy-handed when Chaikovsky sets the violoncello to dancing paces and teases it into cadenzas that are very rococo indeed. Perhaps he smiled within as he wrote them; perhaps even the absorbed Mr. Malkin smiles at them in his moments of relaxation, but he was sufficiently serious yesterday to brighten and soften them with a becoming elegance. Those eighteenth-century connoisseurs of salon music would have admired Josef Malkin, violoncellist.

To say nothing of violoncellos and violoncellists, even the power of Beethoven overture aforesaid barely withstood t beauty of Debussy's Nocturnes, strange overlooked, except for a single playing "Clouds," these seven years at the Symphony Concerts. Like the "Prelude to t Afternoon of a Fawn," like the opera Pélleas and Mélisande, they are music the young prime of Debussy, when spoke his mind and heart in tones witho thought, as in later years, of his ov formulas; when invention ran free and i agination beat high; when he was struggling composer, with a speech, a fanta courage and contempt that were all own; when he was not rich, fat, a co noisseur in costly wines, if not in bourgeois wives, an established reputation, convention, almost, of contempora French music. To exalt those days is n to forget the days that he enriched wi "The Sea-Sketches," with the ghostly m sic of "Gigues"; with the flash a fragrance of "Iberia," but those you years were the years of Debussy most D bussy and as such incomparable. N afterwards did he match that fecund and plasticity of invention that mak motive spring from motive, that twir and parts them endlessly through t three Nocturnes and yet sustains amo them the recurring, binding, haunt measures of the English Horn. Only "Pélleas" and in the prelude to Ma armé's verses do his harmonies seem su play of rare, spontaneous instant image do his sudden chords, his darting or ling ing rhythms so play upon mind and fan do the voices of his instruments shimm with such range of hue and suggestion. these Nocturnes, as in the opera and prelude, is music that bids the inner to changeful vision, that immerses the in a new, strange beauty, the like of wh there was not and still is not; that ting and glows upon well nigh every sensat in the hearer. A unique music, a music individual genius, a music that is not circles in the water.

The hearer may listen as he elects. he choose to hear the Nocturnes as "ab lute music," then will the motive of the English horn haunt him and other motives flash and flicker, caress, tease, entice. Then will he marvel at the delicacy or the force, the freedom and the plasticity of Debussy's rhythms, find phrase after phrase engrossing and stimulating his ear, follow long lines of tone till they coalesce and part anew, hear harmonies, see colors that are revelation. Such a hearer cannot miss the still beauty of the Nocturne of "Clouds," the sustained background against which the music moves in ever-changing shape and progress. No more can he escape the myriad tonal glints, the gleaming rhythms, the endless luminosity, the sheer flame and light in tireless motion of the Nocturne of "Fetes." As clearly he will feel the vague and fitful beauty of the

sests and men [illegible] Mr. Townsend's choir yesterday with all its loveliness of tone and felicity of phrase and rhythm a shade too numerous for the floating measures?) He will hear this song as though it penetrated and haunted a music that already beats with the restlessness of the sea, that curls in the wave-like contours, that throws off the harmonic spray of the ocean pieces to come. (Did Mr. Rabaud quite interweave song and sea-music in the mingled illusion that Debussy sought?)

In better case, however, than this listener to the Nocturnes in the abstract, will be he who in Debussy's tones sees the cloud-shapes rise and traverse the still expanse of the outspread heaven, glow and fade in tones, vanish as softly as they have come. And in this concrete listener's fancy, the whirling sparks, the pulsing fires, the advances and recessions, the rising and the falling flames of the Nocturne of "Fetes" will be dream-pageant of all the colors and all the motions. Perhaps he will need to stretch his imagination a little to hear in the song of Debussy's sirens the magic and irresistible music for which Ulysses voyaging stopped his ears and lashed his seamen to their oars. Yet even in this song, he will hear wondrous echo of the voices of fantasy as in spray or wave the sea conjures them upon the attuned ear.

H. T. P.

TRANSCRIPT, MARCH 10,

WEEK-END CONCERTS

FAIR FORTUNES FOR EVERY ONE CONCERNED

The Prowess of the Symphony Orchestra and the Symphony Chorus in Debussy's Nocturnes—Miss Hempel in Fine Play of Her Fine Powers and in Music Becoming Them—Mr. Seidel as Violinist With Clear, Interesting and Impressive Individuality—Programmes in Prospect

THE repetition of Debussy's "Nocturnes" at the Symphony Concert of Saturday evening gave fresh occasion to test and to praise the new quality, individually and collectively, of the reconstituted orchestra. Often the Parisian disposes his instrumental voices so that they are naked to the ear; again in one or two of them he isolates for the moment the substance and the progress of the music; while yet again, particularly in the Nocturne of Fetes, he seeks the motive power of tonal masses. It is the custom to say that eighteenth-century pieces are severe test of the virtue of an orchestra, since in such transparent music the quality of every tone, the incidence of every inflection stand clear. Debussy's music of the days of these Nocturnes, of the Faun, of Pélleas, is hardly less a mirror of the playing orchestra while it asks much more of the individual virtuosi in technical skill, in imaginative felicity of voice and accent. Even the instruments of percussion are charged with delicate suggestions of color, with subtle pointings of rhythm. Aptly on Saturday the players made them. From the brass choir came no hint of the mere bigness and corresponding coarseness of tone that sometimes of late has seemed to infect it under overdriving. The wood-winds, as often since Mr. Laurent at the first flute and Mr. Speyer at the English horn have restored the balance of the choir, were in flawless flow and euphony, yet with each voice in clear individuality whatever the shaded speech Debussy asked of it. The strings were as free as the brass from the mere weight of tone that sometimes passes for power; at moments they shimmered as of old; while their elasticity flecked the music with the light and shade of the composer's will and vision. The orchestra was limpid instrument in "Clouds," rhythmic instrument in "Fetes," fusing and fugitive instrument in "Sirens"; while from beginning to end, in the weaving of the harmonic background it added beauty to beauty, illusion to illusion. As it sounded on Saturday, a finer instrument has seldom tempted and stimulated a conductor's hand.

As sensitive to the composer's bidding, as discerning of his finer purposes, as impeccable in quality and euphony of tone were the twenty-four women-singers in "Sirens." In themselves, their voices could hardly have been better chosen—fresh, smooth, bright, light. Mr. Townsend's training had not only schooled the choir until Debussy's difficult intervals and phrasing became as second nature, but he had also blended the human voices until they compared in loveliness of texture with those of the flutes, the English horn and the other reeds of the orchestra. If only, perhaps, the singers had been seated in crescent behind these wood-winds, the texture of the whole sea-piece would have been as perfect. There was the more reason to rejoice in these merits because the Symphony Chorus had seemed hardly itself in the concerts of "victory and peace" last December. Obviously, its shortcomings then were the shortcomings of too hasty preparation. With time and opportunity, the chorus can still keep the mettle that it proved last year. The more the satisfaction, therefore, that next week New York will hear these women in "Sirens" and that, in the final concerts of the year, the chorus in larger numbers will pleasure its public at home.

HERALD, MARCH 13,

"POPS" TO BAR INTOXICANTS

Ten-Week Season Will Open May 5

Conductor Agide Jacchia, leader of the 80 Symphony players comprising the orchestra at the "Pops" last season, will again direct the concerts this year, it was announced last night. In setting the opening of the 10-week season for May 5, Manager William H. Brennan said that in keeping with the spirit of the times the serving of wine, beer and similar beverages will be eliminated.

In making this announcement the management points out that many music lovers have preferred to subscribe for balcony seats in past years, largely owing to a feeling that they might be expected to order intoxicants against their desire if they were to occupy the more convenient places on the lower floor. Since the public has shown that the musical program rather than the liquid menu is the greater attraction, only soft drinks and light refreshments will henceforth be offered.

Post Mar. 13.

DEBUSSY'S NOCTURNES PERFORMED

Symphony Assisted By Chorus—Malkin, Soloist

BY OLIN DOWNES

The programme of the 17th concert this season of the Boston Symphony Orchestra, Henri Rabaud, conductor, given yesterday afternoon in Symphony Hall, consisted of Beethoven's overture to Collin's tragedy, "Coriolanus," Tschaikowsky's variations on a rococo theme for solo violoncello, with orchestral accompaniment, Debussy's Nocturnes for orchestra, Mendelssohn's Italian symphony.

The soloist was Josef Malkin, first 'cellist of the orchestra. A chorus of female voices trained by Stephen Townsend, assisted the orchestra in the performance of the last of the three "Nocturnes."

DEBUSSY AT HIS ZENITH

These three pieces are as modern today as when they were first heard in Boston in 1904—and the art of music is developing so rapidly that a composition which retains its pristine modernity for the length of 15 years gives reasonable assurance of being a work of genius. There are those who rank these nocturnes as the very high water mark of Debussy's achievement. If all of his other orchestral works were destroyed, these pieces alone would give him the rank he now holds. The first one, "Nuages"—"the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white"—this piece is indeed as a miraculous manifestation of creative power.

It matters little whether, as Mr. Calvocoressi claims, with considerable show of justice, Debussy obtained the suggestion of the harmonic scheme of "Nuages" from Moussorgsky of the later songs or not—Debussy uses the idea after a manner completely his own. He polishes the precious jewel and gives it an incomparable setting. It is the spirit and not the letter which counts in art. Moussorgsky's song—it is one of the cycle "Without Sunlight"—profoundly impressive in itself, is an inspiration native and authentic with the great Russian. Suppose Debussy did help himself to this treasure, as he may well have done? It will be found that his conception, coloring, technic are wholly at variance with like processes in the composition of Moussorgsky.

Not Astonishing in Harmony

The Second Nocturne is not so astonishing, in harmony as it is pagan and antique in spirit. Think of anything you like of notes dancing in the sunbeams, of the joy of the forest on a marvellous, windy autumn day, or the wanton play of spirits of the air—it is music sprung from the elements, born of the earth from which the creative artist sprang. And the middle portion of this piece of nature music is of a barbaric pomp and gorgeousness almost, as it seems today—this moment—without parallel. Perhaps the composer was thinking of the sunrise, the sun that rises like trumpets and thunder out of the East, prouder and greater than any ancient king.

There is that in the thrumming and plunking of strings and the splendid summons of the trumpets which causes the heart almost to stop beating in wonder at a phenomenon ever new, and older than humanity itself. How simply it is done, how much every note says, how surely the thought develops to its inevitable fulfilment.

As the Song of the Sea

The third Nocturne is as impressionistic, in another vein, as the first—the moonlist sea, the voices of sirens that float over the waters. The song should seem to come from nowhere and from everywhere. It is heard through the soughing of night winds, the grave, calm under-tone of great depths, the swish of spray. It is as the very song of the sea, and the harmonies of the music are as precious and as rare as the colors of mother-of-pearl. It seemed to us—it is a matter of individual impression and opinion, that at times the voices of the singers were too strong, too present, as one might say, not always mysterious and remote enough and not sufficiently homogenous with the orchestral tone. Be it as it may, the music wove its spell—music not heard before Debussy put pen to paper, music which will not be written again, by any composer to come. After the performance Mr. Rabaud brought Mr. Townsend on the stage to acknowledge the applause with him.

Mr. Malkin's Solo

Mr. Malkin, for reasons best known to himself, chose the somewhat lugubrious variations of Tschaikowsky for his display piece. That he played the music like a thorough musician, an experienced and accomplished virtuoso, is and was a foregone conclusion. But why this music? Admitted that good pieces for 'cello are rare, that the 'cello is not an ideal concert instrument—are there not more interesting 'cello suites, concertos, variations for a symphony concert? There is a certain charm in the "rococo" air, but the variations are slight, pretty rather than imaginative, ornamental in a superficial way. The one in dance rhythm, toward the end, is interesting and enlivening. In the cadenza the 'cellist may pluck, and trum, and buzz busily up and down his keyboard as he listeth. What avails it all?

The 'cellist was applauded and recalled. He could have chosen a more worthy vehicle of his skill.

GLOBE, MARCH 8,

BEETHOVEN OVERTURE FEATURE OF CONCERT

Mr Rabaud's performance yesterday afternoon of Beethoven's overture to Collin's play, "Coriolanus," was one of significant dramatic force. Some may be more familiar with the noble Roman of Shakespere than with that of Collin. Nor need this overture seem the less opposite in the towering individuality it pictures.

Hearing Mr Rabaud and the orchestra one sensed the solitary grandeur of the character, the fearlessness, the nobility of heart and speech, a nobility not unused to tenderness, and in that resembling Beethoven himself.

The performance of Debussy's "Nocturnes," consisting of the three numbers, "Clouds," "Festivals" and "Sirens," was the first in the United States with the revisions in the score made by the composer before his death. The chorus of women's voices used in the last movement, sat upon the stage in a semicircle below the conductor's desk. They had been trained by Mr Townsend.

These three exquisite numbers, characteristic of the genius later to be dulled by ill health, received sympathetic treatment at Mr Rabaud's hands as his first programmed music here of Debussy. There was much of beauty in the first. The hearer stood in the presence of nature, untroubled by the touch of humans. The second is Debussy with his incomparable fantasy, a tapestry of gorgeous colors, bizarre in the spirit of exquisite play. A very beautiful and delicately imaginative performance.

Literally and figuratively the sirens occupied stage center in the number bearing their name. Sirens are persons most illusive when seen and heard at a distance—at least at first, calling from an opposite shore, from some inviting grotto or from behind the organ. If memory serves rightly, their song had such illusion at other performances.

The first movement of Mendelssohn's "Italian" symphony is typically sunny, blithesome, gay in themes and their expansion. The second interests by its hymn, whatever its origin, and the steady march of the double basses: The remainder is the smug Mendelssohn, who for the mad folly of the carnival in the last has only a well-greased facility to exploit fiddlers. The strings in particular played the whole symphony with great precision, unanimity and brilliance.

Mr Malkin was the soloist of the day in Tschaikowsky's variations on a Rococo theme in which the 'cello is made to ride bareback, jump through hoops and the like. Mr Malkin appears to find pleasure in the jugglery.

TRANSCRIPT, MARCH 8,

SYMPHONY CONCERT

BEETHOVEN, DEBUSSY, CHAIKOVSKY, MENDELSSOHN

The Faded "Italian Symphony" and a Audience That Knew It—New Eloquen for the "Cariolanus" Overture—The Nocturnes of Clouds, Sirens and Fetes Renewed Beauty — The Russian for 'Cellist's Skill

THERE was a sign of the times the end of the Symphony Conce yesterday afternoon. The fin piece was Mendelssohn's "Italian Symphony," presumably played anew because conservative conductors, French or German, believe themselves under such obligation to his music and his memory. The applause was not hearty at any of the pauses, while after the final measures it was mere perfunctory courtesy to leader and band. Apparently the audience thrust off Mendelssohn as it drew on its coats; in fact cursory inspections of the hall during the playing of the symphony disclosed it less as an auditorium than as a reading-room for the ever-entertaining programme-book. Now, the performance of the symphony had neither signal merit nor signal demerit. Mr. Rabaud was literal and lucid, discreet and dutiful with the music; the orchestra played it precisely, euphoniously. It was possible to imagine the symphony in more elastic voice, with apter flow of light and shade, with more heed for Mendelssohn's little strokes of instrumental dexterity than for his polished filling of orthodox patterns. Yet, it is doubtful whether the most animating and adroit performance conceivable would have stirred more interest, drawn more applause. The truth seems to be that the public of orchestral concerts in these days has plainly outgrown the symphonies of Mendelssohn—Italian, Scotch, Reformation, what not—and that conductors discharge only a "traditional" obligation, long since hollowed to emptiness by time and change, when they play them.

With reason audiences still hear gladly Mendelssohn's more fanciful, more light-handed symphonic music—the overture and the incidental pieces to "A Midsummer Night's Dream" compact of fantasy, humor, poetized artifice and pictorial illusion; the overtures of the "Prosperous Voyage" and "The Hebrides" for this dweller by choice in the inland cities of Berlin, London, Rome, was imaginative in his tone-picturing of the sea. In all four are measures inviting conductors and orchestras to little feats of rhythmic and colorful dexterity, to enhancing touches, to the play of discerning and embroidering fancies. The moribund symphonies are music of another sort—prosaic of motive, monotonous of progress, glossy of surface, but no more in substance or in whole impression than the faithful filling of prescribed moulds. Rarely in them does the Mendelssohn of fancy release himself for even a few measures; scant relatively is his play with happy dexterities. Beyond reanimation, the Mendelssohnian symphony has become withered and sapless. Only "the tradition" now brings it back at long intervals into the concert halls of the twentieth century—and then audiences are the perfunctory hearers of yesterday.

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The Prowess of the Symphony Orchestra and the Symphony Chorus in Debussy's Nocturnes—Miss Hempel in Fine Play of Her Fine Powers and in Music Becoming Them—Mr. Seidel as Violinist With Clear, Interesting and Impressive Individuality—Programmes in Prospect

THE repetition of Debussy's "Nocturnes" at the Symphony Concert of Saturday evening gave fresh occasion to test and to praise the new quality, individually and collectively, of the reconstituted orchestra. Often the Parisian disposes his instrumental voices so that they are naked to the ear; again in one or two of them he isolates for the moment the substance and the progress of the music; while yet again, particularly in the Nocturne of Fetes, he seeks the motive power of tonal masses. It is the custom to say that eighteenth-century pieces are severe test of the virtue of an orchestra, since in such transparent music the quality of every tone, the incidence of every inflection stand clear. Debussy's music of the days of these Nocturnes, of the Faun, of Pélleas, is hardly less a mirror of the playing orchestra while it asks much more of the individual virtuosi in technical skill, in imaginative felicity of voice and accent. Even the instruments of percussion are charged with delicate suggestions of color, with subtle pointings of rhythm. Aptly on Saturday the players made them. From the brass choir came no hint of the mere bigness and corresponding coarseness of tone that sometimes of late has seemed to infect it under overdriving. The wood-winds, as often since Mr. Laurent at the first flute and Mr. Speyer at the English horn have restored the balance of the choir, were in flawless flow and euphony, yet with each voice in clear individuality whatever the shaded speech Debussy asked of it. The strings were as free as the brass from the mere weight of tone that sometimes passes for power; at moments they shimmered as of old; while their elasticity flecked the music with the light and shade of the composer's will and vision. The orchestra was limpid instrument in "Clouds," rhythmic instrument in "Fetes," fusing and fugitive instrument in "Sirens"; while from beginning to end, in the weaving of the harmonic background it added beauty to beauty, illusion to illusion. As it sounded on Saturday, a finer instrument has seldom tempted and stimulated a conductor's hand.

As sensitive to the composer's bidding, as discerning of his finer purposes, as impeccable in quality and euphony of tone were the twenty-four women-singers in "Sirens." In themselves, their voices could hardly have been better chosen—fresh, smooth, bright, light. Mr. Townsend's training had not only schooled the choir until Debussy's difficult intervals and phrasing became as second nature, but he had also blended the human voices until they compared in loveliness of texture with those of the flutes, the English horn and the other reeds of the orchestra. If only, perhaps, the singers had been seated in crescent behind these wood-winds, the texture of the whole sea-piece would have been as perfect. There was the more reason to rejoice in these merits because the Symphony Chorus had seemed hardly itself in the concerts of "victory and peace" last December. Obviously, its shortcomings then were the shortcomings of too hasty preparation. With time and opportunity, the chorus can still keep the mettle that it proved last year. The more the satisfaction, therefore, that next week New York will hear these women in "Sirens" and that, in the final concerts of the year, the chorus in larger numbers will pleasure its public at home.

HERALD, MARCH 13,

"POPS" TO BAR INTOXICANTS

Ten-Week Season Will Open May 5

Conductor Agide Jacchia, leader of the 80 Symphony players comprising the orchestra at the "Pops" last season, will again direct the concerts this year, it was announced last night. In setting the opening of the 10-week season for May 5, Manager William H. Brennan said that in keeping with the spirit of the times the serving of wine, beer and similar beverages will be eliminated.

In making this announcement the management points out that many music lovers have preferred to subscribe for balcony seats in past years, largely owing to a feeling that they might be expected to order intoxicants against their desire if they were to occupy the more convenient places on the lower floor. Since the public has shown that the musical program rather than the liquid menu is the greater attraction, only soft drinks and light refreshments will henceforth be offered.

DEBUSSY'S NOCTURNES PERFORMED

Symphony Assisted By Chorus—Malkin, Soloist

BY OLIN DOWNES

The programme of the 17th concert this season of the Boston Symphony Orchestra, Henri Rabaud, conductor, given yesterday afternoon in Symphony Hall, consisted of Beethoven's overture to Collin's tragedy, "Coriolanus," Tschaikowsky's variations on a rococo theme for solo violoncello, with orchestral accompaniment, Debussy's Nocturnes for orchestra, Mendelssohn's Italian symphony.

The soloist was Josef Malkin, first 'cellist of the orchestra. A chorus of female voices trained by Stephen Townsend, assisted the orchestra in the performance of the last of the three "Nocturnes."

DEBUSSY AT HIS ZENITH

These three pieces are as modern today as when they were first heard in Boston in 1904—and the art of music is developing so rapidly that a composition which retains its pristine modernity for the length of 15 years gives reasonable assurance of being a work of genius. There are those who rank these nocturnes as the very high water mark of Debussy's achievement. If all of his other orchestral works were destroyed, these pieces alone would give him the rank he now holds. The first one, "Nuages"—"the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white"—this piece is indeed as a miraculous manifestation of creative power.

It matters little whether, as Mr. Calvocoressi claims, with considerable show of justice, Debussy obtained the suggestion of the harmonic scheme of "Nuages" from Moussorgsky of the later songs or not—Debussy uses the idea after a manner completely his own. He polishes the precious jewel and gives it an incomparable setting. It is the spirit and not the letter which counts in art. Moussorgsky's song—it is one of the cycle "Without Sunlight"—profoundly impressive in itself, is an inspiration native and authentic with the great Russian. Suppose Debussy did help himself to this treasure, as he may well have done? It will be found that his conception, coloring, technic are wholly at variance with like processes in the composition of Moussorgsky.

Not Astonishing in Harmony

The Second Nocturne is not so astonishing in harmony as it is pagan and antique in spirit. Think of anything you like of notes dancing in the sunbeams, of the joy of the forest on a marvellous, windy autumn day, or the wanton play of spirits of the air—it is music sprung from the elements, born of the earth from which the creative artist sprang. And the middle portion of this piece of nature music is of a barbaric pomp and gorgeousness almost, as it seems today—this moment—without parallel. Perhaps the composer was thinking of the sunrise, the sun that rises like trumpets and thunder out of the East, prouder and greater than any ancient king.

There is that in the thrumming and plunking of strings and the splendid summons of the trumpets which causes the heart almost to stop beating in wonder at a phenomenon ever new, and older than humanity itself. How simply it is done, how much every note says, how surely the thought develops to its inevitable fulfilment.

As the Song of the Sea

The third Nocturne is as impressionistic, in another vein, as the first—the moonlist sea, the voices of sirens that float over the waters. The song should seem to come from nowhere and from everywhere. It is heard through the soughing of night winds, the grave, calm under-tone of great depths, the swish of spray. It is as the very song of the sea, and the harmonies of the music are as precious and as rare as the colors of mother-of-pearl. It seemed to us—it is a matter of individual impression and opinion, that at times the voices of the singers were too strong, too present, as one might say, not always mysterious and remote enough and not sufficiently homogenous with the orchestral tone. Be it as it may, the music wove its spell—music not heard before Debussy put pen to paper, music which will not be written again, by any composer to come. After the performance Mr. Rabaud brought Mr. Townsend on the stage to acknowledge the applause with him.

Mr. Malkin's Solo

Mr. Malkin, for reasons best known to himself, chose the somewhat lugubrious variations of Tschaikowsky for his display piece. That he played the music like a thorough musician, an experienced and accomplished virtuoso, is and was a foregone conclusion. But why this music? Admitted that good pieces for 'cello are rare, that the 'cello is not an ideal concert instrument—are there not more interesting 'cello suites, concertos, variations for a symphony concert? There is a certain charm in the "rococo" air, but the variations are slight, pretty rather than imaginative, ornamental in a superficial way. The one in dance rhythm, toward the end, is interesting and enlivening. In the cadenza the 'cellist may pluck, and trum, and buzz busily up and down his keyboard as he listeth. What avails it all?

The 'cellist was applauded and recalled. He could have chosen a more worthy vehicle of his skill.

GLOBE Mar 13

NO MORE WINE AND BEER AT SYMPHONY HALL POPS

Prohibition Hits Time-Honored Boston Institution—Big Stock of Drinkables in Cellar Is a Problem

Beer and wine no longer will play a leading part in the pop concerts.

For years these concerts have been featured by the sale of light drinks, but the strong arm of prohibition has dealt a heavy blow and the concerts and intoxicants have been divorced.

Patrons of the pops, which will open at Symphony Hall for a season of 10 weeks beginning May 5, may well say with Cassio: "O, thou invisible spirit of wine—"

The concerts this year will be directed by Agide Jacchia, whose conducting last year was largely responsible for the record-breaking attendance.

Manager William H. Brennan is in somewhat of a quandary as to what he will do with the accumulation of fine old wines in the cellar of Symphony Hall. It is probable that the stock will be disposed of to some restaurateur. It is said there is a considerable quantity on which a heavy duty remains to be paid. This tax may be one of the reasons for Mr Brennan's decision to divorce music and alcohol, because if the tax is paid, a price would have to be charged the buyer that would not favor its ready sale.

Mr. Brennan says he has observed that many music lovers have preferred to subscribe for balcony seats in past years, largely owing to the feeling that they might be expected to order intoxicants against their desire if they were to occupy the more convenient places at tables on the lower floor.

The service of refreshments, the management points out, is intended solely as an accommodation to the patrons of the Pops and not as a money maker, and consequently, since the public has shown that the musical program, rather than the liquid menu, is the greater attraction, only soft drinks will henceforth be served.

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Drawn for The Christian Science Monitor

Henri Rabaud

Conductor of the Boston Symphony Orchestra

MR. RABAUD ON WAR AND COMPOSITION

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Because he is a typical representative of the generation of writers of music who delight not only our own day, but whose works, according to our best judgment, will endure for the delight of other days to come, Mr. Henri Rabaud, conductor of the Boston Symphony Orchestra, was asked by a representative of The Christian Science Monitor to express his opinions on what effect the war would have on modern composition.

Mr. Rabaud was perfectly willing to admit that the war would have an influence on the music to be written, but he intimated that his interviewer was probably several years too early in asking his question. It would take a long time for the reactions to the turmoil of the last four years to be set forth in musical terms, he felt, and meanwhile the composers had been grievously interrupted.

Deprecatingly citing his own case as an example—for Mr. Rabaud is an extremely modest man and hesitated about bringing himself into the discussion at all—he admitted that living in a country which had been fighting for its life and the ideals of the rest of the world, had totally interrupted his labors of composition. War work, philanthropies, the overturning of the daily routine, all combined to throw the composer off the track. Then, too, the emotions that found expression merely in composition now found outlet in patriotic ardor or in sympathy with the war sufferers. Thus [illegible] foremost effect of the war [illegible] almost to stop the writing of music.

Composition Delayed

Mr. Rabaud was careful to point out, however, that on the other hand the war of course had stimulated a certain type of patriotic music which was palpably ephemeral in character. So taking it all in all, the first effect of the war on music had been rather a negative one. It had set composition back for some years, he thought. It was impossible to conceive, however, he felt, that the struggle through which the world had passed, including the dethronement of false gods and the setting up of practicable ideals, should not give rise to a form of musical expression which might put forth new forms and harmonies.

Indirectly, of course, Mr. Rabaud felt that the war had been responsible for changing the source of influence on composers. He felt very strongly more or less a pioneer, whose achievement is just beginning to obtain the recognition outside his own country that it deserves. César Franck never wrote a piece of cheap or uninteresting music, which makes him well worth the study that might before the war have gone in the direction of Munich or Berlin. Thus Mr. Rabaud brought out that before any direct result of the war could be apparent in the music of the present-day writers, there would be the indirect one brought about by the change in values placed on the writers of Russia and France.

American Composition

The subject of contemporary writers naturally brought out a query as to what opinion the conductor had formed on the American music he had read and heard. Was there any indication of a typical American school that he had observed? Were there certain characteristics that he could call strictly American?

No, he could not say that there were. He mentioned the works that he had performed during his incumbency in Boston—an orchestral fantasy by Frederic S. Converse, a symphonic prologue by Henry Gilbert, a patriotic hymn by George W. Chadwick, a symphonic fantasy by Henry Hadley, and told of other works which he had read, by Arthur Foote, John Alden Carpenter, Charles Martin Loeffler, MacDowell, E. B. Hill. These, he said, he had found very good, but there was a diversity of influence observable, and taken together they could not be called typically American. The real American music, like that which would show the result of the war, he believed would be written, but when — he disclaimed any faculty or intention of playing the prophet.

TRANSCRIPT MARCH 15,

SYMPHONY CONCERT

ANOTHER PLEASING MISCELLANY FOR PROGRAMME

A Fable in Tones from Rimsky-Korsakov and Chabrier's "Espana" Both Vividly Played—A Neat Little Symphony from Saint-Saens's Youth — Schmitt's Stale Music and the "Trumpet Concerto" of Bach—Details of an Amusing Afternoon

WHATEVER the merits and demerits of Mr. Rabaud as conductor, of late he has made the Symphony Concerts capital entertainment. Nearly all his recent programmes have been agreeable miscellanies, divided between French, Russian, classic German and American numbers. Scarcely a piece has been over-long or over-intricate in kind; none has exacted too much of the casual hearer; nearly all have yielded general, immediate and easy pleasure. Out of many the new mettle of the orchestra has shone; not a few have asked and received the conductor's better powers. The programme of yesterday afternoon was excellent example of these pleasing lists, with a fantastic tone-picture, "Sadko," from Rimsky-Korsakov; a pretty little symphony from Saint-Saëns, youthful; a concerto from Bach, with four virtuosi of the orchestra displayed therein; novel, if none too interesting, pieces from the relatively little known Florent Schmitt; and for ending Chabrier's fiery and familiar rhapsody, "España." Not one of these items was so long as to irritate those who might dislike it; while the diversity of them brought in due turn satisfaction to many differing tastes.

Nearly all these pieces, moreover, lay within Mr. Rabaud's clear and tested abilities. The only music of pure line and stripped pattern, with which he is prone to be rigid and monotonous, was Bach's concerto, and for his shortcomings therewith, the prowess of Mr. Heim in the difficult and showy trumpet part, the skill and taste of Messrs. Fradkin, Laurent and Longy at violin, flute and oboe, were sufficient compensation. Once and again, as in the first movement Saint-Saëns's little symphony is linear music of dexterous workmanship and little else; but the finale leaps with the bright rhythms that Mr. Rabaud accents well, while the slow song and the half airy, half mellifluous scherzo are the pretty pastiches that the conductor polishes no less lightly and adroitly than the composer. Rhythm and color, both at Mr. Rabaud's command, are the essentials to inspiriting and graphic performance of Rimsky-Korsakov's tone-picture and of Chabrier's rhapsody. In "España," indeed, leader and orchestra excelled themselves in the bite of the rhythms, the free motion of the music, the glow of harmonic and instrumental color, the warmth of their phrases, the fire of their modulations. It is hard to remember when the music of Chabrier has so flamed upon the ear, so run exuberant yet sure-footed race.

It was the composer who defeated conductor and orchestra with Schmitt's "Musiques de Plein Air," as, in his fantastic fashion with titles, he names these "out-of-door" pieces. All performance might lend to them, they seemed to receive in distribution of color, play of rhythm, roundness of phrase and songful progress. Even so, they seemed a mediocre, a pointless music written with pains but written also without imagination. It is hard to descry Schmitt's purpose; it is harder still to be interested in his accomplishment of it. Presumably the first "Musique" is designed to image a solemn procession of the country-folk winding, as in pilgrimage, through the woods, at the foot of a mountain, gradually ascending the slopes. The second would seemingly recall and animate an ancient dance, forgotten, ignored, elsewhere than in the hill-country, known or imagined by Schmitt. The third apparently would summon the luminous calm upon a clear summer day in these lonely heights. Yet almost nowhere does the music bear graphic suggestion; while almost everywhere it lacks either light or heat. Faithfully, it plods along the course until the composer is ready to halt.

Schmitt's motives neither quicken the ear nor stir the fancy. They are mere matters of sterile tonal fact. They kindle him as little as they kindle his hearers, and he can only dress and re-dress them in various harmonic and instrumental vesture. Being a practised composer, he knows the routine of these things; being somewhat more, he occasionally brightens and animates the process with happily imagined or wrought detail. Quite as often he is merely mechanical. Once and again, tonal coloring weaves thin atmosphere about the third "Musique" but never come the spacious and luminous measures that the composer seemingly purposed. The dance lags, sags in dull rhythms, in lifeless modulation, sounding neither as melancholy and ancient rite nor as village play and pastime. The illusion of procession in grave and wending march scarcely rises from the "Musique" presumed to image it. In the music of Schmitt, hitherto heard in Boston—in the savage and reverberant Psalm, in the mordant and sinister "Tragedy of Salome," in minor pieces of many moods—he was invariably interesting, individual. Yet in these "Musiques de Plein-Air," he is merely and steadily commonplace and footless.

At the least, Saint-Saëns is not dull in his pleasing exercise with artifice and fancy in the little symphony in A minor of his twenty-fifth year. The motives out of which he weaves it are as one listener called them—need the sex be specified?—"dear little themes." From them flowers first an allegro of skilful workmanship which is "appassionato" only in the studious pains obviously spent upon it. Saint-Saëns remembers Mozart, the youthful Beethoven, the methodical and polishing Mendelssohn—not to quote from them, but to hint, so to say, how well grounded he is in ancient and contemporary masters. He is resourceful, too, and economical; he has the wit and the courage to little strokes of his own; the allegro is well and fugally made. The ensuing "Romanza" drops from the tips of his adept fingers, is as prettily invented as it is fashioned. A touch of distinction in the handling saves it from place in the "Parlor Pianist." The scherzo flows gracefully until Saint-Saëns snaps it off at the very moment in which it should repeat itself—dauntless youth, ready to make the bourgeoisie of the sixties, if not "sit up," at least stir uneasily in their arm chairs. Last a genteel riot of rhythms, in the manner of Mendelssohn excited, and toward the end timely thought of Beethoven and a few measures, songful and mysterious, after the occasional custom in such place, of the master. Whether Saint-Saëns's saltarello betters that of Mendelssohn in the Italian symphony of last week, only the connoisseurs of Victorian musical gew-gaws may decide. In what for some are the bold and brazen twenties, Saint-Saëns was plainly mastering the theory and practice of "chocolate-box" music.

And it was a courtly Bach, as he could sometimes be, who wrote the "trumpet concerto" for His Royal Highness of Brandenburg. Possibly the Margrave possessed a trumpeter, who was as capable of high running passages, of long held quavers and semi-quavers as was Mr. Heim, yesterday. In and out of the first allegro flashes the trumpet in measures more grateful to the voice of the accompanying strings which it sometimes imitates; athwart the finale it is yet more flaring and florid. Possibly the eighteenth-century ear enjoyed these pastimes, these high and jerky tones, more than does the ear of the twentieth. At least it did not hear an accompanying music made stiff and sluggish, as it was on Friday, by the sheer weight of Mr. Rabaud's full string choir, nor a harpsichord that in so big a hall could barely purl its gentle way through the intermediate slow division. It was all very well for the conductor to return, except incidentally, in the trumpet part, to Bach's original score. But if Bach is not Bach when Mottl discreetly "arranges him," no more is he Bach when Mr. Rabaud clogs his figures and thickens his lines with a mass of string tone. His Highness of Brandenburg did not count his violins in sixteens.

So ran the pieces that filled the hour between the end of Rimsky-Korsakov's "Sadko" and the beginning of Chabrier's "Espana." Yet through all the concert the memory of the Russian "tone-picture" withstood the impression of the rest. Rimsky was no older than the Saint-Saëns of the little symphony, when he wrote this music of fantasy, imagery, humor and graphic illusion. He spreads his sea-picture of calm or storm, and the ear perceives it. Down goes Sadko the minstrel to the chambers of the sea-king and touches the strings of his magic guzli. Measure by measure, the dance infects prince and people. The whole court of the sea-king dances and will not be stayed; the sea riots with it and will not be calmed—till Sadko breaks the strings and his music stills. Once upon a time, the Russian Ballet mimed this fable to this very music, in sight of Bostonian eyes, to sound of Bostonian ears. The music itself was yesterday as vivid with it, while it wove also a mist of romantic fantasy about the tale that dancers and mimes may not compass. What matter Rimsky's means? In the sixties, the purists may have questioned his dependence for suggestion upon rhythm, modulation, color. Perhaps the pedants still doubt today, though such means are the commonplace of music now written. It is the misfortune, however, of much of it that the composers do not mix the colors, deploy the rhythms, jewel the modulations with Rimsky's and with Russians' imagination. His fantasy, not his procedure, evades them.

H. T. P.

From CITIZEN

Address: Brooklyn, N. Y.

Date.....

MUSIC NOTES OF INTEREST

Boston Orchestra To Be Heard in Saint-Saens' "Organ Symphony."

The most important number scheduled for the closing Boston Symphony concert of the season, at the Academy of Music on Friday evening, March 21, will be the "Organ Symphony" of Saint-Saens in C minor. This, the noblest and largest orchestral work of Mr. Rabaud's friend and compatriot, Boston found to be one of the French conductor's most sympathetic and monumental achievements. Also of interest will be Bach's Concerto in F major, No. 2, for violin, oboe, flute and trumpet, which the conductor has restored to its original form, discarding the version, or "perversion," of Felix Mottl. Messrs. Fradkin, Longy, Laurent and Heim, the regular virtuosi, will play the instruments above named, and Charles W. Adams will play the harpsichord accompaniment.

The remaining numbers are Franck's Symphonic Piece from "The Redemption" and Weber's overture to "Der Freischutz."

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MONITOR, MARCH 15,

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—Nationally speaking, the eighteenth program of the Boston Symphony Orchestra's thirty-eighth season is made up of three French composers, one Russian, and one German. Musically speaking it will be found that it can be boiled down, as the newspaper phrase goes, to one Russian and one German, and two-thirds of the German's work can be eliminated. Starting with Rimsky-Korsakoff's tone picture "Sadko," Mr. Rabaud passed to Saint-Saëns second symphony in A minor, Op. 55, thence to Bach's concerto No. 2 in F major for violin, flute, oboe and trumpet, thence to Florent Schmitt's "Out-door Music," a suite for orchestra Op. 44, which was heard for the first time in Boston, and concluded with Chabrier's rhapsody "España."

Interest naturally attached to the Schmitt music, which this reviewer found distinctly disappointing. The first part, though labeled "The Mountain Procession," seemed in its succession of peculiar harmonies and frank dissonances to picture neither procession nor mountains—in fact, it got nowhere. The second part was called "A Dance Out of Fashion," and nobody would shed tears of grief that it had been out-moded, nor could he be at all concerned if it never came "in" again. The third part, bearing the title "Momentary Calm," was like Mendelssohn's overture "Calm Sea and Prosperous Voyage" rewritten in modern harmonies, but retaining its Victorian dullness and conventionality of sentiment. It is unfair to judge the Schmitt of the "Forty-Seventh Psalm" by this music.

Poor propaganda for French music is Saint-Saëns' second symphony. The gallic grace of the adagio fails to compensate for the emptiness of the other movements and the slimness of the ideas therein developed. Far better in this respect is the flashy but popular "España" rhapsody of Chabrier. The audience as a matter of course rose to it with much applause.

Remain now the Russian and the German. Some day we may hear this Bach concerto with an orchestra which does not smother the solo instruments and the harpsichord. Until that day comes, judgment on the first and third movements must be suspended. The andante, with its lovely harmonies and quiet beauty allows Mr. Fradkin, the violinist; Mr. Laurent, the flutist; Mr. Longy, the oboist, and Mr. Heim, the trumpeter, to shine in their stellar parts, individually and collectively. No number this season has been better played on this stage than the "Sadko" tone picture of Rimsky-Korsakoff. Conductor and orchestra gave an exhibition of musical tone painting and musical description both stimulating and satisfying. It is fortunate for modern music that Rimsky-Korsakoff happens to be one of the Russians whose influence is potent in these days.

Mar 15 ?

18TH CONCERT BY SYMPHONY

Performance of Chabrier's "Espana" Is Extraordinarily Brilliant

"MOMENTARY CALM" HEARD FIRST TIME

By PHILIP HALE

The eighteenth concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rimsky-Korsadoff, "Sadko"; Saint-Saens, Symphony No. 2, A minor; Bach, Concerto No. 2, F major, for trumpet, flute, oboe, violin (Messrs. Heim, Larrent, Longy, Fradkin) with accompaniment of strings and harpsichord (Charles W. Adams); Florent Schmitt; Out-Door Music: 1—The Mountain Procession. 2—A Dance out of Fashion. 3—Momentary Calm (first time in Boston); Chabrier, Espana.

The legend of Sadko appealed to Rimsky-Korsakoff, who wrote an opera with him for the hero. The symphonic poem heard yesterday for the first time at a Symphony concert since 1905 was used by the Ballet Russe for the ballet "Sadko," seen at the Boston Opera House. The story—or this particular legend, for there are several—was thus made familiar, although we did not see there the becalmed ship and Sadko, like Jonah, thrown overboard. Having sailed the seas, Rimsky-Korsakoff pictured in tones. The raging billows in "Scheherazade" and a calm; two widely different tonal seascapes, both eminently successful, far more so than Rubinstein's "Ocean" Symphony with all its movements now forgotten. The larger portion of "Sadko" is concerned with the wild dancing at the wedding of the sea-king's daughter. Sadko, an uninvited guest of sudden and surprising arrival, plays on his gusli for the dancers until the virtuoso breaks the strings and puts an end to the frenzy of the dancers and of the sympathetic ocean. The music fascinates by its changes of mood, the wildness of the dance, the oriental spirit, the brilliance of the instrumentation.

Saint-Saens' Symphony in A minor—it might be called a sinfonietta—was played in Paris nearly 60 years ago. It has not been heard here at a Symphony concert since 1892 when Mr. Nikisch waved his exquisitely manicured hand and turned the interesting pallor of his romantic face towards the enthralled audience. Saint-Saens has always been an expert assimilator. In this little work we hear at times the voices of Bach, Mozart and the early Beethoven, but with a Parisian accent. The first movement in spite of its fugal character is entertaining, exciting admiration for the workmanship. The second is charmingly simple. It has a Mozartian flavor. The trio of the Scherzo is peculiarly graceful and piquant, while in the rushing Finale there is towards the end a foretaste of 1919 modernism, an unexpected little episode, that might be compared to the mysterious measures in Weber's "Euryanthe" overture. The Symphony contains many effects gained by the utmost economy of means. The music reminds one of Athenaeus's proposition. "Music should excite affability and a gentlemanly like joy." Mr. Rabaud is to be thanked heartily for reviving the long-neglected work.

The Concerto of Bach was first heard here Dec. 28, 1901. Mr. Gericke then used Felix Mottl's arrangement. Mottl transposed the trumpet part, written extremely high, and divided it between two trumpets. He added wood wind instruments and horns. Other arrangements, or disarrangements, of this concerto have been made.

Mr. Rabaud was anxious that the suite should be played as Bach wrote it. He therefore did away with Mottl's additional instruments, but retained his arrangement of the trumpet part. He also restored the harpsichord.

This reverence paid to Bach is praiseworthy. It is therefore the more surprising that Mr. Rabaud changed the title of the concerto in the program book. Bach wrote the title in Italian on the autograph score. In English it reads: "Second concerto for one trumpet, one flute, hautbois, one violin."

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Stevensoniana

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Mary Jane commands the party,
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And:

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The music the critics found naive and delightful—entirely in the mood. One of them remarked that two of the best native compositions so far have been about children—"Adventures in a Perambulator" and "Stevensoniana." This, in the latter case, despite muted trumpets and delicate audacities of percussion. There is one explanation at least. Both Mr. Hill and Mr. Carpenter have little boys of their own.

POST MARCH

SYMPHONY USES OWN SOLOISTS

Virtuoso Quartet Heard in Bach—Rimsky's "Antar"

BY OLIN DOWNES

Various instrumentalists of the Boston Symphony Orchestra — Messrs. Fradkin, concertmaster; Laurent, first flute; Longy, first oboe, and Heim, first trumpet—and not a highly advertised visiting virtuoso, were soloists at the concert given by that organization, conducted by Henri Rabaud, yesterday afternoon in Symphony Hall.

The compositions performed were Rimsky-Korsakoff's "Antar," Saint-Saens' symphony in A minor, Bach's concerto No. 2 in F major for violin, flute, oboe and trumpet, with accompaniment of strings and harpsichord, Florent Schmitt's "Musiques de plein-air" ("Outdoor Music"), and Chabrier's "Espana."

A TONAL PANORAMA

The performance of Rimsky's beautiful music was highly imaginative, and how imaginative is this composition itself! The ship of Sadko is sunk by the angry waves at the bidding of the sea-king. The minstrel sinks to the palace of the monster. There, a Russian Orpheus, he defends himself by playing on his ancient harp, or gusli, a wild strain, which causes the king and all his court to dance madly. Thanks to his magic, Sadko escapes, with the daughter of the sea-king for his bride. All this is broadly and poetically pictured in the orchestra. A tonal panorama of rolling billows is as simple as it is suggestive; fantastical transformation passages, preluding on a harp, and then the exultant song of the minstrel are heard. There is a return of the sea music.

Rimsky-Korsakoff, the magician of the old legends, conjures for us in various works the desert and the fruition of all the desires of man; strange caverns of the sea, the incredible tales of Arabian lore. "Antar" is a comparatively early work, not as substantial in musical material, or at least as advanced nd individual in the musical ideas, as more mature compositions by this Russian genius, yet it is music of unique richness of color and of an enchantment which the most sober-minded will hardly resist.

Used by Balakireff

Incidentally, "Sadko" contains measures to which Balakireff, apparently, helped himself bodily for his "Thamar," a work which presumably followed "Sadko," even in the compilation of the early sketches. There is a passage in the latter composition which is almost identical in figuration and harmony with Balakireff's masterpiece. It must be noticed too, that this symphonic poem of "Sadko" is the complete essence of the modern Russian style of orchestration, in which pulsatile instruments give not only rhythm but all sorts of tone-color, in which the old German formula of groups of instruments which hold chords with little significance in themselves for the sake of sheer body of tone is forsaken for an instrumental scheme a hundred times more picturesque, iridescent, pictorial in character.

The material in the tone poem of "Sadko" is identical with the principal thematic material of Rimsky-Korsakoff's opera on the same theme.

Saint-Saens' Symphony

Saint-Saens' early symphony, it was composed in 1859, though numbered the fourth in the composer's published works, thus coming next to the fifth symphony, composed in 1886, is remarkable not only for its clearness and economy of means, but for the modesty with which the composer writes, and the spirit and enthusiasm of the writing. Today it appears in large part a French Mendelssohn and Schumann affair, but even in this youthful composition the Gallic wit, sobriety, and love of clear outlines are convincingly shown. Nor does Saint-Saens content himself with filling a preordained symphonic mould. His slow movement is of as modest proportions and pretensions as he chose it to be. His scherzo has a virility in the first part and a folk-like character in the second which set each other off in a finished and original manner.

Nor is the abrupt conclusion of this movement without individuality, while the finale is entertaining in a way of which Saint-Saens is peculiarly the master. Mr. Rabaud's revival of this symphony had thus much more than historical interest.

Bach's Concerto

Another revival of a sort, and thrilling in the extreme, was the Bach concerto, given as consistently with modern scoring as the mechanism of instruments manufactured today permits. The joy and vitality of this music, the ever-fruitful manner in which small rhythmical motives expand and develop themselves; the tender exfoliations of the song of the slow movement, supported by a substantial and unfailing bass, and the heel-tingling vivacity of the finale are the things of which we can remind ourselves in words. But these do not suffice to communicate the marvellous sensations that this music, perennially young, reborn, as it were, from instant to instant, excites in the hearer. Phrase expands into another phrase, and this into two more, just as the most cells of living organism grow out, one from the other, before the eyes of an observer. Nor does there seem any end to the process. When the final chord sounds one feels that it has merely punctuated a pause in this eternally recreative music, which is continuing its life as inevitably as the round of the seasons in sonorities, which have merely passed for a while from the ken of human ears.

The performance of the soloists was admirable in the extreme. Each man of the quartet was distinguishing himself and distracting the attention of the listener from one instrument to another of the group as the performance went on. The musicianly and finished playing of Charles Adams at the harpsichord, loaned for this ocasion by Ernest B. Dane, added materially to the justness of the effect.

Suggests Midnight Oil

At a first hearing we can only honestly commend one movement of Schmitt's suite of "open-air music." "Open-air" it is precisely not, to our thinking. The simplicity is studied, calculated—a matter, it certainly appears, of midnight oil. The first and second movements are outrageously long—an unjustifiable stringing out of poor material. This was an early composition of Schmitt, one of the works he sent back to Paris while enjoying the privileges of his Prix de Rome. It is outrageously unyouthful. The primitive and grotesque in "A Dance Out of Fashion" is strongly accented, but no primitives could have made the awful noises Mr. Schmitt achieved with his immense and skilfully handled modern orchestra. Little boys or young men who produce this sort of thing should be deprived of a pen while there is hope, and turned out to pasture.

A relief was the crackling music of Chabrier, music of indescribable wit and bonheur, of flashing genius, of the broadest and most absurd sallies, all touched in the electrical rhythms of

GLOBE—MARCH 15,

SADKO AND ESPANA BRILLIANTLY PLAYED

In the scenario for his undersea ballet in the Russian legend of "Sadko," performed to Rimsky-Korsakoff's music at the Boston Opera House four years ago, Mr Bolm, who impersonated the hero, caused him to cast such a spell over the undersea wedding festivities by his playing upon his gusli that he was able to carry off the King's daughter in a submarine of his own magic invention resembling a great sea shell.

Mr Rabaud gave a glowing performance of Rimsky-Korsakoff's gorgeous tone picture yesterday, one opulent in imagination and riot with color. The unlegendary but fantastic ending of Mr Bolm's pantomime would have seemed an expected one, could the orgy induced by the less, then most fortunate musician's playing have been interpreted with such taste and ardor.

To make the concert truly symphonic, Mr Rabaud returned to the chief theme of brilliance at the close and conducted Chabrier's "Espana" with an abandon, a sense of its characteristic verve and inspiriting rhythm which made this performance, like so many others of his "first times," the superior of all which have preceded it.

Saint-Saens' second symphony, unheard at these concerts since the days of Nikisch, has at least a curious, if not an inherent interest in revival. A score now 63 years old, it shows the early Saint-Saens, by nature a cosmopolitan, a well-graced man of the world, yet steeped in classic models of form. It is often Haydnish in a mid-19th century guise, as its conservative instrumentation is almost that of the early Beethoven, with no trombone, but a pair of horns, two trumpets, a pair each of flutes, obces, clarinets and bassoons. If the Conservatoire was shocked by Cesar Franck's English horn in his symphony in the year 1879, what of Saint-Saens' brief use of it here in 1856 in the quaint slow movement, beautifully played yesterday by conductor and men?

Bach's second concerto in F-major for violin, flute, oboe, trumpet with harpsichord (yesterday played by Charles W. Adams) and an orchestra—smaller far than that of yesterday—was another mark of passing time. Bach's parts for trumpet are well-nigh impossible today of their original effect. That in this concerto is for F-trumpet, written very high, even to D above. The modern B-in timbre, is out of character here, even in timber, is out of character here, even in the higher transposition necessary.

Mr Rabaud discarded Mottl's arrangement and gave some of Bach's trumpet part to a second player, Mr Mann. Mr Heim undertook the tremendously difficult solo part commendably. Unfortunately its severe demands induced him to use a cornet, more facile in execution than the trumpet, but out of place with its shallow tone. Could a capable player be found, it might be interesting to hear this music done with the now almost obsolete E flat cornet of the wind bands of a generation ago. Its voice might supply the clarion brilliance of Bach's smaller and higher trumpets.

The calm, lyrical spirit of the andante, in which the other three instruments weave garlands, is as modern as though written in this present year. Messrs Fradkin, Laurent, Longy and Heim were applauded.

Florent Schmitt's "Outdoor Music," op. 44, suite for orchestra, was played for the first time in Boston. It does not add any distinctive honor to the reputation of the admirable French composer of the Psalm of barbaric splendor, of the engaging quartets for four voices and eight hands piano, or of the fantastic and very stimulating "Salome." "The Mountain Procession," evidently to a Wagnerian shrine, would seem to contain Tristans and Parsifals. "The Obsolete Dance" is out of proportion dynamically. The "Momentary Calm" has tranquil moments when it permits the hearer to forget the sol-la-si-la-sol theme which is everywhere

GLOBE—MARCH 29

Symphony Orchestra and Mr Rabaud

With the last Southern trip just completed, and six pairs of concerts remaining for the present season, there is timely interest in the Symphony Orchestra and in its conductor for that to follow.

The superiority of the Boston Symphony Orchestra was no better confirmed or declared than by the alacrity with which the envious raised their voices with the cry of depreciation in this crucial year of uprooting and reamalgamation. It no doubt is galling to some in New York that the Boston Symphony Orchestra continues to give five pairs of concerts each year in that city and to exactly as many people as Carnegie Hall will hold. It is probably more galling to read the New York newspapers the next morning and compare the reviews in general with what is written of the local orchestras.

To remove practically one-fourth of the man power of a machine as intricate and specific in its construction as a symphony orchestra, to supply the vacancies with individuals, many of whom are strange to each other as to the organization, to call a new conductor and set him to welding these elements into one instrument, is a confessed undertaking. If there should be momentary hazard to past standards it reasonably should find casual rather than surprised recognition. To seize upon these stages of transition as the standards of futurity is to show something other than a regard for the truth, much less for the welfare and health of the orchestra.

It has been the privilege of the writer to sit in Symphony Hall through every Friday afternoon concert of the 18 given except one. It was instructive and assuring to have observed Mr Monteux, both in rehearsal and performance. He was an expressionist rather than a repressionist and he was an able musician. Remembering his two weeks here, it is likely that he inspired a gratitude for his services which lead to excessive praise of his actual abilities. His ardor was prone to become hectic. In a concert he was too apt to harry the orchestra as a gust of wind the surface of a pool, but he served intelligently, conscientiously and well in the preliminary labor of organization.

Meeting Mr Rabaud at first casually one might have said, "A scholar, a dreamer, a visionary, but conservative, perhaps academic; a supersensitive and therefore lacking, it may be, in severity of discipline." To the courtly grace of a gentleman of France, Mr Rabaud added at the first concert he conducted, which was in Cambridge, the distinction of an interpretating conductor. His concerts here have only served to deepen and confirm that first impression.

Although a Frenchman, his Beethoven is noble, lofty, majestic, but human. His sense of the dramatic is not confounded with the melodramatic or the theatrical. He respects the formal rites of the classicist, but beneath them glow a romantic ardor and the poetic truth of life. His Schubert was a revelation. When have these imperishable melodies been sung with such primeval joy and freshness as of that unsullied, of the morn of the first day?

So with the old school, so with modern scores. It is only necessary to recall the recent performances of Debussy's "Nocturnes," of Chabrier's "Espana," of Rimsky-Korsakoff's "Scheherazade"—each of them in its own vein incomparable. With an unassuming, unpretentious, almost depreciatory manner, the range of appreciation, style, understanding in racial and individual veins, colors, moods, is amazing, wholly uncommon.

He has played no Tschaikowsky, no Dvorak, as he himself says; no Wagner until after the peace of Paris, and by way of a good example, no Strauss or other of the self-subscribed despoilers of Belgium—Weingartner, Bruch, Humperdinck and Nikisch, although the latter is a condcctor and not a composer. Otherwise, his programs have been fairly representative in repertory.

Whether or not Mr Rabaud cares to remain another season or more as the conductor of the Boston Symphony Orchestra, he has endeared himself to this public and to these audiences as a man, as a program maker with a sense of balance and contrast as of content, as a conductor who week after week would bring to music more or less familiar the distinction of a new and rounded beauty.

NEWS

Baltimore, Md.

MAR 1 1919

MUSI

The last local concert of the seas by a visiting orchestra will take pla at the Lyric next Wednesday nig when the Boston Symphony Orchest under M. Rabaud's direction, will ma its fifth appearance with Reinald W renrath instead of Mme. Melba, as loist.

The Peabody's regular series of art recitals closed last Friday with Ma Garrison winning new honors in h "home town" through her beauti singing of an exacting program.

From now on until graduation time t majority of the Peabody affairs doul less will be more or less of the st dent variety, with the exception of t postponed recital by Hulda Lashansk soprano, which will take place March 28.

Dear me, it seems as if the seas only opened a week or so ago, and he it is already winding up! Unless a del from some managerial machine or oth appears and gets busy, only four mo events of real moment will occur.

These are two concerts by the Ba timore Symphony, the one closest hand being dated March 30, the joint r cital by Sophie Braslau and Efre Zimbalist on March 29 and the Heife recital on April 10. Interspersed amo these will be a number of informal r citals, chiefly of a public nature.

Guild Organ Recital.

William J. Kraft, who will give th third of the series of Lenten organ re citals this evening at Old St. Paul' Protestant Episcopal Church under the auspices of the Maryland Chapter, American Guild of Organists, is organist at Columbia University and is well-known as a virtuoso and lecturer.

His numbers will be Cole's Fantaisie Symphonique, Federlein's Cradle Song and Gavotte; Saint-Saens' "The Swan," Matthews' Scherzo, Callerts' Intermezzo, Schubert's "By the Sea," Jadassohn's Scherzo-Canon and Guilmant's "Marche Religieuse Religieuse."

The Boston Symphony Concert.

The announcement that Mme. Melba would be unable to appear with the Boston Symphony next Wednesday night, sorry to say, had the effect of curtailing somewhat the box-office sale. This is a discouraging proceeding, and is not at all just to the soloist engaged in the diva's place. Reinald Werrenrath is a young American barytone who has won a well-merited place among the leading concert singers of the day and who recently made a highly successful debut at the Metropolitan Opera House.

Mr. Werrenrath's numbers will be the recitative "Tutto e Disposto" and the aria "Aprite un po Quegl 'Occhi," from the fourth act of Mozart's "Figaro," and the "Vision Fugitive," from Massanet's "Herodiade."

No changes have been made in the orchestral numbers. These comprise Saint-Saens' A Minor Symphony No. 2, Op. 55; Debussy's "Nuages" and "Fetes," the overture to Weber's "Freischutz" and Bach's Concerto No. 2, for violin, flute, oboe and trumpet, with harpsichord accompaniment. This will be played by Messrs. Fradkin, Laurent, Longy and Heim, with Charles W. Adams as the accompanist.

AND MUS

Reinald Werrenrath

Reinald Werrenrath, the well-known American barytone, who recently made his operatic debut with the Metropolitan Grand Opera Company, scoring a decided success, will be the soloist at the Boston Symphony Orchestra's Concert next Wednesday night.

Mar 15 ?

18TH CONCERT BY SYMPHONY

Performance of Chabrier's "Espana" Is Extraordinarily Brilliant

"MOMENTARY CALM" HEARD FIRST TIME

By PHILIP HALE

The eighteenth concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rimsky-Korsadoff, "Sadko"; Saint-Saens, Symphony No. 2, A minor; Bach, Concerto No. 2, F major, for trumpet, flute, oboe, violin (Messrs. Heim, Larrent, Longy, Fradkin) with accompaniment of strings and harpsichord (Charles W. Adams); Florent Schmitt; Out-Door Music: 1—The Mountain Procession. 2—A Dance out of Fashion. 3—Momentary Calm (first time in Boston); Chabrier, Espana.

The legend of Sadko appealed to Rimsky-Korsakoff, who wrote an opera with him for the hero. The symphonic poem heard yesterday for the first time at a Symphony concert since 1905 was used by the Ballet Russe for the ballet "Sadko," seen at the Boston Opera House. The story—or this particular legend, for there are several—was thus made familiar, although we did not see there the becalmed ship and Sadko, like Jonah, thrown overboard. Having sailed the seas, Rimsky-Korsakoff pictured in tones. The raging billows in "Scheherazade" and a calm; two widely different tonal seascapes, both eminently successful, far more so than Rubinstein's "Ocean" Symphony with all its movements now forgotten. The larger portion of "Sadko" is concerned with the wild dancing at the wedding of the sea-king's daughter. Sadko, an uninvited guest of sudden and surprising arrival, plays on his gusli for the dancers until the virtuoso breaks the strings and puts an end to the frenzy of the dancers and of the sympathetic ocean. The music fascinates by its changes of mood, the wildness of the dance, the oriental spirit, the brilliance of the instrumentation.

Saint-Saens' Symphony in A minor—it might be called a sinfonietta—was played in Paris nearly 60 years ago. It has not been heard here at a Symphony concert since 1892 when Mr. Nikisch waved his exquisitely manicured hand and turned the interesting pallor of his romantic face towards the enthralled audience. Saint-Saens has always been an expert assimilator. In this little work we hear at times the voices of Bach, Mozart, and the early Beethoven, but with a Parisian accent. The first movement in spite of its fugal character is entertaining, exciting admiration for the workmanship. The second is charmingly simple. It has a Mozartian flavor. The trio of the Scherzo is peculiarly graceful and piquant, while in the rushing Finale there is towards the end a foretaste of 1919 modernism, an unexpected little episode, that might be compared to the mysterious measures in Weber's "Euryanthe" overture. The Symphony contains many effects gained by the utmost economy of means. The music reminds one of Athenaeus's proposition. "Music should excite affability and a gentlemanly like joy." Mr. Rabaud is to be thanked heartily for reviving the long-neglected work.

The concerto of Bach was first heard here Dec. 28 1901. Mr. Gericke then used Felix Mottl's arrangement. Mottl transposed the trumpet part, written extremely high, and divided it between two trumpets. He added wood wind instruments and horns. Other arrangements, or disarrangements, of this concerto have been made.

Mr. Rabaud was anxious that the suite should be played as Bach wrote it. He therefore did away with Mottl's additional instruments, but retained his arrangement of the trumpet part. He also restored the harpsichord.

This reverence paid to Bach is praiseworthy. It is therefore the more surprising that Mr. Rabaud changed the title of the concerto in the program book. Bach wrote the title in Italian on the autograph score. In English it reads: "Second concerto for one trumpet, one flute, one hautbois, one violin."

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The performance was a spirited one, reflecting credit on all that took part. Boston may well be proud of Messrs. Heim, Laurent, Longy, Fradkin and other virtuosi in the orchestra. It is hardly necessary to speak of the music itself. The Andante is beautiful. The spirited other movements might have been lengthened by Bach, or shortened without essentially changing the character of the music or grieving the hearer.

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GLOBE—MARCH 16,

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The compositions performed were Rimsky-Korsakoff's "Antar," Saint-Saens' symphony in A minor, Bach's concerto No. 2 in F major for violin, flute, oboe and trumpet, with accompaniment of strings and harpsichord, Florent Schmitt's "Musiques de plein-air" ("Outdoor Music"), and Chabrier's "Espana."

A TONAL PANORAMA

The performance of Rimsky's beautiful music was highly imaginative, and how imaginative is this composition itself! The ship of Sadko is sunk by the angry waves at the bidding of the sea-king. The minstrel sinks to the palace of the monster. There, a Russian Orpheus, he defends himself by playing on his ancient harp, or gusli, a wild strain, which causes the king and all his court to dance madly. Thanks to his magic, Sadko escapes, with the daughter of the sea-king for his bride. All this is broadly and poetically pictured in the orchestra. A tonal panorama of rolling billows is as simple as it is suggestive; fantastical transformation passages, preluding on a harp, and then the exultant song of the minstrel are heard. There is a return of the sea music.

Rimsky-Korsakoff, the magician of the old legends, conjures for us in various works the desert and the fruition of all the desires of man; strange caverns of the sea, the incredible tales of Arabian lore. "Antar" is a comparatively early work, not as substantial in musical material, or at least as advanced and individual in the musical ideas, as more mature compositions by this Russian genius, yet it is music of unique richness of color and of an enchantment which the most sober-minded will hardly resist.

Used by Balakireff

Incidentally, "Sadko" contains measures to which Balakireff, apparently, helped himself bodily for his "Thamar," a work which presumably followed "Sadko," even in the compilation of the early sketches. There is a passage in the latter composition which is almost identical in figuration and harmony with Balakireff's masterpiece. It must be noticed too, that this symphonic poem of "Sadko" is the complete essence of the modern Russian style of orchestration, in which pulsatile instruments give not only rhythm but all sorts of tone-color, in which the old German formula of groups of instruments which hold chords with little significance in themselves for the sake of sheer body of tone is forsaken for an instrumental scheme a hundred times more picturesque, iridescent, pictorial in character.

The material in the tone poem of "Sadko" is identical with the principal thematic material of Rimsky-Korsakoff's opera on the same theme.

Saint-Saens' Symphony

Saint-Saens' early symphony, it was composed in 1859, though numbered the fourth in the composer's published works, thus coming next to the fifth symphony, composed in 1886, is remarkable not only for its clearness and economy of means, but for the modesty with which the composer writes, and the spirit and enthusiasm of the writing. Today it appears in large part a French Mendelssohn and Schumann affair, but even in this youthful composition the Gallic wit, sobriety, and love of clear outlines are convincingly shown. Nor does Saint-Saens content himself with filling a preordained symphonic mould. His slow movement is of as modest proportions and pretensions as he chose it to be. His scherzo has a virility in the first part and a folk-like character in the second which set each other off in a finished and original manner.

Nor is the abrupt conclusion of this movement without individuality, while the finale is entertaining in a way of which Saint-Saens is peculiarly the master. Mr. Rabaud's revival of this symphony had thus much more than historical interest.

Bach's Concerto

Another revival of a sort, and thrilling in the extreme, was the Bach concerto, given as consistently with modern scoring as the mechanism of instruments manufactured today permits. The joy and vitality of this music, the ever-fruitful manner in which small rhythmical motives expand and develop themselves; the tender exfoliations of the song of the slow movement, supported by a substantial and unfailing bass, and the heel-tingling vivacity of the finale are the things of which we can remind ourselves in words. But these do not suffice to communicate the marvellous sensations that this music, perennially young, reborn, as it were, from instant to instant, excites in the hearer. Phrase expands into another phrase, and this into two more, just as the most cells of living organism grow out, one from the other, before the eyes of an observer. Nor does there seem any end to the process. When the final chord sounds one feels that it has merely punctuated a pause in this eternally recreative music, which is continuing its life as inevitably as the round of the seasons in sonorities, which have merely passed for a while from the ken of human ears.

The performance of the soloists was admirable in the extreme. Each man of the quartet was distinguishing himself and distracting the attention of the listener from one instrument to another of the group as the performance went on. The musicianly and finished playing of Charles Adams at the harpsichord, loaned for this ocasion by Ernest B. Dane, added materially to the justness of the effect.

Suggests Midnight Oil

At a first hearing we can only honestly commend one movement of Schmitt's suite of "open-air music." "Open-air" it is precisely not, to our thinking. The simplicity is studied, calculated—a matter, it certainly appears, of midnight oil. The first and second movements are outrageously long—an unjustifiable stringing out of poor material. This was an early composition of Schmitt, one of the works he sent back to Paris while enjoying the privileges of his Prix de Rome. It is outrageously unyouthful. The primitive and grotesque in "A Dance Out of Fashion" is strongly accented, but no primitives could have made the awful noises Mr. Schmitt achieved with his immense and skilfully handled modern orchestra. Little boys or young men who produce this sort of thing should be deprived of a pen while there is hope, and turned out to pasture.

A relief was the crackling music of Chabrier, music of indescribable wit and bonheur, of flashing genius, of the broadest and most absurd sallies, all couched in the electrical rhythms of

GLOBE—MARCH 15,

SADKO AND ESPANA BRILLIANTLY PLAYED

In the scenario for his undersea ballet in the Russian legend of "Sadko," performed to Rimsky-Korsakoff's music at the Boston Opera House four years ago, Mr Bolm, who impersonated the hero, caused him to cast such a spell over the undersea wedding festivities by his playing upon his gusli that he was able to carry off the King's daughter in a submarine of his own magic invention resembling a great sea shell.

Mr Rabaud gave a glowing performance of Rimsky-Korsakoff's gorgeous tone picture yesterday, one opulent in imagination and riot with color. The unliegendary but fantastic ending of Mr Bolm's pantomime would have seemed an expected one, could the orgy induced by the less, then most fortunate musician's playing have been interpreted with such taste and ardor.

To make the concert truly symphonic, Mr Rabaud returned to the chief theme of brilliance at the close and conducted Chabrier's "Espana" with an abandon, a sense of its characteristic verve and inspiriting rhythm which made this performance, like so many others of his "first times," the superior of all which have preceded it.

Saint-Saens' second symphony, unheard at these concerts since the days of Nikisch, has at least a curious, if not an inherent interest in revival. A score now 63 years old, it shows the early Saint-Saens, by nature a cosmopolitan, a well-graced man of the world, yet steeped in classic models of form. It is often Haydnish in a mid-19th century guise, as its conservative instrumentation is almost that of the early Beethoven, with no trombone, but a pair of horns, two trumpets, a pair each of flutes, oboes, clarinets and bassoons. If the Conservatoire was shocked by Cesar Franck's English horn in his symphony in the year 1879, what of Saint-Saens' brief use of it here in 1856 in the quaint slow movement, beautifully played yesterday by conductor and men?

Bach's second concerto in F-major for violin, flute, oboe, trumpet with harpsichord (yesterday played by Charles W. Adams) and an orchestra—smaller far than that of yesterday—was another mark of passing time. Bach's parts for trumpet are well-nigh impossible today of their original effect. That in this concerto is for F-trumpet, written very high, even to D above. The modern B-in timbre, is out of character here, even in timber, is out of character here, even in the higher transposition necessary.

Mr Rabaud discarded Mottl's arrangement and gave some of Bach's trumpet part to a second player, Mr Mann. Mr Heim undertook the tremendously difficult solo part commendably. Unfortunately its severe demands induced him to use a cornet, more facile in execution than the trumpet, but out of place with its shallow tone. Could a capable player be found, it might be interesting to hear this music done with the now almost obsolete E flat cornet of the wind bands of a generation ago. Its voice might supply the clarion brilliance of Bach's smaller and higher trumpets.

The calm, lyrical spirit of the andante, in which the other three instruments weave garlands, is as modern as though written in this present year. Messrs Fradkin, Laurent, Longy and Heim were applauded.

Florent Schmitt's "Outdoor Music," op. 44, suite for orchestra, was played for the first time in Boston. It does not add any distinctive honor to the reputation of the admirable French composer of the Psalm of barbaric splendor, of the engaging quartets for four voices and eight hands piano, or of the fantastic and very stimulating "Salome." "The Mountain Procession," evidently to a Wagnerian shrine, would seem to contain Tristans and Parsifals. "The Obsolete Dance" is out of proportion dynamically. The "Momentary Calm" has tranquil moments when it permits the hearer to forget the sol-la-si-la-sol theme which is overdone

GLOBE—MARCH 23.

Symphony Orchestra and Mr Rabaud

With the last Southern trip just completed, and six pairs of concerts remaining for the present season, there is timely interest in the Symphony Orchestra and in its conductor for that to follow.

The superiority of the Boston Symphony Orchestra was no better confirmed or declared than by the alacrity with which the envious raised their voices with the cry of depreciation in this crucial year of uprooting and reamalgamation. It no doubt is galling to some in New York that the Boston Symphony Orchestra continues to give five pairs of concerts each year in that city and to exactly as many people as Carnegie Hall will hold. It is probably more galling to read the New York newspapers the next morning and compare the reviews in general with what is written of the local orchestras.

To remove practically one-fourth of the man power of a machine as intricate and specific in its construction as a symphony orchestra, to supply the vacancies with individuals, many of whom are strange to each other as to the organization, to call a new conductor and set him to welding these elements into one instrument, is a confessed undertaking. If there should be momentary hazard to past standards it reasonably should find casual rather than surprised recognition. To seize upon these stages of transition as the standards of futurity is to show something other than a regard for the truth, much less for the welfare and health of the orchestra.

It has been the privilege of the writer to sit in Symphony Hall through every Friday afternoon concert of the 18 given except one. It was instructive and assuring to have observed Mr Monteux, both in rehearsal and performance. He was an expressionist rather than a repressionist and he was an able musician. Remembering his two weeks here, it is likely that he inspired a gratitude for his services which lead to excessive praise of his actual abilities. His ardor was prone to become hectic. In a concert he was too apt to harry the orchestra as a gust of wind the surface of a pool, but he served intelligently, conscientiously and well in the preliminary labor of organization.

Meeting Mr Rabaud at first casually one might have said, "A scholar, a dreamer, a visionary, but conservative, perhaps academic; a supersensitive and therefore lacking, it may be, in severity of discipline." To the courtly grace of a gentleman of France, Mr Rabaud added at the first concert he conducted, which was in Cambridge, the distinction of an interpretating conductor. His concerts here have only served to deepen and confirm that first impression.

Although a Frenchman, his Beethoven is noble, lofty, majestic, but human. His sense of the dramatic is not confounded with the melodramatic or the theatrical. He respects the formal rites of the classicist, but beneath them glow a romantic ardor and the poetic truth of life. His Schubert was a revelation. When have these imperishable melodies been sung with such primeval joy and freshness as of that unsullied, of the morn of the first day?

So with the old school, so with modern scores. It is only necessary to recall the recent performances of Debussy's "Nocturnes," of Chabrier's "Espana," of Rimsky-Korsakoff's "Scheherazade"—each of them in its own vein incomparable. With an unassuming, unpretentious, almost deprecatory manner, the range of appreciation, style, understanding in racial and individual veins, colors, moods, is amazing, wholly uncommon.

He has played no Tschaikowsky, no Dvorak, as he himself says, no Wagner until after the peace of Paris, and by way of a good example, no Strauss or other of the self-subscribed despoilers of Belgium—Weingartner, Bruch, Humperdinck and Nikisch, although the latter is a condector and not a composer. Otherwise, his programs have been fairly representative in repertory.

Whether or not Mr Rabaud cares to remain another season or more as the conductor of the Boston Symphony Orchestra, he has endeared himself to this public and to these audiences as a man, as a program maker with a sense of balance and contrast as of content, as a conductor who week after week would bring to music more or less familiar the distinction of a new and unfounded beauty.

NEWS

Baltimore, Md.

MUSI

The last local con[illegible] by a visiting orchestra will take pla[illegible] at the Lyric next Wednesday nig[illegible] when the Boston Symphony Orchest[illegible] under M. Rabaud's direction, will ma[illegible] its fifth appearance with Reinald W[illegible]renrath instead of Mme Melba, as [illegible]loist.

The Peabody's regular series of art[illegible] recitals closed last Friday with Ma[illegible] Garrison winning new honors in [illegible] "home town" through her beauti[illegible] singing of an exacting program.

From now on until graduation time [illegible] majority of the Peabody affairs dou[illegible]less will be more or less of the s[illegible]dent variety, with the exception of [illegible] postponed recital by Hilda Leshansk[illegible] soprano, which will take place [illegible] March 28.

Dear me, it seems [illegible] only opened a week or so ago, and he[illegible] it is already winding up. Unless a de[illegible] from some managerial machine or oth[illegible] appears and gets busy, only four mo[illegible] events of real moment will occur.

These are two concerts by the Ba[illegible]timore Symphony, the one closest [illegible]hand being dated March 30, the joint [illegible]cital by Sophie Braslau and Elfr[illegible] Zimbalist on March 29 and the Helfe[illegible] recital on April 10. Interspersed amo[illegible] these will be a number of informal r[illegible]citals, chiefly of a public nature.

Guild Organ Recital.

William J. Kraft, who will give th[illegible]third of the series of Lenten organ re[illegible]citals this evening at Old St. Paul's Protestant Episcopal Church under the auspices of the Maryland Chapter American Guild of Organists, is organist at Columbia University and is well-known as a virtuoso and lecturer.

His numbers will be Cole's Fantaisie Symphonique, Federlein's Cradle Song and Gavotte; Saint-Saens' "The Swan," Matthews' Scherzo, Callerts' Intermezzo, Schubert's "By the Sea," Jadassohn's Scherzo-Canon and Guilmant's "Marche Religieuse Religieuse."

The Boston Symphony Concert.

The announcement that Mme. Melba would be unable to appear with the Boston Symphony next Wednesday night, sorry to say, had the effect of curtailing somewhat the box-office sale. This is a discouraging proceeding, and is not at all just to the soloist engaged in the diva's place. Reinald Werrenrath is a young American barytone who has won a well-merited place among the leading concert singers of the day and who recently made a highly successful debut at the Metropolitan Opera House.

Mr. Werrenrath's numbers will be the recitative "Tutto e Disposto" and the aria "Aprite un po Quegl 'Occhi," from the fourth act of Mozart's "Figaro," and the "Vision Fugitive," from Massanet's "Herodiade."

No changes have been made in the orchestral numbers. These comprise Saint-Saens' A Minor Symphony No. 2, Op. 55; Debussy's "Nuages" and "Fetes," the overture to Weber's "Freischutz" and Bach's Concerto No. 2, for violin, flute, oboe and trumpet, with harpsichord accompaniment. This will be played by Messrs. Fradkin, Laurent, Longy and Heim, with Charles W. Adams as the accompanist.

AND MUS

Reinald Werrenrath

Reinald Werrenrath, the well-known American barytone, who recently made his operatic debut with the Metropolitan Grand Opera Company, scoring a decided success, will be the soloist at the Boston Symphony Orchestra's Concert next Wednesday night.

POST, MARCH 16

Rabaud Is Muck's Superior

Popularity of New Conductor Does Not Rest on Patriotic Prejudices Against German, Says Mr. Olin Downes—Opinion Based on Rabaud's Leadership

It has been repeatedly stated in these columns and in other places, by the music reviewer of the Post, that Henri Rabaud, the present conductor of the Boston Symphony Orchestra, is proving himself in important respects the superior of the formerly lauded Dr. Karl Muck as an interpreter. Some readers, including both pro-German sympathizers and those who are as hot against Germany as any, but apparently unwilling or unable to listen and think for themselves independently of precedent and tradition, have ascribed these statement to anti-German "prejudice" unworthily brought into play in the domain of musical art, and a personal desire to wound a man now in a place where he cannot take up the cudgels in his own defence. This is quite not true. We have our opinions about Dr. Muck, both as man and musician. We have no hesitation in stating them when the occasion arises. But when we discuss Dr. Muck as a musician we discuss him as that and nothing else, and in remembering his performances many of them of great merit and brilliancy, we do so without artistic ingratitude for all that we learned from him, or a personal desire to forget what kind of a debt.

The surprise and pleasure we have had in the musical performances of Mr. Rabaud have been those which, we conceive, every student of music feels when he has been assisted in perceiving new beauties of his art, and surprise that it should have taken so many years and such an upheaval as the great war to make us aware of the existence of so talented a conductor. We now realize the provincialism, imposed from outside, which had persuaded Americans to act very honestly on the assumption that conductors were made only in Germany, and thus to deprive ourselves of great and lasting artistic profit of a kind which, apparently, conductors of Germany could not provide.

We find Mr. Rabaud to be a broader and a deeper musician than Dr. Muck. That is, Mr. Rabaud's conception of a composition, whether of the classic of the modern school, seems to lie deeper. Dr. Muck was an amazing score-reader and an industrious student, though too frequently an officious one, as his ceaseless revisions of and additions to the scores of composers living and dead proved. But he was after all cerebral. He came to the music from the outside. Compared, for example, to Mr. Rabaud's fifth symphony of Beethoven, Dr. Muck's reading was admirable in its formal strength, its balance, its virility in the opening movement in which this conductor's feeling for rythm was strikingly displayed, and its dramatic transition from the third movement to the finale. In the slow movement, requiring simple and lofty sentiment, and in the last movement, a finale of triumph and delirious joy, Dr. Muck undeniably fell short. It was a place where heart and inherent nobility of conception could not be replaced by the mere thinking or planning of effects.

Dr. Muck, we have long felt, was most often at his best in music in which the theatrical element was particularly strong—witness the performance of the "Faust" symphony of Liszt, a type of music in which this conductor excelled, and, as it happened, a work which bore for him certain profound associations which resulted in a state of mind almost of religious ceremonial when he directed its performance. The argument could be continued with many another illustration, as for example, the emotional poverty of Muck's Schumann, and his theatrical and showy conceptions of works like the "Tannhauser" overture or the "Meistersinger" prelude, which became in his later years in Boston show pieces of a brilliant conductor.

Mr. Rabaud's understanding of music of many different composers is more of the heart than Dr. Muck's, and not less of the head. Neither Dr. Muck nor any conductor who has appeared in Symphony Hall in the past 20 years had a profounder comprehension of the great classic spirit and classic grandeur and nobility of form than Mr. Rabaud. In addition to this, however, his Beethoven is greater because of its emotional stress and its spiritual exaltation than the Beethoven of any conductor who has appeared at the head of the Boston Symphony during the period we mention. Nor is this tendency confined to classics, either in or out of France. Mr. Rabaud has given performances of Rimsky-Korsakoff's "Antar" and "Scheherazade"; of works by Saint-Saens, Franck, Ravel, D'Indy and Debussy far more potent in atmosphere, impressionism and poetic quality than those of his predecessor of previous seasons.

The great qualities of Mr. Rabaud as a conductor are illustrated finally in the character of the orchestra's response to his wishes. Dr. Muck commanded that such and such be done, and obtained what he commanded to the breadth of a hair, for he was an admirable, if sometimes brutal, disciplinarian. Mr. Ribaud does not command the orchestra so evidently as he breathes with it, and this understanding on the part of a conductor of the respiration of an orchestra is one of the subtlest and most essential attributes of a really gifted leader. For an orchestra respires, like a singer. This is obviously particularly true of the different wind choirs, but the whole body obeys physical and rhythmical laws, on which musical interpretation is closely dependent. It is this instinct for the respiration of the instruments, as one may well call it, which, as it has always seemed to us, makes Arthur Nikisch so successful a conductor.

He feels the nerves and heartbeats of his men when he conducts, he knows how the music is affecting them, and has the mysterious faculty of marshaling the sub-conscious as well as the conscious forces of interpretation to do his bidding. His tempi are elastic and are partly influenced by the emotional state of his own players. He said once that he took the slow movement of the Tschaikowsky fifth symphony at a different pace on different occasions, this depending partly on the mood of his horn player. Some evenings the player was evidently feeling like a little faster tempo. On other evenings he was fatigued or nervous, and it was natural for him to play the beautiful melody more slowly. Within reasonable limits conformance to his mood meant a better and more eloquent performance of the symphony. We think that Mr. Rabaud has much of this sensitive quality in him, and that he thus acts, by persuasion and emotional telepathy more than by absolute command, on his men. It results in a warmer and more eloquent performance, a performance with broader sweep, with a warmer glow in the tone, with a deeper and more powerful pulse in the music. That Mr. Rabaud exerts authority as a man who knows why and how he wishes a piece of music to be presented is, of course, the companion fact, since without this quality in the leader an orchestra would fall to pieces instead of working together. As it is, the men appear to play more voluntarily than of old, with more personal and musical impulse. And this is reflected in the atmosphere of the concerts. There is a more reciprocal attitude on the part of the audiences, more of what Robert Havens Schauffler once called "creative listening." In all respects the concerts are less formal, perfunctory and more contagiously musical in effect than they were, especially during Dr. Muck's last vexed seasons. In the course of those seasons he gave some very fine performances to which we can look back with much pleasure and profit. In the light of some of Mr. Rabaud's accomplishments, we now feel that we over-praised certain of Dr. Muck's interpretations, but others would doubtless stand as highly today as they did when he gave them. All in all, however, the present effect of Mr. Rabaud's accendancy in Symphony Hall is that of a much needed musical reform, a much more vital and artistic presentation of the musical gospel. We are hearing music from another point of view than that entertained by Symphony conductors and audiences for 30 seasons and more, and a great majority of the listeners are finding the experience is enormously profitable.

Alexander Blackman, violinist.

The performance of Rimsky-Korsakoff's "Sadko" revives the old question of whether nationalism in music is a desirable thing. Ernest Newman, the great English critic, argues against it, saying, as most of the opponents of this principal, that what is in the heart of a composer does not rely for expression on nationally conventional formulas of musical speech; that a composer who relies on folk music, as Grieg did, for example, limits the range of his genius, instead of extending it; that music which is universal is for all peoples of the world, and is recognizable as having universal, instead of local characteristics. It seems to us that those who harbor this theory are about as logical as those who fear that a League of Nations will impair the validity of American citizenship. If America belongs to a league, how can she be a free nation, and preserve her own individuality? One could go still farther and say that a republican form of government makes individualism impossible. Whereas it actually promotes the development and the exercise of individualism, by setting individual potencies free and giving them such opportunities and play for development as is impossible under an autocratic form of government. Mutual obligations do not destroy individual initiative. They make individual initiative in all directions, which are constructive stronger than ever before by removing all sorts of arbitrary boundaries and limits to the exercise of that quality. By a similar paradox, we believe, the national element in music gives the composer whose talent is founded in his soil, and who is consciously and convincingly a spokesman of his people, a stronger and cleaner cut individuality than he would otherwise have.

"Sadko" is a case in point. It is the work of Rimsky-Korsakoff, a leader of the Russian nationalistic school, a school which based all of its tenets on the fundamental conception of the genius of the Russian race and the Russian way for the individual composer to express that genius in his works. The result was memorable and an everlasting refutation against those who are afraid that if a composer quotes a folk-tune or writes in the folk-vein he loses his soul. The Russian composers found themselves through an exhaustive study of the song and legend of their land. As M. Calvocoressi notes in his work on Moussorgsky, the Russian composers who became great and world-figures in music were the composers who wrote in a manner based on the characteristics of Russian national art, and those Russian composers who failed to become great and impress their individuality on the world were the composers who remained content to copy the musical formulas of Europe instead of putting their ears to the ground and speaking for their own people. Democracy in music, as in politics, appears in the end to be a fundamental principle of art. The big statesmen, the big artists, are the ones who speak for their race, and in so doing voice the thoughts and feelings which make the world akin.

The expression of these thoughts and feelings in a manner natural and characteristic of the people does not minimize the individuality of the composer, but exalts it as no other force could do.

TRANSCRIPT, MARCH 17,

MUSIC AND MUSICIANS

THE PROPAGANDA FOR ITALIAN COMPOSERS

Their Interesting and Little-Known Symphonic Music Gains a Hearing in America—Mr. Rabaud's Neglect of It—Likening Mme. Galli-Curci to Italian Pictures—Mr. Caruso on Himself and an Anniversary—Plans of "The Flonzaleys" for Next Season—Items and Incidents

IT is a pity that Mr. Rabaud has not yet found room at the Symphony Concerts for any music by the Italian composers of our day. Several such pieces have been submitted to him, but so far, though he has only four more programmes to make, he has announced none for performance. Other conductors of orchestras in the United States have been more open-minded and hospitable to this unknown Italian music. Mr. Stransky and Mr. Damrosch in New York, Mr. Stock in Chicago, Mr. Stokowski in Philadelphia have all given it place on their programmes. It is quite true that an energetic propaganda, arranged by the Italian Ministry of Public Instruction, has provided them with the scores and the parts and has urged them to favorable consideration. It is as true that the war-time relations between Italy and the United States are no reason for the playing of Italian symphonic music before audiences in America. Such music is in itself either interesing or uninteresting, deserving or undeserving, and all the Leagues of Nations in the world will not lessen by one jot its demerits or add one tittle to its virtues.

On the other hand, Italian symphonic music has long been neglected in orchestral concerts on this side of the Atlantic. Occasionally pieces by the elder generation of such Italian composers—Martucci, Sgambati, Bossi—have been played hereabouts, because they came to the conductors through Berlin. Once and again out of a younger generation, a piece or two by Casella has been heard in America, because it came to those same conductors through Paris. Zandonai's music-drama, "Francesca da Rimini," brought one or two of his symphonic pieces in its train. Otherwise, until this winter, not one of the living or rising Italian composers—Malespini, Tommasini and their fellows—that cultivate music of the concert-hall rather than music of the theatre, has been heard in America. Now at last, in part through the propaganda aforesaid, in part through their own deserts, they have been heard. None of their music has proved remarkable, but nearly all of it, as disclosed to New York and Chicago, has interested audiences and reviewers; while in Casella in particular, it has revealed an individual and stimulating talent.

somewhat circumscribed Franco-German programmes (with a little Russian vodka and caviare) now habitually served at symphony concerts in the United States. Here in Boston, in particular, it is safe to say that one and anothe of these Italian pieces would prove as interesting and more than, say, the second symphony of Saint-Säens, the operatic preluding of Bruneau or the theatre-music of Fauré. Catholicity of programme has been one of the standards of the Symphony Concerts these thirty years. Now for the first time scores and parts of this tempting Italian music are easily available. Yet with little more than a month of the season remaining, not a measure of it has been heard in Boston. Italian composers, especially the Italians of the concert hall, deserve better of our ears—and our conductor.

Here in Boston

The Symphony Orchestra is making this week the final journey of the season to New York, Philadelphia, Baltimore and Washington. In New York, the women's choir that sang the voice-parts a week ago, in Debussy's Nocturne, "Sirens," will join it for a repetition of that piece. There also, Mr. Rabaud will lead the orchestra in Saint-Saëns's "organ symphony" in which he was eloquent last autumn. On one of the programmes for New York stands, besides, the concerto of Bach, heard here last Friday and Saturday, with Messrs. Heim, Fradkin, Laurent and Longy in the solo parts. In Philadelphia, Baltimore and Washington, Mr. Werrenrath, and not Mme. Melba, will be the assisting singer, since she was called suddenly to London by the illness of a kinsman.

New Haven, Conn., March 17—Yale has cut loose from the plan of ordering a formal thesis in purely academic studies as a requisite for a doctor's degree. Stamping it as a "Germanized Doctor of Philosophy degree," Professor Wilbur L. Cross, dean of the Graduate School, stated in the Yale Alumni Weekly today that the system was as brutalizing to the study of the fine arts as anything that might be expected of the Prussianized military system. The Weekly today stated editorially that university men everywhere would welcome the chance

TRANSCRIPT, MARCH 21,

In the Ears of New York

Hearing the Boston Orchestra, last evening in Carnegie Hall at New York, where it played Lalo's overture to his opera, "The King of Ys," Debussy's Nocturnes, Rimsky-Korsakov's "Scheherazade" and a suite of dances from Rameau's operas, Mr. Huneker writes today in The Times: "The Boston Symphony Orchestra has not played so brilliantly this season. The audience was in a particularly sympathetic mood and the applause spontaneous. Lalo's overture to 'Le Roi d'Ys' begins to sound 'vieux chapeau.' It is well made, the themes pregnant, and the scoring effective, were it not for the undue preponderance of the drums and other instruments of percussion, and it must be said that Mr. Rabaud did not seek to attenuate their ferocious rataplan. The general performance was rather rough, opaque, and certainly noisy. Not precisely a promising beginning.

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Willem Mengelberg

In nooks and corners of this town, it is possible to hear the name of Willem Mengelberg as that of a conductor worthy to lead the Symphony Orchestra next year and within the range of choice by the trustees. In fact the gossip that for a few weeks circled about Mr. Toscanini, now plays around him. Fifteen years ago, when he was by no means at his present pitch of reputation, he came for a fortnight to New York as "guest-conductor" of a pair of concerts by the Philharmonic Society. Otherwise his career and his quality are known in the United States only by report. Mr. Mengelberg is a Hollander, born in Utrecht in 1871 and now in the prime of his powers. He came of good family in which there is a considerable mixture of Jewish blood; he was highly educated; early discovered his calling and in his twenty-fifth year became the conductor of the Amsterdam Orchestra. He has now led it for nearly a quarter of a century and in that time established it as one of the noted orchestras of Europe. Each year, it undertakes thirty-two pairs of concerts in Amsterdam—on Thursday evenings and Sunday afternoons from September to June—and pays regular visits, besides, to The Hague, Rotterdam and other Dutch cities. A chorus assists the band at need and occasionally gives concerts of choral music, likewise with Mr. Mengelberg as leader. In spite of all this work at home, he is one of the most sought "guest-conductors" in Europe. As such he has gone from year to year to England, to Italy, to Russia usually to lead a resident orchestra in a few "special concerts." He has been heard also in Frankfort and a few cities of western Germany, but there he has been less admired than elsewhere. By the token of these labors, he is one of the few European conductors to whom the hundred-odd concerts of the Boston Orchestra in a season would not seem a formidable task, who would hold both the Symphony Orchestra and the Symphony Chorus in the hollow of his hand.

In quality as conductor, Mr. Mengelberg has been variously viewed. By common consent he is diligent and exacting in rehearsal, seeking both power and polish. By common agreement, also, he cultivates with equal zest ancient and modern, classical and "advanced" composers. He is widely read in the music of all schools; his sympathies are catholic; he makes his programmes accordingly. As unanimously, "assisting artists"—pianists, violinists, singers—praise the elasticity of his accompaniments. Reviewers, hearing him conduct, have been diversely minded. When he was heard in New York, fifteen years ago, he was praised for the quiet authority of his conducting, for his insistence upon a "singing tone," for his elasticity of musical line, for his lucidity with all his pieces. He was also reproached with a fondness for slow pace and for an excess of zeal for detail. When he visited Paris, Mr. Lalo, the austere reviewer for Le Temps, judged him a great conductor "tout court"—pervading and dominating both his orchestra and his audience, penetrating deeply into the substance and spirit of the music in hand, bearing both home to his hearers, a master of rhythm and design, puissant but poised—"better balanced than Mr. Nikisch, less rigid than Mr. Weingartner, as warm, as colorful, as vigorous, as faithful to music as any illustrious conductor of the hour." Indeed only in the departed Richter could this Parisian fund a conductor to outrank Mr. Mengelberg.

SUN

NEW YORK CITY

BOSTON PLAYERS END VISIT.

Symphony Orchestra Gives a Delightful Programme.

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The playing of the musicians from Boston does not ask for scrutinizing consideration when such music is offered. The temptation to make comment upon the general achievements of the season under the direction of Mr. Rabaud must be resisted. Such discussion may fittingly be postponed till a later time. Suffice it to say at present that the conductor has won the esteem, if not the enthusiastic admiration, of this public and his departure will be regretted. It is not yet known who will be his successor.

POST, MARCH 16

Rabaud Is Muck's Superior

Popularity of New Conductor Does Not Rest on Patriotic Prejudices Against German, Says Mr. Olin Downes—Opinion Based on Rabaud's Leadership

It has been repeatedly stated in these columns and in other places, by the music reviewer of the Post, that Henri Rabaud, the present conductor of the Boston Symphony Orchestra, is proving himself in important respects the superior of the formerly lauded Dr. Karl Muck as an interpreter. Some readers, including both pro-German sympathizers and those who are as hot against Germany as any, but apparently unwilling or unable to listen and think for themselves independently of precedent and tradition, have ascribed these statement to anti-German "prejudice" unworthily brought into play in the domain of musical art, and a personal desire to wound a man now in a place where he cannot take up the cudgels in his own defence. This is quite not true. We have our opinions about Dr. Muck, both as man and musician. We have no hesitation in stating them when the occasion arises. But when we discuss Dr. Muck as a musician we discuss him as that and nothing else, and in remembering his performances many of them of great merit and brilliancy, we do so without artistic ingratitude for all that we learned from him, or a personal desire to forget what kind of a debt.

The surprise and pleasure we have had in the musical performances of Mr. Rabaud have been those which, we conceive, every student of music feels when he has been assisted in perceiving new beauties of his art, and surprise that it should have taken so many years and such an upheaval as the great war to make us aware of the existence of so talented a conductor. We now realize the provincialism, imposed from outside, which had persuaded Americans to act very honestly on the assumption that conductors were made only in Germany, and thus to deprive ourselves of great and lasting artistic profit of a kind which, apparently, conductors of Germany could not provide.

We find Mr. Rabaud to be a broader and a deeper musician than Dr. Muck. That is, Mr. Rabaud's conception of a composition, whether of the classic of the modern school, seems to lie deeper. Dr. Muck was an amazing score-reader and an industrious student, though too frequently an officious one, as his ceaseless revisions of and additions to the scores of composers living and dead proved. But he was after all cerebral. He came to the music from the outside. Compared, for example, to Mr. Rabaud's fifth symphony of Beethoven, Dr. Muck's reading was admirable in its formal strength, its balance, its virility in the opening movement in which this conductor's feeling for rythm was strikingly displayed, and its dramatic transition from the third movement to the finale. In the slow movement, requiring simple and lofty sentiment, and in the last movement, a finale of triumph and delirious joy, Dr. Muck undeniably fell short. It was a place where heart and inherent nobility of conception could not be replaced by the mere thinking or planning of effects.

Dr. Muck, we have long felt, was most often at his best in music in which the theatrical element was particularly strong--witness the performance of the "Faust" symphony of Liszt, a type of music in which this conductor excelled, and, as it happened, a work which bore for him certain profound associations which resulted in a state of mind almost of religious ceremonial when he directed its performance. The argument could be continued with many another illustration, as for example, the emotional poverty of Muck's Schumann, and his theatrical and showy conceptions of works like the "Tannhauser" overture or the "Meistersinger" prelude, which became in his later years in Boston show pieces of a brilliant conductor.

Mr. Rabaud's understanding of music of many different composers is more of the heart than Dr. Muck's, and not less of the head. Neither Dr. Muck nor any conductor who has appeared in Symphony Hall in the past 20 years had a profounder comprehension of the great classic spirit and classic grandeur and nobility of form than Mr. Rabaud. In addition to this, however, his Beethoven is greater because of its emotional stress and its spiritual exaltation than the Beethoven of any conductor who has appeared at the head of the Boston Symphony during the period we mention. Nor is this tendency confined to classics, either in or out of France. Mr. Rabaud has given performances of Rimsky-Korsakoff's "Antar" and "Scheherazade"; of works by Saint-Saens, Franck, Ravel, D'Indy and Debussy far more potent in atmosphere, impressionism and poetic quality than those of his predecessor of previous seasons.

The great qualities of Mr. Rabaud as a conductor are illustrated finally in the character of the orchestra's response to his wishes. Dr. Muck commanded that such and such be done, and obtained what he commanded to the breadth of a hair, for he was an admirable, if sometimes brutal, disciplinarian. Mr. Ribaud does not command the orchestra so evidently as he breathes with it, and this understanding on the part of a conductor of the respiration of an orchestra is one of the subtlest and most essential [illegible] gifted leader. For an orchestra respires, like a singer. This is obviously particularly true of the different wind choirs, but the whole body obeys physical and rhythmical laws, on which musical interpretation is closely dependent. It is this instinct for the respiration of the instruments, as one may well call it, which, as it has always seemed to us, makes Arthur Nikisch so successful a conductor.

He feels the nerves and heartbeats of his men when he conducts, he knows how the music is affecting them, and has the mysterious faculty of marshaling the sub-conscious as well as the conscious forces of interpretation to do his bidding. His tempi are elastic and are partly influenced by the emotional state of his own players. He said once that he took the slow movement of the Tschaikowsky fifth symphony at a different pace on different occasions, this depending partly on the mood of his horn player. Some evenings the player was evidently feeling like a little faster tempo. On other evenings he was fatigued or nervous, and it was natural for him to play the beautiful melody more slowly. Within reasonable limits conformance to his mood meant a better and more eloquent performance of the symphony. We think that Mr. Rabaud has much of this sensitive quality in him, and that he thus acts, by persuasion and emotional telepathy more than by absolute command, on his men. It results in a warmer and more eloquent performance, a performance with broader sweep, with a warmer glow in the tone, with a deeper and more powerful pulse in the music. That Mr. Rabaud exerts authority as a man who knows why and how he wishes a piece of music to be presented is, of course, the companion fact, since without this quality in the leader an orchestra would fall to pieces instead of working together. As it is, the men appear to play more voluntarily than of old, with more personal and musical impulse. And this is reflected in the atmosphere of the concerts. There is a more reciprocal attitude on the part of the audiences, more of what Robert Havens Schauffler once called "creative listening." In all respects the concerts are less formal, perfunctory and more contagiously musical in effect than they were, especially during Dr. Muck's last vexed seasons. In the course of those seasons he gave some very fine performances to which we can look back with much pleasure and profit. In the light of some of Mr. Rabaud's accomplishments, we now feel that we over-praised certain of Dr. Muck's interpretations, but others would doubtless stand as highly today as they did when he gave them. All in all, however, the present effect of Mr. Rabaud's accendancy in Symphony Hall is that of a much needed musical reform, a much more vital and artistic presentation of the musical gospel. We are hearing music from another point of view than that entertained by Symphony conductors and audiences for 30 seasons and more, and a great majority of the listeners are finding the experience is enormously profitable.

Alexander Blackman, violinist.

The performance of Rimsky-Korsakoff's "Sadko" revives the old question of whether nationalism in music is a desirable thing. Ernest Newman, the great English critic, argues against it, saying, as most of the opponents of this principal, that what is in the heart of a composer does not rely for expression on nationally conventional formulas of musical speech; that a composer who relies on folk music, as Grieg did, for example, limits the range of his genius, instead of extending it; that music which is universal is for all peoples of the world, and is recognizable as having universal, instead of local characteristics. It seems to us that those who harbor this theory are about as logical as those who fear that a League of Nations will impair the validity of American citizenship. If America belongs to a league, how can she be a free nation, and preserve her own individuality? One could go still farther and say that a republican form of government makes individualism impossible. Whereas it actually promotes the development and the exercise of individualism, by setting individual potencies free and giving them such opportunities and play for development as is impossible under an autocratic form of government. Mutual obligations do not destroy individual initiative. They make individual initiative in all directions, which are constructive stronger than ever before by removing all sorts of arbitrary boundaries and limits to the exercise of that quality. By a similar paradox, we believe, the national element in music gives the composer whose talent is founded in his soil, and who is consciously and convincingly a spokesman of his people, a stronger and cleaner cut individuality than he would otherwise have.

"Sadko" is a case in point. It is the work of Rimsky-Korsakoff, a leader of the Russian nationalistic school, a school which based all of its tenets on the fundamental conception of the genius of the Russian race and the Russian way for the individual composer to express that genius in his works. The result was memorable and an everlasting refutation against those who are afraid that if a composer quotes a folk-tune or writes in the folk-vein he loses his soul. The Russian composers found themselves through an exhaustive study of the song and legend of their land. As M. Calvocoressi notes in his work on Moussorgsky, the Russian composers who became great and world-figures in music were the composers who wrote in a manner based on the characteristics of Russian national art, and those Russian composers who failed to become great and impress their individuality on the world were the composers who remained content to copy the musical formulas of Europe instead of putting their ears to the ground and speaking for their own people. Democracy in music, as in politics, appears in the end to be a fundamental principle of art. The big statesmen, the big artists, are the ones who speak for their race, and in so doing voice the thoughts and feelings which make the world akin.

The expression of these thoughts and feelings in a manner natural and characteristic of the people does not minimize the individuality of the composer, but exalts it as no other force could do.

TRANSCRIPT, MARCH 17,

MUSIC AND MUSICIANS

THE PROPAGANDA FOR ITALIAN COMPOSERS

Their Interesting and Little-Known Symphonic Music Gains a Hearing in America—Mr. Rabaud's Neglect of It—Likening Mme. Galli-Curci to Italian Pictures—Mr. Caruso on Himself and an Anniversary—Plans of "The Flonzaleys" for Next Season—Items and Incidents

It is a pity that Mr. Rabaud has not yet found room at the Symphony Concerts for any music by the Italian composers of our day. Several such pieces have been submitted to him, but so far, though he has only four more programmes to make, he has announced none for performance. Other conductors of orchestras in the United States have been more open-minded and hospitable to this unknown Italian music. Mr. Stransky and Mr. Damrosch in New York, Mr. Stock in Chicago, Mr. Stokowski in Philadelphia have all given it place on their programmes. It is quite true that an energetic propaganda, arranged by the Italian Ministry of Public Instruction, has provided them with the scores and the parts and has urged them to favorable consideration. It is as true that the war-time relations between Italy and the United States are no reason for the playing of Italian symphonic music before audiences in America. Such music is in itself either interesing or uninteresting, deserving or undeserving, and all the Leagues of Nations in the world will not lessen by one jot its demerits or add one tittle to its virtues.

On the other hand, Italian symphonic music has long been neglected in orchestral concerts on this side of the Atlantic. Occasionally pieces by the elder generation of such Italian composers—Martucci, Sgambati, Bossi—have been played hereabouts, because they came to the conductors through Berlin. Once and again out of a younger generation, a piece or two by Casella has been heard in America, because it came to those same conductors through Paris. Zandonai's music-drama, "Francesca da Rimini," brought one or two of his symphonic pieces in its train. Otherwise, until this winter, not one of the living or rising Italian composers—Malespini, Tommasini and their fellows—that cultivate music of the concert-hall rather than music of the theatre, has been heard in America. Now at last, in part through the propaganda aforesaid, in part through their own deserts, they have been heard. None of their music has proved remarkable, but nearly all of it, as disclosed to New York and Chicago, has interested audiences and reviewers; while in Casella in particular, it has revealed an individual and stimulating talent.

The [illegible] diversity into somewhat circumscribed Franco-German programmes (with a little Russian vodka and caviare) now habitually served at symphony concerts in the United States. Here in Boston, in particular, it is safe to say that one and anothe of these Italian pieces would prove as interesting and more than, say, the second symphony of Saint-Säens, the operatic preluding of Bruneau or the theatre-music of Fauré. Catholicity of programme has been one of the standards of the Symphony Concerts these thirty years. Now for the first time scores and parts of this tempting Italian music are easily available. Yet with little more than a month of the season remaining, not a measure of it has been heard in Boston. Italian composers, especially the Italians of the concert hall, deserve better of our ears—and our conductor.

Here in Boston

The Symphony Orchestra is making this week the final journey of the season to New York, Philadelphia, Baltimore and Washington. In New York, the women's choir that sang the voice-parts a week ago, in Debussy's Nocturne, "Sirens," will join it for a repetition of that piece. There also, Mr. Rabaud will lead the orchestra in Saint-Saëns's "organ symphony" in which he was eloquent last autumn. On one of the programmes for New York stands, besides, the concerto of Bach, heard here last Friday and Saturday, with Messrs. Heim, Fradkin, Laurent and Longy in the solo parts. In Philadelphia, Baltimore and Washington, Mr. Werrenrath, and not Mme. Melba, will be the assisting singer, since she was called suddenly to London by the illness of a kinsman.

New Haven, Conn., March 17—Yale has cut loose from the plan of ordering a formal thesis in purely academic studies as a requisite for a doctor's degree. Stamping it as a "Germanized Doctor of Philosophy degree," Professor Wilbur L. Cross, dean of the Graduate School, stated in the Yale Alumni Weekly today that the system was as brutalizing to the study of the fine arts as anything that might be expected of the Prussianized military system. The Weekly today stated editorially that university men everywhere would welcome the chance

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Mr. Rabaud's understanding of music of many different composers is more of the heart than Dr. Muck's, and not less of the head. Neither Dr. Muck nor any conductor who has appeared in Symphony Hall in the past 20 years had a profounder comprehension of the great classic spirit and classic grandeur and nobility of form than Mr. Rabaud. In addition to this, however, his Beethoven is greater because of its emotional stress and its spiritual exaltation than the Beethoven of any conductor who has appeared at the head of the Boston Symphony during the period we mention. Nor is this tendency confined to classics, either in or out of France. Mr. Rabaud has given performances of Rimsky-Korsakoff's "Antar" and "Scheherazade"; of works by Saint-Saens, Franck, Ravel, D'Indy and Debussy far more potent in atmosphere, impressionism and poetic quality than those of his predecessor of previous seasons.

The great qualities of Mr. Rabaud as a conductor are illustrated finally in the character of the orchestra's response to his wishes. Dr. Muck commanded that such and such be done, and obtained what he commanded to the breadth of a hair, for he was an admirable, if sometimes brutal, disciplinarian. Mr. Ribaud does not command the orchestra so evidently as he breathes with it, and this understanding on the part of a conductor of the respiration of an orchestra is one of the subtlest and most essential attributes of a really agreeable diversity. into the gifted leader. For an orchestra respires, like a singer. This is obviously particularly true of the different wind choirs, but the whole body obeys physical and rhythmical laws, on which musical interpretation is closely dependent. It is this instinct for the respiration of the instruments, as one may well call it, which, as it has always seemed to us, makes Arthur Nikisch so successful a conductor.

He feels the nerves and heartbeats of his men when he conducts, he knows how the music is affecting them, and has the mysterious faculty of marshaling the sub-conscious as well as the conscious forces of interpretation to do his bidding. His tempi are elastic and are partly influenced by the emotional state of his own players. He said once that he took the slow movement of the Tschaikowsky fifth symphony at a different pace on different occasions, this depending partly on the mood of his horn player. Some evenings the player was evidently feeling like a little faster tempo. On other evenings he was fatigued or nervous, and it was natural for him to play the beautiful melody more slowly. Within reasonable limits conformance to his mood meant a better and more eloquent performance of the symphony. We think that Mr. Rabaud has much of this sensitive quality in him, and that he thus acts, by persuasion and emotional telepathy more than by absolute command, on his men. It results in a warmer and more eloquent performance, a performance with broader sweep, with a warmer glow in the tone, with a deeper and more powerful pulse in the music. That Mr. Rabaud exerts authority as a man who knows why and how he wishes a piece of music to be presented is, of course, the companion fact, since without this quality in the leader an orchestra would fall to pieces instead of working together. As it is, the men appear to play more voluntarily than of old, with more personal and musical impulse. And this is reflected in the atmosphere of the concerts. There is a more reciprocal attitude on the part of the audiences, more of what Robert Havens Schauffler once called "creative listening." In all respects the concerts are less formal, perfunctory and more contagiously musical in effect than they were, especially during Dr. Muck's last vexed seasons. In the course of those seasons he gave some very fine performances to which we can look back with much pleasure and profit. In the light of some of Mr. Rabaud's accomplishments, we now feel that we over-praised certain of Dr. Muck's interpretations, but others would doubtless stand as highly today as they did when he gave them. All in all, however, the present effect of Mr. Rabaud's accendancy in Symphony Hall is that of a much needed musical reform, a much more vital and artistic presentation of the musical gospel. We are hearing music from another point of view than that entertained by Symphony conductors and audiences for 30 seasons and more, and a great majority of the listeners are finding the experience is enormously profitable.

Alexander Blackman, violinist.

The performance of Rimsky-Korsakoff's "Sadko" revives the old question of whether nationalism in music is a desirable thing. Ernest Newman, the great English critic, argues against it, saying, as most of the opponents of this principal, that what is in the heart of a composer does not rely for expression on nationally conventional formulas of musical speech; that a composer who relies on folk music, as Grieg did, for example, limits the range of his genius, instead of extending it; that music which is universal is for all peoples of the world, and is recognizable as having universal, instead of local characteristics. It seems to us that those who harbor this theory are about as logical as those who fear that a League of Nations will impair the validity of American citizenship. If America belongs to a league, how can she be a free nation, and preserve her own individuality? One could go still farther and say that a republican form of government makes individualism impossible. Whereas it actually promotes the development and the exercise of individualism, by setting individual potencies free and giving them such opportunities and play for development as is impossible under an autocratic form of government. Mutual obligations do not destroy individual initiative. They make individual initiative in all directions, which are constructive stronger than ever before by removing all sorts of arbitrary boundaries and limits to the exercise of that quality. By a similar paradox, we believe, the national element in music gives the composer whose talent is founded in his soil, and who is consciously and convincingly a spokesman of his people, a stronger and cleaner cut individuality than he would otherwise have.

"Sadko" is a case in point. It is the work of Rimsky-Korsakoff, a leader of the Russian nationalistic school, a school which based all of its tenets on the fundamental conception of the genius of the Russian race and the Russian way for the individual composer to express that genius in his works. The result was memorable and an everlasting refutation against those who are afraid that if a composer quotes a folk-tune or writes in the folk-vein he loses his soul. The Russian composers found themselves through an exhaustive study of the song and legend of their land. As M. Calvocoressi notes in his work on Moussorgsky, the Russian composers who became great and world-figures in music were the composers who wrote in a manner based on the characteristics of Russian national art, and those Russian composers who failed to become great and impress their individuality on the world were the composers who remained content to copy the musical formulas of Europe instead of putting their ears to the ground and speaking for their own people. Democracy in music, as in politics, appears in the end to be a fundamental principle of art. The big statesmen, the big artists, are the ones who speak for their race, and in so doing voice the thoughts and feelings which make the world akin.

The expression of these thoughts and feelings in a manner natural and characteristic of the people does not minimize the individuality of the composer, but exalts it as no other force could do.

TRANSCRIPT, MARCH 17,

MUSIC AND MUSICIANS

THE PROPAGANDA FOR ITALIAN COMPOSERS

Their Interesting and Little-Known Symphonic Music Gains a Hearing in America—Mr. Rabaud's Neglect of It—Likening Mme. Galli-Curci to Italian Pictures—Mr. Caruso on Himself and an Anniversary—Plans of "The Flonzaleys" for Next Season—Items and Incidents

IT is a pity that Mr. Rabaud has not yet found room at the Symphony Concerts for any music by the Italian composers of our day. Several such pieces have been submitted to him, but so far, though he has only four more programmes to make, he has announced none for performance. Other conductors of orchestras in the United States have been more open-minded and hospitable to this unknown Italian music. Mr. Stransky and Mr. Damrosch in New York, Mr. Stock in Chicago, Mr. Stokowski in Philadelphia have all given it place on their programmes. It is quite true that an energetic propaganda, arranged by the Italian Ministry of Public Instruction, has provided them with the scores and the parts and has urged them to favorable consideration. It is as true that the war-time relations between Italy and the United States are no reason for the playing of Italian symphonic music before audiences in America. Such music is in itself either interesing or uninteresting, deserving or undeserving, and all the Leagues of Nations in the world will not lessen by one jot its demerits or add one tittle to its virtues.

On the other hand, Italian symphonic music has long been neglected in orchestral concerts on this side of the Atlantic. Occasionally pieces by the elder generation of such Italian composers—Martucci, Sgambati, Bossi—have been played hereabouts, because they came to the conductors through Berlin. Once and again out of a younger generation, a piece or two by Casella has been heard in America, because it came to those same conductors through Paris. Zandonai's music-drama, "Francesca da Rimini," brought one or two of his symphonic pieces in its train. Otherwise, until this winter, not one of the living or rising Italian composers—Malespini, Tommasini and their fellows—that cultivate music of the concert-hall rather than music of the theatre, has been heard in America. Now at last, in part through the propaganda aforesaid, in part through their own deserts, they have been heard. None of their music has proved remarkable, but nearly all of it, as disclosed to New York and Chicago, has interested audiences and reviewers; while in Casella in particular, it has revealed an individual and stimulating talent—unique in the somewhat circumscribed Franco-German programmes (with a little Russian vodka and caviare) now habitually served at symphony concerts in the United States. Here in Boston, in particular, it is safe to say that one and anothe of these Italian pieces would prove as interesting and more than, say, the second symphony of Saint-Säens, the operatic preluding of Bruneau or the theatre-music of Fauré. Catholicity of programme has been one of the standards of the Symphony Concerts these thirty years. Now for the first time scores and parts of this tempting Italian music are easily available. Yet with little more than a month of the season remaining, not a measure of it has been heard in Boston. Italian composers, especially the Italians of the concert hall, deserve better of our ears—and our conductor.

Here in Boston

The Symphony Orchestra is making this week the final journey of the season to New York, Philadelphia, Baltimore and Washington. In New York, the women's choir that sang the voice-parts a week ago, in Debussy's Nocturne, "Sirens," will join it for a repetition of that piece. There also, Mr. Rabaud will lead the orchestra in Saint-Saëns's "organ symphony" in which he was eloquent last autumn. On one of the programmes for New York stands, besides, the concerto of Bach, heard here last Friday and Saturday, with Messrs. Heim, Fradkin, Laurent and Longy in the solo parts. In Philadelphia, Baltimore and Washington, Mr. Werrenrath, and not Mme. Melba, will be the assisting singer, since she was called suddenly to London by the illness of a kinsman.

New Haven, Conn., March 17—Yale has cut loose from the plan of ordering a formal thesis in purely academic studies as a requisite for a doctor's degree. Stamping it as a "Germanized Doctor of Philosophy degree," Professor Wilbur L. Cross, dean of the Graduate School, stated in the Yale Alumni Weekly today that the system was as brutalizing to the study of the fine arts as anything that might be expected of the Prussianized military system. The Weekly today stated editorially that university men everywhere would welcome the chance

TRANSCRIPT, MARCH 21,

In the Ears of New York

Hearing the Boston Orchestra, last evening in Carnegie Hall at New York, where it played Lalo's overture to his opera, "The King of Ys," Debussy's Nocturnes, Rimsky-Korsakov's "Scheherazade" and a suite of dances from Rameau's operas, Mr. Huneker writes today in The Times: "The Boston Symphony Orchestra has not played so brilliantly this season. The audience was in a particularly sympathetic mood and the applause spontaneous. Lalo's overture to 'Le Roi d'Ys' begins to sound 'vieux chapeau.' It is well made, the themes pregnant, and the scoring effective, were it not for the undue preponderance of the drums and other instruments of percussion, and it must be said that Mr. Rabaud did not seek to attenuate their ferocious rataplan. The general performance was rather rough, opaque, and certainly noisy. Not precisely a promising beginning.

"Debussy's Nocturnes cleared the air. The three numbers of this charming group went better than we had dared to hope, as imagination does not largely bulk in the mental make-up of the French conductor. 'Nuages' was not too poetical, but the 'Fêtes' was full of sparkle and rhythmic life. Rabaud is nothing if not rhythmic. 'Sirènes' with its muffled eloquence, its exquisite nuances, was altogether a delight, especially as the female chorus on this occasion happened to have been trained by Stephen Townsend of Boston. They sang artistically. We only heard the first part of the 'Scheherzade' suite, and that was brilliant and richly colored. There can be no manner of doubt as to the superior playing of this famous orchestral organization, since Henri Rabaud has been at the helm. He has proved an admirable drill master."

Willem Mengelberg

In nooks and corners of this town, it is possible to hear the name of Willem Mengelberg as that of a conductor worthy to lead the Symphony Orchestra next year and within the range of choice by the trustees. In fact the gossip that for a few weeks circled about Mr. Toscanini, now plays around him. Fifteen years ago, when he was by no means at his present pitch of reputation, he came for a fortnight to New York as "guest-conductor" of a pair of concerts by the Philharmonic Society. Otherwise his career and his quality are known in the United States only by report. Mr. Mengelberg is a Hollander, born in Utrecht in 1871 and now in the prime of his powers. He came of good family in which there is a considerable mixture of Jewish blood; he was highly educated; early discovered his calling and in his twenty-fifth year became the conductor of the Amsterdam Orchestra. He has now led it for nearly a quarter of a century and in that time established it as one of the noted orchestras of Europe. Each year, it undertakes thirty-two pairs of concerts in Amsterdam—on Thursday evenings and Sunday afternoons from September to June—and pays regular visits, besides, to The Hague, Rotterdam and other Dutch cities. A chorus assists the band at need and occasionally gives concerts of choral music, likewise with Mr. Mengelberg as leader. In spite of all this work at home, he is one of the most sought "guest-conductors" in Europe. As such he has gone from year to year to England, to Italy, to Russia usually to lead a resident orchestra in a few "special concerts." He has been heard also in Frankfort and a few cities of western Germany, but there he has been less admired than elsewhere. By the token of these labors, he is one of the few European conductors to whom the hundred-odd concerts of the Boston Orchestra in a season would not seem a formidable task, who would hold both the Symphony Orchestra and the Symphony Chorus in the hollow of his hand.

In quality as conductor, Mr. Mengelberg has been variously viewed. By common consent he is diligent and exacting in rehearsal, seeking both power and polish. By common agreement, also, he cultivates with equal zest ancient and modern, classical and "advanced" composers. He is widely read in the music of all schools; his sympathies are catholic; he makes his programmes accordingly. As unanimously, "assisting artists"—pianists, violinists, singers—praise the elasticity of his accompaniments. Reviewers, hearing him conduct, have been diversely minded. When he was heard in New York, fifteen years ago, he was praised for the quiet authority of his conducting, for his insistence upon a "singing tone," for his elasticity of musical line, for his lucidity with all his pieces. He was also reproached with a fondness for slow pace and for an excess of zeal for detail. When he visited Paris, Mr. Lalo, the austere reviewer for Le Temps, judge him a great conductor "tout court"—pervading and dominating both his orchestra and his audience, penetrating deeply into the substance and spirit of the music in hand, bearing both home to his hearers, a master of rhythm and design, puissant but poised—"better balanced than Mr. Nikisch, less rigid than Mr. Weingartner, as warm, as colorful, as vigorous, as faithful to music as any illustrious conductor of the hour." Indeed only in the departed Richter could this Parisian fund a conductor to outrank Mr. Mengelberg.

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BOSTON PLAYERS END VISIT.

Symphony Orchestra Gives a Delightful Programme.

The fifth and final evening concert of the Boston Symphony Orchestra took place last night in Carnegie Hall. The programme was one of delightful character. It opened with Lalo's overture to "Le Roi d'Ys," after which came Debussy's "Nocturnes." All three were given, the "Sirens" having the necessary female chorus. An excursion into the field of French classic opera brought back the lovely ballet suite from Rameau's "Hippolyte et Aricie." The concert concluded with Rimsky-Korsakov's "Scheherazade."

The playing of the musicians from Boston does not ask for scrutinizing consideration when such music is offered. The temptation to make comment upon the general achievements of the season under the direction of Mr. Rabaud must be resisted. Such discussion may fittingly be postponed till a later time. Suffice it to say at present that the conductor has won the esteem, if not the enthusiastic admiration, of this public and his departure will be regretted. It is not yet known who will be his successor.

om EAGLE

dress: Brooklyn, N. Y.

MAR 9 - 19

Boston Symphony.

The most important number scheduled for the closing Boston Symphony concert of the season at the Academy of Music on Friday evening, March 21, will be the "Organ Symphony" of Saint-Saens in C minor. This, the noblest and largest orchestral work of Mr. Rabaud's friend and compatriot, Boston found to be one of the French conductor's most sympathetic and monumental achievements. Also of interest will be Bach's Concerto in F major No. 2 for violin, oboe, flute and trumpet, which the conductor has restored to its original form, discarding the version, or "perversion" of Felix Mottl. Messrs. Fradkin, Longy, Laurent and Heim, the regular virtuosi, will play the instruments above named, and Charles W. Adams will play the harpischord accompaniment.

The remaining numbers are Franck's Symphonic Piece from "The Redemption" and Weber's Overture to "Der Freischutz."

n MORNING TELEGRAPH

ress: New York City

MAR 9 - 1919

Last Boston Symphony Programs.

The final pair of Boston Symphony concerts for the season will take place in Carnegie Hall on Thursday evening, March 20, and Saturday afternoon, March 22. The most notable number on the program for Thursday will be Rimsky-Korsakoff's masterpiece of Oriental coloring, "Scheherazade," the symphonic suite which depicts in four movements divers episodes from the "Arabian Nights." It will be recalled that Frederic Fradkin, the new concertmaster, who weaves through the work the sinuous theme of "Scheherazade," the narrator, took the same important part when he led the violins at the Russian ballet. Also, for Thursday, Mr. Rabaud will conduct Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes, "Clouds" and "Festivals" a suite of ballet airs from Rameau's opera, "Hippolyte et Aricie," and Beethoven's Overture to "Coriolanus."

The program for the Saturday matinee is headed by the "Organ Symphony" in C minor of Mr. Rabaud's confrere, Saint-Saens, the organ to be played by Mr. Albert Snow. Of further interest is Bach's Concerto in F major No. 2 for violin, oboe, flute and trumpet, giving circumstantial opportunity, as also in "Scheherazade" on Thursday, to hear the individual virtuosi of the orchestra. The conductor has disregarded Felix Mottl's version and restored the work to its original form. Charles W. Adams will play the harpsichord accompaniment. For the rest, Franck's symphonic piece from "The Redemption," and Weber's Overture to "Der Freischutz."

RECORD

ress Philadelphia, Pa.

MAR 9 - 191

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The season of the Boston Symphony Orchestra at the Academy of Music will close Monday evening of next week. Madame Melba has arranged to sing only three times in America this year—at this concert, and with the Boston

MADAME MELBA.

Symphony in Baltimore and Washington. She recently arrived from Australia and is on her way to Europe for the first time since the beginning of the war. She will sing here two arias of Mozart, one from the opera "Idomeneo" and the immortal "Voi che sapete," from "Figaro's Wedding," and also Duparc's love song, "Phidyle." For the purely orchestral part of the program there will be Beethoven's overture to "Coriolanus," Saint-Saens' symphony in A minor, No. 2; an excerpt, "Royal Hunt and Storm," from Berlioz's "The Trojans"; Rimsky-Korsakoff's musical tableaux, "Sadko," of ballet fame, and Lalo's overture to "The King of Ys."

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om PUBLIC LEDGER

dress Philadelphia, Pa.

MAR 1 19

Mme. Nellie Melba, who recently arrived from Australia and who will be the soloist with the Boston Symphony Orchestra at its concert at the Academy of Music Monday evening, March 17, is said to have devoted more time to war work and given more money to the same purpose than any other operatic celebrity. In fact, Madame Melba's efforts in behalf of war charities has been patriotically pronounced and so productive of good results that she has been the recipient of exceptional honors from the British government.

Madame Melba's appearances in this country at this time will be limited, as she will shortly sail for England and will open the spring season of opera at Covent Garden, London. The approaching season will be, according to the plans of the management, the most brilliant in the history of that great institution. As Madame Melba's position has been, since the night of her debut, one of commanding eminence in the musical world it is natural that she should have been selected for the exceptional honor of inaugurating the season.

Madame Melba's vocal powers are brilliant still, and beautiful. This fact was the subject of discussion recently in New York among a coterie of the singer's friends. Many reasons were advanced as to the cause of Melba's retaining her voice in an unimpaired condition. The prima donna silenced all conjecture by the following statement: "My voice is still youthful because I have never used it to its full power. I always keep a vocal reserve, as it were. As a result, I have never strained my voice or sought to give out astonishing volume of tone. A too prodigal expenditure of the voice is fatal to every singer. I can give the names of many aspiring prima donnas whose hopes have been completely dashed by overenthusiastic singing."

She will sing here two arias of Mozart—one from the opera, "Idomeneo," and the perennial "Voi che sapete," from "Figaro's Wedding," which many claim only she can sing; also Duparc's "Phidyle." The orchestral numbers will be Beethoven's overture to "Coriolanus"; Saint-Saens's light and charming little symphony in A minor No. 2; an excerpt, "Royal Hunt and Storm," from Berlioz's opera, "The Trojans"; Rimsky-Korsakoff's musical picture, "Sadko"; finally, Lalo's overture to "The King of Ys."

m NEWS

lress: Baltimore, Md.

MAR 1 19

MELBA NOT TO SING HERE

Diva Cancels Tour And Will Sail To Join Sick Nephew, Says Dispatch

A dispatch to The News from Boston says:

Madame Melba, who expected to sail from Europe following her engagement with the Boston Symphony Orchestra at the Lyric, Baltimore, March 19, has received a cable message from London that her only nephew, an Australian, is dangerously ill with typhoid. On receipt of this message, Madame Melba canceled her American engagement and will sail from New York on the first boat March 12. Madame Melba says she greatly regrets this is necessary, but feels obliged to sail immediately in the hope that she may reach her nephew, a hero of the war, who is entirely without kinsfolk in that part of the world.

The Boston Symphony Orchestra has secured the services of Reinald Werrenrath, American barytone, as soloist for its concert March 19. Mr. Werrenrath recently made his debut at the Metropolitan Opera House, New York, with great success. He is a well-known concert singer.

CITIZEN

ss: Brooklyn, N. Y.

THE TRUE BACH.

Final Boston Symphony Concert of the Season.

Next to Saint-Saen's huge and impressive "Organ Symphony," which Mr. Rabaud is to conduct at the final Boston Symphony Concert of the season at the Academy of Music next Friday, the most interesting number will probably be Bach's Concerto in F major, No. 2, for violin, flute, oboe and trumpet, at which the illustrious virtuosi of those instruments may be heard. Now, Mr. Rabaud is a great believer in the sanctity of original scores, and he has accordingly passed over the trumpet-tempering versions of the "Gesellschaft" and the licentious Felix Mottl, restoring the integrity of the master's manuscript. With the harpsichord accompaniment, it is eighteenth century music indeed.

The other numbers are Franck's symphonic piece from "The Redemption," and Weber's Overture to "Der Freischutz."

From SUN

Address: Baltimore, Md.

MAR 1 6

BOSTON SYMPHONY

MADAME Melba, the intended soloist for the last Boston Symphony concert of the season, to be given in the Lyric Theatre Wednesday evening, has been forced to cancel her engagement and sail immediately for Europe, her nephew in London having been taken seriously ill with typhoid fever.

The management, however, has been fortunate enough to secure the services of Reinald Werrenrath as soloist in her stead. This young American barytone, of the sonorous and velvety voice, recently ventured to overstep the concert field in which he has long been eminent and try his fortunes as Silvio in "Pagliacci," upon the Metropolitan Opera House stage in New York, trod only by Italian and French barytones. The delight and acclaim of New York was clear indication of the result.

At the Boston Symphony concert to come he will sing two operatic numbers, an aria from the last act of Mosart's "Figaro" and Massenet's love song, "Vision Fugitive," from "Herodiade." The orchestral program will comprise Saint-Saens' A minor symphony No 2, Debussy's Nuages and Fetes and Bach's Concerto No. 2 for violin, flute, oboe and trumpet and harpsichord accompaniment to be played by prominent virtuosi of the orchestra, and the overture to Weber's "Freischutz."

om SUN

dress: New York City.

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The programmes of the Boston Symphony Orchestra concerts which will close their New York season on Thursday evening, March 20, and Saturday afternoon, March 22, contain much interest. On Thursday there will be Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes, "Clouds," "Festivals" and "Sirens"; an ancient suite of ballet airs from Rameau's opera "Hippolyte et Aricie" and for the last section of the programme Rimsky-Korsakoff's Oriental masterpiece of modern coloring, "Scheherezade."

The principal numbers for the Saturday concert are Saint-Saens's largest orchestral work, the "Organ Symphony," and Bach's second Brandenburg concerto in F major for trumpet, flute, oboe and violin, in which Mr. Rabaud has restored the original score of the master despite the instrumental difficulties and the almost insuperable trumpet part. With the harpsichord accompanying and the four soloists sitting around it it will be eighteenth century music indeed. The other pieces for Saturday are Franck's symphonic piece from "The Redemption," Rimsky-Korsako's "Sadke" and Weber's overture to "Der Freischutz." Albert Snow will be the organist in the symphony. The soloists in the concerto will be Messrs. Heim, Laurent, Longy and Fradkin.

om EVENING SUN

dress New York City

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Exceeding interest attaches to the season's final pair of Boston Symphony concerts in New York, to take place next Thursday evening and Saturday afternoon. The large work for Thursday is Nimsky-Korsakoff's "Scheherazade," the Arabian Nights suite in four parts, of brilliant and individual orchestral display. Upon the first section of the programme stand Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes ("Clouds," "Festivals" and "Sirens"), and a Suite of ballet airs from Rameau's opera "Hippolyte et Aricie."

On the programme for Saturday the principal numbers are Saint-Saens's mountainous "Organ Symphony" in C minor and Bach's Second Brandenburg Concerto in F major, for violin, flute, oboe and trumpet. Mr. Rabaud, believing in the integrity of original scores, has overlooked the tampering and modernizing versions of the "Gesellschaft" and Felix Mottl and has restored the harpsichord accompaniment and the solo parts as the master wrote them. The other numbers for Saturday are Franck's Symphonic Piece from "The Redemption," Rimsky-Korsakoff's "Sadro" and Weber's Overture to "Der Freischutz."

From EVENING SUN

Address: Baltimore, Md.

MAR 1

A Brass Octette.

The Boston Symphony Brass Octette, under the direction of Gustav Heim, who has been called one of the world's greatest trumpeters, will give a unique musicale Tuesday evening at the Metropolitan Club. This is not a public concert, admission being by club membership cards only, but as a matter of record it seems worth while to note the first appearance in Baltimore of this organization, which has given noteworthy concerts in many of the Eastern musical centers.

The Boston Symphony.

The last of the current season's concerts of the Boston Symphony Orchestra, under the direction of Henri Robaud, will take place at the Lyric next Wednesday evening, when Reinald Werrenrath, the young American barytone, will be the assisting artist, replacing Mme. Melba, who was suddenly called to Europe because of the serious illness of her nephew, whose health has been impaired by service in the war. Since Mr. Werrenrath last appeared here in concert he has become a member of the Metropolitan Opera coterie and recently sang the role of Silvio, in "Pagliacci," with marked success. On Wednesday evening he will be heard in Figaro's aria, "Aprite un po' quegl' occhi," from Mozart's "The Marriage of Figaro," and the famous "Vision Fugitive," from Massenet's "Heroiade."

An interesting feature of the orchestral program will be Bach's second concerto, the one in F major, for violin, flute, oboe and trumpet, with harpsichord accompaniment, played by Charles W. Adams. The work will be presented in its original form. The symphony will be the second, the one in A minor, of Saint-Saens, other orchestral numbers being "Clouds" and "Festivals," by Debussy, and the overture to Weber's "Freischutz."

MORNING TELEGRAPH

s: New York City

MAR 21 191

BOSTON ORCHESTRA IN FINE CONCERT

Debussy's Nocturnes, With Female Choir, Feature of Most Artistic Program.

CONDUCTOR RABAUD'S TRIUMPH

Sutro Sisters in Two-Piano Recital and Reuben Davies Please at Aeolian.

By JOHN H. RAFTERY.

The Boston Symphony Orchestra in its fifth concert of the season at Carnegie Hall offered as the principal feature of a singularly eventful program, Debussy's Nocturnes with the female voices singing "Sirenes" for the first time in that strange musical episode. Of the three impressionistic fancies treated in this work, "Nuages" is the most fantastically beautiful and it was never played more effectively than under the Rabaud baton at this concert.

"Sirenes," in spite of the fact that the fine choir of female voices sang it with apparent understanding and with admirable intonation, did not seem at a bettered in a musical sense by the contribution. In fact, this part of the "Preludes," as given by Mr. Rabaud, renewed the impression that Debussy's scoring for voices is never fortuitous or quite natural, and that his truest and best motives and topics are derived from the tonal phenomena of inanimate nature even as in this same "Sirenes," the voice of the sea wind, the timbrel boom of harp chord reiterated like some doomful clock, the wavering voices of mad waters, and the cadences of unseen winds overhead, as they were expressed and suggested by the instruments, are far more precious and memorable than the vocal choir of the sirens.

Rabaud's Inspirational Baton.

"Fetes," too, was wonderfully played in the tenaciously gentle manner which is characteristic of the imaginative Rabaud, and throughout the concert, notably in Lalo's overture to "Le Roy d'Ys" and in the Air en Rondeau out of Rameau's "Hippolyte et Aricie," there prevailed the same wistful, searching, tender poignancy which inheres in these compositions and which Conductor Rabaud reads forthright and impeccably as none of his orchestral contemporaries do. The Rameau Airs de Ballet, notably the Rigaudon en Tambourin, also afforded the Boston band a glorious opportunity to the exposition of its newly perfected versatility and balance, and the number was roundly applauded by the fine audience.

The Rimsky-Korsakoff Symphonic Suite was the concluding and most pretentious excursion of the evening and served to further impress the audience with the high degree of discipline, esprit and mutual understanding which M. Rabaud has injected and intensified in his splendid orchestra.

Piano Recitals at Aeolian.

Rose and Ottilie Sutro attracted a large and friendly audience to their annual two-piano recital at Aeolian Hall, their best success coming from a capital playing of Brahms's Sonata in its original form as played by the composer and Tausig from the manuscript. Much interest centered, also, in Algernon Ashton's Toccata Brilliante, played by the Sutro sisters for the first time, and cordially applauded by the audience. Chaminade's Valse Carnivalesque and Beethoven's Turkish March were other eminently commendable features of a successful recital.

In the afternoon at Aeolian a considerable audience expressed satisfaction with the excellent playing of a very interesting program by Reuben Davies, a scholarly, earnest and sincere artist, who hails from Kansas. He played Beethoven's Third Sonata with fine technical authority and considerable feeling, and proved himself a studiously, zealous artist in his Chopin numbers. Debussy, Ganz, Blanche

WORLD

s New York City

MAR 21 1919

BOSTON SYMPHONY AT BEST.

Conductor and Orchestra Excel in a Romantic Programme.

It was a romantic programme, with an abundance of color, which the Boston Symphony Orchestra offered in Carnegie Hall last night for the last concert but one of the current season. There were French and Russian music for the audience, which filled the large auditorium. The orchestra was in excellent condition.

Conductor Henri Rabaud again demonstrated his scholarly attainment and his complete grasp of the uses to which a distinguished orchestra should be put.

Without a doubt the achievement of the evening was M. Rabaud's reading and the orchestra's playing of the three DeBussy nocturnes, "Clouds, Festivals and Sirens," which seldom has been equalled in this city. In these sketches M. Rabaud again

rom TRIBUNE

ddress New York City

MAR 21

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The Boston Symphony Orchestra gave a concert in Carnegie Hall last night. The organization will be heard in Brooklyn to-night and again at Carnegie Hall to-morrow afternoon, and with that concert its New York activities for this season will come to an end. Since the internment of Dr. Mück, the retirement of its founder and supporter, Major Higginson, and its reorganization consequent on the exclusion of enemy aliens from its ranks, the Boston band has labored under disadvantages to which the permanent organizations of this city were not subjected; but the note of distinction which has marked its performances for many years, though less dominant than formerly, has never been wholly extinguished.

It was heard jubilantly last night and made the concert stand out brilliantly and bravely among the scores of meetings of its kind which the people of New York have been asked to attend. This was not because of any new music in the scheme, nor of any effort on the part of M. Rabaud, the conductor, to give new readings to familiar pages. It was due solely to the sound, wholesome, unaffected, convincing, gratifying ear-and-intellect-filling manner in which the music was played.

The programme comprised Lalo's overture to "Le Roi d'Ys," the three nocturnes by Debussy, "Nuages," "Fêtes" and "Sirênes," a set of dance airs from Rameau's "Hippolyte et Aricie" and Rimsky-Korsakoff's "Scherazade," which last number, we believe, has figured in the lists of all the local and visiting organizations.

In the third of the night-pieces by Debussy the orchestra was efficiently assisted by a choir of women, whose voices were nicely blended with those of the instruments and made to serve the composer's poetic purpose admirably.

We doubt if the strange charm of the composition was ever before so alluringly presented to the fancy of a New York audience. The mood in which the composer enveloped the old legend of Ys was eloquently published in the performance of Lalo's overture, especially in the masterly playing of the violoncello episode, and the stately simplicity of the archaic dances was intellectually and æstetically cheering.

H. E. K.

m AMERICAN

dress: New York City.

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A Symphony Concert Without Symphony

By MAX SMITH.

A SYMPHONY CONCERT without a symphony closed the Boston Orchestra's evening series last night in Carnegie Hall in a manner not exactly exhilarating. As one disappointed listener remarked, it "was like 'Hamlet' without a Hamlet."

Monsieur Henri Rabaud, who, as far as we know, has not been engaged for next season, will appear once more in New York to-morrow afternoon as conductor of the men from the Hub. Happily his programme on that occasion, though somewhat ill-assorted, will not be as spineless as yesterday's, which seemed to have been chosen with a view to making the parting easy.

But it must be confessed that the distinguished French musician has not quite lived up to the unexpectedly good impression he made when he came here on the heels of Pierre Monteux. Certainly his choice of music has shown at times a peculiar lack of respect for the standards maintained here in the past, though never as much so as last night.

Not that the contributions of the evening, taken by themselves, were unworthy of performance; though Lalo's "Le Roi d'Ys" overture, heard so often at Sunday night concerts, might surely have been replaced by something else.

Debussy's poetically suggestive Nocturnes, including the "Sirenes," which enlisted the services of a finely trained chorus of women, were more than welcome, even if they had been heard here quite recently, thanks to the Philadelphia Orchestra and Leopold Stokowski.

But why did not Monsieur Rabaud set off those exquisitely atmospheric tone pictures with something more substantial than the quaint and pretty "Airs de Ballett" from Rameau's "Hippolyte et Aricie," selected from the two suites arranged by Vincent D'Indy for concert use?

And what could have induced him to conclude his programme with Rimsky-Korsakoff's "Sheherazade" suite—a work that perhaps has been played more often in this city in the last few years than any other composition.

It must be admitted, though, in all justice to Monsieur Rabaud, that he gave a most impressive reading of the "Sheherazade," presenting the first movement with great breadth, power and vigor. Praise, too, is due to Frederick Fradking, concertmaster, for his excellent performance of the solo violin parts.

om EAGLE

dress: Brooklyn, N. Y.

te

Boston Symphony.

The most important number scheduled for the closing Boston Symphony concert of the season at the Academy of Music on Friday evening, March 21, will be the "Organ Symphony" of Saint-Saens in C minor. This, the noblest and largest orchestral work of Mr. Rabaud's friend and compatriot, Boston found to be one of the French conductor's most sympathetic and monumental achievements. Also of interest will be Bach's Concerto in F major No. 2 for violin, oboe, flute and trumpet, which the conductor has restored to its original form, discarding the version, or "perversion" of Felix Mottl. Messrs. Fradkin, Longy, Laurent and Heim, the regular virtuosi, will play the instruments above named, and Charles W. Adams will play the harpsichord accompaniment.

The remaining numbers are Franck's Symphonic Piece from "The Redemption" and Weber's Overture to "Der Freischutz."

n MORNING TELEGRAPH

ress: New York City

Last Boston Symphony Programs.

The final pair of Boston Symphony concerts for the season will take place in Carnegie Hall on Thursday evening, March 20, and Saturday afternoon, March 22. The most notable number on the program for Thursday will be Rimsky-Korsakoff's masterpiece of Oriental coloring, "Scheherazade," the symphonic suite which depicts in four movements divers episodes from the "Arabian Nights." It will be recalled that Frederic Fradkin, the new concertmaster, who weaves through the work the sinuous theme of "Scheherazade," the narrator, took the same important part when he led the violins at the Russian ballet. Also, for Thursday, Mr. Rabaud will conduct Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes, "Clouds" and "Festivals" a suite of ballet airs from Rameau's opera, "Hippolyte et Aricie," and Beethoven's Overture to "Coriolanus."

The program for the Saturday matinee is headed by the "Organ Symphony" in C minor of Mr. Rabaud's confrere, Saint-Saens, the organ to be played by Mr. Albert Snow. Of further interest is Bach's Concerto in F major No. 2 for violin, oboe, flute and trumpet, giving circumstantial opportunity, as also in "Scheherazade" on Thursday, to hear the individual virtuosi of the orchestra. The conductor has disregarded Felix Mottl's version and restored the work to its original form. Charles W. Adams will play the harpsichord accompaniment. For the rest, Franck's symphonic piece from "The Redemption," and Weber's Overture to "Der Freischutz."

RECORD

ress Philadelphia, Pa.

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—The season of the Boston Symphony Orchestra at the Academy of Music will close Monday evening of next week. Madame Melba has arranged to sing only three times in America this year—at this concert, and with the Boston

MADAME MELBA.

Symphony in Baltimore and Washington. She recently arrived from Australia and is on her way to Europe for the first time since the beginning of the war. She will sing here two arias of Mozart, one from the opera "Idomeneo" and the immortal "Voi che sapete," from "Figaro's Wedding," and also Duparc's love song, "Phidyle." For the purely orchestral part of the program there will be Beethoven's overture to "Coriolanus," Saint-Saens' symphony in A minor, No. 2; an excerpt, "Royal Hunt and Storm," from Berlioz's "The Trojans"; Rimsky-Korsakoff's musical tableaux, "Sadko," of ballet fame, and Lalo's overture to "The King of Ys."

* * *

om PUBLIC LEDGER

dress Philadelphia, Pa.

Mme. Nellie Melba, who recently arrived from Australia and who will be the soloist with the Boston Symphony Orchestra at its concert at the Academy of Music Monday evening, March 17, is said to have devoted more time to war work and given more money to the same purpose than any other operatic celebrity. In fact, Madame Melba's efforts in behalf of war charities has been patriotically pronounced and so productive of good results that she has been the recipient of exceptional honors from the British government.

Madame Melba's appearances in this country at this time will be limited, as she will shortly sail for England and will open the spring season of opera at Covent Garden, London. The approaching season will be, according to the plans of the management, the most brilliant in the history of that great institution. As Madame Melba's position has been, since the night of her debut, one of commanding eminence in the musical world it is natural that she should have been selected for the exceptional honor of inaugurating the season.

Madame Melba's vocal powers are brilliant still, and beautiful. This fact was the subject of discussion recently in New York among a coterie of the singer's friends. Many reasons were advanced as to the cause of Melba's retaining her voice in an unimpaired condition. The prima donna silenced all conjecture by the following statement: "My voice is still youthful because I have never used it to its full power. I always keep a vocal reserve, as it were. As a result, I have never strained my voice or sought to give out astonishing volume of tone. A too prodigal expenditure of the voice is fatal to every singer. I can give the names of many aspiring prima donnas whose hopes have been completely dashed by overenthusiastic singing."

She will sing here two arias of Mozart—one from the opera, "Idomeneo," and the perennial "Voi che sapete," from "Figaro's Wedding," which many claim only she can sing; also Duparc's "Phidyle." The orchestral numbers will be Beethoven's overture to "Coriolanus"; Saint-Saens's light and charming little symphony in A minor No. 2; an excerpt, "Royal Hunt and Storm," from Berlioz's opera, "The Trojans"; Rimsky-Korsakoff's musical picture, "Sadko"; finally, Lalo's overture to "The King of Ys."

m NEWS

lress: Baltimore, Md.

MELBA NOT TO SING HERE

Diva Cancels Tour And Will Sail to Join Sick Nephew, Says Dispatch

A dispatch to The News from Boston says:

Madame Melba, who expected to sail from Europe following her engagement with the Boston Symphony Orchestra at the Lyric, Baltimore, March 19, has received a cable message from London that her only nephew, an Australian, is dangerously ill with typhoid. On receipt of this message, Madame Melba canceled her American engagement and will sail from New York on the first boat March 12. Madame Melba says she greatly regrets this is necessary, but feels obliged to sail immediately in the hope that she may reach her nephew, a hero of the war, who is entirely without kinsfolk in that part of the world.

The Boston Symphony Orchestra has secured the services of Reinald Werrenrath, American barytone, as soloist for its concert March 19. Mr. Werrenrath recently made his debut at the Metropolitan Opera House, New York, with great success. He is a well-known concert singer.

CITIZEN

ss: Brooklyn, N. Y.

THE TRUE BACH.

Final Boston Symphony Concert of the Season.

Next to Saint-Saen's huge and impressive "Organ Symphony," which Mr. Rabaud is to conduct at the final Boston Symphony Concert of the season at the Academy of Music next Friday, the most interesting number will probably be Bach's Concerto in F major, No. 2, for violin, flute, oboe and trumpet, at which the illustrious virtuosi of those instruments may be heard. Now, Mr. Rabaud is a great believer in the sanctity of original scores, and he has accordingly passed over the trumpet tempering versions of the "Gesellschaft" and the licentious Felix Mottl, restoring the integrity of the master's manuscript. With the harpsichord accompaniment, it is eighteenth century music indeed.

The other numbers are Franck's symphonic piece from "The Redemption," and Weber's Overture to "Der Freischutz."

From SUN

Address: Baltimore, Md.

BOSTON SYMPHONY

MADAME Melba, the intended soloist for the last Boston Symphony concert of the season, to be given in the Lyric Theatre Wednesday evening, has been forced to cancel her engagement and sail immediately for Europe, her nephew in London having been taken seriously ill with typhoid fever.

The management, however, has been fortunate enough to secure the services of Reinald Werrenrath as soloist in her stead. This young American barytone, of the sonorous and velvety voice, recently ventured to overstep the concert field in which he has long been eminent and try his fortunes as Silvio in "Pagliacci," upon the Metropolitan Opera House stage in New York, trod only by Italian and French barytones. The delight and acclaim of New York was clear indication of the result.

At the Boston Symphony concert to come he will sing two operatic numbers, an aria from the last act of Mosart's "Figaro" and Massenet's love song, "Vision Fugitive," from "Herodiade." The orchestral program will comprise Saint-Saens' A minor symphony No 2, Debussy's Nuages and Fetes and Bach's Concerto No. 2 for violin, flute, oboe and trumpet and harpsichord accompaniment to be played by prominent virtuosi of the orchestra, and the overture to Weber's "Freischutz."

om SUN

dress: New York City.

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The programmes of the Boston Symphony Orchestra concerts which will close their New York season on Thursday evening, March 20, and Saturday afternoon, March 22, contain much interest. On Thursday there will be Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes, "Clouds," "Festivals" and "Sirens"; an ancient suite of ballet airs from Rameau's opera "Hippolyte et Aricie" and for the last section of the programme Rimsky-Korsakoff's Oriental masterpiece of modern coloring, "Scheherezade."

The principal numbers for the Saturday concert are Saint-Saens's largest orchestral work, the "Organ Symphony," and Bach's second Brandenburg concerto in F major for trumpet, flute, oboe and violin, in which Mr. Rabaud has restored the original score of the master despite the instrumental difficulties and the almost insuperable trumpet part. With the harpsichord accompanying and the four soloists sitting around it it will be eighteenth century music indeed. The other pieces for Saturday are Franck's symphonic piece from "The Redemption," Rimsky-Korsako's "Sadke" and Weber's overture to "Der Freischutz." Albert Snow will be the organist in the symphony. The soloists in the concerto will be Messrs. Heim, Laurent, Longy and Fradkin.

om EVENING SUN

dress New York City

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Exceeding interest attaches to the season's final pair of Boston Symphony concerts in New York, to take place next Thursday evening and Saturday afternoon. The large work for Thursday is Nimsky-Korsakoff's "Scheherazade," the Arabian Nights suite in four parts, of brilliant and individual orchestral display. Upon the first section of the programme stand Lalo's Overture to "Le Roi d'Ys," Debussy's Nocturnes ("Clouds," "Festivals" and "Sirens"), and a Suite of ballet airs from Rameau's opera "Hippolyte et Aricie."

On the programme for Saturday the principal numbers are Saint-Saens's mountainous "Organ Symphony" in C minor and Bach's Second Brandenburg Concerto in F major, for violin, flute, oboe and trumpet. Mr. Rabaud, believing in the integrity of original scores, has overlooked the tampering and modernizing versions of the "Gesellschaft" and Felix Mottl and has restored the harpsichord accompaniment and the solo parts as the master wrote them. The other numbers for Saturday are Franck's Symphonic Piece from "The Redemption," Rimsky-Korsakoff's "Sadro" and Weber's Overture to "Der Freischutz."

From EVENING SUN

Address: Baltimore, Md.

A Brass Octette.

The Boston Symphony Brass Octette, under the direction of Gustav Heim, who has been called one of the world's greatest trumpeters, will give a unique musicale Tuesday evening at the Metropolitan Club. This is not a public concert, admission being by club membership cards only, but as a matter of record it seems worth while to note the first appearance in Baltimore of this organization, which has given noteworthy concerts in many of the Eastern musical centers.

The Boston Symphony.

The last of the current season's concerts of the Boston Symphony Orchestra, under the direction of Henri Robaud, will take place at the Lyric next Wednesday evening, when Reinald Werrenrath, the young American barytone, will be the assisting artist, replacing Mme. Melba, who was suddenly called to Europe because of the serious illness of her nephew, whose health has been impaired by service in the war. Since Mr. Werrenrath first appeared here in concert he has become a member of the Metropolitan Opera coterie and recently sang the role of Silvio, in "Pagliacci," with marked success. On Wednesday evening he will be heard in Figaro's aria, "Aprite un po' quegl' occhi," from Mozart's "The Marriage of Figaro," and the famous "Vision Fugitive," from Massenet's "Heroiade."

An interesting feature of the orchestral program will be Bach's second concerto, the one in F major, for violin, flute, oboe and trumpet, with harpsichord accompaniment, played by Charles W. Adams. The work will be presented in its original form. The symphony will be the second, the one in A minor, of Saint-Saens, other orchestral numbers being "Clouds" and "Festivals," by Debussy, and the overture to Weber's "Freischutz."

MORNING TELEGRAPH

s: New York City

BOSTON ORCHESTRA IN FINE CONCERT

Debussy's Nocturnes, With Female Choir, Feature of Most Artistic Program.

CONDUCTOR RABAUD'S TRIUMPH

Sutro Sisters in Two-Piano Recital and Reuben Davies Please at Aeolian.

By JOHN H. RAFTERY.

The Boston Symphony Orchestra in its fifth concert of the season at Carnegie Hall offered as the principal feature of a singularly eventful program, Debussy's Nocturnes with the female voices singing "Sirenes" for the first time in that strange musical episode. Of the three impressionistic fancies treated in this work, "Nuages" is the most fantastically beautiful and it was never played more effectively than under the Rabaud baton at this concert.

"Sirenes," in spite of the fact that the fine choir of female voices sang it with apparent understanding and with admirable intonation, did not seem at all bettered in a musical sense by the contribution. In fact, this part of the "Preludes," as given by Mr. Rabaud, renewed the impression that Debussy's scoring for voices is never fortuitous or quite natural, and that his truest and best motives and topics are derived from the tonal phenomena of inanimate nature even as in this same "Sirenes," the voice of the sea wind, the timbrel boom of the harp chord reiterated like some doomful clock, the wavering voices of maidens waters, and the cadences of unseen winds overhead, as they were expressed and suggested by the instruments, are far more precious and memorable than the vocal choir of the sirens.

Rabaud's Inspirational Baton.

"Fetes," too, was wonderfully played in the tenaciously gentle manner which is characteristic of the imaginative Rabaud, and throughout the concert, notably in Lalo's overture to "Le Roy d'Ys" and in the Air en Rondeau out of Rameau's "Hippolyte et Aricie," there prevailed the same wistful, searching, tender poignancy which inheres in these compositions and which Conductor Rabaud reads forthright and impeccably as none of his orchestral contemporaries do. The Rameau Airs de Ballet, notably the Rigaudon en Tambourin, also afforded the Boston band a glorious opportunity to the exposition of its newly perfected versatility and balance, and the number was roundly applauded by the fine audience.

The Rimsky-Korsakoff Symphonic Suite was the concluding and most pretentious excursion of the evening and served to further impress the audience with the high degree of discipline, esprit and mutual understanding which M. Rabaud has injected and intensified in his splendid orchestra.

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HERALD
New York City
MAR 21 1919

BOSTON ORCHESTRA PLAYS FIRST OF LAST TWO CONCERTS

Neither Soloist nor Symphony on Programme, Which Is Interesting but Uneven—Overture to "Le Roi d'Ys" Heard.

By REGINALD de KOVEN.

The sturdy and much occupied present musical season, which in the number if not in the surpassing interest of its events, symphonic, operatic and otherwise, has been not a little hectic and flamboyant. is now surely beginning to wane and dwindle.

The fact that the Boston Symphony Orchestra, conducted by Mr. Henri Rabaud, gave the first of its last pair of concerts in New York this season in Carnegie Hall last night may well be adduced as convincing evidence. The orchestra was its own soloist—to my thinking an ideal and proper situation and condition for symphony concerts of the best type.

I have long contended that Lalo's opera "Le Roi d'Ys" should be included in the Metropolitan Opera House repertoire; and after the colorful, varied and forceful rendering given the really impressive overture to this work by Mr. Rabaud and the orchestra I venture to hope that my oft expressed opinion may have gained some supporters. Anyway, the applause was hearty enough to warrant some such belief on my part.

The three Debussy nocturnes next on the programme, "Nuages," "Fêtes," and "Sirenes"—with female chorus—have been variously appreciated. All are very Debussy, at his most empirical. In atmosphere and pictorial suggestion "Fêtes" takes rank with "Iberia," one of the best tone paintings ever written. But I do not think any modern Ulysses, or his companions, need stop his ears with wax to avoid the lure of the "Sirenes," although it was exceptionally well sung last night. All three nocturnes were admirably played and interpreted, although I found Mr. Rabaud's readings a trifle obvious, and in so far lacking in mystic Debussy subtlety. But I must say, for all that, that I never heard "Sirenes" sound more plausible and less vocally disconcerting. So, all honor to the sirens who sang it last night.

A group of airs de ballet from Rameau's "Hippolyte et Aricie," played with much rhythmic force and real classic elegance and distinction, sounded at first as fresh and sweet as a May morning, but got duller and duller by degrees, so that one could readily trace and recognize the decadence and desuetude of Rameau, Lully, Bocherini, et al., of the period. But, nevertheless, the "Rigandon" had a quite peculiar "snap" and charm.

In conclusion, Rimsky-Korsakoff's scintillating and gorgeously orchestrated symphonic suite, "Scheherazade," played with all possible contrast in orchestral pigments, poetic fancy and fairytale feeling by Mr. Rabaud and the orchestra, with real and uncommon virtuosity in combined delicacy and impressive sonorities.

Altogether a symphony concert, without either soloist or symphony, and none the worse on that account, although of somewhat uneven interest.

REUBEN DAVIES MAKES HIS DEBUT AS PIANIST

At the fourth piano recital of the week in Aeolian Hall Reuben Davies, a local musician, made his first public appearance here yesterday afternoon.

There were many commendable things to be found in his playing. He has a good musical touch and a satisfactory grasp of interpretive matters. His technique, too, is adequate for recital purposes, although it is by no means faultless. But there were seldom any signs of that brilliancy and individuality without which no soloist can hope to raise himself above the general run of pianists. His finger work was often muddy in rapid passages in Beethoven's sonata opus 2 No. 3. In the adaggio movement he was not always precise in his rhythms, and he showed a tendency to hurry over many quick moving passages. He presented, also a group of Chopin's pieces and modern works of Debussy, Ganz and Blanchet.

Melodies From Music's Sphere

BY J. NORRIS HERING.

"This will be eighteenth century music in the pure and true sense," the press representatives of the Boston Symphony Orchestra, Inc., says of Bach's second Brandenburg Concerto, in three movements, for solo violin, flute, oboe and trumpet, which will be one of the compositions the orchestra, Henri Rabaud, conductor, will play in Baltimore on Wednesday night in the Lyric Theater. The work will be additionally unusual to hear in that the solo players will be accompanied by a harpsichord as well as several orchestral instruments.

"Felix Mottl felt moved to modernize it according to the instruments of our day. The trumpet solo in particular was extremely difficult in altitude and speed for the modern player; so he rewrote the part for two trumpets, changed the score about for the sake of space, lowered the highest notes an octave and brought in a horn and clarinet to help them out. He also eliminated the harpsichord, writing the accompaniment into the strings.

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SCENE FROM, LA REINE FIAMMETTE. PHOTO BY WHITE.

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HERALD
New York City
MAR 21 1919

BOSTON ORCHESTRA PLAYS FIRST OF LAST TWO CONCERTS

Neither Soloist nor Symphony on Programme, Which Is Interesting but Uneven—Overture to "Le Roi d'Ys" Heard.

By REGINALD de KOVEN.

The sturdy and much occupied present musical season, which in the number if not in the surpassing interest of its events, symphonic, operatic and otherwise, has been not a little hectic and flamboyant. is now surely beginning to wane and dwindle.

The fact that the Boston Symphony Orchestra, conducted by Mr. Henri Rabaud, gave the first of its last pair of concerts in New York this season in Carnegie Hall last night may well be adduced as convincing evidence. The orchestra was its own soloist—to my thinking an ideal and proper situation and condition for symphony concerts of the best type.

I have long contended that Lalo's opera "Le Roi d'Ys" should be included in the Metropolitan Opera House repertoire; and after the colorful, varied and forceful rendering given the really impressive overture to this work by Mr. Rabaud and the orchestra I venture to hope that my oft expressed opinion may have gained some supporters. Anyway, the applause was hearty enough to warrant some such belief on my part.

The three Debussy nocturnes next on the programme, "Nuages," "Fêtes," and "Sirenes"—with female chorus—have been variously appreciated. All are very Debussy, at his most empirical. In atmosphere and pictorial suggestion "Fêtes" takes rank with "Iberia," one of the best tone paintings ever written. But I do not think any modern Ulysses, or his companions, need stop his ears with wax to avoid the lure of the "Sirenes," although it was exceptionally well sung last night. All three nocturnes were admirably played and interpreted, although I found Mr. Rabaud's readings a trifle obvious, and in so far lacking in mystic Debussy subtlety. But I must say, for all that, that I never heard "Sirenes" sound more plausible and less vocally disconcerting. So, all honor to the sirens who sang it last night.

A group of airs de ballet from Rameau's "Hippolyte et Aricie," played with much rhythmic force and real classic elegance and distinction, sounded at first as fresh and sweet as a May morning, but got duller and duller by degrees, so that one could readily trace and recognize the decadence and desuetude of Rameau, Lully, Bocherini, et al., of the period. But, nevertheless, the "Rigandon" had a quite peculiar "snap" and charm.

In conclusion, Rimsky-Korsakoff's scintillating and gorgeously orchestrated symphonic suite, "Scheherazade," played with all possible contrast in orchestral pigments, poetic fancy and fairytale feeling by Mr. Rabaud and the orchestra, with real and uncommon virtuosity in combined delicacy and impressive sonorities.

Altogether a symphony concert, without either soloist or symphony, and none the worse on that account, although of somewhat uneven interest.

REUBEN DAVIES MAKES HIS DEBUT AS PIANIST

At the fourth piano recital of the week in Aeolian Hall Reuben Davies, a local musician, made his first public appearance here yesterday afternoon.

There were many commendable things to be found in his playing. He has a good musical touch and a satisfactory grasp of interpretive matters. His technique, too, is adequate for recital purposes, although it is by no means faultless. But there were seldom any signs of that brilliancy and individuality without which no soloist can hope to raise himself above the general run of pianists. His finger work was often muddy in rapid passages in Beethoven's sonata opus 2 No. 3. In the adaggio movement he was not always precise in his rhythms, and he showed a tendency to hurry over many quick moving passages. He presented, also a group of Chopin's pieces and modern works of Debussy, Ganz and Blanchet.

Melodies From Music's Sphere

BY J. NORRIS HERING.

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PHILADELPHIA INQUIRER
Address Philadelphia, Pa.
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BOSTON SYMPHONY

Final Concert of Season, With Reinald Werrenrath Soloist

There was unusual variety in the program which the Boston Symphony Orchestra gave at the Academy of Music last evening. The audience filled the auditorium and applause was abundant for the organization, the conductor and the soloist, not only because it was the last concert of the season here, but by reason of the excellence of the selections. Mme. Nellie Melba, having been called to England unexpectedly by the serious illness of her nephew, who is a war hero, Reinald Werrenrath, the American baritone, was heard instead of the Australian songstress and he acquitted himself in a manner to bring joy to the hearts of all admirers of native artists.

The overture to Beethoven's "Coriolanus," which opened the program, was given a splendid rendition. The suave and melodious passages found rythmic interpretation by Henri Rabaud, and they contrasted vividly with the greater tonalities of the Saint-Saen symphony in A minor which followed. This latter work of the great French master afforded the musicians the best opportunity of the evening for the scope of their powers and manifested the intellectual capabilities of conductor Rabaud in a most gratifying fashion.

Tone painting ran riot in the Berlioz number, the musical description of a royal hunt and tempest from "Les Troyens." As in this composer's "Damnation of Faust" there is the graphic use of all the orchestral instruments for the obtaining of the decidedly impressive effects of which Berlioz is master. The strings earned glories in the exposition of the Rimsky-Korsakoff number, the well known "Sadko," nominated a musical picture. These instruments duplicated their triumphs in the overture to "Le Roi d'Ys" by Lalo.

Reinald Werrenrath is a rare artist. His vocal equipment is of baritone quality and has been schooled to a finished degree. His tones are resonant and colorful and vibrant with a virile quality that gives forceful appeal to his achievements. His diction was a delight to the ear, whether he sang in French or Italian, and his stage presence is commanding and authoritative. He sang the recitative "Tutto e disposto" and aria "Aprite un po' quegl' occhi," from Mozart's "Marriage of Figaro." The applause was long and enthusiastic. His triumph came in the "Vision Fugitive" from Massenet's "Herodiade." This showed Werrenrath at his best. It was a masterly accomplishment.

RECORD
Address Philadelphia, Pa.
MAR 18

BOSTON ORCHESTRA

Reinald Werrenrath Heard as Soloist at Symphony Concert.

The last concert of the Boston Orchestra's thirty-fourth season in Philadelphia, given in the Academy of Music last night, was the best attended since Rabaud assumed the conductorship of the organization. Melba, who was to have appeared on this occasion, made a change in her plans and in place was one of America's leading baritones, Reinald Werrenrath.

The concerts under Rabaud have been enjoyable and will doubtless be even more so a pleasure when the many changes in the orchestra, including the conductorship, have become adjusted by further experience and practice.

As a leader, Rabaud has made a good impression, his main difficulty, apparently, being a tendency toward drawing too strenuous a tone from his musicians. The acoustics of the Academy are perfect. Few conductors seem able to grasp this fact, which is so apparent to the listener. There is no necessity for strain in an orchestra. The easiest quality of tone is always the best and most musical. Rabaud's pianissimo work is beautiful, the piano good and the heavier passages overwhelming in the volume and quality of tone judged necessary by the leader. Even a noisy thing like the Berlioz Chasse Royale et Orage, Symphonie Dramatique," heard last night, is done, the roar becomes deafening and a source of pleasure, instead of interest. Last night's program had a splendid beginning in the dramatic and impressive "Coriolanus" overture of Beethoven. The symphony was the Saint-Saens A minor, which is distinguished by an especially fine adagio in the romanza style. The scherzo is the type of music designed for popular appeal, the waltz movement making an instant bid for approval, while the finale, the Saltarello movement, was also light and airy enough to make a passing impression. In its entirety the symphony was pleasing, without making a lasting impression.

Werrenrath has been coming rapidly to the front as one of our best baritones and a singer of exceptional talent, endowed by good training. His selections were a Mozart aria from "Le Nozze di Figaro" and the "Vision Fugitive" air from Massenet's "Herodiade." Werrenrath has an unusual sense of interpretation, and sings always in exquisite taste. He made a pronounced success last night.

Address Philadelphia, Pa.
MAR 1

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Last for the Season at the Academy of Music Last Evening

There was plenty of variety in the programme presented by the Boston Symphony Orchestra under the direction of Mr. Henri Rambaud at the Academy of Music last evening for the closing concert of the present season. The symphony was the tuneful if inconsequential one by Saint-Saens in A minor No. 2, which was played with much brilliancy and execution and refinement of manner and with a sensitive appreciation of its idiom and psychology. Other orchestral numbers were Beethoven's overture to "Coriolanus;" Rimsky-Kosakoff's "Sadko," with its vivid oriental coloring and its sensuous beauty; an excerpt from Berioz's opera of "Les Troyens," and the superb "Roy d' Ys" Overture of Lalo.

The appearance of Mme. Melba as the assisting artist on this occasion had been announced, but she was compelled to leave the country by the illness of a relative and Mr. Reinald Werrenrath, the young American baritone, who was engaged in her stead, proved a very satisfactory substitute. He has a fine voice which has been carefully cultivated and is very artistically employed and his delivery of the selections from Mozart's "Marriage of Figaro" and Massenet's "Herodiade" were greatly enjoyed.

NORTH AMERICAN
Philadelphia, Pa.
MAR 18 191

FINAL CONCERT GIVEN BY BOSTON ORCHESTRA

Varied and Meaty Program Marks the End of Its Season

WERRENRATH IS SOLOIST

By Linton P. Martin

The Boston Symphony Orchestra gave its fifth and last concert of its season here at the Academy of Music last night, with Reinald Werrenrath, American barytone of the Metropolitan Opera Company, as the soloist. The meaty and varied program displayed the catholicity of taste and sympathies which has been one of the most engaging characteristics of Henri Rabaud in this his first season as conductor of the orchestra since the upheaval precipitated last season by the war.

It is to be hoped that next season will bring Mr. Rabaud back again with the orchestra, for Philadelphia has come to like this tall, earnest and unaffected Frenchman very much during recent months. He is a man of varied moods, and last night revealed him as less of the temperamentalist and more of the classicist than at any previous concert. There was metronomic evenness in his reading of the opening Beethoven "Coriolanus" overture, and the same strict formalism marked the playing of Saint-Saens' well-bred and melodious little Symphony in A minor, which followed.

The scherzo of this polished little work is as tuneful as any Johann Strauss waltz, and Mr. Rabaud beat it out with the utmost regard for its infectious rhythm. The pizzacato passages were plucked out with splendid verve, but the double basses were rough and ragged at times. This is the more inexplicable, because their passages present no serious difficulties for the men with the contrabow.

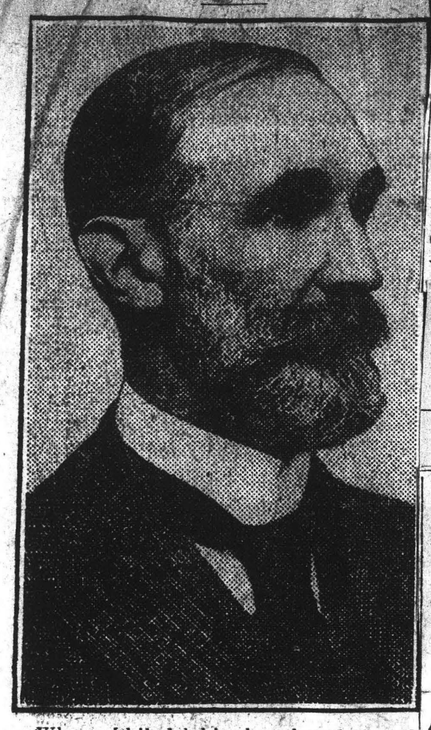
The final half of the program was given over to "program music" of the most pronounced type, except for Reinald Werrenrath's two numbers. It is an anomalous circumstance of our present musical season that Philadelphians are forced to hear the best American singers of the Metropolitan Opera Company in the concert hall, instead of on the operatic stage. Mr. Werrenrath is one of these. A few weeks ago we heard Mabel Garrison's lovely soprano with the New York Symphony, altho the Metropolitan has not given her a chance here.

Last night Mr. Werrenrath, who also has been sidetracked by the Metropolitan here, proved that he possesses a barytone voice of the first order and a splendid stage presence of exceptional dramatic quality. He was heard in the recitative "Tutto e disposto" and aria, "Aprite un po' quegl' cochi," from Mozart's "Marriage of Figaro," as well as in the "Vision Fugitive" number from Massenet's "Herodiade." Mr. Werrenrath was particularly effective in the latter, and his voice, while somewhat light in timbre, is very pleasing, and he exhibits the musicianship of the real artist.

The other orchestral numbers, all of a descriptive character, were Berlioz's "Royal Hunt and Tempest," which is an ostentatious but wholly meretricious affair; Rimsky-Korsakov's "Sadko," a highly atmospheric sea legend, and the very dramatic overture to "The King of Is," by Lalo. The last two were as dramatic and inspiriting as Mr. Rabaud's conventional mood permitted.

RECORD
Address Philadelphia, Pa.
MAR 19 191

HENRI RABAUD



Whom Philadelphia has heard for the last time this season. This is Mr. Rabaud's first year as conductor of the Boston Symphony Orchestra.

EVENING POST
New York City
MAR 20

Boston Orchestra in New York

While the Boston Symphony Orchestra is no longer—if it ever was—better than our best New York orchestras, it is still an organization that gives a great deal of pleasure to the most sensitive and critical listeners. Its performance of Rimsky-Korsakoff's glorious "Scheherazade" (which is becoming as popular as Tchaikovsky's "Pathetic" symphony) in Carnegie Hall last night, was very beautiful, but the suite seemed longer than usual. There was a certain monotony; the solo parts were not so outstandingly impressive as they have been at other recent performances of this work, and the dissonantal brass climax where the ship goes to pieces was less thrilling. Yet it was worth waiting for.

In the French numbers on the programme, M. Rabaud and his players were more completely satisfactory. While it is foolish, as a rule, to turn a programme into a lesson in musical history, it would have been wiser to have the excerpts from Rameau's "Hippolite et Aricie" precede Lalo's "Roi d'Ys" overture and Debussy's "Nocturnes," with their modern wealth of harmonies and orchestral tints. The eighteenth century ballet airs sounded thin after these. Yet the "Air des Matelots" and the "Rigaudon en Tambourin" gave much pleasure to the audience.

Debussy, before his death, made changes in these Nocturnes which were heard for the first time here last night. They were unobtrusive. Decidedly, these Nocturnes are dull, even when they are played as delicately as they were on this occasion. These eternal sound wraiths finally arouse one's wrath. Debussy himself uses the expression "gray agony" in speaking of the first of these Nocturnes. There are no red corpuscles in this composer. "Brace up! Be a man!" one feels like shouting. His Sirens, in the third Nocturne, are as far removed from the seductive Sirens of the "Tannhäuser" Bacchanale as they are from the warning sirens of Mississippi River steamers. A small women's choir from Boston sang these unsirenic siren strains exquisitely. Boston is a great place for chorus singers.

The most enjoyable number on the programme was the first—Lalo's "Roi d'Ys" overture; a splendidly melodious, richly colored piece with ruddy cheeks and lots of masculine vigor. M. Rabaud and his men played it superbly and the audience was extremely enthusiastic. If the opera itself is as good as the overture, we cordially endorse Reginald De Koven's suggestion that it should be staged at the Metropolitan.

The Boston Orchestra concludes its season at Carnegie Hall tomorrow afternoon, when Saint-Saëns's Symphony, with organ, will be played, besides Franck's "La Redemption" excerpt, Bach's second concerto for violin, flute, oboe, and trumpet, Rimsky-Korsakoff's "Sadko" and Weber's "Freischütz" overture.

From TELEGRAM
Address New York City
Date MAR 21

At the last evening concert of the season the Boston Symphony Orchestra in Carnegie Hall gave a beautiful reading of Rimsky-Korsakoff's gorgeous Oriental suite, "Scheherazade," depicting in four movements various episodes of the Arabian Nights.

When Fredric Fradkin, the concert master, unfolded the sensuous theme of Scheherazade, telling the tales to her lord and consort, many recalled that he held the same post in the Russian Ballet Orchestra when they played the same work here.

EVENING WORLD
New York City
MAR 21 1919

Boston Orchestra Under Rabaud Plays Splendidly

By Sylvester Rawling.

THE Boston Symphony Orchestra gave the last of its New York evening concerts for the season at Carnegie Hall last night. Of course, the auditorium was crowded, and also of course there were grumblers who protested because the programme held no symphony and that most of the numbers were hackneyed. It is true that Rimsky-Korsakoff's symphonic suite "Scheherazade" has been played by every orchestra this season. But when was it played with such virility, such color, such altogether splendid pronouncement? Mr. Rabaud, with more than a score of new men in the ranks, has welded the band together so successfully that there need be no regrets for past glories. It is again an orchestra that may be pitted against any other and not fear to lose its superiority. As for Mr. Rabaud himself, his fine rhythmic sense, his ability to make instant changes in tempo, nuance and dynamics, puts him in the front rank of conductors.

Debussy's three nocturnes, "Nuages," "Fetes" and "Sirenes," the latter with the assistance of a chorus of women, were played deliciously, the singers well drilled and of good voices, becoming absolutely one of the choirs of the orchestra. Then there were a group of ballet airs from Rameau's "Hippolyte et Aricie," also charming, and at the beginning, there was the overture to Lalo's "Le Roi d'Ys."

From EVENING MAIL
Address: New York City

THERE is something Olympic about Henri Rabaud, particularly when he steps upon the little platform and gathers up his waiting orchestra with that first benignant gesture. He looks like a dean of the gods.

Last night's Boston Symphony concert was almost a popular programme. Beginning with the overture to "Le Roi d'Ys" of Lalo, full of plaintive, tender melody and an impassioned war song, it sang its tuneful way through Debussy, Rameau and Rimsky-Korsakoff.

The exquisite delicacy of Debussy's "Nuages," "Fetes" and "Sirenes" could scarcely have a better interpreter than Mr. Rabaud, whose poetic knowledge of clouds, festivals and rhythmic sirens is veiled in a finely distilled mist of glamour. A chorus of women sang the "Sirenes," rather suggesting the "stern and rock-bound coast" of Massachusetts.

The ballet airs from Rameau's "Hippolyte et Aricie" were all lighthearted warblings, with a flageolet and tambourine and gentle flute pipings. All these were a mauve background for the glowing scarlets of Rimsky-Korsakoff's "Scheherazade."

Most of Mr. Rabaud's scholarly restraint dissolved and foamed forth into exuberance in the four tales of the Sultana. Certainly no brasses and drums ever crashed with greater magnificence than in the final movement where the ship goes to pieces against a rock. Oriental music flows colorfully beneath the baton of "Marouf's" composer, and the orchestra sounded at times more like the single eloquent voice of other years than like its this season's collection of individual virtuosi.

EVENING GLOBE
New York City
MAR 21 1919

Music

Boston Symphony Concert—Recitals Yesterday.

The Boston Symphony Orchestra gave the final evening concert of its Carnegie Hall series last night. To lead the programme Mr. Rabaud chose the superb overture to Lalo's opera "Le Roi d'Ys"—an opera, by the way, better deserving the attention of our august Metropolitan than many of the operas which that temple honors by production. The overture was performed with great spirit and with particular beauty in the 'cello passage.

Next came the three "Nocturnes" of Debussy. Two of these, "Clouds" and "Festivals," are often heard nowadays in our concert rooms, but the third, "Sirens," has been an infrequent visitor, no doubt because it requires not only an orchestra, but a small chorus of women's voices, very specially trained. It was performed in Carnegie Hall earlier in the season by the visiting Philadelphia Orchestra with rather unsatisfactory results. Yesterday the three "Nocturnes" were given according to a revised version made by Debussy shortly before his death. Perhaps for that reason, perhaps because of the superiority of the participants, the pieces sounded more effective than ever before. The chorus of ladies from Boston, schooled for their difficult task by Stephen Townsend of that city, acquitted themselves most creditably.

A delightful suite of ballet airs from Rameau's archaic opera "Hippolyte et Aricie," edited by Vincent d'Indy, came next. The concert ended with Rimsky-Korsakoff's "Sheherazade" suite. Familiar as this composition is to our local public, it is safe to say that it was never played here before with richer imaginative expression, greater breadth, or superior technical brilliance. In fact, not one of the many other conductors who have led it for us has worked up the climax of the final movement to such a pitch of thrilling sonority as Mr. Rabaud achieved. The whole magic of the "Arabian Nights" rioted in this performance under the wizardly baton of the composer of "Marouf."

From EVENING SUN
Address New York City

Music

Bostons Play Last Evening.

No startling programme was the last Thursday evening one of the season, played last night by the Boston Symphony Orchestra in Carnegie Hall. It had in it nothing that was not familiar and nothing that merited deep thought or hot discussion. Yet it was, from beginning to end, played in splendid style, and the novelty of a symphony concert minus a symphony proved well enough worth while when the Rimsky-Korsakoff suite of "Scheherazade," heard here none too seldom had so spirited a driving under the reins of M. Rabaud. It is doubtful whether the clever continuity of the suite's movements, the colors and climaces—and particularly the last catastrophe—have ever been so well discovered to a New York audience.

Ballet airs from Rameau's "Hippolyte et Aricie" were doomed to something of a disappointment. For the Boston Orchestra to give up its strings to such chastened old bits is not quite worth the waste, for all the educative and historical value. The rigaudon of the series was alone quickening. And the overture to "Le Roi d'Ys" belongs so wholly by now to the Sunday night "pops" that all romance has been threshed out of its romanticism, even when played and played stirringly by the Bostons.

Debussy's three "Nocturnes," with a chorus of ladies in black jet to sing the "Sirenes," if not to act them, won the evening's heartiest response. "Nuages" and "Fetes" have been played often during this and past years by the two local orchestras, and there is no need of comment on anything excepting the fineness of Mr. Rabaud's carrying out of the composer's thistledown intentions. "Sirenes" was added to the other two this year by the Philadelphia orchestra, with a female chorus from the Schola Cantorum. Heard again there was less wailing to it; less of that rough lugubriousness which characterized it before. There was a seductive loveliness to it last night which should make all mariners of the Back Bay stuff their ears for safety's sake, and, besides the singing, the sketch had a playing equalled only when, in the first of the three, the ragged clouds drifted, massed and drifted again unceasingly across the sky.

Saturday afternoon completes the fifth and last series of Boston Symphony concerts in New York for the year. It has been a season made curious by the change in conductors, difficult through the difficulties in finding a representative successor to Dr. Muck, but it has meant, to some extent, a new outlook, more national, more prohibited, yet never failing in tastefulness. Through M. Rabaud the best that is in French music, modern and ancient, has begun to have keen interpretation here; under him it may soon reach its limitations too, but that's another story—and neither M. Rabaud nor the Boston Symphony nor its authors.

PHILADELPHIA
MAR 18 1919

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The overture to Beethoven's "Coriolanus," which opened the program, was given a splendid rendition. The suave and melodious passages found rythmic interpretation by Henri Rabaud, and they contrasted vividly with the greater tonalities of the Saint-Saen symphony in A minor which followed. This latter work of the great French master afforded the musicians the best opportunity of the evening for the scope of their powers and manifested the intellectual capabilities of conductor Rabaud in a most gratifying fashion.

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m RECORD
dress Philadelphia, Pa.
e MAR 1

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NORTH AMERICAN
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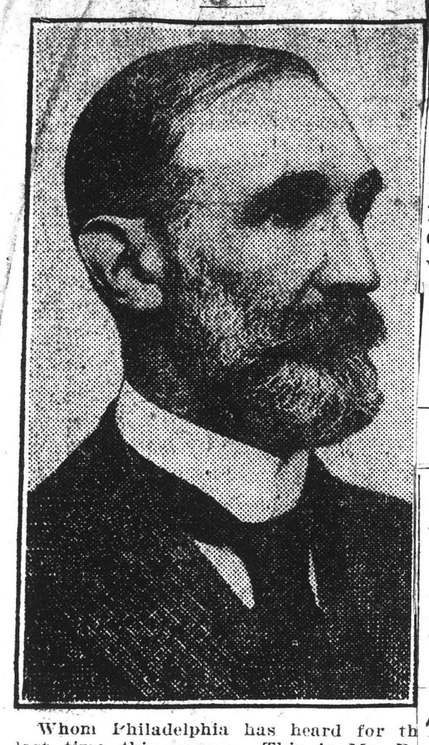
m RECORD
dress Philadelphia, Pa.
te MAR 19 191

HENRI RABAUD



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dress New York City

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In the French numbers on the programme, M. Rabaud and his players were more completely satisfactory. While it is foolish, as a rule, to turn a programme into a lesson in musical history, it would have been wiser to have the excerpts from Rameau's "Hippolite et Aricie" precede Lalo's "Roi d'Ys" overture and Debussy's "Nocturnes," with their modern wealth of harmonies and orchestral tints. The eighteenth century ballet airs sounded thin after these. Yet the "Air des matelots" and the "Rigaudon en Tambourin" gave much pleasure to the audience.

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From TELEGRAM
Address New York City
Date MAR 21

At the last evening concert of the season the Boston Symphony Orchestra in Carnegie Hall gave a beautiful reading of Rimsky-Korsakoff's gorgeous Oriental suite, "Scheherazade," depicting in four movements various episodes of the Arabian Nights.

When Fredric Fradkin, the concert master, unfolded the sensuous theme of Scheherazade, telling the tales to her lord and consort, many recalled that he held the same post in the Russian Ballet Orchestra when they played the same work here.

EVENING WORLD
New York City
MAR 21 1919

Boston Orchestra Under Rabaud Plays Splendidly

By Sylvester Rawling.

THE Boston Symphony Orchestra gave the last of its New York evening concerts for the season at Carnegie Hall last night. Of course, the auditorium was crowded, and also of course there were grumblers who protested because the programme held no symphony and that most of the numbers were hackneyed. It is true that Rimsky-Korsakoff's symphonic suite "Scheherazade" has been played by every orchestra this season. But when was it played with such virility, such color, such altogether splendid pronouncement? Mr. Rabaud, with more than a score of new men in the ranks, has welded the band together so successfully that there need be no regrets for past glories. It is again an orchestra that may be pitted against any other and not fear to lose its superiority. As for Mr. Rabaud himself, his fine rhythmic sense, his ability to make instant changes in tempo, nuance and dynamics, puts him in the front rank of conductors.

Debussy's three nocturnes, "Nuages," "Fetes" and "Sirenes," the latter with the assistance of a chorus of women, were played deliciously, the singers well drilled and of good voices, becoming absolutely one of the choirs of the orchestra. Then there were a group of ballet airs from Rameau's "Hippolyte et Aricie," also charming, and at the beginning, there was the overture to Lalo's "Le Roi d'Ys."

From EVENING MAIL
Address: New York City

THERE is something Olympic about Henri Rabaud, particularly when he steps upon the little platform and gathers up his waiting orchestra with that first benignant gesture. He looks like a dean of the gods.

Last night's Boston Symphony concert was almost a popular programme. Beginning with the overture to "Le Roi d'Ys" of Lalo, full of plaintive, tender melody and an impassioned war song, it sang its tuneful way through Debussy, Rameau and Rimsky-Korsakoff.

The exquisite delicacy of Debussy's "Nuages," "Fetes" and "Sirenes" could scarcely have a better interpreter than Mr. Rabaud, whose poetic knowledge of clouds, festivals and rhythmic sirens is veiled in a finely distilled mist of glamour. A chorus of women sang the "Sirenes," rather suggesting the "stern and rock-bound coast" of Massachusetts.

The ballet airs from Rameau's "Hippolyte et Aricie" were all lighthearted warblings, with a flageolet and tambourine and gentle flute pipings. All these were a mauve background for the glowing scarlets of Rimsky-Korsakoff's "Scheherazade."

Most of Mr. Rabaud's scholarly restraint dissolved and foamed forth into exuberance in the four tales of the Sultana. Certainly no brasses and drums ever crashed with greater magnificence than in the final movement where the ship goes to pieces against a rock. Oriental music flows colorfully beneath the baton of "Marouf's" composer, and the orchestra sounded at times more like the single eloquent voice of other years than like its this season's collection of individual virtuosi.

EVENING GLOBE
New York City
MAR 21 1919

Music

Boston Symphony Concert—Recitals Yesterday.

The Boston Symphony Orchestra gave the final evening concert of its Carnegie Hall series last night. To lead the programme Mr. Rabaud chose the superb overture to Lalo's opera "Le Roi d'Ys"—an opera, by the way, better deserving the attention of our august Metropolitan than many of the operas which that temple honors by production. The overture was performed with great spirit and with particular beauty in the 'cello passage.

Next came the three "Nocturnes" of Debussy. Two of these, "Clouds" and "Festivals," are often heard nowadays in our concert rooms, but the third, "Sirens," has been an infrequent visitor, no doubt because it requires not only an orchestra, but a small chorus of women's voices, very specially trained. It was performed in Carnegie Hall earlier in the season by the visiting Philadelphia Orchestra with rather unsatisfactory results. Yesterday the three "Nocturnes" were given according to a revised version made by Debussy shortly before his death. Perhaps for that reason, perhaps because of the superiority of the participants, the pieces sounded more effective than ever before. The chorus of ladies from Boston, schooled for their difficult task by Stephen Townsend of that city, acquitted themselves most creditably.

A delightful suite of ballet airs from Rameau's archaic opera "Hippolyte et Aricie," edited by Vincent d'Indy, came next. The concert ended with Rimsky-Korsakoff's "Sheherazade" suite. Familiar as this composition is to our local public, it is safe to say that it was never played here before with richer imaginative expression, greater breadth, or superior technical brilliance. In fact, not one of the many other conductors who have led it for us has worked up the climax of the final movement to such a pitch of thrilling sonority as Mr. Rabaud achieved. The whole magic of the "Arabian Nights" rioted in this performance under the wizardly baton of the composer of "Marouf."

From EVENING SUN
Address New York City
Date

Music

Bostons Play Last Evening.

No startling programme was the last Thursday evening one of the season, played last night by the Boston Symphony Orchestra in Carnegie Hall. It had in it nothing that was not familiar and nothing that merited deep thought or hot discussion. Yet it was, from beginning to end, played in splendid style, and the novelty of a symphony concert minus a symphony proved well enough worth while when the Rimsky-Korsakoff suite of "Scheherazade," heard here none too seldom had so spirited a driving under the reins of M. Rabaud. It is doubtful whether the clever continuity of the suite's movements, the colors and climaces—and particularly the last catastrophe—have ever been so well discovered to a New York audienee.

Ballet airs from Rameau's "Hippolyte et Aricie" were doomed to something of a disappointment. For the Boston Orchestra to give up its strings to such chastened old bits is not quite worth the waste, for all the educative and historical value. The rigaudon of the series was alone quickening. And the overture to "Le Roi d'Ys" belongs so wholly by now to the Sunday night "pops" that all romance has been threshed out of its romanticism, even when played and played stirringly by the Bostons.

Debussy's three "Nocturnes," with a chorus of ladies in black jet to sing the "Sirenes," if not to act them, won the evening's heartiest response. "Nuages" and "Fetes" have been played often during this and past years by the two local orchestras, and there is no need of comment on anything excepting the fineness of Mr. Rabaud's carrying out of the composer's thistledown intentions. "Sirenes" was added to the other two this year by the Philadelphia orchestra, with a female chorus from the Schola Cantorum. Heard again there was less wailing to it; less of that rough lugubriousness which characterized it before. There was a seductive loveliness to it last night which should make all mariners of the Back Bay stuff their ears for safety's sake, and, besides the singing, the sketch had a playing equalled only when, in the first of the three, the ragged clouds drifted, massed and drifted again unceasingly across the sky.

Saturday afternoon completes the fifth and last series of Boston Symphony concerts in New York for the year. It has been a season made curious by the change in conductors, difficult through the difficulties in finding a representative successor to Dr. Muck, but it has meant, to some extent, a new outlook, more national, more prohibited, yet never failing in tastefulness. Through M. Rabaud the best that is in French music, modern and ancient, has begun to have keen interpretation here; under him it may soon reach its limitations too, but that's another story—and neither M. Rabaud nor the Boston Symphony nor its authors.

Address New York City
Date MAR 2

SYMPHONY BAND FROM BOSTON ENDS SEASON

Series of Thursday Evening Concerts at Carnegie Hall Concluded with Varied Program.

Henri Rabaud yesterday brought to an end the series of Thursday evening concerts of the Boston Symphony Orchestra in Carnegie Hall with music of Lalo, Debussy, Rameau and Rimsky-Korsakov. Little of it was new to the perfect concertgoer, whilst even the occasional entrant upon the orchestral round in New York must have found some of it familiar. The program as a whole held the overture to Lalo's "Le roi d'Ys," Dubussy's three nocturnes — "Nuages," "Fetes" and "Sirenes," the last with its woman's chorus—a suite of airs de ballet from Rameau's "Hippolyte et Aricie" and the Russian "Scheherazade."

The last has been played so often in New York in the past two or three years, that every symphonic child should know it as thoroughly as he—and even she—does the "Eroica" symphony. The Debussy pieces have been played here twice within a few weeks by other orchestras. Certainly the only justification for dumping all this coal upon our orchestral Newcastle would lie in its having been the delectable cannel, burning with incandescence in heat and illumination. But it was a tepid and dim evening in Carnegie Hall, a sultry Conservatoire twilight superimposed upon Scheherazade's Arabian Nights' splendors, veiling the sun shimmer in Debussy's "Clouds" touching the "Festival" with a blight as of prohibition and converting the sirenic lure into a Chatauqua salute.

It is perhaps significant comment upon last night's proceedings that Mr. Rabaud should have played the Lalo overture better than anything else, for this music is probably the most elaborately dull to be found in the modern French repertoire.

The Debussy "Clouds" is a wondrously beautiful day dream of wide horizons, Midsummer far niente and floating subjective mood; but "Nuages" almost spells nuances and the piece collapses into monotony unless the most minutely imaginative play of light and shade suffuses it. Mr. Rabaud stuck to his score in true Conservatoire fashion and the "Clouds" evaporated into mist.

The "Fetes" of this suite of nocturnes is a pagan poem and the spirit of Pan himself leaps and cavorts through its mood of sophisticated gayety, through its entrancingly strange, whole-toned melodic outbursts, its uncannily apt instrumental ingenuity. Mr. Rabaud made it a Parisian processional snugly on the hither side of the Seine.

Let us pursue the delinquent still further, for the "Sirenes" was Mr. Rabaud's saddest nocturnal exploit. For one thing, the women's chorus—the program failed to inform one where they came from and, after their performance, it did not seem necessary to seek enlightenment—the chorus loaded down the music with vocal tone as lugubrious as their attire (they formed a pool of black gowns in the midst of the orchestra). Debussy, with a touch of exquisite subtlery, wove the female voices into his orchestral scheme as a single instrument, which should remain orchestral in its employment and still lend its humanly feminine and brilliant color to the allure of his subject. Subtlery was dissipated by this flat, dead, choral tone, so flabby it sagged off the pitch. Mr. Rabaud seemed to be unaware of what was vocally happening in front of him but beat his beat and let the more mechanical of the orchestral instruments again reduce a beautiful thing to monotony.

And who cannot play Debussy makes of Rameau a bore, for the eighteenth century is more difficult of genuine approach and retreat than the twentieth.

Brooklyn, N. Y.

Boston Symphony in Last of Season's Concerts at Academy

The Boston Symphony Orchestra gave the last of this year's series of concerts in the Academy of Music last evening. That the reorganized orchestra has found favor equal to that which it enjoyed during other and earlier regimes was evidenced by the size and enthusiasm of an audience attracted solely by the orchestra itself and without the lure of a popular soloist. Its faith proved well-founded; for last evening Mr. Rabaud and the band outdid their previous achievements.

In the four concerts which he has conducted here this winter Mr. Rabaud has, despite the high standards raised by his forerunners among Boston Symphony conductors, proven himself a musician of profound sympathy and deep understanding and a conductor who can secure excellent results from the orchestra at his command. He has in the course of a few months welded a heterogeneous collection of old and new men into an orchestral body capable of a high degree of homogeneous expression. A master of euphony, Mr. Rabaud has succeeded in maintaining the oldest and best traditions of the Boston Orchestra; in other words, in keeping it the premier orchestra of the country.

For last evening's program the conductor chose works of varying kind and content. Saint-Saens' Symphony in C minor, called the Organ Symphony because of its incorporation of that instrument in the body of sound, began the list. It has not been a symphony to win popular appeal, though long recognized as a master effort of the dean of French composers. Last evening, however, it sounded richer and rarer than ever before. This was to be expected, for in the course of the past winter Mr. Rabaud has revealed himself again and again as the single conductor who could make Saint-Saens "sound." He could not eliminate some of its arid stretches, but he did succeed in diminishing their aridness and in making them easily forgotten in the wealth of color and clarity of design that distinguished the reading of the whole composition.

An informed and informing reading of the symphonic excerpt from Franck's "Redemption" followed, and then came the Second Brandenberg Concerto of Bach, with Messrs. Fradkin, Laurent, Longy and Heim furnishing the solo violin, flute, oboe and trumpet respectively. The work is little played because of the difficulties it presents to the modern trumpet-player, and conductors in the past have only sought its interpretation through a rewriting of the trumpet part. Mr. Heim used last evening a smaller trumpet than is heard as a rule in modern orchestras, yet even then had difficulty in maintaining the perfect expression of the Bach line. On the whole, however, he was eminently successful. The composition from first to last is of that sturdy, rugged nature inherent in Bach and its low movement of such searching into the spiritual depths of things as only Bach ever attained.

Rimsky-Korsakoff's tone picture "Sadko," with its unearthly harmonies and orchestral greens and grays, and the overture to Weber's "Der Freischuetz" brought the evening to a close. Compositions of contrasting color and compositional method, they served to reveal once more the wide sympathy of the conductor and the virtuosity of the orchestra. Both were nicely planned and thoroughly well executed efforts.

Mary Kent, a young contralto, who had been heard earlier in the season wth the Society of American Singers, gave her first song recital in Aeolian Hall yesterday afternoon. Her program, designed to disclose mastery of varying styles of recital selections, began with Gluck's air, "Che faro senza Euridice," and others by Haydn and Falconiere. In addition there were groups in English and French.

Miss Kent has a voice of excellent natural quality, but more than this, she knows how to use it. Quite true, she still has something to learn of the value and the application of tonal color, and her diction, especially in the French songs, left something to be desired. Yet on the whole, Miss Kent disclosed a singing ability of high degree. She will be heard again with interest and ought to find an assured place in the recital field.

n CITIZEN
ress: Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA'S FAREWELL

The fifth and last of Brooklyn's annual series of concerts by the Boston Symphony Orchestra, Henri Rabaud, conductor, under auspices of the Brooklyn Institute of Arts and Sciences, was held at the Academy of Music last night. The programme, though conservative in trend, nevertheless was marked by a reasonable degree of variety. Of particular and even noteworthy interest was the symphony of the evening, Camille Saint-Saens' third in C minor, infrequently heard, but nevertheless well worthy of a permanent place in orchestral repertoires. Although in two movements, the separate sections are so joined as to form an orthodox continuity, and the contents of the work are quite enjoyable without being exactly profound. The symphony, as a whole, is held toether by reason of its beautiful simplicity of orchestration, masterly in outline and at all times grateful in this era of instrumental complexities. The listener is also carried along by the tide of marked rhythm and to the constant rise and fall of crescendo, both of which were finely achieved by the batonic beat of M. Rabaud. The closing measures, with an unexpected entrance of tympani in great gusto, drew smiles from the audience.

Following the symphony came Cesar Franck's symphonic piece, "La Redemption," which has been heard several times during the current season on the programmes of other organizations. It is a poem of tedious rather than heavenly length, highly flavored with Parsifalian touches, and, during its lyric section, has a melodic turn that draws to mind a much played piano composition by Cecile Chaminade. M. Rabaud gave it a distinctive reading, his intimate knowledge of the score making him independent of its printed notes.

The "sensation" of the evening was Bach's F major concerto for violin, flute, oboe and trumpet, with string accompaniment including harpsichord. The soloists were Messrs. Fradkin, Laurent, Longy and Heim, with Charles W. Adams at the antiquated keyboard. The concerto is inique though classical, and all concerned in its rendition entered upon their task with an interest that was both scholarly and personal. The audience's enthusiasm ran high at the close, manifesting itself in no uncertain fashion.

Although composed in 1867, Rimsky-Korsakoff's tone picture, "Sadko," was the only number on the programme offering a suggestion of modern exoticism. It afforded a pleasing contrast with the preceding numbers. Weber's "Der Freischutz" brought a liberal programme to a fitting close.

rom TIMES
Address New York City
Date

Boston Symphony Renewals.

With a waiting list for unclaimed seats, the Boston Symphony Orchestra announces five Thursday evening concerts and five Saturday matinées entirely different in program next season at Carnegie Hall. Present subscribers have until May 1 to renew their holdings through W. H. Brennan, manager, Symphony Hall, Boston.

n MORNING TELEGRAPH.
ress: New York City

Boston Orchestra Triumphs.

The Boston Symphony Orchestra in its fifth concert of the season at Carnegie Hall offered as the principal feature of a singularly eventful program, Debussy's Nocturnes with the female voices singing "Sirenes" for the first time in that strange musical episode. Of the three impressionistic fancies treated in the work, "Nuages" is the most fantatstically beautiful and it was never played more effectively than under the Rabaud baton at this concert.

"Sirenes," in spite of the fact that the fine choir of female voices sang it with apparent understanding and with admirable intonation, did not seem at all bettered in a musical sense by the contribution. In fact, this part of the "Preludes," as given by Mr. Rabaud, renewed the impression that Debussy's scoring for voices is never fortuitous or quite natural, and that his truest and best motives and topics are derived from the tonal phenomena of inanimate nature; even as in this same "Sirenes," the voice of the sea wind, the timbrel boom of a harp chord reiterated like some doomful clock, the wavering voices of many waters and the cadences of unseen wings overhead, as they were expressed and suggested by the instruments, are far more precious and memorable than the vocal choir of the sirens.

Rabaud's Inspirational Baton.

"Fetes," too, was wonderfully played in the tenaciously gentle manner which is characteristic of the imaginative Rabaud, and throughtout the concert, notably in Lalo's overcure to "Le Roy d'Ys" and in the Air en Rondeau out of Rameau's "Hippolyte et Aricie," there prevailed the same wistful, searching, tender poignancy which inheres in these compositions and which Conductor Rabaud reads forthright and impeccably as none of his orchestral contemporaries do. The Rameau Airs de Ballet, notably the Rigaudon en Tambourin, also afforded the Boston band a glorious opportunity to the exposition of its newly perfected versatility and balance, and the number was roundly applauded by the fine audience.

The Rimsky-Korsakoff Symphonic Suite was the concluding and most pretentious excursion of the evening and served to further impress the audience with the high degree of discipline, esprit and mutual understanding which M. Rabaud has injected and intensified in his splendid orchestra.

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OPERA

By James Gibbons Huneker

Last Boston Orchestra Matinee.

The last matinée of the Boston Symphony Orchestra occurred yesterday at Carnegie Hall. It was an enjoyable musical function, though the playing of the famous organization was not on a par with its Thursday evening performance. The second movement of the Saint-Saëns C minor Symphony was massive in its tonal beauty and the climax stunning. Conductor Rabaud always waits for a kettledrum climacteric with interest, and the artist who handles the sticks went for his instrument with a demoniacal intensity that must have pleased the French conductor. Saint-Saëns, like Cesar Franck, narrowly escapes genius. His knowledge is enormous, his invention mediocre. When he drops the thread of his musical discourse he resorts to the deadly chorale, or he lightly trips the gay fugato toe. In these things he recalls his venerated master, Franz Liszt.

An excerpt from Franck's "Redemption" followed. In it the string choir has seldom sounded so rich and sonorous. Bach was represented by his second concerto in F for violin, flute, oboe, and trumpet, played by Messrs. Fradkin, Laurent, Longy, and Heim, and barring a false entrance of the trumpet in the first allegro—which slip, oddly enough, did not dislocate the phrase—the entire composition proved delightful. What music is this which like a pure mountain source, sparkles and upgushes! "Sadko," a tone picture by Rimsky-Korsakoff, is not so eloquent as several of his other suites or poems, yet it is Rimsky, and that says everything. The writer was present at the first Parisian performance in the Cirque d'Hiver, exactly forty years ago this month, (Emma Thursby made a sensational début in the same auditorium that Spring,) and Jacques Pasdeloup was the conductor. A storm of hisses followed the finish of the "new music," and a riot nearly ensued. Today "Sadko" is rather tame to ears attuned to Stravinsky. The music served as a vehicle for some esoteric capering of the Russian Ballet several seasons ago. It is marked by fancy and vivid colors. The reading yesterday was drab rather than kaleidoscopic, though the finesse was admirable. The afternoon closed with a brilliant but not precisely traditional interpretation of the "Freischütz" overture. There was an ovation tendered to the distinguished conductor and composer of "Marouf" and plenty of applause for the orchestra. No official announcement for next season's plans has been made as to conductors, but it might be a good idea to let well enough alone!

From TRIBUNE
Address New York City
Date

Music

Final Concert in New York of Season of Boston Symphony Orchestra

By H. E. Krehbiel

French, Russian and German music made up the programme of the concert arranged by M. Rabaud for the concert with which the Boston Symphony Orchestra said farewell to New York yesterday afternoon. The list was generous and noble in spirit, the performance of a character which compelled admiration quickened with a feeling of respect which is not always or necessarily present as an element of artistic enjoyment.

First there came the Symphony in C minor, by Saint-Saëns, in which the pianoforte and organ are associated with the orchestral forces, a composition which came to New York when it was comparatively young, and which, though it has never become "popular," has periodically challenged the attention of those of our conductors who think seriously of their duty to art. To its performance Mr. Rabaud gave obvious care and devotion, ignoring its possibilities for superficial effect, but laying bare its ingenious structure and its high aims. After the Symphonic piece from César Franck's "Redemption," it was possible to recall it with an additional measure because of the contrast which its strong logic presented to the too attenuate instrumentalities of the master, who, with all his sturdy qualities let his piousness (which is something else than piety) interfere with his sense of proportion. When Franck essays a religious theme we can never rid ourselves of the memory that it was he who set himself the duty of writing three or four score "Ave Marias" and died before he had accomplished the task.

The sentimental ghosts evoked by "La Redemption" were sent gibbering by the fresh wind which blew from Bach's Brandenburg Concerto in F, in which the concertino band is composed of a solo violin, flute, oboe and trumpet. Unfortunately the inflated size of the ripieno band and the size of the room militated against the complete effectiveness of this marvellous old composition. When the tinkling tones of the harpsichord (which was used to fill out the harmonics) could be heard they were of ingratiating charm. But the music needs intimacy, and this was impossible under the circumstances.

Rimsky-Korsakoff's "Sadko," a pretty bit of descriptive music, with which the Russian Ballet associated pictures two or three years ago, followed the concerto, and the overture to "Der Freischütz," always fresh and dewy as its forest home, ended a concert which was heard from beginning to

MORNING TELEGRAPH
New York City

RABAUD DELIGHTS P

By JOHN H. R

The fifth matinee concert of the Boston Symphony Society yesterday was the purely musical festival of a very busy day in grand opera, recital and concert, and the standing of Henri Rabaud and his glorious band from Boston as well as the place of the symphony in the estimation of musical New York were well demonstrated by the crowded audience which packed Carnegie Hall and bombarded the atmosphere with dynamic and vociferous demonstrations of delight. It was a great day for the Bostonians and a memorable feast for the growing multitude of symphony enthusiasts.

Conductor Rabaud's recreative genius was again made manifest in his wonderful reading and projection of Saint-Saens's C minor Symphony which, necessarily, was the important enterprise of the program, and for those who fancied that they had heard the great work in every possible right and wrong way that it can be played, its performance yesterday by the Boston orchestra must have been an exhilarating proof that now, at last, its two beautiful movements are played to the ultimate limit of their great possibilities.

Bach Concerto the Favorite.

The Bach Concerto for violin, flute, oboe and trumpet, however, leaped into new and previous significance with the audience yesterday, and as it elicited an extraordinary degree of enthusiasm, it must be named as the salient success of the matinee. Fradkin, Laurent, Longy and Heim were the instrumental soloists of the concerto, with Charles W. Adams the harpischord accompanist, and the result was in the nature of a surprising and delightful revelation of new and unsuspected values, glories, feelings and thoughts in this lovely composition, so seldom heard and so sensitively timid of the banal misconceptions and crass man-handling of the average orchestral low-brow.

Franck's Symphonic fragment from "La Redemption," and the Rimsky-Korsakoff Tone Picture "Sadko," played with the indescribable verve, vividness and graphic fluency which distinguished the work of this orchestra under M. Rabaud, filled the generous measure of the concert's success. It ended with Weber's overture to

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The Debussy "Clouds" is a wondrously beautiful day dream of wide horizons, Midsummer far niente and floating subjective mood; but "Nuages" almost spells nuances and the piece collapses into monotony unless the most minutely imaginative play of light and shade suffuses it. Mr. Rabaud stuck to his score in true Conservatoire fashion and the "Clouds" evaporated into mist.

The "Fetes" of this suite of nocturnes is a pagan poem and the spirit of Pan himself leaps and cavorts through its mood of sophisticated gayety, through its entrancingly strange, whole-toned melodic outbursts, its uncannily apt instrumental ingenuity. Mr. Rabaud made it a Parisian processional snugly on the hither side of the Seine.

Let us pursue the delinquent still further, for the "Sirenes" was Mr. Rabaud's saddest nocturnal exploit. For one thing, the women's chorus—the program failed to inform one where they came from and, after their performance, it did not seem necessary to seek enlightenment—the chorus loaded down the music with vocal tone as lugubrious as their attire (they formed a pool of black gowns in the midst of the orchestra). Debussy, with a touch of exquisite subtlery, wove the female voices into his orchestral scheme as a single instrument, which should remain orchestral in its employment and still lend its humanly feminine and brilliant color to the allure of his subject. Subtlery was dissipated by this flat, dead, choral tone, so flabby it sagged off the pitch. Mr. Rabaud seemed to be unaware of what was vocally happening in front of him but beat his beat and let the more mechanical of the orchestral instruments again reduce a beautiful thing to monotony.

And who cannot play Debussy makes of Rameau a bore, for the eighteenth century is more difficult of genuine approach and retreat than the twentieth.

RE PIANI

GLE
Brooklyn, N. Y.

Boston Symphony in Last of Season's Concerts at Academy

The Boston Symphony Orchestra gave the last of this year's series of concerts in the Academy of Music last evening. That the reorganized orchestra has found favor equal to that which it enjoyed during other and earlier regimes was evidenced by the size and enthusiasm of an audience attracted solely by the orchestra itself and without the lure of a popular soloist. Its faith proved well-founded; for last evening Mr. Rabaud and the band outdid their previous achievements.

In the four concerts which he has conducted here this winter Mr. Rabaud has, despite the high standards raised by his forerunners among Boston Symphony conductors, proven himself a musician of profound sympathy and deep understanding and a conductor who can secure excellent results from the orchestra at his command. He has in the course of a few months welded a heterogeneous collection of old and new men into an orchestral body capable of a high degree of homogeneous expression. A master of euphony, Mr. Rabaud has succeeded in maintaining the oldest and best traditions of the Boston Orchestra; in other words, in keeping it the premier orchestra of the country.

For last evening's program the conductor chose works of varying kind and content. Saint-Saens' Symphony in C minor, called the Organ Symphony because of its incorporation of that instrument in the body of sound, began the list. It has not been a symphony to win popular appeal, though long recognized as a master effort of the dean of French composers. Last evening, however, it sounded richer and rarer than ever before. This was to be expected, for in the course of the past winter Mr. Rabaud has revealed himself again and again as the single conductor who could make Saint-Saens "sound." He could not eliminate some of its arid stretches, but he did succeed in diminishing their aridness and in making them easily forgotten in the wealth of color and clarity of design that distinguished the reading of the whole composition.

An informed and informing reading of the symphonic excerpt from Franck's "Redemption" followed, and then came the Second Brandenberg Concerto of Bach, with Messrs. Fradkin, Laurent, Longy and Heim furnishing the solo violin, flute, oboe and trumpet respectively. The work is little played because of the difficulties it presents to the modern trumpet-player, and conductors in the past have only sought its interpretation through a rewriting of the trumpet part. Mr. Heim used last evening a smaller trumpet than is heard as a rule in modern orchestras, yet even then had difficulty in maintaining the perfect expression of the Bach line. On the whole, however, he was eminently successful. The composition from first to last is of that sturdy, rugged nature inherent in Bach and its low movement of such searching into the spiritual depths of things as only Bach ever attained.

Rimsky-Korsakoff's tone picture "Sadko," with its unearthly harmonies and orchestral greens and grays, and the overture to Weber's "Der Freischuetz" brought the evening to a close. Compositions of contrasting color and compositional method, they served to reveal once more the wide sympathy of the conductor and the virtuosity of the orchestra. Both were nicely planned and thoroughly well executed efforts.

Mary Kent, a young contralto, who had been heard earlier in the season with the Society of American Singers, gave her first song recital in Aeolian Hall yesterday afternoon. Her program, designed to disclose mastery of varying styles of recital selections, began with Gluck's air, "Che faro senza Euridice," and others by Haydn and Falconiere. In addition there were groups in English and French.

Miss Kent has a voice of excellent natural quality, but more than this, she knows how to use it. Quite true, she still has something to learn of the value and the application of tonal color, and her diction, especially in the French songs, left something to be desired. Yet on the whole, Miss Kent disclosed a singing ability of high degree. She will be heard again with interest and ought to find an assured place in the recital field.

n CITIZEN
ress: Brooklyn, N. Y.

BOSTON SYMPHONY ORCHESTRA'S FAREWELL

The fifth and last of Brooklyn's annual series of concerts by the Boston Symphony Orchestra, Henri Rabaud, conductor, under auspices of the Brooklyn Institute of Arts and Sciences, was held at the Academy of Music last night. The programme, though conservative in trend, nevertheless was marked by a reasonable degree of variety. Of particular and even noteworthy interest was the symphony of the evening, Camille Saint-Saens' third in C minor, infrequently heard, but nevertheless well worthy of a permanent place in orchestral repertoires. Although in two movements, the separate sections are so joined as to form an orthodox continuity, and the contents of the work are quite enjoyable without being exactly profound. The symphony, as a whole, is held toether by reason of its beautiful simplicity of orchestration, masterly in outline and at all times grateful in this era of instrumental complexities. The listener is also carried along by the tide of marked rhythm and to the constant rise and fall of crescendo, both of which were finely achieved by the batonic beat of M. Rabaud. The closing measures, with an unexpected entrance of tympani in great gusto, drew smiles from the audience.

Following the symphony came Cesar Franck's symphonic piece, "La Redemption," which has been heard several times during the current season on the programmes of other organizations. It is a poem of tedious rather than heavenly length, highly flavored with Parsifalian touches, and, during its lyric section, has a melodic turn that draws to mind a much played piano composition by Cecile Chaminade. M. Rabaud gave it a distinctive reading, his intimate knowledge of the score making him independent of its printed notes.

The "sensation" of the evening was Bach's F major concerto for violin, flute, oboe and trumpet, with string accompaniment including harpsichord. The soloists were Messrs. Fradkin, Laurent, Longy and Heim, with Charles W. Adams at the antiquated keyboard. The concerto is inique though classical, and all concerned in its rendition entered upon their task with an interest that was both scholarly and personal. The audience's enthusiasm ran high at the close, manifesting itself in no uncertain fashion.

Although composed in 1867, Rimsky-Korsakoff's tone picture, "Sadko," was the only number on the programme offering a suggestion of modern exoticism. It afforded a pleasing contrast with the preceding numbers. Weber's "Der Freischutz" brought a liberal programme to a fitting close.

rom TIMES
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Boston Symphony Renewals.

With a waiting list for unclaimed seats, the Boston Symphony Orchestra announces five Thursday evening concerts and five Saturday matinées entirely different in program next season at Carnegie Hall. Present subscribers have until May 1 to renew their holdings through W. H. Brennan, manager, Symphony Hall, Boston.

n MORNING TELEGRAPH.
ress: New York City

Boston Orchestra Triumphs.

The Boston Symphony Orchestra in its fifth concert of the season at Carnegie Hall offered as the principal feature of a singularly eventful program, Debussy's Nocturnes with the female voices singing "Sirenes" for the first time in that strange musical episode. Of the three impressionistic fancies treated in the work, "Nuages" is the most fantatstically beautiful and it was never played more effectively than under the Rabaud baton at this concert.

"Sirenes," in spite of the fact that the fine choir of female voices sang it with apparent understanding and with admirable intonation, did not seem at all bettered in a musical sense by the contribution. In fact, this part of the "Preludes," as given by Mr. Rabaud, renewed the impression that Debussy's scoring for voices is never fortuitous or quite natural, and that his truest and best motives and topics are derived from the tonal phenomena of inanimate nature; even as in this same "Sirenes," the voice of the sea wind, the timbrel boom of a harp chord reiterated like some doomful clock, the wavering voices of many waters and the cadences of unseen wings overhead, as they were expressed and suggested by the instruments, are far more precious and memorable than the vocal choir of the sirens.

Rabaud's Inspirational Baton.

"Fetes," too, was wonderfully played in the tenaciously gentle manner which is characteristic of the imaginative Rabaud, and throughtout the concert, notably in Lalo's overcure to "Le Roy d'Ys" and in the Air en Rondeau out of Rameau's "Hippolyte et Aricie," there prevailed the same wistful, searching, tender poignancy which inheres in these compositions and which Conductor Rabaud reads forthright and impeccably as none of his orchestral contemporaries do. The Rameau Airs de Ballet, notably the Rigaudon en Tambourin, also afforded the Boston band a glorious opportunity to the exposition of its newly perfected versatility and balance, and the number was roundly applauded by the fine audience.

The Rimsky-Korsakoff Symphonic Suite was the concluding and most pretentious excursion of the evening and served to further impress the audience with the high degree of discipline, esprit and mutual understanding which M. Rabaud has injected and intensified in his splendid orchestra.

m TIMES
dress New York City
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OPERA

By James Gibbons Huneker

ducted. ... 4 ... tra Re."

Last Boston Orchestra Matinee.

The last matinée of the Boston Symphony Orchestra occurred yesterday at Carnegie Hall. It was an enjoyable musical function, though the playing of the famous organization was not on a par with its Thursday evening performance. The second movement of the Saint-Saëns C minor Symphony was massive in its tonal beauty and the climax stunning. Conductor Rabaud always waits for a kettledrum climacteric with interest, and the artist who handles the sticks went for his instrument with a demoniacal intensity that must have pleased the French conductor. Saint-Saëns, like Cesar Franck, narrowly escapes genius. His knowledge is enormous, his invention mediocre. When he drops the thread of his musical discourse he resorts to the deadly chorale, or he lightly trips the gay fugato toe. In these things he recalls his venerated master, Franz Liszt.

An excerpt from Franck's "Redemption" followed. In it the string choir has seldom sounded so rich and sonorous. Bach was represented by his second concerto in F for violin, flute, oboe, and trumpet, played by Messrs. Fradkin, Laurent, Longy, and Heim, and barring a false entrance of the trumpet in the first allegro—which slip, oddly enough, did not dislocate the phrase—the entire composition proved delightful. What music is this which like a pure mountain source, sparkles and upgushes! "Sadko," a tone picture by Rimsky-Korsakoff, is not so eloquent as several of his other suites or poems, yet it is Rimsky, and that says everything. The writer was present at the first Parisian performance in the Cirque d'Hiver, exactly forty years ago this month, (Emma Thursby made a sensational début in the same auditorium that Spring,) and Jacques Pasdeloup was the conductor. A storm of hisses followed the finish of the "new music," and a riot nearly ensued. Today "Sadko" is rather tame to ears attuned to Stravinsky. The music served as a vehicle for some esoteric capering of the Russian Ballet several seasons ago. It is marked by fancy and vivid colors. The reading yesterday was drab rather than kaleidoscopic, though the finesse was admirable. The afternoon closed with a brilliant but not precisely traditional interpretation of the "Freischütz" overture. There was an ovation tendered to the distinguished conductor and composer of "Marouf" and plenty of applause for the orchestra. No official announcement for next season's plans has been made as to conductors, but it might be a good idea to let well enough alone!

From TRIBUNE
Address New York City
Date

Music

Final Concert in New York of Season of Boston Symphony Orchestra

By H. E. Krehbiel

French, Russian and German music made up the programme of the concert arranged by M. Rabaud for the concert with which the Boston Symphony Orchestra said farewell to New York yesterday afternoon. The list was generous and noble in spirit, the performance of a character which compelled admiration quickened with a feeling of respect which is not always or necessarily present as an element of artistic enjoyment.

First there came the Symphony in C minor, by Saint-Saëns, in which the pianoforte and organ are associated with the orchestral forces, a composition which came to New York when it was comparatively young, and which, though it has never become "popular," has periodically challenged the attention of those of our conductors who think seriously of their duty to art. To its performance Mr. Rabaud gave obvious care and devotion, ignoring its possibilities for superficial effect, but laying bare its ingenious structure and its high aims. After the Symphonic piece from César Franck's "Redemption," it was possible to recall it with an additional measure because of the contrast which its strong logic presented to the too attenuate instrumentalities of the master, who, with all his sturdy qualities let his piousness (which is something else than piety) interfere with his sense of proportion. When Franck essays a religious theme we can never rid ourselves of the memory that it was he who set himself the duty of writing three or four score "Ave Marias" and died before he had accomplished the task.

The sentimental ghosts evoked by "La Redemption" were sent gibbering by the fresh wind which blew from Bach's Brandenburg Concerto in F, in which the concertino band is composed of a solo violin, flute, oboe and trumpet. Unfortunately the inflated size of the ripieno band and the size of the room militated against the complete effectiveness of this marvellous old composition. When the tinkling tones of the harpsichord (which was used to fill out the harmonics) could be heard they were of ingratiating charm. But the music needs intimacy, and this was impossible under the circumstances.

Rimsky-Korsakoff's "Sadko," a pretty bit of descriptive music, with which the Russian Ballet associated pictures two or three years ago, followed the concerto, and the overture to "Der Freischütz," always fresh and dewy as its forest home, ended a concert which was heard from beginning to

MORNING TELEGRAPH
New York City

RABAUD DELIGHTS P

By JOHN H. RA

The fifth matinee concert of the Boston Symphony Society yesterday was the purely musical festival of a very busy day in grand opera, recital and concert, and the standing of Henri Rabaud and his glorious band from Boston as well as the place of the symphony in the estimation of musical New York were well demonstrated by the crowded audience which packed Carnegie Hall and bombarded the atmosphere with dynamic and vociferous demonstrations of delight. It was a great day for the Bostonians and a memorable feast for the growing multitude of symphony enthusiasts.

Conductor Rabaud's recreative genius was again made manifest in his wonderful reading and projection of Saint-Saens's C minor Symphony which, necessarily, was the important enterprise of the program, and for those who fancied that they had heard the great work in every possible right and wrong way that it can be played, its performance yesterday by the Boston orchestra must have been an exhilarating proof that now, at last, its two beautiful movements are played to the ultimate limit of their great possibilities.

Bach Concerto the Favorite.

The Bach Concerto for violin, flute, oboe and trumpet, however, leaped into new and previous signincance with the audience yesterday, and as it elicited an extraordinary degree of enthusiasm, it must be named as the salient success of the matinee. Fradkin, Laurent, Longy and Heim were the instrumental soloists of the concerto, with Charles W. Adams the harpischord accompanist, and the result was in the nature of a surprising and delightful revelation of new and unsuspected values, glories, feelings and thoughts in this lovely composition, so seldom heard and so sensitively timid of the banal misconceptions and crass man-handling of the average orchestral low-brow.

Franck's Symphonic fragment from "La Redemption," and the Rimsky-Korsakoff Tone Picture "Sadko," played with the indescribable verve, vividness and graphic fluency which distinguished the work of this orchestra under M. Rabaud, filled the generous measure of the concert's success. It ended with Weber's overture to "Der Freischütz."

TRANSCRIPT, MARCH 26

NEWS OF MUSIC

MR. RABAUD MAKES A PROMISING PROGRAMME

Liszt Again and a Strange Young Italian in Prospect at the Symphony Concerts—Questioning Ears for the Conductor's Bach—Concerts Past and Concerts in Prospect

FOR the Symphony Concerts of next week, on Friday, April 4, and Saturday, April 5, Mr. Rabaud proposes interesting matter. At last he has heard the voice of the Italians crying in the land for the performance of symphonic music by their younger composers. From the pieces laid before him, he has chosen "Le Pause del Silenzio," or "The Pauses of Silence," written by the Venetian, Francesco Malipiero, and first heard under Mr. Toscanini at Rome in 1917. Malipiero is not the least "advanced" among his brethren, and censorious persons have accused him of "futuristic" leanings. Possibly, the sub-title of "The Pauses of Silence" hints as much, since it stands: "Seven Symphonic Expressions—Shudders, Songs, Cries, Laments, Breaking the Monotonous, Silent Passing of Time." Fantastic titles do not necessarily imply individual or engrossing music—not a few of Schmitt's pieces have been sore disappointments on that score—but there is no doubting that Malipiero has an imagination and a method of his own. Yet in spite of them or, perhaps, because of them, his music has already made way into the concert-halls of London and Paris.

In this same programme Mr. Rabaud also remembered albeit rather belatedly the non-German composers of central Europe. Hitherto not a piece by the cosmopolitan and semi-classic Liszt, by the Czechs—Smetana, Dvorak, Fibich and the rest—has stood upon his lists. Paris has never set much store by Bohemian music, but the tone-poems of Liszt have appeared and reappeared fairly often at the concerts of Monsieur Chévillard and Monsieur Pierné. Even war-time feuds and fashions have not "banned" them. Accordingly, Mr. Rabaud will offend no French prejudice and will gratify many a Bostonian liking when he plays Liszt's "Mazeppa" at the concerts of next week. With his version of the closing measures of the overture to "The King of Ys" for precedent, he ought again to shake the rafters in the sonorities of Liszt's apotheosis. Whatever the outcome, it is good to see the conductor working away in his programmes from his first formula—the classic German symphony preceded or followed by the French miscellany. For next week, the symphony is Mozart's in D major; while the assisting artist, Mr. Thibaud, the violinist, will be heard in Saint-Saëns's concerto in B minor—not exactly an unhackneyed piece in or out of the Symphony Concerts.

Here in Boston

Half the next concert of the Symphony Orchestra in Cambridge on Thursday evening, April 3, will consists of pieces as yet unheard, this season, in Boston—Beethoven's overture to Goethe's play, "Egmont"; Haydn's concerto for violin in which Mr. Malkin will play the solo part; and the "French Suite" of the young Parisian, Ducasse, unheard hereabouts since Mr. Fiedler's day. In the other half of the concert, the orchestra will repeat Saint-Saëns's pretty little second symphony and Mr. Hill's fanciful suite, "Stevensoniana."

Back to Bach

When the Boston Orchestra played in New York last Saturday, Mr. Rabaud included in the programme Bach's Brandenburg Concerto for trumpet, violin, flute and oboe, heard at home a week before. There as here, the audience was informed that the conductor had eschewed the various adaptations of the score to the conditions of twentieth-century concerts, and that the voice of Bach was to be heard at last unaltered and unclouded. In New York, however, as in Boston, the revelation failed to reveal and provoked the same doubting comment as was written and spoken "in these parts." Mr. Krehbiel, for example, noted in The Tribune the fashion in which the full string choir overwhelmed in the second movement the solo voices; while Mr. Finck in The Evening Post threshes out the whole matter more thoroughly than it has been winnowed elsewhere. He writes: "The press agent's preliminary announcement conveyed the indelicate suggestion that Bach's second Brandenburg Concerto would be exhibited on this occasion stark naked; that is, without any of the draperies and tapestries hung over it by the Bach Gesellschaft and other modern editors. No tampering was to be allowed. Mr. Rabaud was to give the only genuine and original score, and nothing but that.

"Now Mr. Rabaud is known to be a very conservative conductor. He has eliminated from Beethoven the emendations of great German conductors, including Wagner, made in the conviction that Beethoven himself, had he lived later, would have made these changes. But Mr. Rabaud did not present Bach in puris naturalibus. If he had done so he would have had to use only three first and three second violins and everything else in proportion (Bach never used more) instead of the full [string choir] of the Boston Orchestra. There had also to be a considerable amount of 'editing,' especially as regards the impossible trumpet parts, and as Bach, in a number of passages, left nothing but a figured bass, it was necessary to write out a filling-part to correspond with his intentions. Wolfrum used a modern grand piano for this purpose; Rabaud a harpsichord. Undoubtedly the

HERALD, MARCH 26

Conductors

There is naturally a certain amou of curiosity about the conductor of t Boston Symphony Orchestra next se son. The Sinfonia of March 1, a week review, and the official organ of t Pasdeloup concert in Paris, publish this significant paragraph:

"M. Andre Messager has resigned t position of conductor of the Societe d Concerts du Conservatoire. The bat is now in the hand of M. Philip Gaubert, who has already performed t duties of assistant conductor. Will stay there? Will it finally come in the possession, as is whispered, of Henri Rabaud when he returns fro America? This is the secret of t gods."

An American, now in France, long a sociated with musical affairs and m sicians in New York and Boston, experienced judge, attended a Pasd loup concert in Paris early this mont The concert was conducted by Rhen Baton, who was mentioned by some Boston a year ago for the position th has been admirably held by Mr. R baud. Our correspondent writes: was not at all impressed by Rhene-B ton. He is a stout, middle-aged ma decidedly of the Midi. His he is large and copiously thatched wi black hair, shot with gray. His fea ures, such of them as appear abo a bushy beard, are large, heavy a dark. His ears are enormous and cli closely to the side of his head. The is no grace or charm about the ma and musically he did not carry r away. His orchestra is of mediocr quality; for example, in the upwa whirling passage for violins in the Le nore No. 3 overture, just before t coda, he used only two desks of violin He likes contrasts and in exciting pa sages sweats vigorously."

Our correspondent heard a more f mous orchestra. "The Colonne-Lamou eux orchestra is a crackerjack, o of the best I have ever heard, alwa allowing for the unpleasant quality French brass. The strings are silk in quality, the wood-wind is a drea and the orchestra plays with supe precision and spirit. Don't let the Bo ton Symphony orchestra worry abo wood-wind. You can't throw a sto in Paris without hitting a fine obo flute, clarinet or bassoon. The fir oboe of the Colonne- Lamoureux is fine, I think, as Longy. Particular did the English horn intrigue me, we say over here in the provinces. A to Pierne, the conductor, if he is a dea one, he gave no signs of it Sunday. H gave a ripping performance of th 'Fantastique' symphony, his 'March t the Scaffold' and 'Sabbat' being pos tively thrilling."

It may be noted that at this Colonne Lamoureux concert March 2, Henr Danges, baritone, once of the Bosto Opera House, who served gallantly i the French artillery during the war whose charming wife was at the hea of the nurses in the military hospita at Lyons, sang Tiersot's "Rhin Alle mand" (Alfred de Musset's words), whic was then performed for the first time

MONITOR, MARCH 29

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Interest in the nineteenth program of the Boston Symphony Orchestra was divided between a well-tried and well-liked artist of the occasion and an unheard and unknown new composition. The artist was Harold Bauer, a pianist admired both by casual and professional hearers, who played the Beethoven "Emperor" concerto. The new work, by Edward Burlingame Hill, of Boston, was entitled "Stevensoniana," a set of four pieces after poems in Stevenson's "A Child's Garden of Verses"—march, lullaby "The Land of Nod," scherzo "Where Go the Boats," and "The Unseen Playmate."

Mr. Bauer, as is his wont, blended the piano part into the orchestra, becoming another member of the band. The customary fluidity and precision of his technique were in evidence; the usual impeccable and authoritative mastery of the music fulfilled expectation. Perhaps with all these things making for a satisfactory performance, it were captious to long for more verve and fire. Such a long-

ing, however, persisted in sneaking in.

Mr. Rabaud made Mr. Hill's music race and flow, soar and float, for like all else that he does he had given it thorough study, consequently the four pieces were pleasant to listen to. They are compactly written, touched with humor, and well suggest the child's point of view. Only a few incorrigibly adult touches jarred, such as the sentimentalism of "The Unseen Playmate," a bit of which also crept into the scherzo. A child is many things, but he is not sentimental. The lullaby is full of admirable childish fancies with no bogey of adult nightmare. The march also was pure childhood, although a suspicion persists that Mr. Hill owes a slight debt to Gabriel Pierné. All children are not gentle, but all Stevenson's are, and likewise so are Mr. Hill's. Good music this, worthy a place on any program.

Fauré's prelude to "Pénélope," large and serene in conception, was heard for the first time in Boston, and was apparently liked. The selection from Berlioz's dramatic symphony "Romeo and Juliet," opus 17, gave the impression of being far more theatrical than dramatic.

HERALD, MARCH 29

19TH CONCERT BY SYMPHONY

Harold Bauer, Pianist, as Soloist, Played with Great Power

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Gabriel Faure, Prelude to "Penelope" (first time in Boston); Beethoven, Piano Concerto, No. 5, E flat major (Harold Bauer, pianist); Hill, "Stevensoniana," four pieces after poems from R. L. Stevenson's "Child's Garden of Verses" (first time at these concerts); Berlioz, Grand Fete at Capulet's House from "Romeo and Juliet."

It is not easy to find the Gabriel Faure of the songs, the chamber music, the "Requiem" and the stage music for "Pelleas and Melisande" in this prelude. Does it foretell the prevailing mood of the opera? But Ulysses and Penelope are united at the end, after 20 years. Is it expressive of Ulysses's wanderings? But Circe and Calypso were more than kind to him, according to tradition he had sons by the two, and Nausicaa, one of the loveliest maidens in all literature, would gladly have wedded him. Does the prelude tell in tones of Penelope's anxious years, vexed by the suitors? Tradition has not spared her, she has not 'scaped calumny. Is the theme first given to the trumpet the theme of Ulysses? Or is the prelude simply a prelude without definite purpose or plan, only music before the curtain rises? However these questions may be answered this one thing is certain: That the chief musical ideas are not emotional, the chief interest is in the workmanship, although the horn figure at the end, the phrase that apparently has much to say and yet for some reason is half reticent, may haunt the memory for a time. It seems that in this prelude fastidiousness has nearly run into dryness, but Faure was nearly seventy years old when the opera was produced and there has been only one astonishing composer of gray years, the Italian named Verdi, the Verdi of "Otello," "Falstaff" and the four sacred pieces.

Mr. Hill's suite is based on verses for children by Stevenson: Marching Song, The Land of Nod, Where go the Boats? and The Unseen Playmate. The question rises: Do children like this "Garden of Verse," or are the poems better appreciated by older persons? The Alice of the Wonderland, the Alice that went through the looking glass is undoubtedly dearer to men and women than to their children. Not long ago we heard a little girl declare as a matter of course that Lewis Carroll's books were "silly." Possibly, she preferred the later novels of Henry James. In like manner music for children is relished only by thoughtful elders; witness some of Schumann's pages. Would a child one that is not afraid of music, find much pleasure in Mr. Carpenter's Suite, "The Adventures of a Perambulator"? We doubt it; but she might prick up her ears when she heard the xylophones at work. Of course the answer is that Mr. Carpenter's Suite was not written for children. Mr. Hill, too, wrote for mature hearers, but we think that a normal child would like the March, and at the end shout: "Play it again."

This Suite shows fancy, delicate humor, true invention and no mean skill in the instrumentation. A full modern orchestra is employed, but not to stun and dismay. As is the case with Ravel, the modern orchestra is here used to obtain light, tricksy, even gently emotional effects. The March is delightful throughout. In the Lullaby Mr. Hill shuns without too much effort the obvious; it is not an easy task to invent a new form of cradle songs. The Scherzo, without being too realistic suggests the spirit of "Where go the Boats?" and the rippling river; only in the finale do we find a little hesitation, a little vagueness, awakening the wish that this movement were more closely knit together, of more continuous flow. The audience was greatly pleased by the Suite and called on the composer more than once. Mr. Hill was fortunate in his interpreter and the players.

The performance of Beethoven's concerto was a remarkable one, one that may be justly described as noble. Unless there is nobility in the reading of this music the concerto is merely a vain thing. Mr. Bauer, who this season is in the height of his power, played with the finest understanding, with a bravura that was not merely pyrotechnical, with impressive authority and with the classic sentiment that is the poesy of romanticism. Nor can too much be said in praise of the orchestra performance inspired by Mr. Rabaud, a performance wonderful by reason of rhythmic intensity, which was never feverish, an infinite variety of tonal force and color, and a wholly sympathetic, supporting, and relieving relationship with the pianist. Mr. Rabaud with his admirable band and Mr. Bauer here vied, one with the other, in the glorification of the composer. Thus played, this concerto is justly called "The Emperor."

The music for Romeo, alone, sorrowing in the garden, is still beautiful. Mr. Longy still plays the lament poetically. One wishes, however, that Berlioz had written more intoxicating or more sensuous music for Capulet's ball. So one lightly says; but stop; this music was first heard 80 years ago; marvellous music for that period.

The concert will be repeated tonight. The program of the concerts next week is as follows: Mozart, Symphony in D major (K. 504); Malipiero, "The Pauses of Silence"; Seven Symphonic Expressions (first time in the United States); Saint-Saens, Violin concerto, B minor, No. 3 (Jacques Thibaud, violinist); Liszt, Mazeppa, Symphonic poem

AMERICAN, MARCH 29

CHILD'S VERSE A SYMPHONIC POEM

By FRED J. McISAAC.

American composers were recognized by Monsieur Rabaud and his Symphony yesterday when Edward Burlingame Hill's "Stevensoniana" was played. This is a suite based upon "A Child's Garden of Verses."

In the generation or so that symphonic music has played an important part in American life, not more than a dozen American composers have attained sufficient proficiency in the science of writing for a full orchestra to have their works played with any frequency by the big symphony orchestra.

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RECORD, MARCH 29

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TRANSCRIPT, MARCH 29

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For the one cloud upon the bright interest of the afternoon, it is probable that Fauré never contemplated performance of his prelude apart from the opera into which in the theatre it leads. By testimony of the programme-book, Mr. Rabaud added instruments to Fauré's choirs to make the music sound more richly—that "reprehensible" custom (as it has been called) of German conductors, never, never, never to be practised by a good Parisian. By gossip of the lobby, he also rounded the final measures, before the introduction merges into a scene of spinning women. into a closing period. No tinkering, however, much avails the music. It sounded dutiful and dull in the theatre in Paris, six years ago; it sounded no less perfunctory and mechanical yesterday in the concert-hall of Boston. Seemingly, there is a motive to personify the valorous Ulysses, heroic wanderer, to return in the final scene and slay the wasters of his substance, the suitors to his spouse. Seemingly, a second motive personifies the longing, the much-enduring Penelope unravelling by night the web that she wove by day in Ulysses's great hall, scanning the sea from the cliff at sunset (as in the second act) for glimpse of his returning sail. The hearer perceives these motives by exercise of the mind, not by stirring of the imagination. Like Penelope, Fauré weaves the motives into a polyphonic web and by a process as spiritless as hers. Again the mind perceives the music; but only the few strands that the horns color touch the fancy. There is sober progress, grave emphases, discreet climax. Even in the prelude, as through the whole opera, Fauré laboriously declaims. Soon the music wastes and wanes into the measures of Penelope's spinning maidens. Seemingly opera is to Fauré as the bow of Ulysses to the suitors—a weapon too stout to swing and bend. Hardly a suggestion, outside the measures for the horns, of the fine-fingered, fine-eared, finely fanciful composer colors the prelude. It is mere speechifying in tones, after the manner of French composers from Rameau onward when invention, imagination, passion will not stir for them in the theatre.

On the score of dramatizing and picturing eloquence, the Berlioz of 1839 shone beside the Fauré of 1913 and in a symphony ostensibly of the concert-room, but actually far more of the stage than Fauré's scant and static music-drama. Agreed that the purists and the pedants reproach Berlioz's melodies and still more his procedure with them. Yet in this fragment of his symphony to "Romeo and Juliet," one of these melodies evokes the Montague to the ear, summons and sustains his passion for the daughter of the Capulets, opens his tortured heart. serves every dramatic need when his music intrudes into that of the fête, woos there, is thrust away lamenting. What melody so devised and conducted could do more? The academic shortcomings rise up to bless, to heighten it. Nor have the modern artists in tone-picturing much excelled Berlioz in the illusion of the distant fête, of Romeo musing against its echoes and flares, of Romeo cast out and woful while to him it rings Juliet. Possibly, the music of the fête itself has worn a little thin after eighty years but there are still measures in it where the rhythm beats high, the color glows and pulses and the ear hears as the eye sees one of Veronese's canvases of Venetian feasting and revel. By sheer heat of will and imagination Berlioz living burned away a hundred handicaps. The like heat keeps his music molten after nearly a hundred years. Writing a symphony is more truly musical dramatic than Fauré writing a whole opera. And such high rhythmed, high colored

MARCH 26, TRANSCRIPT

NEWS OF MUSIC

MR. RABAUD MAKES A PROMISING PROGRAMME

Liszt Again and a Strange Young Italian in Prospect at the Symphony Concerts—Questioning Ears for the Conductor's Bach—Concerts Past and Concerts in Prospect

FOR the Symphony Concerts of next week, on Friday, April 4, and Saturday, April 5, Mr. Rabaud proposes interesting matter. At last he has heard the voice of the Italians crying in the land for the performance of symphonic music by their younger composers. From the pieces laid before him, he has chosen "Le Pause del Silenzio," or "The Pauses of Silence," written by the Venetian, Francesco Malipiero, and first heard under Mr. Toscanini at Rome in 1917. Malipiero is not the least "advanced" among his brethren, and censorious persons have accused him of "futuristic" leanings. Possibly, the sub-title of "The Pauses of Silence" hints as much, since it stands: "Seven Symphonic Expressions—Shudders, Songs, Cries, Laments, Breaking the Monotonous, Silent Passing of Time." Fantastic titles do not necessarily imply individual or engrossing music—not a few of Schmitt's pieces have been sore disappointments on that score—but there is no doubting that Malipiero has an imagination and a method of his own. Yet in spite of them or, perhaps, because of them, his music has already made way into the concert-halls of London and Paris.

In this same programme Mr. Rabaud also remembered albeit rather belatedly the non-German composers of central Europe. Hitherto not a piece by the cosmopolitan and semi-classic Liszt, by the Czechs—Smetana, Dvorák, Fibich and the rest—has stood upon his lists. Paris has never set much store by Bohemian music, but the tone-poems of Liszt have appeared and reappeared fairly often at the concerts of Monsieur Chévillard and Monsieur Pierné. Even war-time feuds and fashions have not "banned" them. Accordingly, Mr. Rabaud will offend no French prejudice and will gratify many a Bostonian liking when he plays Liszt's "Mazeppa" at the concerts of next week. With his version of the closing measures of the overture to "The King of Ys" for precedent, he ought again to shake the rafters in the sonorities of Liszt's apotheosis. Whatever the outcome, it is good to see the conductor working away in his programmes from his first formula—the classic German symphony preceded or followed by the French miscellany. For next week, the symphony is Mozart's in D major; while the assisting artist, Mr. Thibaud, the violinist, will be heard in Saint-Saëns's concerto in B minor—not exactly an unhackneyed piece in or out of the Symphony Concerts.

Here in Boston

Half the next concert of the Symphony Orchestra in Cambridge on Thursday evening, April 3, will consists of pieces as yet unheard, this season, in Boston—Beethoven's overture to Goethe's play, "Egmont"; Haydn's concerto for violin in which Mr. Malkin will play the solo part; and the "French Suite" of the young Parisian, Ducasse, unheard hereabouts since Mr. Fiedler's day. In the other half of the concert, the orchestra will repeat Saint-Saëns's pretty little second symphony and Mr. Hill's fanciful suite, "Stevensoniana."

[illegible] to Bach

When the Boston Orchestra played in New York last Saturday, Mr. Rabaud included in the programme Bach's Brandenburg Concerto for trumpet, violin, flute and oboe, heard at home a week before. There as here, the audience was informed that the conductor had eschewed the various adaptations of the score to the conditions of twentieth-century concerts, and that the voice of Bach was to be heard at last unaltered and unclouded. In New York, however, as in Boston, the revelation failed to reveal and provoked the same doubting comment as was written and spoken "in these parts." Mr. Krehbiel, for example, noted in The Tribune the fashion in which the full string choir overwhelmed in the second movement the solo voices; while Mr. Finck in The Evening Post threshes out the whole matter more thoroughly than it has been winnowed elsewhere. He writes: "The press agent's preliminary announcement conveyed the indelicate suggestion that Bach's second Brandenburg Concerto would be exhibited on this occasion stark naked; that is, without any of the draperies and tapestries hung over it by the Bach Gesellschaft and other modern editors. No tampering was to be allowed. Mr. Rabaud was to give the only genuine and original score, and nothing but that.

"Now Mr. Rabaud is known to be a very conservative conductor. He has eliminated from Beethoven the emendations of great German conductors, including Wagner, made in the conviction that Beethoven himself, had he lived later, would have made these changes. But Mr. Rabaud did not present Bach in puris naturalibus. If he had done so he would have had to use only three first and three second violins and everything else in proportion (Bach never used more) instead of the full [string choir] of the Boston Orchestra. There had also to be a considerable amount of 'editing,' especially as regards the impossible trumpet parts, and as Bach, in a number of passages, left nothing but a figured bass, it was necessary to write out a filling-part to correspond with his intentions. Wolfrum used a modern grand piano for this purpose; Rabaud, a harpsichord. Undoubtedly the

HERALD, MARCH 26

Conductors

There is naturally a certain amou of curiosity about the conductor of Boston Symphony Orchestra next se son. The Sinfonia of March 1, a week review, and the official organ of t Pasdeloup concert in Paris, publish this significant paragraph:

"M. Andre Messager has resigned position of conductor of the Societe d Concerts du Conservatoire. The bat is now in the hand of M. Philip Gaubert, who has already performed t duties of assistant conductor. Will stay there? Will it finally come in the possession, as is whispered, of Henri Rabaud when he returns fro America? This is the secret of t gods."

An American, now in France, long a sociated with musical affairs and m sicians in New York and Boston, experienced judge, attended a Pasd loup concert in Paris early this mont The concert was conducted by Rher Baton, who was mentioned by some Boston a year ago for the position th has been admirably held by Mr. R baud. Our correspondent writes: was not at all impressed by Rhene-B ton. He is a stout, middle-aged ma decidedly of the Midi. His he is large and copiously thatched wi black hair, shot with gray. His fea ures, such of them as appear abo a bushy beard, are large, heavy a dark. His ears are enormous and cli closely to the side of his head. The is no grace or charm about the m and musically he did not carry r away. His orchestra is of mediocr quality; for example, in the upwa whirling passage for violins in the Le nore No. 3 overture, just before t coda, he used only two desks of violin He likes contrasts and in exciting pa sages sweats vigorously."

Our correspondent heard a more f mous orchestra. "The Colonne-Lamou eux orchestra is a crackerjack, o of the best I have ever heard, alwa allowing for the unpleasant quality French brass. The strings are silk in quality, the wood-wind is a dreal and the orchestra plays with supe precision and spirit. Don't let the Bo ton Symphony orchestra worry abo wood-wind. You can't throw a sto in Paris without hitting a fine obo flute, clarinet or bassoon. The fir oboe of the Colonne- Lamoureux is fine, I think, as Longy. Particular did the English horn intrigue me, we say over here in the provinces. A to Pierne, the conductor, if he is a dea one, he gave no signs of it Sunday. H gave a ripping performance of th 'Fantastique' symphony, his 'March t the Scaffold' and 'Sabbat' being posi tively thrilling."

It may be noted that at this Colonne Lamoureux concert March 2, Henr Danges, baritone, once of the Bosto Opera House, who served gallantly i the French artillery during the war whose charming wife was at the hea of the nurses in the military hospita at Lyons, sang Tiersot's "Rhin Alle mand" (Alfred de Musset's words), whic was then performed for the first time

MONITOR, MARCH 29,

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — Interest in the nineteenth program of the Boston Symphony Orchestra was divided between a well-tried and well-liked artist of the occasion and an unheard and unknown new composition. The artist was Harold Bauer, a pianist admired both by casual and professional hearers, who played the Beethoven "Emperor" concerto. The new work, by Edward Burlingame Hill, of Boston, was entitled "Stevensoniana," a set of four pieces after poems in Stevenson's "A Child's Garden of Verses"—march, lullaby "The Land of Nod," scherzo "Where Go the Boats," and "The Unseen Playmate."

Mr. Bauer, as is his wont, blended the piano part into the orchestra, becoming another member of the band. The customary fluidity and precision of his technique were in evidence; the usual impeccable and authoritative mastery of the music fulfilled expectation. Perhaps with all these things making for a satisfactory performance, it were captious to long for more verve and fire. Such a long-

ing, however, persisted in sneaking in.

Mr. Rabaud made Mr. Hill's music race and flow, soar and float, for like all else that he does he had given it thorough study, consequently the four pieces were pleasant to listen to. They are compactly written, touched with humor, and well suggest the child's point of view. Only a few incorrigibly adult touches jarred, such as the sentimentalism of "The Unseen Playmate," a bit of which also crept into the scherzo. A child is many things, but he is not sentimental. The lullaby is full of admirable childish fancies with no bogey of adult nightmare. The march also was pure childhood, although a suspicion persists that Mr. Hill owes a slight debt to Gabriel Pierné. All children are not gentle, but all Stevenson's are, and likewise so are Mr. Hill's. Good music this, worthy a place on any program.

Fauré's prelude to "Pénélope," large and serene in conception, was heard for the first time in Boston, and was apparently liked. The selection from Berlioz's dramatic symphony "Romeo and Juliet," opus 17, gave the impression of being far more theatrical than dramatic.

HERALD, MARCH 29.

19TH CONCERT BY SYMPHONY

Harold Bauer, Pianist, as Soloist, Played with Great Power

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Gabriel Faure, Prelude to "Penelope" (first time in Boston); Beethoven, Piano Concerto, No. 5, E flat major (Harold Bauer, pianist); Hill, "Stevensoniana," four pieces after poems from R. L. Stevenson's "Child's Garden of Verses" (first time at these concerts); Berlioz, Grand Fete at Capulet's House from "Romeo and Juliet."

It is not easy to find the Gabriel Faure of the songs, the chamber music, the "Requiem" and the stage music for "Pelleas and Melisande" in this prelude. Does it foretell the prevailing mood of the opera? But Ulysses and Penelope are united at the end, after 20 years. Is it expressive of Ulysses's wanderings? But Circe and Calypso were more than kind to him, according to tradition he had sons by the two, and Nausicaa, one of the loveliest maidens in all literature, would gladly have wedded him. Does the prelude tell in tones of Penelope's anxious years, vexed by the suitors? Tradition has not spared her, she has not escaped calumny. Is the theme first given to the trumpet the theme of Ulysses? Or is the prelude simply a prelude without definite purpose or plan, only music before the curtain rises? However these questions may be answered this one thing is certain: That the chief musical ideas are not emotional, the chief interest is in the workmanship, although the horn figure at the end, the phrase that apparently has much to say and yet for some reason is half reticent, may haunt the memory for a time. It seems that in this prelude fastidiousness has nearly run into dryness, but Faure was nearly seventy years old when the opera was produced and there has been only one astonishing composer of gray years, the Italian named Verdi, the Verdi of "Otello," "Falstaff" and the four sacred pieces.

Mr. Hill's suite is based on verses for children by Stevenson: Marching Song, The Land of Nod, Where go the Boats? and The Unseen Playmate. The question rises: Do children like this "Garden of Verse," or are the poems better appreciated by older persons? The Alice of the Wonderland, the Alice that went through the looking glass is undoubtedly dearer to men and women than to their children. Not long ago we heard a little girl declare as a matter of course that Lewis Carroll's books were "silly." Possibly, she preferred the later novels of Henry James. In like manner music for children is relished only by thoughtful elders; witness some of Schumann's pages. Would a child one that is not afraid of music, find much pleasure in Mr. Carpenter's Suite, "The Adventures of a Perambulator"? We doubt it; but she might prick up her ears when she heard the xylophones at work. Of course the answer is that Mr. Carpenter's Suite was not written for children. Mr. Hill too, wrote for mature hearers, but we think that a normal child would like the March, and at the end shout: "Play it again."

This Suite shows fancy, delicate humor, true invention and no mean skill in the instrumentation. A full modern orchestra is employed, but not to stun and dismay. As is the case with Ravel, the modern orchestra is here used to obtain light, tricksy, even gently emotional effects. The March is delightful throughout. In the Lullaby Mr. Hill shuns without too much effort the obvious; it is not an easy task to invent a new form of cradle songs. The Scherzo, without being too realistic suggests the spirit of "Where go the Boats?" and the rippling river; only in the finale do we find a little hesitation, a little vagueness, awakening the wish that this movement were more closely knit together, of more continuous flow. The audience was greatly pleased by the Suite and called on the composer more than once. Mr. Hill was fortunate in his interpreter and the players.

The performance of Beethoven's concerto was a remarkable one, one that may be justly described as noble. Unless there is nobility in the reading of this music the concerto is merely a vain thing. Mr. Bauer, who this season is in the height of his power, played with the finest understanding, with a bravura that was not merely pyrotechnical, with impressive authority and with the classic sentiment that is the poesy of romanticism. Nor can too much be said in praise of the orchestra performance inspired by Mr. Rabaud, a performance wonderful by reason of rhythmic intensity, which was never feverish, an infinite variety of tonal force and color, and a wholly sympathetic, supporting, and relieving relationship with the pianist. Mr. Rabaud with his admirable band and Mr. Bauer here vied, one with the other, in the glorification of the composer. Thus played, this concerto is justly called "The Emperor."

The music for Romeo, alone, sorrowing in the garden, is still beautiful. Mr. Longy still plays the lament poetically. One wishes, however, that Berlioz had written more intoxicating or more sensuous music for Capulet's ball. So one lightly says; but stop; this music was first heard 80 years ago; marvellous music for that period.

The concert will be repeated tonight. The program of the concerts next week is as follows: Mozart, Symphony in D major (K. 504); Malipiero, "The Pauses of Silence"; Seven Symphonic Expressions (first time in the United States); Saint-Saens, Violin concerto, B minor, No. 3 (Jacques Thibaud, violinist); Liszt, Mazeppa, Symphonic poem

AMERICAN, MARCH 29.

CHILD'S VERSE A SYMPHONIC POEM

By FRED J. McISAAC.

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FAVORING circumstance swelled the audience, the applause and the interest of the Symphony Concert yesterday afternoon. The "assisting artist" was Mr. Bauer, the pianist, by common consent and by common report, since his recent recital here, in the rich maturity of remarkable powers. The music of his and Mr. Rabaud's choice was the fifth concerto of Beethoven, "The Emperor," acknowledged masterpiece in kind, unheard here these many years in vitalizing and exalting performance. As when Mr. Heifetz came to the orchestra a few months ago, an eminent "soloist" in a concerto by Beethoven filled many a seat that might otherwise have stood empty. A few more, not always filled, were occupied by the friends of Mr. Edward Burlingame Hill the Bostonian composer, whose suite, "Stevensoniana" was played "for the first time at these concerts," preceded, like Mr. Bauer, by warm and widespread report. To whet curiosity further a French piece probably played for the first time in the United States—Fauré's prelude to his opera, "Penelope"—began the programme; while to end it and to promise high pleasure stood Berlioz's music for the fete at Capulet's house from his symphony, "Romeo and Juliet." At every turn, once orchestra and audience were clear or Fauré's prelude, the concert fulfilled anticipation. Mr. Bauer and the band played Beethoven's concerto to a rapt audience that in applause found relaxation as well as gave reward. In turn, the plaudits for Mr. Hill's suite and for the composer himself, when at Mr. Rabaud's call, he rose in his place, were the clappings of general and genuine pleasure. Berlioz—in the Elysian Fields—was not overlooked, even if it were for Beethoven—and not, as often for him—to crown the afternoon. The year at Symphony Hall has brought few more interesting concerts.

For the one cloud upon the bright interest of the afternoon, it is probable that Fauré never contemplated performance of his prelude apart from the opera into which in the theatre it leads. By testimony of the programme-book, Mr. Rabaud added instruments to Fauré's choirs to make the music sound more richly—that "reprehensible" custom (as it has been called) of German conductors, never, never, never to be practised by a good Parisian. By gossip of the lobby, he also rounded the final measures, before the introduction merges into a scene of spinning women, into a closing period. No tinkering, however, much avails the music. It sounded dutiful and dull in the theatre in Paris, six years ago; it sounded no less perfunctory and mechanical yesterday in the concert-hall of Boston. Seemingly, there is a motive to personify the valorous Ulysses, heroic wanderer, to return in the final scene and slay the wasters of his substance, the suitors to his spouse. Seemingly, a second motive personifies the longing, the much-enduring Penelope unravelling by night the web that she wove by day in Ulysses's great hall, scanning the sea from the cliff at sunset (as in the second act) for glimpse of his returning sail. The hearer perceives these motives by exercise of the mind, not by stirring of the imagination. Like Penelope, Fauré weaves the motives into a polyphonic web and by a process as spiritless as hers. Again the mind perceives the music; but only the few strands that the horns color touch the fancy. There is sober progress, grave emphases, discreet climax. Even in the prelude, as through the whole opera, Fauré laboriously declaims. Soon the music wastes and wanes into the measures of Penelope's spinning maidens. Seemingly opera is to Fauré as the bow of Ulysses to the suitors—a weapon too stout to swing and bend. Hardly a suggestion, outside the measures for the horns, of the fine-fingered, fine-eared, finely fanciful composer colors the prelude. It is mere speechifying in tones, after the manner of French composers from Rameau onward when invention, imagination, passion will not stir for them in the theatre.

On the score of dramatizing and picturing eloquence, the Berlioz of 1839 shone beside the Fauré of 1913 and in a symphony ostensibly of the concert-room, but actually far more of the stage than Fauré's scant and static music-drama. Agreed that the purists and the pedants reproach Berlioz's melodies and still more his procedure with them. Yet in this fragment of his symphony to "Romeo and Juliet," one of these melodies evokes the Montague to the ear, summons and sustains his passion for the daughter of the Capulets, opens his tortured heart, serves every dramatic need when his music intrudes into that of the fête, woos there, is thrust away lamenting. What melody so devised and conducted, could do more? The academic shortcomings rise up to bless, to heighten it. Nor have the modern artists in tone-picturing much excelled Berlioz in the illusion of the distant fête, of Romeo musing against its echoes and flares, of Romeo cast out and woful while to him it rings Juliet. Possibly, the music of the fête itself has worn a little thin after eighty years but there are still measures in it where the rhythm beats high, the color glows and pulses and the ear hears as the eye sees one of Veronese's canvases of Venetian feasting and revel. By sheer heat of will and imagination Berlioz living burned away a hundred handicaps. The like heat keeps his music molten after many a hundred years. Writing a symphony he is more truly musical dramatist than Fauré writing a whole opera. And [illegible] such high rhythmed, high colored

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RECORD MARCH 29 GLOBE MARCH 29

BAUER APPEARS AS SOLOIST AT THE SYMPHONY

By J. V. CLARK

Boston Symphony Orchestra, Henr Rabaud, conductor; Harold Bauer pianist, soloist. Nineteenth concer of the season yesterday at Symphon Hall, program to be repeated thi evening. The program:—

Faure—Prelude to "Penelope."
Beethoven—Concerto for piano, E fla major, No. 5.
Hill—"Stevensoniana."
Berlioz—Fete from "Romeo and Juliet symphony.

The Boston Symphony Orchestra re turned to town yesterday after its las "road" trip of the season. In Ne York and other cities the orchestr and Mr. Rabaud met with much suc cess. There was genuine enthusiasi over the orchestra, admiration for M Rabaud and, of course, great specula tion whether he will be invited to re main as conductor for another seaso

Mr. Hill's suite, the feature of th return concert, was suggested by the composer, an instructor at Harvar University, by four pieces in Steven son's "A Child's Garden of Verses." These pieces were:—

"The Marching Song":—

Mary Jane commands the party,
Peter leads the rear;
Feet in time, alert and hearty,
Each a Grenadier.

"The Land of Nod":—

Far as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear.

"Where Go the Boats?":—

Green castles a-floating,
Castles of the foam,
Boats of mine a-boating—
Where will all come home?

"The Unseen Playmate"—

When children are playing alone on the green,
In comes the playmate that never was seen.
When children are happy and lovely and good,
The Friend of the Children comes out of the wood.

Mr. Hill's music made the happiest impression of any American music heard at these concerts this season. These short pieces have much charm, a real feeling for human sentiment, now the pomposness, now the dreaminess of children a-playing or speculating on things too big for their little heads. Of a necessity the full symphonic orchestra is too large an instrument to portray rather delicate sentiments, and possibly Mr. Hill has been a bit too sophisticated in his narrative, but these failings are rather the weakness of his art form than of his material. The music utilizes a very full orchestra with Glockenspiel, celesta, xylophone, etc., thrown in for full measure. The orchestration is that of a hand well trained in writing for an orchestral band rather than of a student of pianoforte key-board harmony, who meddles with a concert orchestra. The work is Rich, and, once or twice in melodic line, suggests now Debussy, now Ravel, now Puccini, but Mr. Hill is not a rank copyist. Rather these hints at other men's work are the natural influence the leaders of musical composition have on the mind of a contemporary, and, presumably, a great admirer. Some will find the traces of other composers, the influence of toy soldier music from Gounod to Victor Herbert, but when all is said and done Mr. Hill's music is essentially his own.

The first two movements (we say this after but one hearing) are the most interesting. The march with its very quick tempo and its shining trumpet and horn is miniature music, almost music box music, but music with a really human touch, the fancy of a child. The second movement, written for strings alone, is graceful, gently emotional. There is a wistfulness in the music that there is in the little poem which inspired it. The scherzo, "Where Go the Boats," has charm. The final movement, with its echoes of preceding pages, did not make quite so satisfactory an impression as the previous movement. Is the theme of the Unseen Playmate given to the oboes a clearly defined as Mr. Hill could wish? The work gave much pleasure and Mr. Hill was heartily applauded.

Mr. Rabaud has proved himself a most fascinating interpreter of Beethoven. The various symphonies, which he gave earlier in the season, and the violin concerto were played with loving enthusiasm. The pages of the master glow under Mr. Rabaud's direction. How often has this or that beloved page seemed finer and nobler as Mr. Rabaud has played it! All of which is to emphasize the fact that yesterday Mr. Rabaud again proved himself a Beethovenist of the first rank and that he, and his men, shared with Mr. Bauer the honors of the performance of the concerto. Mr. Bauer is always the artist. Yesterday he played with his usual skill in all branches of pianism. Possibly his tone was just a little lovelier in pianissimo passages, perhaps his playing of fleet passages was just a little more delicate than formerly; possibly, on the other hand, the auditors heard him with particularly grateful ears. First and last, he played without frills or furbelows, but with eminent sanity and asurance.

Mr. Rabaud, facing popular sentiment, which restricts his repertoire to a marked extent, turns to the opera house for much of his shorter music. Yesterday's choice of a Parisian work was the "Penelope" fragment, which was given for the first time in Boston. It is said that the work was composed at the instigation of M. Gunsbourg of the Monte Carlo opera and Miss Lucienne Breval, the well known opera singer of Paris. The prelude, built on two themes illustrative of Penelope and Ulysses, may well supplement the stage action which it precedes in the opera. It has little to interest the concert attendant.

Berlioz, the grand, is seldom grander than in the "Grand Fete at Capulet's House." The smashing, jubilant music of the Capulet's ball makes it easy for one to visualize the "party" as it would be given in the greatest opera houses with every member of the chorus and ballet on the stage. It was gingery music with which to end a concert that sent the audience out into the white and grey of a belated snow storm.

At next week's concerts Jacques Thibaud, the French violinist, will play the Saint-Saens' concerto in B minor, No. 3. Mr. Thibaud is a great violinist, one who has never been properly recognized in Boston by concertgoers in general. The orchestra will play Mozart's Symphony in D major, Malipiero's "The Pauses of Silence" (First time in Boston) and Liszt's symphonic poem, "Mazeppa."

HILL'S MUSIC GRASPS SPIRIT OF CHILDHOOD

Bauer Plays Brilliantly at Symphony Concert

Edward Burlingame Hill's "Stevensonia," four pieces for orchestra after poems from Robert Louis Stevenson's "A Child's Garden of Verses," played yesterday afternoon for the first time at the Symphony concerts, at last has something grateful to say as music inspired by childhood.

Mr Hill has been more fortunate than some of his fellows, for between certain adult minds and the child consciousness there is a great gulf, and the pretty prattle of babes falls ponderously out of a cobwebbed psychology which ought to know better.

Hearing this music of pure fancy and true charm, one is persuaded that the spirit of play which peoples the imaginative world of the child, which makes its sweet illusions more real than the sordid every day of its elders, need not be mocked by those who, striving to interpret the dreams of little brains, forget their spell if indeed they ever knew it.

Mr Hill has caught the spirit of Stevenson's verses with the skill of an admirable orchestral craftsman, serving ungracefully an imagination which is unwearied, fresh and consistently akin to the realm of play.

There are some who apparently have believed that to record humor, to caper nimbly, is to reflect a mood of childhood. Mr Hill's score, admirable and engrossing as the work of a serious musician, is the more one of remarkable merit since.

This sophisticated equipment, speaking through a modern harmonic and orchestral idiom, overtakes and does not lose a spontaneity as grateful for its unconscious, artless simplicity, as for its happy surprises. The "Lullaby," a poem of wearing strands of far calling stringed instruments is an exquisite piece of writing. The composer, modestly acknowledged warm applause.

Harold Bauer gave a finely considered, and well executed performance of Beethoven's fifth concerto, one of dignity, poetic beauty, and in the last movement of brilliance. He was many times recalled.

Faure's prelude to his lyric poem, "Penelope," played yesterday by Mr Rabaud for the first time in Boston, again shows a composer less happy in orchestral treatment of his subject than in the exquisite miniatures of many of his songs.

The plaint and frenzy of Berlioz' Romeo in his scene at the fete at Capulet's house, in his Dramatic Symphony, is largely autobiographical of the period of Harriet Smithson, the English Shaksperian actress, whom the composer married deliriously and lived with for a time wretchedly. The ballroom scene has brilliance and the brawling is appropriately noisy.

The love music for Romeo is more worthy of Berlioz and some of it again was ennobled by Mr Longy. In all, particularly in Mr Hill's pieces, Mr Rabaud conducted with imagination,

Faure's prelude to "Penelope" was good music, if not extremely dramatic. Of course there were a pair of contrasted themes in it, as with Egmont and Claerchen, Florestan and Leonora, Tristan and Isolde, "et id genus omne," "Faure is, thank Heaven, not a modern musical cubist, yet there is a sufficiency of excitement when Ulysses returns home and finds a lot of young gentlemen in white ties and lavender kids, each trying to outsit and outstay the other. Then there is something of rough house which is powerfully portrayed. The end of the prelude is most peculiar, a constant repetition of the tonic and mediant note and the final imperfect end is on the mediant.

Mr. Edward Burlingame Hill has no cause to complain of the manner in which his little Suite on Stevensonian themes was given. The opening march seemed too strongly modulatory and too intensely modern in heavy scoring to be fitting to an infantile picture, but perhaps it was intended for the children of giants. It was, however, quite interesting and in this movement and in the finale Mr. Hill showed that he could ably handle the modern orchestra. There were some striking effects of tone-coloring.

The gentle Lullaby was rather too abstruse for any but the typical Boston intellectual child. The Scherzo had an interesting oboe melody and the string effects picturing the flowing river were poetic.

The finale gave reminiscences of the preceding movements and was worked up to effective climaxes. The work was logical and coherent, although we wished for more directness and simplicity of melody in such pictures, and Mr. Hill's composition was not crushed by being placed between Beethoven and Berlioz. At the close there was much applause and the composer was obliged to acknowledge this from his seat in the audience several times.

ADVERTIS MARCH 30.

Bauer Soloist on Symphony Program

By LOUIS C. ELSON.

SYMPHONY PROGRAM.

Faure—Prelude to "Penelope."
Beethoven—Piano Concerto No. 5.
Soloist, Mr. Harold Bauer.
Hill—"Stevensoniana." Four orchestra pieces
Berlioz—"The Fete at the Capulets," from Romeo and Juliet Symphony.

CERTAINLY a well contrasted and rather exciting program. Of course, Mr. Bauer was the chief attraction, a great soloist always is. Sometimes this is out of place, but not when a true symphonic work, such as the "Emperor Concerto" is given with a splendid interpreter. There is only praise to be spoken of the performance, praise of the piano and of the orchestral work. The brilliant ending of the first movement, really a Cadenza with piano and orchestra combined, made a superb climax, while the slow movement had expression without sentimentality. Both of Beethoven's greatest concertos (this and the violin concerto) fall off somewhat in the final rondo, but even this had so much of spirit that the work ended in a blaze of enthusiasm, the audience recalling Mr. Bauer many times, and M. Rabaud should have been associated with him in this triumph. Mr. Bauer played the noble, masculine work in a fitting, straightforward, masculine manner. It was, of course, the star point of the concert.

The second movement of Berlioz's "Romeo and Juliet" symphony is not as great as the third, which contains the "Scene d'Amour" (the balcony scene), but it has some eloquent phrases nevertheless. There are some expressive passages for woodwind in the first portion, and flute, oboe and clarinet each deserve praise for delicate playing. The union of the themes of the Allegro and the Larghetto, in counterpoint, is an ingenious touch, and M. Rabaud balanced the two melodies excellently. The 'cello part also was important, for it must be remembered that Romeo is a melancholy violoncello, while Juliet is a violin through the greater part of this symphony. The fortississimo ending proved that they had rather a noisy time at that social function at the Capulets.

TRANSCRIPT MARCH 31.

CONCERT AND CONDUCTOR

MORE GOSSIP ABOUT MR. RABAUD OR ANOTHER

Mr. Toscanini's Reported "Willingness" to Come to Boston—The Parisian's Position—Mr. Heifetz Discloses New Qualities and Heightens and Deepens the Old—A Remarkable Recital—Mr. Kreisler's Return Next October

THESE are the days in which it is possible to hear any thing and all things about the conductor of the Symphony Orchestra for next year. "Day unto to day uttereth speech," but it is hardly true that "night unto night showeth knowledge." Nevertheless it is time to record the saying in New York of a close friend of Mr. Toscanini, hitherto well informed about the conductor's intentions. According to him Mr. Toscanini "expressed his willingness to assume the leadership of the Boston orchestra after an urgent request had been transmitted to Italy by Senator Lodge." Whether these words refer to negotiations in progress last summer or to soundings and bargainings more recently undertaken does not appear. The mention of Senator Lodge tends to imply the earlier quest, since in it the trustees of the orchestra invoked the aid of eminent statesmen and preferred governmental rather than musical channels as a way to their goal.

In either alternative, a wide gap separates Mr. Toscanini, expressing a willingness to become the conductor of the Symphony Orchestra from Mr. Toscanini visible and audible in Symphony Hall. It is not necessary to know him intimately to know also that he is a man of many minds and many moods over a proposal, gratifying indeed to many of his ambitions as a conductor, yet breaking for the time many of his cherished ties as a man. It was these ties that drew him back to Italy in the years of the war. Now, if he should come next autumn to Boston he must part them again. What his final decision may be, no man knoweth—or at least sayeth—but above and beyond any conductor in Europe, except Mr. Nikisch, whose German affiliations put him out of the question, Mr. Toscanini seems worthy of the new quality and the old prestige of the Symphony Orchestra.

It is even possible to hear in the gossip of the town, though it is impossible to say how truly, that Mr. Rabaud has himself signalled Mr. Toscanini—and Mr. Mengelberg—to the trustees as conductors of the first rank. More interesting, however, to the frequenters of the Symphony Concerts is Mr. Rabaud's own disposition toward another year in Boston. As some say, who profess to be more or less in his confidence, he prefers to return to Paris in the spring and busy himself anew with the writing of music since by profession and inclination, he is composer rather than conductor. Like report also asserts that he has found the hundred concerts that he must lead in a season, in Boston, in New York, in many another city, a severer strain upon his physical and nervous energies than he cares to endure for another year. On the other hand, equally plausible sayings run that he is an eminently reasonable man: that there are arrangements and arrangements afoot "of which we shall soon hear." Meanwhile, no one, apparently, can or will speak with knowledge and authority about the conductorship next year. None the less it is credibly reported that the trustees have several times discussed it. Certainly, also, at the concert of Saturday, Mr. Rabaud, earnest as was his effort, admirable sometimes, as was the outcome, seemed a tired man.

Mr. Warnke of old, the eminent and applauded first violoncellist of the Symphony Orchestra, announces a concert of his own for Thursday evening next in Huntington Chambers Hall. He will then play Haydn's concerto; a suite in G major by Bach; two movements of Lalo's concerto, and short pieces and transcrptions of Beethoven, Schumann, Schubert, Liszt, and Chopin. No resident violoncellist is more deserving than he. No resident German bore himself with more circumspection through trying

NOVELTIES PLAYED BY SYMPHONY

Harold Bauer, Soloist, Gives Beethoven's 5th Concerto

BY OLIN DOWNES

Two compositions were heard fo the first time in Boston at the conce of the Boston Symphony Orchestr Henri Rabaud, conductor, yesterda afternoon in Symphony Hall: the o chestral prelude to Faure's oper "Penelope," and Edward Burligam Hill's "Stevensonia," consisting of fou pieces for orchestra after Robert Lou Stevenson's "A Child's Garden Verses."

Harold Bauer, pianist, played Bee hoven's fifth concerto for piano a orchestra, and the movement known "Grand Fete at Capulet's House" fro Berlioz's dramatic symphony, "Rom and Juliet," brought the concert to end.

eft to Right—Jacques Thibaud, Violinist, Symphony Hall Thursday A

BAUER IN BEETHOVEN

The performances of Beethoven music and the music of Berlioz we of memorable brilliancy and impressiv ness. We find it hard to think so hig ly of Beethoven's fifth concerto as w do of his fourth, despite the eviden grandeur of the thought and the heroic and beautiful quality of the music of the former work, heard yesterday. But Mr. Bauer brought home the essential character of the fifth concerto as very few pianists have who appeared at the Symphony concerts in recent years. In this he was admirably assisted by Mr. Rabaud. The romantic spirit in which the pianist interpreted the noble introduction would not have been felt as it was, had the orchestral rejoinders been less significant.

The towering structure of the opening movement has seemed overlong and overcrowded with detail in the hands of other conductors. Nor has there been, within memory, such a beautiful balance of piano and orchestra and so intimate an appreciation on the part of the pianist of the subtle colors with which Beethoven often enhances his music in this concerto. The concerto of Beethoven, which some had feared was aging, had again its mysterious potency, its Promethean fire. So, too, with the slow movement.

The finale is undoubtedly the weak movement of the work, as is also the case with the violin concerto. But it was superbly played and Mr. Bauer was recalled with great enthusiasm. He is indeed a consummate artist, one of the most individual and distinguished of piantistic interpreters.

Berlioz's Music

Still more astonishing, because the secrets of the music were known to fewer people, was the thrilling performance of the music of Berlioz. The love-music, for once, had all the sensuous and the poetic beauty which the composer intended—the longing of Romeo in the silence of the garden. The distant echo of the ball, the feverish brilliancy of the dance music as the desperate lover is supposed to enter the hall of his enemies, and the tragic instrumental commentary heard through the sounds of festival thrilled one as Berlioz alone, among all the romanticists, seems capable of thrilling an audience today—provided you have so sympathetic and masterly an interpreter as Mr. Rabaud. If Berlioz had had no such exquisite ideas as the love-theme played at first by solo wind instruments, if his music had all and more than the defects attributed to it by the composer's detractors, he would live and grip his hearers as a Temperament—a temperament of such volcanic power and vitality that it would have made itself felt in any period, in any medium of expression. As author, artist, sculptor, dramatist, he would have become the torchlight of an epoch, a commanding figure among the bravest and strongest spirits of the human race. He impressed his image distinctly, gigantically, unforgettably on his art. And yesterday, thanks to the wonderful conducting of Mr. Rabaud, we heard Berlioz, his own compelling voice, and not a sandpapered echo of him.

Faure's prelude to Penelope, has, perhaps, classic feeling. In it the hearer might fancy the winds that took Ulysses on his way, and the longing of the faithful spouse for the return of her hero. For us the music is polished, but lifeless.

Mr. Hill's Pieces

Mr. Hill's music was received with great and evident enthusiasm. It is ingeniously scored, fanciful, and always in good taste, so far as harmony, tonal combination and workmanship are concerned, Regarding this music we are on the fence. At a first hearing we liked best the Scherzo and the final number, "The Unseen Playmate." The lullaby seems sophisticated. The march has humor, but it has this quality in common with other of the four pieces; it seems a very big affair for so modest a subject. In this age of gigantic occurences the sounds of an enormous modern orchestra may be a composer's natural manner of speech, even when he is thinking of child fantasies, but it is hard to reconcile

...ibary capacity audi...

Jacques Thibaud, Week's Soloist at Symphony Concerts

At the Boston Symphony concerts of the coming Friday and Saturday, Jacques Thibaud, the great French violinist, will be the soloist for the first time at these concerts, playing Saint-Saens' B-minor concerto.

Mr Rabaud will pay his respects to the younger Italian generation in "The Pauses of Silence," by Malipiero, a composer whose works have created considerable interest abroad. The piece to be played is called "Seven Symphonic Expressions," which Malipiero has inscribed as follows: "Shudders, songs, cries, laments breaking the monotonous, silent passing of time. . ."

At the head of the program stands Mozart's Symphony in D-major (Kochel 504), and for the closing piece Liszt's symphonic poem, "Mazeppa."

Conspicuous, perhaps foremost, among the younger and "freer" composers of Italy is Franceso Malipiero. He was born in Venice in 1882. He studied under Bossi, and later under Max Bruch. To his credit are several operas, symphonic and chamber music. Familiar in Europe among his works is "Armenia" (Armenian songs translated symphonically), which has been performed at the Lamoureaux concerts, at La Scala and in London. Toscanini conducted "Le Pause del Silenzio" at the Augusteo in Rome in 1917—also "Impressions from the Real," a "Tragic Dithyramb." "The Pauses of Silence," scored for a variegated orchestra in bold style, was composed in 1917.

...Wiehawsky.

At the Boston Symphony co... the coming Friday and Satu... Jacques Thibaud, the great French violinist, will be the soloist for the first time at these concerts, playing Saint-Saens' B minor concerto.

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G. Francesco Malipiero was born in Venice in 1882. He studied with Enrico Bossi at the Marcello Lyceum of Venice and later became a pupil of Max Bruch. He is author of four dramas, several large "symphonic operas" and considerable chamber music, and is one of the best known among the young composers of the modern Italian school. These works by Malipiero have been given at the Augusteo in Rome: "Impressioni dal Vero" ("Impressions from the Real"), "Ditirambo Tragico" (1917), "Armenia" (1917) (Armenian songs translated symphonically), given at the Lamoureux concerts, at the Scala and in London, and "Le Pause del Silenzio" ("The Pauses of Silence"), given in 1917 at the Augusteo by Toscanini—"Seven Symphonic Expressions"—"shudders, songs, cries, laments, breaking the monotonous, silent passing of time."

At the head of the programme stands Mozart's symphony in D major (Kochel 504), and for the closing piece, Liszt's symphonic poem, "Mazeppa."

Rosa Raisa, the dramatic soprano of Chicago Opera Company, whose im...

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JOURNAL
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Symphony Orchestra a Boston Art Treasure

THE chief art treasure of Boston, like that of Rheims, was under heavy fire during the war. Rheims decided to leave its art treasure—the famous cathedral, now in ruins, as a monument to the awfulness of aggressive and unlawful warfare. Boston decided to do a different but equally impressive thing by demonstrating conclusively that its art could be independent of Teutonic influence.

For the first time in its history the Boston Symphony Orchestra chose for its conductor a Frenchman—Henri Rabaud, well known in this country as a musician and composer. Both Rheims and Boston decided wisely in their own way.

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Life would not quite seem like life in Brooklyn without the five visits annually of the Boston Symphony Orchestra. They take the place of social, as well as musical, functions of the Philharmonics in the old Academy of Music in Montague Street in the days of Theodore Thomas and, although the famous Boston organization is only one of several orchestras which come to Brooklyn with more or less frequency, it is quite distinct in the matter of its hold upon the public. That hold has been lessened by the circumstances of war, as a few empty seats where once there was a waiting list have borne witness this season, but, no doubt, time will restore the former happy condition. Certainly it ought to, for the "Boston Symphony" has straightened itself out. At the beginning of the season the organization was necessarily weakened by the de-Teutonizing process which had taken place, but time and Henri Rabaud eventually brought it back to form and at the final performance of the season at the Academy of Music, last week, Friday evening, none but the keenest musical observers could distinguish the orchestra of today from that of yesterday. From the house program it appeared that Rabaud was going to follow the route of a part of the German army in its retreat by beginning in France with the Saint-Saëns symphony in C minor, proceeding to Belgium with the symphonic piece from Franck's "La Rédemption," and then marching into the land of the arch-enemy with Bach's concerto No. 2 in F minor for violin, flute, oboe and trumpet and the overture to Weber's "Der Freischuetz." But the analytical program showed that the course was over into Russia, with "Sadko," the Rimsky-Korsakoff tone picture. It was a noble program in character and nobly played. There are decided differences of opinion as to the merits of the Saint-Saëns symphony, but it is a fine work—with an uncommonly good organ part. The Bach number, although with rather too much orchestra for the effect intended, was impressive and "Sadko" was a revelation to many who had not heard this enchanting music when the Ballet Russe gave this tone poem a terpsichorean setting. And the time-honored overture to "Der Freischuetz" again made one wish that this opera could be heard here oftener.

JOURNAL
Providence, R. I.

Symphony Orchestra a Boston Art Treasure

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On Monday of this week about twenty-five wounded soldiers from General Hospital No. 1 were the guests of Mrs. Cornelius Zabriskie at the Business Women's Luncheon Club, 187 Schermerhorn Street, after the Brooklyn parade. The men, who were all members of the 106th Infantry of the Twenty-seventh Division, [illegible] made on Monday in a Fifth Avenue bus which was ornamented with a placard advertising the Gala Concert which is to be given at the Metropolitan Opera House on Tuesday evening, April eighth, for the benefit of the Vacation Association. The club at 187 Schermerhorn Street is the Brooklyn headquarters of the Vacation Association. Mrs. Zabriskie, who bought the house on Schermerhorn Street and had it remodeled for use as a clubhouse for working women, is chairman of the Vacation Association which is arranging the concert for April eighth, when Geraldine Farrar will sing, the Philadelphia Orchestra will play, and Rachmaninoff, the composer-pianist, will be a soloist. The wounded boys were treated to a hearty, home-cooked luncheon on Monday and were served by Mrs. Herbert Scoville, a daughter of Mrs. Zabriskie, Mrs. James Shaw of Manhattan, Miss Eugenie B. Zaiss and Sergeant Helen McCaldin Getty of the Motor Corps of the Atlantic Division of the Red Cross, wife of Major Lorenzo Todd Getty, who is still overseas.

The "Boston Symphony" Says Au Revoir.

Life would not quite seem like life in Brooklyn without the five visits annually of the Boston Symphony Orchestra. They take the place of social, as well as musical, functions of the Philharmonics in the old Academy of Music in Montague Street in the days of Theodore Thomas and, although the famous Boston organization is only one of several orchestras which come to Brooklyn with more or less frequency, it is quite distinct in the matter of its hold upon the public. That hold has been lessened by the circumstances of war, as a few empty seats where once there was a waiting list have been witness this season, but, no doubt, time will restore the former happy condition. Certainly it ought to, for the "Boston Symphony" has straightened itself out. At the beginning of the season the organization was necessarily weakened by the de-Teutonizing process which had taken place, but time and Henri Rabaud eventually brought it back to form and at the final performance of the season at the Academy of Music last week, Friday evening, none but the keenest musical observers could distinguish the orchestra of today from that of yesterday. From the house program it appeared that Rabaud was going to follow the route of a part of the German army in its retreat by beginning in France with the Saint-Saëns symphony in C minor, proceeding to Belgium with the symphonic piece from Franck's "La Rédemption," and then marching into the land of the arch-enemy with Bach's concerto No. 2 in F minor for violin, flute, oboe and trumpet and the overture to Weber's "Der Freischuetz." But the analytical program showed that the course was over into Russia, with "Sadko," the Rimsky-Korsakoff tone picture. It was a noble program in character and nobly played. There are decided differences of opinion as to the merits of the Saint-Saëns symphony, but it is a fine work—with an uncommonly good organ part. The Bach number, although with rather too much orchestra for the effect intended, was impressive and "Sadko" was a revelation to many who had not heard this enchanting music when the Ballet Russe gave this tone poem a terpsichorean setting. And the time-honored overture to "Der Freischuetz" again made one wish that this opera could be heard here oftener.

TRANSCRIPT, APRIL 3,

"Out of "New Italy" Comes Novel Music

Background and Foreground to Malipiero's "Pauses of Silence," to Be Played for the First Time in America at the Symphony Concert Tomorrow

IN these days of government by slogan, it must be a sign of the eternal perversity of the artistic mind that many of the ill-considered commonplaces of musical criticism which have done duty—and more than duty!—for a generation or two are being dragged into daylight and there subjected to severe reëxamination. Two or three years ago the man in the street who cared about musical matters at all would have no more thought of doubting the general notion that Italian musicians have no interest or talent for instrumental music than of doubting today that the earth is round, or five centuries ago that it was flat, or five years ago that the French cannot fight, or that Bostonians are all acute Anglomaniacs, or that the millenium is around the corner of the next decade, waiting in sorrowful patience, but ultimate confidence, for the enactment of certain critical legislation by the Congress.

It is true that the symphonic talent of Sgambati has been recognized, probably quite as enthusiastically as it ever will deserve, and that a few Americans who have happened to be in the right place at the right time have realized that in the now elderly Scontrino there abide a wealth of ideas and the power to express them which merit still wider recognition. It has long been suspected, also, that the apparent instrumental silence of Italy might not be wholly independent of a publishing monopoly which has made its successes with operatic works of high rank the excuse for encouraging the composition of inferior operas by printing them and then foisting them upon a bored public as a contractual condition of releasing the superior pieces. That exemplary "house" has confined its orchestral activities chiefly to the publication of luxurious editions of Beethoven in which the viola parts are printed in the treble and bass clefs instead of the viola (alto) clef, so that they may be "easy to read." For two long the drift of American musical curiosity has been to the Northeast, with Paris as a starting point; and it has required the happy conjunction of a world war and Mr. Hugo Ara to awaken our musical public to the notion that Italy has not exclusively confined itself, as Mark Twain once put it, to "the lighter arts of operatic singing, organ-grinding, and assassination."

"New Italy"

There is an excellent reason why Americans are not informed of the national growth of Italy in general, and of its artistic expressions in particular—there has been no propaganda. A tradition of opera has existed since a day when Italy had less to be proud of in this field than it has now; Verdi, Puccini, and the more deserving of the lesser men had only to present their works before a fully prepared public which heard, enjoyed, was ready for more, and asked no questions. A waning musical faith in the infallibility and all-sufficiency of Germany was galvanized into a semblance of its old life by that educational, civic, and industrial propaganda which filled our universities with exchange professors, our journals with regretful and invidious comparisons between American and German efficiency in government and business, our legislatures with paternal socialism, and our metaphorical Little Marys with the east wind generally. England, with traditional ties of blood and real ties of language, has never been backward in advertising its genuine or fancied excellences. What home is complete without the Encyclopedia Britannica, and what more than locally informed person would take it without a considerable dash of salt? The French and the Russian composers, to say nothing of their literary leaders, have surely shown that they understand how little of what they lose by devotion to cliques is missed by the vast audiences that their aggressive actions and antics attract.

During all this period of our undoubted education by rival propaganda little has been heard of the "New Italy" movement outside of Italy itself, probably because it is wholly patriotic, wholly sincere, and rightly devoted to the upbuilding of a noble Italy by improvements at home, and not to the aggrandizement of a party in power by reckless exploitation and unscrupulous deception of outsiders. Beginning in the early seventies, when the principal nations of continental Europe were forced to commence a great era of reconstruction, Italy set about the task of unifying a people separated by centuries of adherence to the system of government by small States, with all the evils which that system entails. As compared with Germany, which faced a like problem at the same time, Italy possessed an ignorant and undisciplined population and corruption and pauperism seemed almost too firmly rooted ever to disappear. Yet, thanks to the moral soundness of the doctrine which Italy's leaders managed presently to evolve, the southern country has for long been committed to a policy of national development as liberally humanitarian as that of its rival has been brutally destructive. Thus the present moment finds Italy with more than a beginning of the fulfilment of its aims realized, to its eternal credit, while a nation which in 1870 gave every promise of magnificent future has just had to be pushed to the verge of extermination in order to be tolerated at all.

Ideals and the Arts

What strikes the foreign visitor who stumbles upon the spirit back of the "New Italy" movement is the sterling loyalty of persons of high and low degree, the happy combination of an optimism which dares attempt anything with a level-headedness which forbids darting off at a tangent, and the astonishingly humanitarian quality of the aims sought and the methods used to attain them. Apparently all are sincere, and all energetic; nobody is lukewarm, and nobody has the spirit of the profiteer; everybody believes devoutly that there is no aim too high to be confidently striven for, yet nobody will listen to a quack; all agree to make Italy preeminent in the world, yet nobody covets another nation's good things, or desires to interfere in another nation's development or happiness.

Naturally so active and invigorating an idealism is bound to seek expression in the arts as surely as anything so flat and flabby as our "uplift" programme is bound to stifle even the first faint stirrings of artistic impulse. Thus there has appeared in Italy a group of artists, including a fair number of composers, who have ceased to cry for the moon but want the earth instead, and will probably in the end get their share of it. At present they are in the state "when a feller needs a friend," and such a friend they seem to have secured in Mr. Ara, not to mention certain critics in those countries which are shrewd enough to set the national energy to work hunting hidden talent instead of hidden sin. So much for background to the first music Boston is to hear from this "New Italy"—Malipiero's "Pauses of Silence" to be played at the Symphony Concerts tomorrow and Saturday.

The Man and the Work

In the London Musical Times for January, 1919, Mr. G. Jean-Aubry published an article concerning this Malipiero under the title, "A Great Artist." Mr. Jean-Aubry apparently feels that so outspoken a tribute needs explanation if not apology, so he begins by recalling to his readers how promptly and outspokenly he championed the several causes in turn of Debussy, Ravel, Sévérac, Roussel, Albeñiz, Falla and Stravinsky; and he sums up as follows: "Which were right, the detractors or myself? Let us proceed!" Let us, indeed.

According to Mr. Jean-Aubry, Malipiero was born at Venice in 1882. He received much of his musical instruction from Enrico Bossi, not unknown here as a composer, and he studied modern French and Russian scores as well as "the researches of the young Hungarian musicians"—possibly Bela Bartok, or the group which recognize Schönberg as guide, philosopher and friend. In his early days he wrote compositions which he now prefers to disavow; Mr. Jean-Aubry does not describe the traits of these pieces, but leaves it to be inferred that they are conventionally modern. A "Sinfonia del Silenzio e della Morte" (1910) is recognized by Mr. Jean-Aubry as a work in which Malipiero's individuality begins to stand out; but even this is rejected as "youthful" by the composer. This critic refers in appreciative terms to the following "mature" or nearly mature works: "Poemetti Lunari" (1910), the aforementioned symphony; "Canossa," a one-act tragedy; "Sogno di un Tramonto di Autonno," a tragic poem founded on one of d'Annunzio's lyrics; a number of songs including "Sonnets des Fées" (d'Annunzio), "Cinq Melodies," and "Keepsake" (all recent, the last 1918); piano pieces, including "Preludi Auttunnali," "Poemi Asiani" (1916), and "Barlumi" (recent); orchestral compositions, "Impressioni dal Vero" (two orchestral suites—the adjectival noun "Vero" is translated "Nature" by Mr. Jean-Aubry), a suite, "Armenia," and two compositions, "Pause del Silenzio" and "Ditirambo Tragico," which Mr. Jean-Aubry, writing in January of this year, says have not been performed; and two mimo-dramatic works, "Sette Canzoni" and "Pantea," both of which evidently are accompanied not only by orchestra, but by singers with text appropriate to the action.

Boston is to hear "Le Pause del Silenzio" at the Symphony Concerts of this week; I am indebted to Mr. Rabaud for the privilege of consulting the manuscript score. To one who has a limited knowledge of Italian, "Pause del Silenzio" may mean much or little more than the dictionary meaning of the words. If pauses in sound are silence, pauses in silence should be sound. Oracles, be they Delphic or local, "break silence" to give their profound ideas to the world, so why should composers be denied a like privilege? Malipiero's titles are often imaginatively vague, even mystical; the present example is merely a fanciful way of announcing that he is about to break his own silence; if he thereby imbues his music at the start with something of an oracular flavor, so much the better for the success of such magic as he may be found to possess. Lord Dunsany is not unaware of the value of this same trick. I find no affectation in the term, nor in the sub-title, "seven orchestral expressions." Rather I rejoice that Malipiero is guiltless of calling his little series (I don't dare refer to it as a suite) "preludes," "intermezzi," or, worse yet, "nocturnes!" At all events, the length of the "expressions" is not such as to give the lie to the name. There are no further titles; the composer prefers to arouse his hearers' curiosity with his general title, and leave the rest to the power of his music to stimulate their imaginations.

Analyses

The first "expression" opens with a readily remembered phrase for four horns in unison; this serves as a sort of motto for the series. Immediately afterward there are spread soft chords for strings, harp, and celesta, over which various woodwind instruments answer each other with little figures of a pastoral character. There is a change of rhythm, and considerable development, culminating in a single measure of chant-like moving chords for strings; then the little pastoral figures are worked over again with new and richer instrumentation. At the close a single muted horn recalls the motto.

The second, agitato, 3—4. A bassoon, the contrabassoon, and the contrabasses commence a running accompaniment figure; the horns enter with a counter-rhythm; then the violins are added to the rest. A snatch of dance music is tossed off by clarinet, English horn, and xylophone; the rest of the orchestra picks it up, and there is rough and savage treatment of this and other material. There is a return to the opening figures, and at the close the motto is again heard, this time in the oboes.

The third "expression" opens with repeated slow chords for strings and harp, in a steady, quiet pulsation. Again the woodwind instruments answer each other back and forth with short figures of a pastoral character. A broad melody is begun by the violins, and completed by other instruments; this is then developed and elaborated, with suggestions of changing keys. The quiet mood of the opening returns, but there is a more pronounced melancholy. The motto makes its reappearance at the end.

The fourth is again lively. Furious runs for strings and woodwind serve as background for a new dance figure, which is developed even more savagely than that of the second movement. After a greatly increased pace has led to a climax, the original tempo is restored; but this time heavily divided trills replace the furious runs of the opening. At the close a loud chord of brass is suddenly cut off, leaving a flute and an oboe, which have entered softly in a totally different key, to complete a reminiscence of the motto.

The fifth begins quietly with mysterious chords for low woodwind, five solo 'cellos, and a solo contrabass, recalling the manner of the chantlike passage for strings in the first movement. A slow rhythmic figure for horns is added, and there is a plaintive melody for oboe. In the middle portion there is more antiphonal calling back and forth among the various instruments; then the opening chords return. The usual reappearance of the motto is this time entrusted to three flutes.

The sixth opens with a martial tune for trumpets in G major, accompanied by a pair of horns in F sharp major; then the keys shift to A flat and G. New rhythmic elements are introduced, first by the trombones, then by the woodwind. Toward the end much is made of the alternation of soft brass chords with sforzando chords for strings and woodwind in altogether different keys. The motto is finally quoted by the trumpets.

The seventh "expression," which serves as emotional and formal climax of the set, opens with formidable crescendos of various sets of instruments, always so arranged that two unrelated chords are sounding simultaneously. An answer is afforded by modal progressions of chords for strings, harp and celesta, which are in keeping with two similar passages in previous movements, albeit not directly quoted from them. Two interruptions in the shape of upward rushes of the strings, the bass clarinet, and the harp lead to an "atmospheric" middle portion, after which the opening measures return and lead to a brilliant polyharmonic climax. The motto reappears in all four horns, as at the beginning of the set; the final chord is an unresolved suspension which melts into a silence the "pauses" of which are now over for the time being.

The foregoing is less an attempt at formal analysis than a bit of description to prepare the way for a hearing by pointing out how the composer presents his material. For formal analysis it is only necessary to take the wind out of the sails of the conservative by assuring them, 'pon honor, that the several movements are in three-part form. They are played without pause, so the unwary may find themselves in the position of the audience at Mr. Ornstein's concert a couple of seasons ago, when only the initiated knew at a certain moment whether the pianist had played all or only one of Schönberg's Six Short Pieces for Piano. As there are still people in the world, even in Boston, who ardently favor or oppose "generative" treatment in works of more than one movement, it may save bloodshed to point out that the motto is not only actually quoted in six of the seven movements, but that several motives are contrived so as to resemble others in harmony, rhythm, outline, or a combination of the three, and that this resemblance is manifestly intended by the composer.

Impression

As to the poetic content of the work, it eludes too close a verbal analysis, lying as much of the most representative modern music does in the fertile middle region between programme and abstract music. Mr. Rabaud is reminded of the vast, hot, hazy, and mysterious landscapes of the Campagna and Sicily, with their strange and vivid colors echoed in sound by snatches of tune from the pipes of unseen shepherds, though of course he absolves the composer of any intention specifically to paint these scenes. Whether the composer had such an intention or not, no son of Italy can fail to have been influenced by these landscapes, off the operatic stage at least. Imaginative sympathy with Nature there surely is in these little pieces, and along with it the kind of more personal response which characterizes the introspective poet of music, such as Debussy and, to a lesser degree, Chopin, not to mention Sibelius in his fourth symphony, which has pleased a fortunate few here in Boston. Malipiero, however, is not exclusively personal, but decidedly Italian as well, even to the expansive gesture, almost a swagger, which we either sympathize with or deplore, according to our prejudices, in Verdi, Puccini, Sgambati, Mascagni—but which kindles our blood whether or no. Also, there is plenty of the sparkle and self-confidence of youth in these little pieces. So we may expect them to delight many by their contagious enthusiasm, while they annoy some of those who are old men in years and of those who are old men by temperament. Matter-of-fact people are welcome to smile as they will; I find these seven "expressions" the embodiment in tones of the passing moods of an energetic and sanguine but sensitive and reflective young man, all of whose thought, even to his idle fancies, is colored by the pride, ambition, and spiritual absorption of such an ideal as the "New Italy" programme.

Means and Methods

For the present, of course, the man in the street is liable to be more impressed with the strangeness of Malipiero's style than with the force or the charm of his ideas. There is no doubting that he uses some very startling dissonances with no more apparent concern for his hearers' tender ears or doubly tender harmonic prejudices than you or I have for the theology of the Mumbo-Jumbo worshippers. The harried concert-goer who has been dragged from Strauss to Ravel and then on to Schönberg and Stravinsky with perhaps a little Ornstein between may even be pardoned for timidly inquiring "What next?" As to this, all strangeness is subject to the cure of familiarity; no work stands or falls by it. Malipiero is in abundant company—we shall all be poly-harmonists in a little while, if only to be conventional. The test will be whether any particular writer has ideas, and expresses them tellingly. For the present I confess to liking many of Malipiero's dissonant effects without in the slightest desiring to listen to them all the time, or even every week.

Of late orchestration has been so successfully cultivated by the profession at large that we have been in danger of being overrun by more experts who can score as well as Wagner than the trade can support. It is therefore a pleasure to find a man who knows some new effects in this field, especially as the effects in question differ from their immediate predecessors in the direction of simplicity. Malipiero's score is plentifully active; yet one is struck by the extreme scarcity of notes on any given page. Probably each instrument has more measures silent than active, except possibly some of the strings. In spite of this extreme economy of forces, there seems not to be a thin-sounding passage in the whole seven movements. A very sure hand has penned these pages, and the results seem not only certain, but effortless.

Malipiero's melodic ideas never lack profile, either in shape or in rhythm. On the other hand, in "The Pauses of Silence" they are mostly motives rather than complete melodies. He surely does not lack the power or the willingness to develop his themes; if he errs in this respect at all it is in a tendency to overwork little accented figures as "ostinato" material. Perhaps his motives have too strong a family resemblance; it is impossible to judge by a single work.

Most surprising trait of all is an extreme brevity; the entire set of "expressions" cannot take much over ten minutes to perform. Here Malipiero is keeping step with a number of the younger men; recall the brevity of Schönberg in his "later manner," of Stravinsky in his songs—to choose two examples at random. For better or for worse, we are about to see brevity as much overdone (or should I say underdone?) as length used to be; the coming men, instead of writing symphonies which take two or three evenings to perform, will prune and clip to the vanishing point. I still expect to see the day when the composer of a single sustained tone for, let us say, the French horn, beginning pianissimo, swelling out to forte (nothing so vulgar as fortissimo, of course), and dying away again to nothing, will be hailed by gushing audiences as the supreme master of the ages, only to sacrifice his championship in a brief space to a disciple with courage enough to compose an entire festival cycle consisting of a solitary double pianissimo tap on the snare drum. How the critics will praise his "reserve" and "economy of material!"

To Conclude

All this may seem a great deal of discussion upon and about a short piece of uncertain merits which is as likely as not destined to be forgotten by Sunday or next week at the latest. Very well; it is easy enough to grant that the "Le Pause del Silenzio" may not prove to be of any particular importance. On the other hand, Malipiero may, and the "New Italy" movement must. One can but wish well to any earnest attempt with so much enthusiasm and so many engaging qualities to commend it. Perhaps it will retain its present individuality and fulfil its high promise, perhaps it will only degenerate into stereotyped eccentricity—but it is only beginning; the end is not yet. The musical "New Italy" has paused in her silence; and, like the wedding guest who was stopped by the Ancient Mariner, we may beat our breasts, yet we cannot choose but hear.

TRANSCRIPT, APRIL 4,

That part of the Boston Symphony concert at Cambridge, last night, which followed the intermission was new to the season's concerts: Haydn's Violoncello Concerto, in D major, chosen and played by Mr. Joseph Malkin, the excellent virtuoso of the orchestra, a "Little Suite" by Roger-Ducasse in first performance at these concerts, and Beethoven's Overture to Egmont. The first section of the programme, comprised Saint-Säens's Second Symphony in A minor, and Mr. Edward Burlingame Hill's "Stevensoniana," which sounded particularly well in Sanders' Theatre, and which deservedly was the occasion of much applause and acknowledgment.

The diminutive suite of Roger-Ducasse stands in the memory vividly for its six minutes. It has the French aptitude of treating a light, almost a popular, theme in a delicately flavored manner to gratify a fastidious palette. Our native composers have sometimes written in this view, but they have tried to be important and have been lengthy instead. They have missed Roger-Ducasse's gusto of brevity—the fleeting tingle of the here and gone (from all accounts the "French Suite" by the same composer has not this virtue). But the "Petite Suite" is cleverly orchestrated and clevery ordered. "Remembrance," with a song of strings and wood-winds, gives a foundation; "Smiling," which by theme is nothing more than the familiar parlor kind, adds sweetness, and "Trumpeting" ("Clannonneve"), using the full orchestra, of course, gives the piquant "kick." It is all over in a flip and a toss. For its neat serviceableness between two seniors numbers you could scarcely find a coounterpart.

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INFORMATION OBSCURED

TRANSCRIPT, APRIL 5,

SYMPHONY CONCERT

FROM MOZART, THROUGH LISZT, TO MALIPIERO

Mr. Rabaud Freshens a Programme, and Does Both Well and Ill with It — His Eloquence with Liszt, His Stiff Prose with Mozart—Mr. Thibaud Shines with His Own Virtues, and Also Recalls Sarasate—The Italian's Novel and Penetrating Music

THE programme set for orchestra and audience at Symphony Hall yesterday afternoon seemed like happy return to the more catholic and cosmopolitan days of the Symphony Concerts. Only one French piece, and that the "soloist's" concerto, stood upon it—as agreeable a sensation as a single German number used to be in the lists of other years. More than once in the past, the frequenter of the Symphony Concerts (unless he loves routine and has no curiosity about widely different musics) has been sated with German pieces. It is equally possible to be surfeited with French items and with them, as the musical year lengthens some ears and minds are nearing the point of saturation which, in the concert-hall, is also the point of ennui and indifference. It was a respite and pleasure, therefore, to hear an Italian symphonic piece—the first that Mr. Rabaud has put upon a programme in five months in Boston—and also a symphonic poem from Liszt, hitherto, like the other Czechs, an overlooked composer in the conductor's lists. The more widely these range, the better for the interest and the satisfaction of the concerts with open-minded hearers; while, of course, every one in the audiences of Friday and Saturday is, and has long been such. By natural inclination and acquired habit, Mr. Fiedler and Dr. Muck tended, in the progress of a season, to choose over-much German music. By like impulses Mr. Rabaud has tended to an excess of French items. In all three instances it is hard to believe (as extremists say) in deliberate and calculated propaganda. Each conductor probably followed instinct and custom as missioner for the music of his country, for the music in which he had been bred, in which he believed and with which he made his reputation.

Yet, in an idealistic view—the mode of the moment, is it not?—the conductor of the Symphony Orchestra should be missioner for nothing but the most interesting music that he can assemble, played in the ablest fashion that he can achieve. He should put by his own likings and dislikings; he should know no cults or exclusions or nationalities; he should do no favors, curb every prejudice, work with single mind and heart for the quality of his concerts alike in programme and performance. Then their prestige would be his prestige—a greater and more lasting glory than any other means and any other end might win. The repute of the Symphony Orchestra at home and abroad in these later years has been rooted in the catholicity of its programmes, in the cosmopolitan choice of its personnel according to ability and nothing else, in the breadth of view, actual or acquired, of its conductors. No doubt these are counsels of perfection, bearing hard upon many a human inclination and infirmity, but so far, in the long run, this living tradition, these enkindling standards, have prevailed.

A familiar piece, yet one heard not too often at these concerts—Mozart's symphony in D major, the symphony without a minuet—began the afternoon and another familiar piece—Liszt's tone-poem, "Mazeppa"—ended it. Mr. Rabaud was divining in the pace he chose for the ride of Byron's, Hugo's and Liszt's hero, in the fashion in which he rhythmed it. The orchestra answered him readily, and the measures kept the graphic quality, generated the excitement which is half the virtue nowadays of these "romantics" in the poetry, painting and music of the middle of the nineteenth century. Skilful, too, were conductor and orchestra with the suspensive, quasi-mysterious measures that link the Mazeppa whirled from woe to woe with the Mazeppa exalted to state and power. Presumably they hint the reawakening of a dauntless spirit; certainly they hint at sundry transitional passages in the music-dramas of Wagner. As fortunate were conductor and orchestra in the tonal pomps of the end. They were grandiose as the matter and the manner of the music bade—exuberantly rich of tone and not merely blatant as they were a few weeks ago in the much applauded climax of the overture to "The King of Ys." Yesterday the clapping was less in the auditorium; but the artistic consciences on the stage must have been better. Once more, Mr. Rabaud characterized this highly colored, sharply rhythmed, emphatic and excited romantic music; again he gave it the vitality, the illusion hard to summon in these days of other moods and tempers in the arts. Such pieces, beyond any other that he has played this winter are his trade. It is a pity that what seems to many a superfluous scruple, should deprive audiences of the pleasures of his Wagner.

On the other hand Mr. Rabaud has succeeded ill with the symphonies of Mozart and the other eighteenth-century music that he has thus far played. Manifestly, they have failed to interest audiences as of old; while relatively scanty, in comparison with the applause of the last, have been present plaudits for them. The reason seems not far to seek. The conductor is too stiff, too literal with this [illegible] of line, of patterns in sound, of [illegible] figure and airy arabesque. Such [illegible]ic invites a grace and elegance of [illegible]ance, an aristocratic voice that [illegible]he orchestra may not give it. The [illegible]y of yesterday constantly invites [illegible] modulation of pace and accent, to [illegible]ay of light and shade, to an [illegible]ce in the finale, a pensively [illegible]ncholy in the slow movement, [illegible]imation in the first allegro. [illegible] Rabaud made [illegible] and fire, clear and softly glowing. Mozart's handiwork, as in some of the arabesques of the Andante and the twists and the turns of the finale, is too fine, too supple for such playing. The elegant, the aristocratic note vanishes. Yesterday, Mozart's symphony in D major was little more than restated painstakingly as a fact in the work of the composer, in the history of music.

It was even possible to wish the silly, futile wish that Mr. Thibaud might have played this symphony of Mozart as he has played within easy memory one or another of the composer's violin pieces, as he played, on Friday, the violin part in Saint-Saëns's concerto in B minor. It was music that betrayed none of his limitations as the big voice of Beethoven even in sonatas, occasionally does; it was music that he might merely have set forth to the audience with his usual beauty of flowing and shimmering tone, finesse of shading, inflection, transition, play of intelligence, fancy and elegance. So doing, he would hardly have reaped less applause than that which his hearers heaped upon him. Yet as it happened, he chose to reanimate, to transfigure the hackneyed concerto, stalking-horse and spoil of violinists of all degrees and of none.

Remembering then, it was like revelation to many in listener to hear the show movement played with such curving and recurving loveliness of line, such grace of motion, such charm of melody and melancholy, such insinuating and glamoring modulations as flowed from Mr. Thibaud's bow. Here, though Saint-Saëns wrote the concerto late in the seventies of the nineteenth century was the veritable music of softly glowing air and fire that Mozart's should have been. In the long first movement, came no thought of the composer's readiness and deftness, of the skilful weaving of the symphonic web, of the expertly drawn threads of the violin part. Rather, Mr Thibaud touched all this pattern-weaving with the soft lustres of his tone; set figures in motion by its indulations; with its fineness, penetration and sensibility gave the music such voice as it has hardly known ince Sararate's time.

For the instant, the listeners believed in the beauty of these measures, because he could not doubt the beauty with which Mr. Thibaud was clothing them. In the finale, this two-fold beauty of music and performance sounded richer, flowed more amply, slirring, quickening the ears that the sliw division had caressed. Again under Mr. Thibaud's persuading, the listener was ready to believe that Saint Saëns had written with imagination as well as with skill; that he also was striking fire. Deceitful is memory and comparisons are pitfalls, but there were those in Symphony Hall yesterday afternoon who, listening to Mr. Thibaud in this concerto, heard also as thought it was upon the stage, the voice of Sarasate's violin. Mr. Thibaud is indeed himself; but he is like to the Spaniard, finest-textured of all the violinists of his day, as he is no other fiddler of immediate time.

TRANSCRIPT, APRIL 5,

CONCERTS NEXT WEEK

Various Unfamiliar Pieces Upon Mr. Rabaud's Programme—Mr. McCormack and Mme. Hudson-Alexander for Singers—Miss Wyman in Kentucky Folk-Tunes—Other Recitals

TWO numbers, played at a single pair of Symphony Concerts and then put by, stand on the programme for next Friday afternoon and Saturday evening—Mr. Foote's "Four Character Pieces," suggested by the Rubaiyat of Omar, first heard in 1912; and Dubois's overture to his forgotten opera, "Frithiof," dating as far back as 1904. The "Character Pieces" may be recalled as a smooth, pleasing, fanciful music; the overture probably bears witness to Mr. Rabaud's desire to make the round of French composers, old and young, within the compass of a single season. To Dubois, on this particular programme, he adds Magnard, none of whose orchestral pieces have been heard in Boston since Mr. d'Indy was "guest-conductor" twelve years ago. Then he led the Symphony Orchestra in a Dirge; now Magnard will be heard in a "Hymn to Justice," the very title of which suggests the habitual austerity of the composer. All his life his music gained scant hearing; now his death in the late war, as he defended his country house against German raiders, has brought it, for the moment, to performance again. The remaining item of the list is Beethoven's Pastoral Symphony. When it has been played, the public of the concerts will have heard in a single season—the third, fifth, sixth, seventh and eighth—almost a "cycle" of the more familiar symphonies.

TRAVELER, APRIL 5,

ITALIAN NUMBER WELL RECEIVED

Malipiero Work Creates Favorable Impression

Those who went to Symphony Hall yesterday afternoon with the expectation of being shocked by Malipiero's "The Pauses of Silence," given its first hearing at these concerts, were disappointed. It proved a most interesting number, showing a composer who does his own thinking and possesses the ability to clearly set forth those thoughts. The first impresion was a decidedly favorable one. Not very often does a first hearing arouse the enthusiasm that marked the close of this number.

Another feature of the concert was the exceptional playing of Jacques Thibaud, the French voilinist, in the Saint-Saens concerto. Few are those who can approach this master when at his best.

Mr. Rabaud's reading of the Liszt "Mazeppa" symphonic poem was in keeping with the orchestra's best standards.

10 Cyn. 5

MUSIC

The Week in Philadelphia

By special correspondent of The Christian Science Monitor

[illegible] too far from its point of origin. Before the concerto came Lalo's ear-inveigling "Rapsodie Norvegienne," and after it came Rabaud's noble second symphony in E minor. The official announcement of the concert said: "After its first performance in this country, on Oct. 24, 1913, the correspondent of The Christian Science Monitor of Boston (the present commentator), wrote to Mr. Stokowski, saying: 'When you found that symphony, yours must have been the rapture of a discoverer into whose ken a new planet swims,' to which he replied: 'You are right. I was overjoyed. All summer long I played the music to myself in a sort of ecstasy.'" This critic is further quoted as saying of the work: "It seemed then, and it seems now, one of the distinctively high-minded and fine-tempered works of modern musical authorship. It bears witness to patrician mentality in the composer. It has not the rugged intellectuality of Brahms or even of Mahler, but it is a work nobly conceived and at the same time easy to [illegible]play."

[illegible]ing the sole

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts — On the twentieth Boston Symphony Orchestra program Mr. Rabaud produced, for the first time here, a work of the new Italian school, by G. Francesco Malipiero, entitled "Le Pause del Silenzio" ("The Pauses of Silence"). This is in "Seven Symphonic Expressions," so called, but the work is in one movement. In these movements or episodes, there is a motive, which is supposed to represent songs, shudders, cries and lamentations.

On a first hearing, it is next to impossible to view the composer from his own or, in fact, any especial standpoint, or to say whether Malipiero is an innovator or an imitator; for his expression is strangely reminiscent of Debussy, Strauss, and many another of the latter day impressionists. He uses about every known instrument in the modern orchestra, and scores very cleverly. But does the composer say anything worth while? One hopes he does, but the answer is not favorable at the present moment. Possibly the piece suffered by following a wonderfully clear performance of the Mozart symphony in D, without minuet, which began the program.

Then there was the Liszt "Mazeppa" Symphonic Poem, the closing number of the concert. Once a puzzler to the wise ones, it is now well understood, although it is as blatant as ever, for the most part.

Jaques Thibaud was the soloist, and he played the now well-worn violin concerto in B minor of Saint Saëns for the first time here, although he has been heard in the work with the orchestra in Cambridge, and elsewhere. Saint-Saëns wrote the concerto for Sarasate, and it could also well be said that it was written for Thibaud, for the performance showed a complete understanding between composer and interpreter. In clearness, finish, and general exposition, there was little left to be desired. Such a performance was memorable, a model of its kind.

On the evening of Wednesday, April 2, Sergei Adamsky, tenor, gave a concert, mostly of Russian music, though there were two Spanish songs by Osma, from the cycle "Cretares di mi Tierre" with others by Italian and American writers. Mr. Adamsky showed pleasing voice in purely lyric numbers, but in such as the improviso from Giordano's "Andrea Chenier," an intensely dramatic piece, the singer was not so fortunate, for despite much tonal beauty, his vocal mechanism was hardly adequate. A group of Russian folk songs were sung in well nigh faultless vocal finish and authoritative interpretation. The singer was assisted by Arthur Hadley cellist, and Edna Sheppard, pianist, who played Chevillard's violoncello sonata, with fine ensemble, although the work was one so dry and without musical value, that one regrets that two such excellent artists should have wasted their labor on such a work.

On the evening of Thursday, April 4, there was a concert by Rosa Raisa, soprano, and Giacomo Rimini, baritone, both members of the Chicago Opera Company, which brought to mind the old-fashioned opera "star" concert of long ago. The program included a great variety, from "Casta diva" and the "Largo al factotum" to things of the present moment, and the "extras" were nearly equal to the program itself. Miss Raisa again gave evidence that she has a wonderful voice, but it was also evident that her sphere is in opera, and not as an interpreter of lyric songs. Mr. Rimini sang the "Largo al factotum" in loud voice without a suggestion of dynamic variation, and that was the principal fault in the singing of his other numbers. There was no variety or contrast. The applause was often in inverse ratio to the interpretation.

The Boston Symphony Orchestra gave its regular concert in Cambridge on the evening of Thursday, April 3 at which Joseph Malkin, the first 'cellist of the orchestra, was the soloist. The event of chief interest was the repetition of Edward Burlingame Hill's four pieces for orchestra "Stevensoniana," heard the previous week in Boston. The impression of good writing obtained at the former hearing was strengthened. Cambridge residents have sometimes complained regarding the abilities of the soloists who "assist" the orchestra at these concerts. Such complaint might well be in order now. Mr. Malkin's wobbly intonation and scratchy tone marred an otherwise enjoyable concert.

EVENING STAR

Washington, D. C.

[illegible] 1919

Boston Symphony.

At the National Theater yesterday afternoon a large audience gathered to hear the farewell concert of the Boston Symphony Orchestra for the present season.

Reinald Werrenrath, baritone, was the soloist. He has a strong voice of wide range and sang with dramatic effect, first, the recitative and aria from Mozart's "Le Nozze di Figaro" and later the aria "Vision Fugitive" from Massenet's "Herodiade."

If yesterday's concert may be used as a criterion the future work of the orchestra under Mr. Rabaud promises to exceed its achievements of the past. The program yesterday opened with symphonic piece from the symphonic poem "La Redemption," by Cesar Franck, and included Saint-Saens' Symphonic Poem No. 1, "Omphale's Spinning Wheel," op. 31, and Rimsky-Korsokoff's symphonic suite, "Schererazade" (after "The Thousand Nights and a Night"), op. 35, in four parts.

[illegible]ESDAY, APRIL 2,

As the World Wags

By PHILIP HALE.

Mr. Giorgio Polacco, applauded in Boston as an operatic conductor, as a guest conducted the concerts of the Chicago Symphony Orchestra on March 24-25. The biographical sketch published in the program book contained this statement: "A similar honor was tendered him since he accepted the engagement with the Chicago opera this season—the conductorship of the Boston Symphony Orchestra, which he felt bound to decline because of his previous arrangement with Maestro Campanini."

Was Mr. Polacco offered this position in Boston, or did the trustees only talk about him; as they talked about others; as they are now talking about the conductor for next season?

Mr. Robin H. Legge of the London Daily Telegraph, in a letter dated March 4 and published in the Musical Courier of New York (March 27), writing about the Covent Garden season beginning in May, says: "But the soundest fact so far is the engagement offered to, and, as I have just heard, accepted by Toscanini . . . He has accepted the post of chief conductor, while it may be that Pierre Monteux will come also to conduct the French opera."

Mr. Rabaud added wood-wind instruments in his performance of Gabriel Faure's overture to "Penelope" last week because in conversation with the composer in Paris, the latter advised it. Mr. Rabaud has also taken the liberty of adding instruments to those named in the score of his own symphony. In Paris Ravel assented gladly to similar additions when one of his works was performed by Mr. Rabaud. It is one thing to double parts in this manner; it is another to change harmonies and reorchestrate, as Dr. Muck was fond of doing; as Gustav Mahler did in Vienna and New York.

[illegible]NG SUN

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[illegible]19

Lyric.

Boston Symphony Orchestra

Parodoxically enough, what might [illegible] called the real novelty on the program with which the Boston Symphony Orchestra concluded its season at the Ly[illegible] last night was by far the oldest in po[illegible] of years of any of the six numbers giv[illegible] It was the Bach concerto No. 2 in [illegible] major, for violin, flute, oboe and trump[illegible] which has not been played here wit[illegible] the memory of concert goers of lo[illegible] standing, if ever before, and which m[illegible] have been unfamiliar to all but a few [illegible] last night's audience. Not that the st[illegible] and general atmosphere were new. [illegible] the contrary, those contrapuntal p[illegible]sages, so fauleless in their technical [illegible]pect and so wonderously pure, would [illegible] once have been created to the gr[illegible] masters. But Bach, especially in c[illegible]certo form, does not often get a pl[illegible] on orchestral programs in these days [illegible] florid instrumental effects and invol[illegible] harmonies.

If the number was played with so[illegible] what less of the breadth and emphas[illegible] the profundity which Bach worship[illegible] regard as demanded by tradition. Di[illegible]tor Raband's presentation was dignif[illegible] and scholarly, and the andante or s[illegible]ond movement especially was given w[illegible] an appeal which made those hauntin[illegible] beautiful, albeit, melancholy, passa[illegible] highly effective. Hardly less intere[illegible]ing was the last movement, the alleg[illegible] with its theme first sounded by [illegible] horns and then taken up by the ot[illegible] instruments in turn. It might be s[illegible]posed that an average miscellanous au[illegible]ence would not enthuse over Bach, [illegible] the reception of last night's offering [illegible] all that could be desired in point [illegible] fervor.

A striking feature of Bach presen[illegible]ion was the use of the harpsicho[illegible] which tended, of course, to give an ad[illegible]tional and singularly appropriate to[illegible] to the concerto. The harpsichord [illegible] companist was Charles W. Adams.

Debussy Nocturnes Interesting

Perhaps next in interest were [illegible] Debrussy nocturnes, "Nuages" [illegible] "Fetes," both of them highly charac[illegible]istic of this modern French composer. Both were played in a manner to bring out admirably the subtle qualities of the composer. Especially effective in the first was the insistent note peculiarly suggestive of the dropping of rain so as to make a hollow sound. The nocturnes are rich in instrumental effects, the Oriental touch in the "Fetes," with the harps playing the accompaniment, especially holding the attention. Both compositions were rendered with a nice appreciation of tonal values and fine shading.

The Saint-Saens Symphony in A minor No. 2, with which the concert opened, seemed on the whole somewhat colorless as given last night. Of course, such a master of form as the French composer is always interesting, but the symphony nevertheless makes an impression of lacking background. It is full of felicitous ideas, but the brasses are almost eliminated, so that the general feeling is one of lightness. The Scherzo, oddly enough, is written in a minor key, with its suggestion of a crowd of revelers passing a church and for a moment being turned from their carnival mood to chanting a choral. The fourth movement, prestissimo, is really sprightlier than the scherzo and carries out further the carnival idea. An excellent bit of work was the decrescendo of the Scherzo illustrative of the merry-making crowd disappearing in the distance.

The concluding orchestral number was the well-known overture to Carl Maria von Weber's "Der Freischuetz," with its suggestion of mysticism and its tuneful measures. This also seemed to fall rather short of the fullness and vigor which comport with accepted ideas of the composition.

The soloist was H. Reinald Werrenrath, the well-known American baryone, who sang a recitation and aria from Mozart's "Marriage of Figaro" with much finish and in good taste. He accompassed the seemingly simple but reality trying measures of Mozart with an appearance of ease and flexibility and was altogether felicitous in his rendition. He also sang the air, "Fugitive Vision," from Massenet's "Herodiade," in an impressive manner and was rewarded with a number of encores. His voice is fresh and true and his interpretation free from strain.

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THE BOSTON SYMPHONY ORCHESTRA AND ITS NEW CONDUCTOR

Photo © Carl J. Horner, Boston

[Continued from page 42]

if there'd be a fight.'" Another line

which were "The Terrible Robber Men," by Bryceson Treharne, "Soft from Thy Silvern Dusk-full Dom

of that city. Mr. Slayton wishes to install the organ in the Sailors' and Soldiers' Memorial Bui in memory of

donor will place in trust with the city treasurer a $10,000 bond, which upon maturity will be used as directed by an

LOWELL COURIER-CITIZEN, APRIL 2,

BRILLIANT PROGRAM BY THE BOSTON SYMPHONY ORCHESTRA

Strand Theatre Filled for Second Time in a Month to Hear Famous Organization—Lambert Murphy Was the Soloist.

For the second time in Lowell within a few weeks, thus making the musical season in Lowell a memorable one, the Boston Symphony orchestra under the baton of Henri Rabaud gave a concert which practically filled the Strand theatre last evening. The response to the enterprise of Albert Edmund Brown, who arranged for the concert, was the more gratifying in that he had no organization to back him up as was the case at the earlier appearance of the orchestra here but relied on success of the orchestra on that occasion and possibly on the added attraction of Lambert Murphy as tenor soloist to fill the house. That his judgment was not misplaced was proved by the result.

Furthermore the program which Mr. Rabaud had chosen to present was brighter and more varied than on the first appearance and manifestly interested and enthused the audience to a greater degree. It ran as follows:

Weber...Overture to "Der Freischütz
Schubert..Unfinished Symphony in B minor.
I. Allegro moderato.
II. Andante con moto.
Donizetti..Air, "Una furtiva lagrima," from "L'Elisir d'Amore."
Widor...Incidental music to "Conte d'avril" (after Shakespeare's "Twelfth Night") Comedy by Auguste Dorchain.
Romance.
Guitare.
Massenet...Air, "Voir Grisélidis," from "Grisélidis."
Bizet...Suite No. 1 from the music for Alphonse Daudet's play "L'Arlésienne."
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.
Chabrier....."España," Rhapsody for orchestra.

Once more Mr. Rabaud proved his skill alike in classic selections, such as the Schubert symphony, and in music allied to the theatre, as the Weber overture, Bizet's suite, the excerpts from Widor's incidnetal music to an adaptation of "Twelfth Night," and notably in the suave and yet colorful accompaniments the orchestra furnished to the solos by Mr. Murphy.

This instinct for the dramatic side of music was marked in the overture to Der Freischutz which epitomizes the principal motives of the romatic opera. The sinister element was at once suggested by the mysterious introductory measures. The quartet of horns in the familiar hymnlike melody which ensues was admirably done. The subsequent dramatic passages, punctuated by incisive and sonorous chords, were interpreted with telling effort and the orchestra swept on to the stirring finale, the apotheosis of Agathe, with unflagging spirit, bringing the overture to its joyous climax, for Der Freischutz is one of the few operas in the list which has a happy ending for everybody but the villain of the plot.

Probably none of the Schubert symphonies is better liked than that in B minor, of which the composer completed only two movements and part of a scherzo. It is grateful in melody and in sentiment, its occasional plaintive strains being contrasted with more forceful and most ingeniously worked out development of the themes, which are simple in themselves. Basses and violoncellos gave out the sombre measures of the first movement with remarkable effect. The passages for oboe and clarinet demonstrated the beautiful tonal quality attained by the virtuosi on these instruments, and the contrapuntal passages in which the various themes are developed were brought out by Mr. Rabaud with artistic skill in shading and emphasis.

The beautiful melody at the opening of the second movement was nobly sung by the strings and the movement was also notable for the passage played exquisitely by the solo clarinet, a revelation in the possibilities of this instrument.

In these days of complex operatic vocalism it was good to hear again a tenor aria in the old Italian style suave in melody and simple in form. In the "Una furtiva lagrima" from Donizetti's comic opera, Mr. Murphy successfully preserved the traditions of the Italian school, singing smoothly, with an ear tuned to the grace and contour of the melody, sustaining and shading his tones with nice discernment, and phrasing the text skilfully. There was ample power, but it was never unpleasingly obtrusive. The effect of the number was enhanced by the sympathetic accompaniment of the orchestra.

Later in the program Mr. Murphy achieved even more marked success with the number from Massenet's "Grisélidis," and here, too, Mr. Rabaud, evidently at home with the score, abetted him by a singularly beautiful and colorful reading. Mr. Murphy recently sang the aria at his recital in Boston, but to pianoforte accompaniment. Even under those circumstances he won praise for his fine interpretation of the number. Last night, with the orchestra providing the tonal setting, he gave it with warm fervor and passion, evincing at almost every phrase the really beautiful qualities of his voice. He was recalled again and again after both numbers to bow his acknowledgment of the appreciation of the audience, which he justly bade Mr. Rabaud to share with him.

Widor's incidental music to the comedy "Conte d'Avril" was new to the present reviewer and to audiences here, who know the composer chiefly by his works for the organ. It has the French grace of melody and shows that the composer knows the resources of an orchestra, and one can imagine that it suited well the action of the comedy. The Romance was especially notable for the flute solo to harp accompaniment and for the dainty measures for the wood-wind instruments and the airy graces of the strings. The Guitarre gave opportunity for a tuneful imitation of this instrument, with a deftly managed effect on the strings pizzicati.

Bizet's Suite No. 1 from "L'Arlésinne" may always be counted upon to make its appeal. The composer was skilled in music of the sort, as its success proved, in spite of the failure of the play for which it was written. Mr. Rabaud, too, catches its spirit, is alert to mark its changing moods and characteristic rhythms. The unison passage with which the prelude opens was capitally done. The Minuetto went with stately grace, and nothing could well have been more charming than the lightness with which the wood-wind breathed the dance melody. The Adagietto, one of the finest numbe

the rare quality of the strings, which played it with all the delicac of a string quartet in tone and shading, although with a firmer but still beautifully subdued body of tone. The horns and brass simulated the effect of the chimes in the Carillon with uncommon skill. The entire suite, making no particular demands on the cerebral side of musical appreciation, played by such an orchestra in the manner in which Mr. Rabaud conceived it last night was nevertheless well worth while.

Chabrier's Spanish Rhapsody, familiar to those who frequent the pop concerts in Boston in the early summertime, where it often has a place on the program, is a spirited number in the hands of any first class orchestra, but it is only fair to say that in the memory of the present reviewer it has never gone with more life and vigor than Mr. Rabaud put into it last evening. The two Spanish dances on which it is founded, the Jota and the Malaguena, the one wild and vigorous and the other langorous and sensual, were differentiated with marked skill and one needed little imagination to believe they were actually sounded by the native instruments.

The rapid modulations of harmony, the incisive rhythm of the dance, the sonorous melody for the trombones were all infused with infinite life and movement that almost set the feet atapping here as it starts hands clapping and hips swaying in Andalusia. Chabrier certainly caught the characteristics of the Spanish rhythm and Mr. Rabaud missed not a whit of it all as he reproduced it last night. The audience was enthusiastic in demonstration of its approval of the skill of the conductor and the virtuosity of the band.

S. P. F.

SIXTH SYMPHONY CONCERT

The sixth in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The program was entirely orchestral, for there was no soloist. The numbers included an excerpt from Franck's "La Redemption;" two orchestral pictures by Debussy, entitled "Clouds" and "Festivals," Airs de ballet from Rameau's "Hyppolyte et Aricie," and Schumann's symphony, No. 2, in C.

The symphonic piece from Franck's "La Redemption," if memory serves, was played at these concerts for the first time, although heard some years ago in the Boston concerts. One is not certain as to the picture intended by the music, yet as absolute music it makes the same lofty appeal that most of Franck's music does, after one fully understands it. The piece heard at this concert, while not ranking with the symphony of the same composer heard at a concert earlier in the season, is for all that something that one can listen to with enjoyment. The performance of this, as well as the two numbers of Debussy, was well nigh ideal. Debussy's orchestral pictures are not absolute music, but a sort of fleeting mental impressions, and when considered as such the music becomes satisfying and pleasureable.

The little pieces from Rameau's well nigh forgotten opera, arranged for concert purposes by Vincent D'Indy, are well done, and made an enjoyable number. These were heard at this concert for the first time.

Schumann's symphony came last on the program, instead of first, as has been usually the case. The work may not be the composer at his best, but for all the faults in the instrumentation it remains something that one would not change if he could, and such a thing has been tried without much success. Schumann stands for what he is, and his individuality is always in evdence, even if the setting is not always the best. The performance of the symphony was admirable in every way.

The seventh in the series will be given on evening April 3d. Joseph M lo

om STAR
ldress: Baltimore, Md.
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BOSTON SYMPHONY AT LYRIC THEATER

Gives Last Concert of Season; Werrenrath Soloist; New Series Announced.

An excellently arranged program was presented by the Boston Symphony Orchestra, Henri Rabaud, conductor, last night, in the Lyric Theater, at its fifth and last Baltimore concert of the season. Reinald Werrenrath, baritone, was special soloist. The management of the orchestra announced five concerts here next season, to be given on the Wednesday nights of November 5 and December 3, 1919, and January 7, February 4 and March 17, 1920.

An especially good performance of Debussy's nocturne Fetes was given by the orchestra and there was particular interest in J. S. Bach's Concerto No. 2, in F major, for violin, flute, oboe and trumpet, with orchestral and harpsichord accompaniment, the soloists in which were, respectively, F. Fradkin, G. Laurent, G. Longy and G. Heim, with Charles W. Adams, of Boston, playing the harpsichord. This composition is distinctive in the instrumental arrangement and in the resulting unusual difficulties of the trumpet part. Mr. Heim, trumpeter, deserves great credit for the skill with which he handled his work. The tone of the harpsichord was lost in the ensemble.

Mr. Werrenrath sang excellently. His work shows continued improvement, both vocally and in dramatic power. His numbers were the recitative, Tutto e disposto, and aria, Aprite un po' quegl' occhi, from Mozart's Le Nozze di Figaro, Act 4, and the air, Vision Fugitive, from Massenet's Herodiade.

Saint-Saens' symphony in A minor, opus 55, Debussy's nocturne Nuages, and the overture to Weber's Der Freischutz were the other orchestral numbers.

J. N. H.

CITIZEN
ss: Brooklyn, N. Y.
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BOSTON ORCHESTRA HERE.

Its Last Concert of the Season at the Academy of Music.

Conductor M. Henri Rabaud and the Boston Symphony Orchestra completely captured a distinguished audience at the final concert of the season last night at the Academy of Music, under Institute auspices. A commendable and continuously interesting programme was presented. The orchestra played with decision and the collective tone was inexhaustible in its splendor. Mr. Rabaud seemed to convey to them the intent of his interpretations, so that the artistic result was eminently decisive and satisfactory. He comports himself with dignity and firmness and is happy in securing a hearty response from the orchestra.

The opening number, "Symphony in C minor, No. 3, Op. 78" (Saint-Saens), in two movements, which, nevertheless, includes practically the traditional four, was progressive in modern instrumentation, possessing an uncommon technique French in clearness of expression and rhythm, appreciation of tonal color, simplicity in orchestration and orthodox form. It was played with great classic reserve, feeling and finish, which gave ample and convincing evidence of artistic attainments.

Cesar Frank's symphonic piece from "The Redemption," in three parts, a fruitful and traditional composition of tonal architecture, beautiful, sombre harmonies, rich thematic material, worked out with skill and artistic perception, made a deep impression upon every one. Johann Sebastian Bach's "Concerto in F Major," played by the Messrs. Fradkin, Laurent, Longy and Heim, accompanied by the orchestra, was a splendid example of art, and was extremely beautiful, the artists collaborating effectively in obtaining a well-nigh flawless ensemble. "Sadko," a tone picture, Op. 5 (Rimsky-Korsakoff) and overture, "Der Freischutz" (Weber), ended the programme.

Mr. Ribaud, by the sincerity of his demeanor, as well as the fine display of a ripened sensitive musicianship, has left a deep impression on musical Brooklyn. There was a very large audience which showed evident cordiality and appreciation.

m AMERICAN
dress: New York City.
MAR 23

Boston Symphony Ends Its New York Season

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The orchestra's performance reflected the restraining hand of Mr. Ribaud. Many effects, especially in the opening moment of the symphony and in the Franck extract, were veiled, giving the impression of sound coming from behind a heavy gauze curtain. His climaxes, however, were virile and vigorous, and impressed the auditor with the conductor's unusual picturesqueness and power.

THE BOSTON SYMPHONY ORCHESTRA AND ITS NEW CONDUCTOR

Photo © Carl J. Horner, Boston

[Continued from page 42]

if there'd be a light.'" Another line which were "The Terrible Robber Men," by Bryceson Treharne, "Soft from Thy Silvern Dusk-full Dom

of that city. Mr. Slayton wishes to install the organ in the Sailors' and Soldiers' Memorial Bui in memory of donor will place in trust with the city treasurer a $10,000 bond, which upon maturity will be used as directed by an

LOWELL COURIER-CITIZEN, APRIL 2,

BRILLIANT PROGRAM BY THE BOSTON SYMPHONY ORCHESTRA

Strand Theatre Filled for Second Time in a Month to Hear Famous Organization—Lambert Murphy Was the Soloist.

For the second time in Lowell within a few weeks, thus making the musical season in Lowell a memorable one, the Boston Symphony orchestra under the baton of Henri Rabaud gave a concert which practically filled the Strand theatre last evening. The response to the enterprise of Albert Edmund Brown, who arranged for the concert, was the more gratifying in that he had no organization to back him up as was the case at the earlier appearance of the orchestra here but relied on success of the orchestra on that occasion and possibly on the added attraction of Lambert Murphy as tenor soloist to fill the house. That his judgment was not misplaced was proved by the result.

Furthermore the program which Mr. Rabaud had chosen to present was brighter and more varied than on the first appearance and manifestly interested and enthused the audience to a greater degree. It ran as follows:

Weber...Overture to "Der Freischütz"
Schubert..Unfinished Symphony in B minor.
I. Allegro moderato.
II. Andante con moto.
Donizetti..Air, "Una furtiva lagrima," from "L'Elisir d'Amore."
Widor...Incidental music to "Conte d'avril" (after Shakespeare's "Twelfth Night") Comedy by Auguste Dorchain.
Romance.
Guitare.
Massenet...Air, "Voir Grisélidis," from "Grisélidis."
Bizet....Suite No. 1 from the music for Alphonse Daudet's play "L'Arlésienne."
I. Prelude.
II. Minuetto.
III. Adagietto.
IV. Carillon.
Chabrier....."España," Rhapsody for orchestra.

Once more Mr. Rabaud proved his skill alike in classic selections, such as the Schubert symphony, and in music allied to the theatre, as the Weber overture, Bizet's suite, the excerpts from Widor's incidnetal music to an adaptation of "Twelfth Night," and notably in the suave and yet colorful accompaniments the orchestra furnished to the solos by Mr. Murphy.

This instinct for the dramatic side of music was marked in the overture to Der Freischutz which epitomizes the principal motives of the romatic opera. The sinister element was at once suggested by the mysterious introductory measures. The quartet of horns in the familiar hymnlike melody which ensues was admirably done. The subsequent dramatic passages, punctuated by incisive and sonorous chords, were interpreted with telling effort and the orchestra swept on to the stirring finale, the apotheosis of Agathe, with unflagging spirit, bringing the overture to its joyous climax, for Der Freischutz is one of the few operas in the list which has a happy ending for everybody but the villain of the plot.

Probably none of the Schubert symphonies is better liked than that in B minor, of which the composer completed only two movements and part of a scherzo. It is grateful in melody and in sentiment, its occasional plaintive strains being contrasted with more forceful and most ingeniously worked out development of the themes, which are simple in themselves. Basses and violoncellos gave out the sombre measures of the first movement with remarkable effect. The passages for oboe and clarinet demonstrated the beautiful tonal quality attained by the virtuosi on these instruments, and the contrapuntal passages in which the various themes are developed were brought out by Mr. Rabaud with artistic skill in shading and emphasis.

The beautiful melody at the opening of the second movement was nobly sung by the strings and the movement was also notable for the passage played exquisitely by the solo clarinet, a revelation in the possibilities of this instrument.

In these days of complex operatic vocalism it was good to hear again a tenor aria in the old Italian style suave in melody and simple in form. In the "Una furtiva lagrima" from Donizetti's comic opera, Mr. Murphy successfully preserved the traditions of the Italian school, singing smoothly, with an ear tuned to the grace and contour of the melody, sustaining and shading his tones with nice discernment, and phrasing the text skilfully. There was ample power, but it was never unpleasingly obtrusive. The effect of the number was enhanced by the sympathetic accompaniment of the orchestra.

Later in the program Mr. Murphy achieved even more marked success with the number from Massenet's "Griselidis," and here, too, Mr. Rabaud, evidently at home with the score, abetted him by a singularly beautiful and colorful reading. Mr. Murphy recently sang the aria at his recital in Boston, but to pianoforte accompaniment. Even under those circumstances he won praise for his fine interpretation of the number. Last night, with the orchestra providing the tonal setting, he gave it with warm fervor and passion, evincing at almost every phrase the really beautiful qualities of his voice. He was recalled again and again after both numbers to bow his acknowledgment of the appreciation of the audience, which he justly bade Mr. Rabaud to share with him.

Widor's incidental music to the comedy "Conte d'Avril" was new to the present reviewer and to audiences here, who know the composer chiefly by his works for the organ. It has the French grace of melody and shows that the composer knows the resources of an orchestra, and one can imagine that it suited well the action of the comedy. The Romance was especially notable for the flute solo to harp accompaniment and for the dainty measures for the wood-wind instruments and the airy graces of the strings. The Guitarre gave opportunity for a tuneful imitation of this instrument, with a deftly managed effect on the strings pizzicati.

Bizet's Suite No. 1 from "L'Arlésinne" may always be counted upon to make its appeal. The composer was skilled in music of the sort, as its success proved, in spite of the failure of the play for which it was written. Mr. Rabaud, too, catches its spirit, is alert to mark its changing moods and characteristic rhythms. The unison passage with which the prelude opens was capitally done. The Minuetto went with stately grace, and nothing could well have been more charming than the lightness with which the wood-wind breathed the dance melody. The Adagietto, one of the finest numbers that Bizet ever wrote, gave evidence of the rare quality of the strings, which played it with all the delicacy of a string quartet in tone and shading, although with a firmer but still beautifully subdued body of tone. The horns and brass simulated the effect of the chimes in the Carillon with uncommon skill. The entire suite, making no particular demands on the cerebral side of musical appreciation, played by such an orchestra in the manner in which Mr. Rabaud conceived it last night was nevertheless well worth while.

Chabrier's Spanish Rhapsody, familiar to those who frequent the pop concerts in Boston in the early summertime, where it often has a place on the program, is a spirited number in the hands of any first class orchestra, but it is only fair to say that in the memory of the present reviewer it has never gone with more life and vigor than Mr. Rabaud put into it last evening. The two Spanish dances on which it is founded, the Jota and the Malaguena, the one wild and vigorous, and the other langorous and sensual, were differentiated with marked skill, and one needed little imagination to believe they were actually sounded by the native instruments.

The rapid modulations of harmony, the incisive rhythm of the dance, the sonorous melody for the trombones were all infused with infinite life and movement that almost set the feet a-tapping here as it starts hands clapping and hips swaying in Andalusia. Chabrier certainly caught the characteristics of the Spanish rhythm and Mr. Rabaud missed not a whit of it all as he reproduced it last night. The audience was enthusiastic in demonstration of its approval of the skill of the conductor and the virtuosity of the band.

S. R. F.

SIXTH SYMPHONY CONCERT

The sixth in the regular series of concerts by the Boston Symphony orchestra in Sanders theatre was given on Thursday evening of last week. The program was entirely orchestral, for there was no soloist. The numbers included an excerpt from Franck's "La Redemption;" two orchestral pictures by Debussy, entitled "Clouds" and "Festivals," Airs de ballet from Rameau's "Hyppolyte et Aricie," and Schumann's symphony, No. 2, in C.

The symphonic piece from Franck's "La Redemption," if memory serves, was played at these concerts for the first time, although heard some years ago in the Boston concerts. One is not certain as to the picture intended by the music, yet as absolute music it makes the same lofty appeal that most of Franck's music does, after one fully understands it. The piece heard at this concert, while not ranking with the symphony of the same composer heard at a concert earlier in the season, is for all that something that one can listen to with enjoyment. The performance of this, as well as the two numbers of Debussy, was well nigh ideal. Debussy's orchestral pictures are not absolute music, but a sort of fleeting mental impressions, and when considered as such the music becomes satisfying and pleasureable.

The little pieces from Rameau's well nigh forgotten opera, arranged for concert purposes by Vincent D'Indy, are well done, and made an enjoyable number. These were heard at this concert for the first time.

Schumann's symphony came last on the program, instead of first, as has been usually the case. The work may not be the composer at his best, but for all the faults in the instrumentation it remains something that one would not change if he could, and such a thing has been tried without much success. Schumann stands for what he is, and his individuality is always in evdence, even if the setting is not always the best. The performance of the symphony was admirable in every way.

The seventh in the series will be given on evening April 3d, Joseph

Mom STAR
Idress: Baltimore, Md.
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BOSTON SYMPHONY AT LYRIC THEATER

Gives Last Concert of Season; Werrenrath Soloist; New Series Announced.

An excellently arranged program was presented by the Boston Symphony Orchestra, Henri Rabaud, conductor, last night, in the Lyric Theater, at its fifth and last Baltimore concert of the season. Reinald Werrenrath, baritone, was special soloist. The management of the orchestra announced five concerts here next season, to be given on the Wednesday nights of November 5 and December 3, 1919, and January 7, February 4 and March 17, 1920.

An especially good performance of Debussy's nocturne Fetes was given by the orchestra and there was particular interest in J. S. Bach's Concerto No. 2, in F major, for violin, flute, oboe and trumpet, with orchestral and harpsichord accompaniment, the soloists in which were, respectively, F. Fradkin, G. Laurent, G. Longy and G. Heim, with Charles W. Adams, of Boston, playing the harpsichord. This composition is distinctive in the instrumental arrangement and in the resulting unusual difficulties of the trumpet part. Mr. Heim, trumpeter, deserves great credit for the skill with which he handled his work. The tone of the harpsichord was lost in the ensemble.

Mr. Werrenrath sang excellently. His work shows continued improvement, both vocally and in dramatic power. His numbers were the recitative, Tutto e disposto, and aria, Aprite un po' quegl' occhi, from Mozart's Le Nozze di Figaro, Act 4, and the air, Vision Fugitive, from Massenet's Herodiade.

Saint-Saens' symphony in A minor, opus 55, Debussy's nocturne Nuages, and the overture to Weber's Der Freischutz were the other orchestral numbers.

J. N. H.

CITIZEN
ss: Brooklyn, N. Y.

BOSTON ORCHESTRA HERE.

Its Last Concert of the Season at the Academy of Music.

Conductor M. Henri Rabaud and the Boston Symphony Orchestra completely captured a distinguished audience at the final concert of the season last night at the Academy of Music, under Institute auspices. A commendable and continuously interesting programme was presented. The orchestra played with decision and the collective tone was inexhaustible in its splendor. Mr. Rabaud seemed to convey to them the intent of his interpretations, so that the artistic result was eminently decisive and satisfactory. He comports himself with dignity and firmness and is happy in securing a hearty response from the orchestra.

The opening number, "Symphony in C minor, No. 3, Op. 78" (Saint-Saens), in two movements, which, nevertheless, includes practically the traditional four, was progressive in modern instrumentation, possessing an uncommon technique French in clearness of expression and rhythm, appreciation of tonal color, simplicity in orchestration and orthodox form. It was played with great classic reserve, feeling and finish, which gave ample and convincing evidence of artistic attainments.

Cesar Frank's symphonic piece from "The Redemption," in three parts, a fruitful and traditional composition of tonal architecture, beautiful, sombre harmonies, rich thematic material, worked out with skill and artistic perception, made a deep impression upon every one. Johann Sebastian Bach's "Concerto in F Major," played by the Messrs. Fradkin, Laurent, Longy and Heim, accompanied by the orchestra, was a splendid example of art, and was extremely beautiful, the artists collaborating effectively in obtaining a well-nigh flawless ensemble. "Sadko," a tone picture, Op. 5 (Rimsky-Korsakoff) and overture, "Der Freischutz" (Weber), ended the programme.

Mr. Ribaud, by the sincerity of his demeanor, as well as the fine display of a ripened sensitive musicianship, has left a deep impression on musical Brooklyn. There was a very large audience which showed evident cordiality and appreciation.

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iress: New York City.
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EAGLE
Brooklyn, N. Y.

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Henri Rabaud Conducts Final Concerts of Boston Orchestra

French Composer Leaves to Devote His Time to Composition. A Musician of Taste and Intelligence Who Maintained Finest Traditions of the Orchestra—Why Does Not the Metropolitan Subsidize American Composers? — And Now the Mechanical Instrument in Recital Halls.

The week past witnessed the final concerts of the season by the Boston Symphony Orchestra and undoubtedly the final appearances here of Henri Rabaud as a conductor, for while no official word has come from Boston regarding next year it has been understood for some time that Mr. Rabaud would not consent to return for another season. He has found the most congenial conditions in Boston, has had a rare opportunity for musical expression in the orchestra at his command, but the fact of the matter is that he is a composer and prefers to devote all of his time to composition. Certainly the duties of conducting as many concerts as the Boston Symphony gives in the course of a year yields little time for any effort in the field of composition.

Mr. Rabaud's task was not an easy one. Conditions due to the war had disrupted the best orchestra in the land to the extent of its losing twenty-three of its most dependable factors. From the time of Dr. Muck's internment until the fall the reorganized business management of the orchestra had made unsuccessful attempts to secure a conductor. Finally Mr. Monteux of the Metropolitan Opera House staff was engaged for the first month of the season. His was the groundwork that was to prepare a foundation upon which Mr. Rabaud was to build.

Yet in spite of the necessarily hasty preparation of the forces under his control, in spite of the traditions which laid a heavy burden upon any conductor who had to follow in the footsteps of the illustrious ones of the past, in spite of a natural tendency on the part of subscribers to draw unfavorable comparisons, Mr. Rabaud won instant favor. He soon welded the individual parts of the orchestral body into a flexible expressive instrument. Upon it he exerted the potent charm and informing skill of his own personality. His readings of classicist and modernist have been distinguished above all else by taste and intelligent musicianship. He has never been a picturesque conductor, never a man to win gallery delight. On the other hand, a sincere, gifted musician, who understands every composition in hand and knows how to reveal its inmost essence with style and euphony.

His finest efforts have been disclosed in the readings of the Beethoven symphonies and in the revelation of the secrets of the contemporary French school of composition. The two represent almost opposite poles of musical thought, yet we have heard noteworthy expression of the Beethoven romantic classicism and of the rich color fabrics of Ravel and Debussy. Nor must there be forgotten his particularly lucid interpretations of the tone poems of Saint-Saens. Probably never had these works been heard in the fullness of their glory until Mr. Rabaud's coming.

His leaving will be a matter of regret. Who his successor will be lies in the lap of the gods and of the Bostonians who speak only to God, as the rhyme has it. Rumor mentions Toscanini, and now that the war is over and there will be little need for that genius of conductors to remain in Italy it may well be that he will next year direct the fortunes of the Boston band. Of course, he is practically unknown here as a symphonic conductor, but a man of his understanding and rare ability could not do less than furnish us with striking and compelling individual ach... Metropolitan

m SUN
ress: Baltimore, Md.
MAR 23 1919

British Honored Madame Melba

"MY son shall follow his own bent," said Colonel Newcome in Thackeray's novel. "As long as his calling is honest it becomes a gentleman, and if he were to take a fancy to play on the fiddle—actually on the fiddle—I shouldn't object."

The social status of a musician has risen since those days. Not only may a pianist rule Poland and an English lord compose symphonies—Mme. Melba, a professional singer, with no lineal nobility of descent, has won her way by mere genius and personality to the social pinnacle of England and the warm friendship of the royal family.

To be received by the highest ladies of the land is the smallest part of it—she has now a title of her own. For last March "it pleased his Most Gracious Majesty" to appoint her "Dame Commander of the Most Excellent Order of the British Empire" (D. B. E.), an order created "in recognition of manifold services by civilians in connection with the war." She is second only to H. R. H. the Prince of Wales, grand master of the order; H. M. the Queen, Dame of the Grand Cross, and H. R. H. the Duke of Connaught.

"Dame" Melba's services have indeed been "manifold"—the beginning of the great European war found her in Australia, where in recent years she has spent much time with her father. Directly the war began the great Australian singer threw herself heart and soul into the Red Cross movement, and in a year, from the concerts that she organized and in which she sang, she raised over $100,000 for the Red Cross and kindred purposes. Her greatest success came in Melbourne, April 27, when she gave a concert in aid of the Belgian Relief Fund which brought $30,000. About a third of this sum came from the sale of flags of the Allies which Madame Melba herself auctioned off. She received $125 for a Russian naval ensign. The next flag sold was that of Poland, and just before selling it Madame Melba read a telegram she had just received from Paderewski, asking for help for his countrymen. This flag sold for $1,000. Two Australian flags brought the comparatively small sums of $300 and $200. One Union Jack brought $250 and another $150.

"Then," according to the Melbourne Argus, "Madame Melba unfurled and waved a Belgian flag. 'This flag,' she said, 'I hold in deepest reverence. The whole world knows from what it saved us all. It is to be hung in this Town Hall as a memento. On a tablet beside it will be written the names of those who bid £100. To each a replica will be given, and I hope that his Majesty the King of the Belgians will sign it.'"

Mme. Melba made the first bid herself of £100. Her father, David Mitchell, raised it another hundred pounds and finally it sold for the extraordinary sum of £2,100, or $10,500. In December 1917, Mme. Melba joined Fritz Kreisler and the Boston Symphony Orchestra in a concert for the benefit of sufferers from the Halifax disaster, which alone brought more than $10,000.

HERALD
New York City
MAR 23 1919

MUSIC REVIEW

Musical Prohibition—

That sturdy and vigorous plant, the musical season of 1918-19, which has budded, bourgeoned and blossomed into a garden of musical flowers of rather more than usual varied interest, now begins evidently to wane. The Philadelphia Orchestra has completed its series of five concerts without having accomplished anything notable or distinguished beyond their tale of five rather academic programmes, on the whole well contrived and well interpreted by Leopold Stokowski and his very efficient orchestra. To the best of my recollection, he has not chosen to represent the American composer at all, so that these programmes, however artistic in execution, have been distinctly lacking in novel or national interest.

Yesterday afternoon the Boston Symphony Orchestra completed its season of five pairs of concerts, a season principally remarkable because of its new conductor. In Henri Rabaud the New York concertgoing public was quick to recognize a musician both distinguished and sincere, an appealing personality and a gift of interpretation and conducting as evident as it was effective. In spite of his early expressed attitude in support of American music and the American composer, in these ten concerts Mr. Rabaud has given us but one work by an American composer, and that was a new one, "The Mystic Trumpeter," by Frederick S Converse. In this respect, a fact which I regret, Mr. Rabaud's performances, at least so far as New York is concerned, have fallen far below his promises.

Considering the universal acclaim with which French composers, French conductors and French music generally have been greeted this season by the American music loving public, I cannot but feel, as reciprocity is the soul not only of commerce but of reciprocal friendly relations of any kind, that in this respect Mr. Rabaud has been decidedly delinquent. We American musicians who are striving for recognition—striving to do the best we can to give dignity and artistic significance to what we write—can hardly but feel that in this result of Mr. Rabaud's large promises be only, unexpectedly and disappointingly, proves to be a representative of those foreign influences which retard and are really inimical to our national musical development. But, however this may be, the fact that Mr. Rabaud's genuine talents and undoubted aptitude as a conductor have restored a really national institution like the Boston Symphony Orchestra to the place in our musical life that its long and successful artistic effort entitles it to hold is one that must be recognized, commended and appreciated at its

om HERALD
dress: New York City

Boston Orchestra, Purged of Germans, in Final Concert

Freed from German domination for the first time in its long career, the Boston Symphony Orchestra closed its local season with a concert in Carnegie Hall yesterday. No great symphonic organization has undergone a more thorough housecleaning than that which the men from Boston passed through during the season just ending. Dominated by Doktor Karl Muck, kulturist, and teeming with German musicians for years, it finally turned him out and in France found in Henri Rabaud its new conductor. He is French, and many of the musicians in the orchestra were newly recruited from the ranks of the Paris Conservatoire Orchestra, which made a tour of the United States last autumn.

The programme of the farewell concert also had as its most pretentious number a French symphony, that in C minor, No. 3, opus 78, of Saint-Saens, known as the "organ symphony." Its graceful melodies were played with true feeling for the French master's ideas. There was more fire and more finesse in the interpretation of Mr. Rabaud tha' he has shown for any of the sym ...ies of Beethoven or other dead Germ... which he has presented during the season.

An unusual number was Bach's concerto No. 2, in F, for violin, flute, oboe and trumpet. It was played with harpsichord accompaniment, not, as is usually the case with Bach's music, in a modernized version. The audience found its rollicking rhythms infectious and not at all dry.

Franck's "La Redemption," Rimsky-Korsakoff's "Sadko" and Weber's overture, "Der Freischutz," completed the programme. Considering the changes in the personnel of the orchestra and the tremendous task of the new conductor in reorganizing everything from programmes to concert meister, the Boston Symphony Orchestra has had a remarkable seaso...

INQUIRER
ress Philadelphia, Pa.
MAR 23

Rachmaninoff With Orchestra

The Philadelphia Orchestra concerts on Friday afternoon and Saturday evening next promise to be among the outstanding musical events of the season. "The giant of the Russians," Sergei Rachmaninoff, will be the soloist, playing his own concerto, the first in F sharp minor. The symphony will be the E minor of Henri Rabaud, the conductor of the Boston Symphony Orchestra, which Mr. Stokowski introduced to American audiences on October 24, 1913, and which met with such popular favor at that time and at subsequent performances.

In New York it is commonly said that this has been a "Rachmaninoff year," and the same might also be said of Philadelphia, for at his several recitals and orchestral appearance the great Russian has been received with rapturous acclaim. Speaking of his first concerto, which he will play at these concerts, Rachmaninoff said in an interview in the Boston Evening Transcript shortly after his quiet and unexpected return to the United States: "It is a work of my youth (I wrote it before I was nineteen); naturally, therefore, it contained many effects, many passages that needed revision. These I have made, and I hope to play the composition in its new form some time this season." This revision was made in Scandinavia, whither Rachmaninoff fled after the new Russian regime had stripped him of his property and deprived him of other sources of income.

Since Mr. Stokowski "discovered" the E minor symphony of Rabaud in the summer of 1913, in Paris, it has had several sympathetic readings under his baton. After its first performance in this country, on October 24, 1913, a correspondent wrote to Mr. Stokowski, saying: "When you found that symphony, yours must have been the rapture of a discoverer into whose ken a new planet swims," to which he replied: "You are right. I was overjoyed. All summer long I played the music over to myself in a sort of ecstasy. It seemed then, and it seems now, one of the distinctively high-minded and fine-tempered works of modern musical authorship. It bears witness to a patrician mentality in the composer. It has not the rugged intellectuality of Brahms or even of Mahler, but it is a work nobly conceived and at the same time easy to play."

As the introductory number, Mr. Stokowski has programmed the "Norwegian Rhapsody" of Lalo, which, since it has not been heard here since 1910, will be somewhat in the nature of a novelty.

EVENING WORLD
New York City
MAR 24 1919

The Boston Symphony Orchestra played its farewell to us for the season at Carnegie Hall on Saturday afternoon. Mr. Rabaud and his ba... did not reach the high level of Thurs... day night, but their programm... which included Saint-Saens's "Organ... symphony; Bach's concerto for violi... flute, oboe and trumpet; an excer... from Cesar Franck's "Redemptio... and the overture to Weber's "D... Freischutz" was enjoyed by the usu... crowded house.

EVENING MAIL
ess: New York City

LAST BOSTON CONCERT.

THOSE earnest souls who, as Edith Wharton incisively says, "pursue culture in bands, as if afraid to meet it alone," must always go to the Saturday afternoon concerts when the Boston Symphony Orchestra visits us. But into the last programme of the season Mr. Rabaud injected a variety for every musical taste.

He put grandeur into his playing of the Saint-Saens Organ Symphony, a breezy vitality into the Bach Brandenburg concerto, an insinuating fascination into Rimsky-Korsakoff's "Sadko," and he drew refreshment from Weber's overture to "Der Freischutz." It was a farewell with joy for the spirit and comfort for the arid days ahead of us when the orchestral voices are all silent.

EVENING JOURNAL
New York City
MAR 24 1919

A MISCELLANEOUS FAREWELL.

The music season, trailing out in enfeebled fashion toward the end of March, customarily gives the reviewer pause wherein to glance backward over the record of what has been listened to, and to cogitate for some few moments thereon. It is a good custom, if the cogitation be brief. And the reviewer scarcely remembers an orchestral season whose record prompts briefer riminiscent rumination than the present one. It held almost nothing that now remains noteworthy in remembrance. One's outstanding impression is that of a veritable jamboree of miscellany, a programmatic olla podrida, a conductorial assemblage of odds and ends. The orchestral leaders made their concerts symphonic vaudeville.

In other years conductors framed their programs, individually and at times collectively, according to some plan. There appeared some definite and coherent aim in selection and arrangement, some attempt at presentation of recognizable contrast in grouped styles and periods of music, some nub of unity, some point in purpose. During the season still current conductors have seemed to be guided chiefly by a curious emulation of one another's lack of thought and design. They have all been almost equally at fault, save only Mr. Stokowski, of the Philadelphia Orchestra.

Further contribution to the programatic pot-pourri was thus made on Saturday by Henri Rabaud, conductor of the Boston Orchestra, at the final concert of its matinee series in Carnegie Hall. Here was the following assortment: Saint-Saens's C minor symphony, with its organ rhodomontade; Bach's second "Brandenburg" concerto; the symphonic excerpt from Cesar Franck's "Redemption"; Rimsky-Korsakov's "Sadko," and the overture to Weber's "Der Freischutz."

Perhaps this programme held some plan or purpose other than that known to any manager of vaudeville, but if it did, the reviewer finds it undiscoverable.

It is understood that the Boston Orchestra will have another conductor next season, who, it has not yet been determined. It is, therefore, perhaps not necessary to pursue comment further upon Saturday's concert. Mr. Rabaud has drilled the orchestra into a good symphonic band, but it is to be hoped that its former position will be restored through the choice of a leader next season who is more than a thorough drill master with thorough...

EVENING POST
s New York City
MAR 24 1919

Bach In Puris Naturalibus.

The press agent's preliminary announcements regarding the season's final Carnegie Hall concert of the Boston Symphony Orchestra conveyed the indelicate suggestion that Bach's second Brandenburg concerto would be exhibited on this occasion stark naked; that is, without any of the draperies and tapestries hung over it by the Bach Gesellschaft and other modern editors. No tampering was to be allowed. M. Rabaud was to give the only genuine and original Bach score, and nothing but that. Now M. Rabaud is known to be a very conservative conductor. He has eliminated from the Beethoven scores the emendations of great German conductors, including Wagner, made in the conviction that Beethoven himself, had he lived later, would have made these changes. But M. Rabaud did not present Bach *in puris naturalibus*. If he had done so, he would have had to use only three first and three second violins, and everything else in proportion (Bach never used more) instead of the full Boston Orchestra. One was glad to hear the whole orchestra in this music, but, fortunately, it was not the only genuine and original Bach. There had to be a considerable amount of "editing," especially as regards the impossible trumpet parts; and as Bach, in a number of passages, left nothing but a figured bass, it was necessary to write out a filling-out to correspond with his intentions. Wolfrum used a modern grand piano for this purpose; Rabaud, a harpsichord. Undoubtedly the harpsichord is preferable historically; but its still small voice was on Saturday almost inaudible, and a piano would have been preferable. In the matter of the solo trumpet M. Rabaud followed the example of Mottl of dividing its part between two trumpets; and Mottl was one of the editors and drapers who were to be eliminated.

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The concert, which closed with Rimsky-Korsakoff's "Sadko" and Weber's "Freischütz" overture, demonstrated once more M. Rabaud's rare ability as a conductor. His readings of French works in particular, have been a great treat, and he has done wonders in drilling the new Boston Orchestra, which, at the beginning of this season, after losing thirty of its best men, seemed in a discouraging plight. All praise and honor to Henri Rabaud.

EAGLE
Brooklyn, N. Y.

123

Henri Rabaud Conducts Final Concerts of Boston Orchestra

French Composer Leaves to Devote His Time to Composition. A Musician of Taste and Intelligence Who Maintained Finest Traditions of the Orchestra—Why Does Not the Metropolitan Subsidize American Composers? — And Now the Mechanical Instrument in Recital Halls.

The week past witnessed the final concerts of the season by the Boston Symphony Orchestra and undoubtedly the final appearances here of Henri Rabaud as a conductor, for while no official word has come from Boston regarding next year it has been understood for some time that Mr. Rabaud would not consent to return for another season. He has found the most congenial conditions in Boston, has had a rare opportunity for musical expression in the orchestra at his command, but the fact of the matter is that he is a composer and prefers to devote all of his time to composition. Certainly the duties of conducting as many concerts as the Boston Symphony gives in the course of a year yields little time for any effort in the field of composition.

Mr. Rabaud's task was not an easy one. Conditions due to the war had disrupted the best orchestra in the land to the extent of its losing twenty-three of its most dependable factors. From the time of Dr. Muck's internment until the fall the reorganized business management of the orchestra had made unsuccessful attempts to secure a conductor. Finally Mr. Monteux of the Metropolitan Opera House staff was engaged for the first month of the season. His was the groundwork that was to prepare a foundation upon which Mr. Rabaud was to build.

Yet in spite of the necessarily hasty preparation of the forces under his control, in spite of the traditions which laid a heavy burden upon any conductor who had to follow in the footsteps of the illustrious ones of the past, in spite of a natural tendency on the part of subscribers to draw unfavorable comparisons, Mr. Rabaud won instant favor. He soon welded the individual parts of the orchestral body into a flexible expressive instrument. Upon it he exerted the potent charm and informing skill of his own personality. His readings of classicist and modernist have been distinguished above all else by taste and intelligent musicianship. He has never been a picturesque conductor, never a man to win gallery delight. On the other hand, a sincere, gifted musician, who understands every composition in hand and knows how to reveal its inmost essence with style and euphony.

His finest efforts have been disclosed in the readings of the Beethoven symphonies and in the revelation of the secrets of the contemporary French school of composition. The two represent almost opposite poles of musical thought, yet we have heard noteworthy expression of the Beethoven romantic classicism and of the rich color fabrics of Ravel and Debussy. Nor must there be forgotten his particularly lucid interpretations of the tone poems of Saint-Saens. Probably never had these works been heard in the fullness of their glory until Mr. Rabaud's coming.

His leaving will be a matter of regret. Who his successor will be lies in the lap of the gods and of the Bostonians who speak only to God, as the rhyme has it. Rumor mentions Toscanini, and now that the war is over and there will be little need for that genius of conductors to remain in Italy it may well be that he will next year direct the fortunes of the Boston band. Of course, he is practically unknown here as a symphonic conductor, but a man of his understanding and rare ability could not do less than furnish us with striking and compelling individual ach[illegible] Metropolitan

om HERALD
dress: New York City

Boston Orchestra, Purged of Germans, in Final Concert

Freed from German domination for the first time in its long career, the Boston Symphony Orchestra closed its local season with a concert in Carnegie Hall yesterday. No great symphonic organization has undergone a more thorough housecleaning than that which the men from Boston passed through during the season just ending. Dominated by Doktor Karl Muck, kulturist, and teeming with German musicians for years, it finally turned him out and in France found in Henri Rabaud its new conductor. He is French, and many of the musicians in the orchestra were newly recruited from the ranks of the Paris Conservatoire Orchestra, which made a tour of the United States last autumn.

The programme of the farewell concert also had as its most pretentious number a French symphony, that in C minor, No. 3, opus 78, of Saint-Saens, known as the "organ symphony." Its graceful melodies were played with true feeling for the French master's ideas. There was more fire and more finesse in the interpretation of Mr. Rabaud tha he has shown for any of the sym nies of Beethoven or other dead Gern. which he has presented during the season.

An unusual number was Bach's concerto No. 2, in F, for violin, flute, oboe and trumpet. It was played with harpsichord accompaniment, not, as is usually the case with Bach's music, in a modernized version. The audience found its rollicking rhythms infectious and not at all dry.

Franck's "La Redemption," Rimsky-Korsakoff's "Sadko" and Weber's overture, "Der Freischutz," completed the programme. Considering the changes in the personnel of the orchestra and the tremendous task of the new conductor in reorganizing everything from programmes to concert meister, the Boston Symphony Orchestra has had a remarkable seaso

m SUN
ress: Baltimore, Md.

MAR 2 3 19

British Honored Madame Melba

"MY son shall follow his own bent," said Colonel Newcome in Thackeray's novel. "As long as his calling is honest it becomes a gentleman, and if he were to take a fancy to play on the fiddle—actually on the fiddle—I shouldn't object."

The social status of a musician has risen since those days. Not only may a pianist rule Poland and an English lord compose symphonies — Mme. Melba, a professional singer, with no lineal nobility of descent, has won her way by mere genius and personality to the social pinnacle of England and the warm friendship of the royal family.

To be received by the highest ladies of the land is the smallest part of it—she has now a title of her own. For last March "it pleased his Most Gracious Majesty" to appoint her "Dame Commander of the Most Excellent Order of the British Empire" (D. B. E.), an order created "in recognition of manifold services by civilians in connection with the war." She is second only to H. R. H. the Prince of Wales, grand master of the order; H. M. the Queen, Dame of the Grand Cross, and H. R. H. the Duke of Connaught.

"Dame" Melba's services have indeed been "manifold"—the beginning of the great European war found her in Australia, where in recent years she has spent much time with her father. Directly the war began the great Australian singer threw herself heart and soul into the Red Cross movement, and in a year, from the concerts that she organized and in which she sang, she raised over $100,000 for the Red Cross and kindred purposes. Her greatest success came in Melbourne, April 27, when she gave a concert in aid of the Belgian Relief Fund which brought $30,000. About a third of this sum came from the sale of flags of the Allies which Madame Melba herself auctioned off. She received $125 for a Russian naval ensign. The next flag sold was that of Poland, and just before selling it Madame Melba read a telegram she had just received from Paderewski, asking for help for his countrymen. This flag sold for $1,000. Two Australian flags brought the comparatively small sums of $300 and $200. One Union Jack brought $250 and another $150.

"Then," according to the Melbourne Argus, "Madame Melba unfurled and waved a Belgian flag. 'This flag,' she said, 'I hold in deepest reverence. The whole world knows from what it saved us all. It is to be hung in this Town Hall as a memento. On a tablet beside it will be written the names of those who bid £100. To each a replica will be given, and I hope that his Majesty the King of the Belgians will sign it.'"

Mme. Melba made the first bid herself of £100. Her father, David Mitchell, raised it another hundred pounds and finally it sold for the extraordinary sum of £2,100, or $10,500. In December 1917, Mme. Melba joined Fritz Kreisler and the Boston Symphony Orchestra in a concert for the benefit of sufferers from the Halifax disaster, which alone brought more than $10,000.

HERALD
New York City

MUSIC
BY REGINALD DE KOVEN

Musical Prohibition-

That sturdy and vigorous plant, the musical season of 1918-19, which has budded, bourgeoned and blossomed into a garden of musical flowers of rather more than usual varied interest, now begins evidently to wane. The Philadelphia Orchestra has completed its series of five concerts without having accomplished anything notable or distinguished beyond their tale of five rather academic programmes, on the whole well contrived and well interpreted by Leopold Stokowski and his very efficient orchestra. To the best of my recollection, he has not chosen to represent the American composer at all, so that these programmes, however artistic in execution, have been distinctly lacking in novel or national interest.

Yesterday afternoon the Boston Symphony Orchestra completed its season of five pairs of concerts, a season principally remarkable because of its new conductor. In Henri Rabaud the New York concertgoing public was quick to recognize a musician both distinguished and sincere, an appealing personality and a gift of interpretation and conducting as evident as it was effective. In spite of his early expressed attitude in support of American music and the American composer, in these ten concerts Mr. Rabaud has given us but one work by an American composer, and that was a new one, "The Mystic Trumpeter," by Frederick S Converse. In this respect, a fact which I regret, Mr. Rabaud's performances, at least so far as New York is concerned, have fallen far below his promises.

Considering the universal acclaim with which French composers, French conductors and French music generally have been greeted this season by the American music loving public, I cannot but feel, as reciprocity is the soul not only of commerce but of reciprocal friendly relations of any kind, that in this respect Mr. Rabaud has been decidedly delinquent. We American musicians who are striving for recognition—striving to do the best we can to give dignity and artistic significance to what we write—can hardly but feel that in this result of Mr. Rabaud's large promises he only, unexpectedly and disappointingly, proves to be a representative of those foreign influences which retard and are really inimical to our national musical development. But, however this may be, the fact that Mr. Rabaud's genuine talents and undoubted aptitude as a conductor have restored a really national institution like the Boston Symphony Orchestra to the place in our musical life that its long and successful artistic effort entitles it to hold is one that must be recognized, commended and appreciated at its

INQUIRER
ress Philadelphia, Pa.

Rachmaninoff With Orchestra

The Philadelphia Orchestra concerts on Friday afternoon and Saturday evening next promise to be among the outstanding musical events of the season. "The giant of the Russians," Sergei Rachmaninoff, will be the soloist, playing his own concerto, the first in F sharp minor. The symphony will be the E minor of Henri Rabaud, the conductor of the Boston Symphony Orchestra, which Mr. Stokowski introduced to American audiences on October 24, 1913, and which met with such popular favor at that time and at subsequent performances.

In New York it is commonly said that this has been a "Rachmaninoff year," and the same might also be said of Philadelphia, for at his several recitals and orchestral appearance the great Russian has been received with rapturous acclaim. Speaking of his first concerto, which he will play at these concerts, Rachmaninoff said in an interview in the Boston Evening Transcript shortly after his quiet and unexpected return to the United States: "It is a work of my youth (I wrote it before I was nineteen); naturally, therefore, it contained many effects, many passages that needed revision. These I have made, and I hope to play the composition in its new form some time this season." This revision was made in Scandinavia, whither Rachmaninoff fled after the new Russian regime had stripped him of his property and deprived him of other sources of income.

Since Mr. Stokowski "discovered" the E minor symphony of Rabaud in the summer of 1913, in Paris, it has had several sympathetic readings under his baton. After its first performance in this country, on October 24, 1913, a correspondent wrote to Mr. Stokowski, saying: "When you found that symphony, yours must have been the rapture of a discoverer into whose ken a new planet swims," to which he replied: "You are right. I was overjoyed. All summer long I played the music over to myself in a sort of ecstasy. It seemed then, and it seems now, one of the distinctively high-minded and fine-tempered works of modern musical authorship. It bears witness to a patrician mentality in the composer. It has not the rugged intellectuality of Brahms or even of Mahler, but it is a work nobly conceived and at the same time easy to play."

As the introductory number, Mr. Stokowski has programmed the "Norwegian Rhapsody" of Lalo, which, since it has not been heard here since 1910, will be somewhat in the nature of novelty.

EVENING WORLD
New York City

The Boston Symphony Orchestra played its farewell to us for the season at Carnegie Hall on Saturday afternoon. Mr. Rabaud and his band did not reach the high level of Thursday night, but their programme, which included Saint-Saens's "Organ" symphony; Bach's concerto for violin, flute, oboe and trumpet; an excerpt from Cesar Franck's "Redemption" and the overture to Weber's "Der Freischutz" was enjoyed by the usual crowded house.

EVENING MAIL
ess: New York City

LAST BOSTON CONCERT.

THOSE earnest souls who, as Edith Wharton incisively says, "pursue culture in bands, as if afraid to meet it alone," must always go to the Saturday afternoon concerts when the Boston Symphony Orchestra visits us. But into the last programme of the season Mr. Rabaud injected a variety for every musical taste.

He put grandeur into his playing of the Saint-Saens Organ Symphony, a breezy vitality into the Bach Brandenburg concerto, an insinuating fascination into Rimsky-Korsakoff's "Sadko," and he drew refreshment from Weber's overture to "Der Freischuetz." It was a farewell with joy for the spirit and comfort for the arid days ahead of us when the orchestral voices are all silent.

EVENING JOURNAL
s New York City

A MISCELLANEOUS FAREWELL.

The music season, trailing out in enfeebled fashion toward the end of March, customarily gives the reviewer pause wherein to glance backward over the record of what has been listened to, and to cogitate for some few moments thereon. It is a good custom, if the cogitation be brief. And the reviewer scarcely remembers an orchestral season whose record prompts briefer riminiscent rumination than the present one. It held almost nothing that now remains noteworthy in remembrance. One's outstanding impression is that of a veritable jamboree of miscellany, a programmatic olla podrida, a conductorial assemblage of odds and ends. The orchestral leaders made their concerts symphonic vaudeville.

In other years conductors framed their programs, individually and at times collectively, according to some plan. There appeared some definite and coherent aim in selection and arrangement, some attempt at presentation of recognizable contrast in grouped styles and periods of music, some nub of unity, some point in purpose. During the season still current conductors have seemed to be guided chiefly by a curious emulation of one another's lack of thought and design. They have all been almost equally at fault, save only Mr. Stokowski, of the Philadelphia Orchestra.

Further contribution to the programatic pot-pourri was thus made on Saturday by Henri Rabaud, conductor of the Boston Orchestra, at the final concert of its matinee series in Carnegie Hall. Here was the following assortment: Saint-Saens's C minor symphony, with its organ rhodomontade; Bach's second "Brandenburg" concerto; the symphonic excerpt from Cesar Franck's "Redemption"; Rimsky-Korsakov's "Sadko," and the overture to Weber's "Der Freischutz."

Perhaps this programme held some plan or purpose other than that known to any manager of vaudeville, but if it did, the reviewer finds it undiscoverable.

It is understood that the Boston Orchestra will have another conductor next season, who, it has not yet been determined. It is, therefore, perhaps not necessary to pursue comment further upon Saturday's concert. Mr. Rabaud has drilled the orchestra into a good symphonic band, but it is to be hoped that its former position will be restored through the choice of a leader next season who is more than a thorough drill master, with thorough

EVENING POST
s New York City

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The concert, which closed with Rimsky-Korsakoff's "Sadko" and Weber's "Fleischütz" overture, demonstrated once more M. Rabaud's rare ability as a conductor. His readings of French works, in particular, have been a great treat, and he has done wonders in drilling the new Boston Orchestra, which, at the beginning of this season, after losing thirty of its best men, seemed in a discouraging plight. All praise and honor to Henri Rabaud.

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EVENING GLOBE

dress New York City

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THE BOSTON SYMPHONY.

The local series of concerts by the Boston Symphony Orchestra for the current season came to an end with the concert in Carnegie Hall Saturday afternoon. The programme chosen by Mr. Rabaud for this occasion consisted of Saint-Saëns's symphony in C minor (with organ), the symphonic piece from César Franck's "Redemption," Bach's second "Brandenburg" concerto, Rimsky-Korsakoff's tone picture "Sadko," and the overture to "Der Freischütz." Though this programme looked dangerously long on paper, it did not prove so in the performance.

The afternoon was one of admirable orchestral playing. The C minor symphony of Saint-Saëns, performed continually in Paris, is rarely given in this country, perhaps because our makers of symphonic programmes are a little shy of the organ. The performance Saturday had feeling, finesse, and in some pages imposing speed and power. Hearing the symphony played so, one realizes that it deservedly ranks among the best of its author's compositions.

For the Bach concerto Mr. Rabaud did not employ the Mottl version, but returned to something much nearer Bach's original, including the harpsichord. The poetic andante, and the brilliant concluding allegro were particularly effective. The remaining feature of the concert was the remarkably rich, sonorous, and romantically felt performance of Weber's familiar overture. As Mr. Rabaud conducted it one could almost imagine that the orchestration had been done by Richard Strauss!

So ended the first New York season of the Boston Symphony Orchestra under French direction. Mr. Rabaud, it is an open secret, has had no easy time of it with the local public. But being a conductor of imagination, energy, finesse, and a cunning a bit diabolical, as well as a musician of superior accomplishment, he has won the favor of all discriminating and unbiassed listeners. Whether or not he is to return to the Boston orchestra another season has not been divulged, but he has proved himself a conductor entirely worthy to lead the best orchestra of the world.

Let no one suppose that the Boston Symphony Orchestra—as some ill-informed or prejudiced persons have busily reported—has fallen away from its standard of other years. At the beginning of the present season the necessity of replacing a third of the members by new men showed its effect in an ensemble appreciably less near to perfection than the well-nigh flawless fusion of the band as previously constituted. But even then the orchestra was one of high distinction and the elements were present to lift it to still higher distinction. Under the expert drilling of Mr. Monteux at the beginning and of Mr. Rabaud later on, the reconstructed orchestra has reached a pitch of excellence even higher than before the change. The second violins, which were an appreciable weakness of the old orchestra, are now clearly fortified. The first violins have resumed the golden transparency which at the beginning of the season had been temporarily clouded. The 'cellos never sounded so rich and vital.

Altogether, the present season, opening with new problems to solve, has been one of signal triumph for the Boston Symphony Orchestra and for its accomplished French conductors.

AMERICAN

New York City

Toscanini to Head the Coming Season at Covent Garden

ACCORDING to reports from London, Arturo Toscanini is to be the musical director-in-chief of the annual opera season in Covent Garden, to open in May.

The great Italian conductor's decision to accept an engagement, which was offered to him repeatedly in the past, but which he consistently refused, makes it all the more plausible that he will cross the Atlantic next Fall.

There is little likelihood at present that Maestro Toscanini will return to the Metropolitan Opera House. But it is no secret that the Boston Symphony Orchestra is more than anxious to procure his services for a term of years.

Financially, it would seem, the famous organization's record this season has been far from satisfactory; there is talk of a large deficit, and the new directors have reached the conclusion that they need a man of supreme ability to re-establish the band in the position it held formerly in the esteem of the public.

As Toscanini expressed his willingness to assume the leadership of the Boston Orchestra after an urgent request had been transmitted to Italy by Senator Lodge, there is nothing apparently to prevent a definite agreement unless it be the conditions he demands.

Those who know the indomitable Italian musician are fully aware that he would not be satisfied with a remunerative salary alone, but would insist on having a free hand in the choice of programmes—a privilege which seemingly was not extended to Henri Rabaud, who felt much hampered by limitations imposed upon him.

In the midst of the war, last year, Toscanini would not conduct con-

EVENING POST

ess New York City

APR 29 1919

MY friend Max Smith, who seems to be in telegraphic, telephonic, telephotographic and telepathic communication with Signor Arturo Toscanini every hour of the day, makes the interesting announcement, in the *American*, that that great maestro of the bâton is to be the conductor of the Covent Garden opera season in London, beginning in May. It is not likely that he will return to our Metropolitan next season; but the Boston Symphony Orchestra is, it is rumored, very anxious to secure his services for a term of years, and he "expressed his willingness to assume the leadership of the Boston Orchestra after an urgent request had been transmitted to Italy by Senator Lodge."

Patrons of the Boston Orchestra's concerts in New York would be sorry to part so soon with Henri Rabaud, whose racy readings of French works have been relished so much this season. Would Toscanini feature Italian works on his programmes? No, for there are none worth talking about. Music in Italy still means opera first, opera second, and opera last. Where the sympathies of Italy's chief conductor lie is well known to those familiar with his career. If he could have had a monopoly of the Wagner operas he would probably not have left New York. Last year, in the midst of the war, says Max Smith, "Toscanini would not conduct concerts save with the understanding that he could present such works of German origin as he saw fit to select." Like all true patriots and sensible people, he sees no more reason for not enjoying German music than for not demanding part payment of war indemnities in the form of German works of art in general. And that seems to be the general attitude in Italy. I read the other day that the largest attendance at a series of concerts in Rome was on the day when Beethoven was on the programme.

TRANSCRIPT, APRIL 8,

At the concerts of the Chicago Orchestra on April 18 and 19, Mr. Stock will repeat Mr. Carpenter's symphony, heard also in Boston a year ago. Admittedly, no symphony comparable with it, except Mr. Loeffler's, has yet been written by an American composer. None the less, it has enjoyed only five performances, one at Norfolk, where it was produced; two at Chicago in the autumn of 1917, and two in Boston in the spring of 1918. It is a pity that Mr. Rabaud has not found room for it, for Mr. Loeffler's symphony and for d'Indy's second symphony on his programmes this year. All three deserve first performance here; while d'Indy's masterpiece has not been heard in Boston for at least eight years. If there is place at the Symphony Concerts for Mr. Hadley and Mr. Foote, there surely ought to be room—and many times over—for Mr. Loeffler and Mr. Carpenter.

At the Symphony Concert—Mme. Ixe (reading from the programme). Mozart, Symphony in D major (Köchel, 504). What does Köchel mean?

Mme. Zed.—Oh, that's the man who arranged it for orchestra.

Now, as a matter of fact, Köchel was the diligent scholar who first catalogued Mozart's music and gave numbers to his pieces that they have ever afterward borne. Besides, Mozart himself had a pretty knack at "arranging his music for orchestra."

HERALD, APRIL 5,

SYMPHONY IN 20TH CONCERT

Malipiero's "The Pauses of Silence" Given for First Time in Boston

JACQUES THIBAUD, VIOLINIST, ASSISTS

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Symphony in D major (K. 504); Malipiero, "The Pauses of Silence" (first time in Boston); Saint-Saens, Concerto in B minor No. 3 for violin (Jacques Thibaud, violinist); Liszt, "Mazeppa," Symphonic Poem No. 6 (after Victor Hugo's poem).

Malipiero, whose composition, "Pauses of Silence," was performed here yesterday probably for the first time in this country, belongs to a young Italian group that includes Tommasini, Respighi, Pizzetti, Casella and some others. Tommasini is known here by a string quartet played some years ago by the Kneisels. An orchestral piece by him was recently performed in Chicago; one by Respighi in New York. It is said that Malipiero has studied attentively the music of Moussorgsky, Stravinsky and young Hungarian composers. The orchestral piece heard yesterday reveals him as an original thinker, a man of pronounced individuality, not only a thinker but a doer.

"The Pauses of Silence." What does the title mean? The composer has sensibly offered no public explanation. Some one gave the sub-title: "Shudders, Songs, Cries, Laments," but we prefer the simpler "Seven Symphonic Expressions"; for these little pieces joined together by a motive, which, at once announced, calls attention, are evidently expressions of moods. If the hearer's moods happen to be in sympathy with the composer's, he may dilate with the fitting emotion. These short pieces suggest mental conditions, but fortunately there is no printed program or argument.

Mr. Philip Greeley Clapp in his interesting article about Malipiero and the "Pauses," published in the Evening Transcript of Thursday says: "Mr. Rabaud is reminded of the vast, hot, hazy and mysterious landscapes of the Campagna and Sicily, with their strange and vivid colors echoed in sound by snatches of tune from the pipes of unseen shepherds; though, of course, he absolves the composer of any intention specifically to paint these scenes." Certain pages of music lead one to think that this conjecture is not unreasonable, but other pages suggest the tonal portraiture of mental conditions, as we have said; or the music might borrow a title from Walt Whitman: "Sleep Chasings."

The seven "expressions" are interesting in many ways. Not only do they appeal to the student and the mature musician by the harmonic structure and the instrumentation, but they make a sensorial appeal to the unprofessional. The boldness of the man, a boldness that does not seem affected, but is natural to his speech; striking orchestral effects and equally striking contrasts in mood; passages of the utmost wildness following those of unconventional but genuine beauty—these impress, even at one hearing.

Mr. George Moore knew in his sojourn in Paris a strange musician, one Cabaner, poor but wearing silk shirts, generous, talking magnificently about his art. The music by Cabaner that we have seen is most commonplace, but he should be remembered by a remark to Mr. Moore: "To express silence in music, I should need at least three brass bands." This saying is not so paradoxical as it seems at first. There were moments yesterday when one might be pardoned for thinking that Malipiero had pondered Cabaner's theory.

Strange as the music is, it made its way, for it was applauded with greater fervor than is customary when a new composition, not by a local musician, is brought before the public. Mr. Rabaud is again to be thanked for acquainting us with contemporaneous works.

Mr. Thibaud first visited Boston in November, 1903, yet he played here with the orchestra yesterday for the first time. He was famous throughout Europe before he came to this city. The neglect of this thrice admirable violinist for so many years is unaccountable. We believe, however, that he was once engaged, five or six years ago, but he was obliged to return unexpectedly to Paris. Yesterday he played Saint-Saens' concerto with the elegance that characterizes the music itself; he played with the purity and finesse in the phrasing with the beauty of tone, with, in a word, the consummate art that long ago put him in the very front rank of the world's violinists.

Mozart-Liszt-Malipiero. The stubborn reactionaries might insist that these three illustrate the gradual debasement of music. Nearly every composer is of his own period. In the 18th century there was little or no feverish emotional expression. Liszt was pre-eminently a man of his day and generation, but he foresaw much that is even now hailed as modern. For a time he was overshadowed by Wagner, who stole unblushingly from his scores. "Mazeppa" still quickens the blood. It is not without circus-pomp, but this is preferable to Liszt's occasional excursions in the field of childish, rank sentimentalism. The superb interpretation of "Mazeppa" by Mr. Rabaud and the orchestra should have convinced even the stubborn that Liszt has not been ejected by Time from the hall of the imortals.

The concert will be repeated tonight. The program of the concerts next week is as follows: Magnard, Hymn to Jus- (first time in Boston); Beethoven, "Pastoral" Symphony; Foote, Four Characteristic Pieces; Dubois, overture,

RABAUD CONDUCTS UNUSUAL PROGRAM

Thibaud Justly Acclaimed in Saint-Saens Concerto

Mr Rabaud conducted another program of more than ordinary interest at the Symphony concert yesterday afternoon. Mozart's D major symphony was played with true distinction. It was followed by a new symphonic voice out of Italy which laid lurid emphasis upon the interval of a century and a third between the composers. Jacques Thibaud, playing for the first time at these concerts, ennobled Saint-Saens' third concerto with an art which holds something more than violinistic skill. Last of all, Liszt's sturdy old war horse, "Mazeppa," in which the galloping beast blazed a path for later symphonic poems.

Although in this symphony Mozart wrote no minuet, there is the courtly manner of the dance. A patrician elegance marks every bar; music which no plebeian soul could have made or played. And yet it is free from snobbery. Following the dignity of the introductory adagio the allegro is like a psalm of thanksgiving. All life is aglow, yet without boisterousness, without the hint of excess. The beauty of the song of the slow movement, with less of the melancholy of Mozart than some, was appropriately sung, and the last movement played with a spirit which, in attaining ardor, did not mar clearness or proportion.

Composer of New School

"The Pauses of Silence, Seven Symphonic Expressions," played for the first time in Boston, is by a young Italian, G. Francisco Malipiero, who is a member of a new school of composition demanding recognition in that country. The article reprinted in the program book from an address delivered in New York in February, by Ugo Ara, returning violist of the Flonzaley Quartet, is singularly interesting and informing.

In it he fixes the position of the group of young idealists of which Malipiero is a member as between the futuristic Bolsheviki, who enthrone violence and noise, and the conservatives, such as the established Sgambati, Martucci and Bossi, the last of whom was Malipiero's teacher.

Malipiero's score commands instant attention, at first perhaps by its fearless, daringly aggressive individuality, but it is an individuality which speaks for itself, as from a desire for bold expression, made in sincerity rather than merely with the intent of occasioning amazement or uplifted eyebrows. Whether or not the ascribed subtitle: "Shudders, songs, cries, laments," be accepted as a program, the insatiate, hectic unrest makes its effect. It plays about and returns to the first theme of mingled protest and questioning, and all ends with the question unanswered.

Work Well Worth Hearing

There are moments when the poignant outcry best betokens the anguish of silence in the soul which it may have broken. And there are moments, as in the piling of one tonality clashing in the brass upon another near the close, when the effect is more crass than stupendous, and the tragedy becomes pathos. All in all, a work well worth hearing.

Mr Thibaud's art is of a finer fiber than is to be associated ordinarily with the polished exterior of Saint-Saens' concerto. While he played it with something more than an urbane, well-bred elegance, he did not attempt to give its graceful contours or rhapsodical brilliance an emotional depth which would have been incongruous.

He is not a man for the multitude, but his skill is ever commanding—yesterday superb in strength and ardor—and his spirit is one which communes with the loftiest beauty.

In all Mr Rabaud conducted with the discrimination, the poetic insight and warmth which he has taught us to expect. Liszt's spavined old steed, with his luckless rider, raced head and tail in air down the course with a new gait.

PROVIDENCE JOURNAL APRIL 9,

BOSTON SYMPHONY IN SEASON'S FINAL

Chilean Pianist Soloist in Last Concert of Series.

FINE PROGRAMME GIVEN

Miss Rosita Renard Makes Initial Appearance in Providence with Celebrated Orchestra and Scores Big Hit.—Americanized Organization Heard to Advantage.

The fifth and last of the Boston Symphony concerts given in Infantry Hall last evening was notable for its introduction to a Providence audience of Miss Rosita Renard, the young and gifted Chilean pianist, and also for the magnificent performance of Cesar Franck's Symphony in D-Minor.

It was a fitting close to a successful season—one in which the Americanized orchestra showed that its powers have been increased rather than diminished by the exclusion of an undesirable element. This season's concerts have, in fact, been of musical interest. The programmes were up to the very best symphony standards and their performance under Henri Rabaud has been a revelation to many. If to the hypercritical there has seemed to be a falling off of the supreme technical finish of past years, there has been a more than counterbalancing increase in the spirit of the organization, and it is certain that the orchestra has never given more inspiring renditions of great works than has been accomplished under Henri Rabaud during the present season.

Witness, for example, the playing of the Cesar Franck symphony last evening. This noble work, one of the richest and best of modern orchestral works, was interpreted with a nobility and elevation of style that will remain long in the memory of those who heard it. The men played as if inspired by its grandeur. To hear this massive symphony under such favorable conditions one marvels at the story of its lukewarm acceptance at the time of its first performance in Paris in 1889.

The programme was played last evening as follows:

Mozart.....Symphony in D-major (Koechel, 504)
Adagio; Allegro.
Andante.
Finale: Presto.
Liszt.....Concerto in E-flat major, No. 1
For pianoforte.
Cesar Franck.....Symphony in D-minor
Lento; Allegro non troppo.
Allegretto.
Allegro non troppo

The Mozart Symphony in D-major, recognized as one of his best, was played with bright, vivacious style; simply, and in keeping with its melodious, fresh character. In this work M. Rabaud with unerring artistic judgment evolved from the score the spirit of the genius that lived long years ago.

This excellent director, laboring under the disadvantage of assuming his duties at a time of reorganization has proved most worthy of the task and is entitled to full credit. The audience last evening recognized the splendid results achieved and undoubtedly much of the spontaneous and hearty applause was bestowed in his honor.

The soloist of the evening Miss Rosita Renard, received an ovation at the close of her number. The Liszt Concerto No. 1, in E-flat major, is a big work for a girl of such youthful appearance to select. Her playing, however, dispelled any doubts of her ability to cope with it successfully. It was, indeed, a remarkably brilliant, vital performance. This young lady has the true spark of genius. A virile and beautiful tone, a splendidly developed technique and a world of temperament combined to make her playing of the difficult concerto one of gripping interest. At its close there was a great outburst of applause, which was continued until the charming young artist had been recalled five times.

GLOBE APRIL 9,

SYMPHONY REHEARSAL FOR APRIL 25 POSTPONED

The parade of the 26th Division, which has been set for Friday afternoon, April 25th, coincides with the regular 23d Boston Symphony Orchestra matinee. Therefore the management has decided, in honor of the returning troops and for the convenience of the subscribers, to postpone the concert until the following (Saturday) afternoon, April 26. The Saturday evening concert taking place as usual, the pair will fall upon the same day. Subscribers' tickets marked April 25 will therefore serve for Saturday afternoon, April 26, at 2:30 o'clock. Miss Sophie Braslau, of the Metropolitan Opera Company, is to be the soloist at this pair of concerts, which is the last but one of the season.

TRANSCRIPT APRIL 9,

Items and Announcements

A Symphony Concert on the afternoon of the day in which the returned New England troops are parading is obviously out of the question. Symphony Hall would be difficult to approach, the procession would be passing the doors, while the concert was in progress; the interest of the usual audience would be elsewhere than in music and orchestra. Accordingly the twenty-third afternoon concert, dated for Friday, April 25, will take place on Saturday afternoon, April 26. In the evening the regular concert of Saturday will follow it. Seldom, if ever before, has the Symphony Orchestra undertaken two concerts on a single day. To shift the afternoon concert to Thursday was impossible, because of the engagements of the assisting singer, Miss Braslau.

From several quarters the suggestion comes to this column that, before the end of the season, Mr. Rabaud repeat at a pair of Symphony Concerts, Malipiero's piece, "The Pauses of Silence," first heard last week and then applauded beyond any other novel music at Symphony Hall within recent memory. It is so short that it would not much lengthen any programme into which it would becomingly fit; while beyond question it stirred curiosities and yielded satisfactions that a repetition would gratify.

At a semi-private concert of the MacDowell Club at Jordan Hall this afternoon, a concerto for piano and orchestra by Monsieur Gedalge, the French composer and eminent teacher at the Conservatory, will be played for the first time in Boston. Mr. Félix Fox is the pianist and Mr. Longy leads the orchestra.

INFORMATION OBSCURED

TRANSCRIPT APRIL

SYMPHONY CONCERT

INTERESTING MUSIC, BECOMINGLY PLAYED

Mr. Rabaud Finds Fresh and True Voice for Beethoven, Pastoral—A Large and Eloquent Piece by Magnard—Mr. Foote's Pleasant Suite and Applauding Neighbors—Old Dubois Resuscitated for Ten Minutes

WHEN, toward the middle of May, Mr. Rabaud, returning from Boston through Bordeaux to Paris, alights in the Gare d' Orléans—or is it the Gare Montparnasse?—his fellow-composers are in gratitude bound to assemble in numbers on the arrival-platform to salute him. Scarcely one of them writing symphonic music—old, young or of the middle generation, academic or advanced, eminent or believing himself eminent—has he overlooked in the twenty-two programmes of the Boston Orchestra under his leadership. The sallow and chubby Saint-Saëns, yellow and smooth as a billiard ball should be there to greet him. Never before in a single season have so many of his pieces been played in a series of Symphony Concerts in America. Beside him may hobble the venerable Dubois now in his eighty-third year. Did he not have an inning yesterday, the first he has won in a decade or two at Symphony Hall, with his overture to the Scandinavian saga of "Frithjof"? Why should he not propose his songful motive in the clarinet for the yearning heroine, set another stalking through the violoncellos for the fated but valorous hero, and let a third thunder in two choirs for the wrath of the gods, pursuing our Frithjoff? Old, safe formulas these, as safe the "working-out"—Allegro Appassionato ed Agitato—according to the good old rules applied by a skilful technician who has studied "the best models." As free from peril the measures of lamentation, the episodes of tumult. Cher Vieux! Who dares say "old hat"? Why should he not receive from his colleague of the Institute the privilege—if it is so to be named—of a hearing in Boston town? He should and he did, and for a dozen minutes an audience listened to this music by formula and process, gave it a polite round of applause—and departed.

To return to the arrival platform on that "May Night"—as composers like to entitle their pieces—of Mr. Rabaud's return to Paris. There also should be gathered the next younger generation of French music-makers—D'Indy, Fauré, Bruneau. Often has the repatriated conductor set their music in his lists. Modestly in the middle distance the eye of the imagination descries the youngest of the established composers—Ravel, Schmitt, Roger-Ducasse. Mr. Rabaud, catholically minded, has "recognized" them all. With courtesy, on the outskirts, might wait the representatives of the dead—of Debussy, Magnard, Lalo, of Franck, most of all, since our conductor has given him such place on the programmes of a season as in Boston, he never enjoyed before. And at the very door of the railway carriage—if Monsieur Ravel will let him pass and Monsieur d'Indy make a little room—should be at least an under-secretary from the Ministry of Fine Arts. Truly Mr. Rabaud has been loyal and efficient apostle with French music to the Bostonian Gentiles. There are poignées des mains, perhaps baisers according to masculine French custom. The Under-Secretary cries "Well done!" Detached voices are heard asking "How many performances?" Members of the Institute intone the melody of a new hymn to fraternity—but the eye and the ear of fancy can bear the spectacle no longer. An even-handed and discriminating man in the choice and the performance of the music of his Parisian brethren, Mr. Rabaud need dread no home-coming.

And Dubois was not the only "Vieux" of whom the conductor was considerate. Mr. Foote is no octogenarian to make a Bostonian third in a triad with Messieurs Saint-Saëns and Dubois. Indeed, he rose sprightly in his place to acknowledge the clapping of a whole audience of neighbors, bestowed not only upon the four Character-Pieces they had just heard but upon all his life and works these sixty-six years among us. The music, dating no more than twenty years back was as fresh-sounding to the ear as the composer was lively to the eye. Programmes at Symphony Hall are not over-blessed with such short, light, amusing numbers. Mr. Rabaud has diligently sought them. After seven years of silence, Mr. Foote's suite, which is of them, found voice again "at these concerts." Perhaps, it will not hereafter lie mute so long. Quatrains of Omar, as often as not celebrating the wine-cup—shameless Foote in these "dry" days!—suggested the music and more than once the composer tinges it with readily recognized but not too exotic Oriental color. Ingeniously, fancifully, he paints a tone-picture, suggests a mood by the working of melodic figures. Again a more sustained melody serves the design. In many a measure, these are the happy turns in modulation, transition, contrast, background of a well-practised composer, working con amore at a light task. Mr. Foote is as brief as though we were one of the "new men"—what an anticipating habit these old fellows have?; in its modest kind his music charms, diverts; while orchestra and conductor played it as though they were sharing the pleasure of their hearers.

Indeed, it was Mr. Rabaud's day for the lightly running touch and the band's day for clear, pliant, songful tone. Discerning was he in the swift, elastic pace at which he took all four movements—the episode of the storm necessarily excepted—of Beethoven's Pastoral Symphony; in the rhythmic verve and the light accent that he laid upon the music; in the easy flow that he lent to progression and climax; in the smoothness of phrasing and the limpidity of tone that he enjoined upon the

he fall into the "apparent" literalness that has been known to dull his versions of the classics; as seldom did the band fall into the raggedness of tone, the roughness of phrasing, known also to beset them in those pieces. And that, too, in a symphony in which Beethoven is prone by design or by idiosyncrasy to reiterated figures.

So played, the first division became anew fresh and sunny instrumental song, endless in fancy; the slow division wrought afresh its charm of brookside solitude and revery, sentimental, as it should be but Gallically free from every dripping languor. The dexterous detailing of the scherzo enhanced the composer's playful fancy; the finale was not inflated into a species of congregational singing, but kept, like the rest of the symphony at Mr. Rabaud's hands, its intimacy, its lyric quality of sensation and expression.

The conductor not only perceived but felt; not only released the music to his hearers but clothed it with heightening fancy and brightening voice. It is not necessary to take the Pastoral Symphony too seriously; it is not even essential to believe that Beethoven wrote it to fulfill the theories and gratify the prejudices, ninety odd years later, of Monsieur d'Indy, sometimes reputed an opinionated man. Enough that it is hard to remember when the music has sounded with such voice of bright sunshine, fresh air, blue and white sky dappled woodland and flowing brook and with such illusion of the sensations these pleasures of the open breed in quickened man. Of nature and of man stirred by nature but inarticulate in his pleasure, Beethoven has made a tone-poetry, light, lyric, glowing. Down from its classic pedestal at last came the Pastoral Symphony, to sound as human as Beethoven's self when he wandered through the Vienna

woods. Out of the "standard repertory," it slipped to charm afresh. Mr. Rabaud has seemed the last conductor from whom to expect this good deed. Yet he did it.

Benefactor was the leader likewise to Magnard, as yet a composer barely heard in Boston in symphonic pieces and even dreaded there by those who have made acquaintance with a fragment of his chamber music. When "The Flonzaleys" played two months ago that Serenade from a string quartet, a more meditated, a more desiccated music seemed seldom to have fallen in dry and flavorless powder from a composer's pen. Of another quality, however, was Magnard's "Hymn to Justice," as conductor and orchestra played it yesterday—the first of the composer's symphonic numbers to be heard here since the forgotten, but eloquent, "Dirge" of 1905 and Mr. d'Indy's visit. Magnard hymns the retributive power of Justice in long and large measures of propulsive and puissant energy. Magnard hymns the solace that justice may also bestow in briefer, gentler, softer colored, more songful measures. The two motives out of which, accordingly, he fertilizes the music, may not arrest the ear or wear too significant a profile. Seemingly there is Wagnerian process as well as Wagnerian color in the periods in which he develops, contrasts, enriches them. Little, however, does the hearer take thought of these shortcomings—if shortcomings they be—before the fiery energy with which the music runs its course and the exalted voice in which it speaks Magnard's passion and imagery. As technician, as colorist, in this "Hymn to Justice," he may be this, that, or the other; but there is no hearing without clear impresion that he could write nobly of the abstractions that take life in the souls and the speech of men—and music.

H. T. P.

HERALD, APRIL 12.

MAGNARD HYMN AT SYMPHONY

Boston Hears Impressive Work of French Composer for First Time

FOUR CHARACTER PIECES BY FOOTE

The 21st concert of the Boston Symphony Orchestra, Henri Rabaud, conductor, took place yesterday afternoon.

The program was as follows: Magnard, "Hymn to Justice" (first time in Boston); Beethoven, "Pastorale" Symphony in F major, No. 6; Foote, four character pieces (after the Rubaiyat of Omar Khayyam); Dubois, Overture to "Frithjof."

"Hymn to Justice" Impressive

The "Pastorale" was the fifth of Beethoven's symphonies to be played this season. Mr. Rabaud brought forth two more French composers, and in the music of Arthur Foote completed the list of our local composers, to all of whom he has paid his impartial respects.

When the Flonzaleys played the serenade from Magnard's quartet this season it seemed as if the proud and terrible event of his death in defending his home against the Germans would make more of an impression upon the world than his music. Yesterday it seemed otherwise. The "Hymn to Justice" requires no outer tragedy to emphasize its nobility, and Magnard could scarcely have left a finer monument.

To his friends it must breathe to the life the nature of this austere idealist, but susceptible artist. Justice shows an alternately grim and merciful aspect, which finally ascends to the triumphant hymn. From the standpoint of style and workmanship it is sonorous, straightforward and conventional music. There is even a hint of galloping Valkyries in the strings. Commonplace music has often taken similar lines. A hymn tune is only a hymn tune—unless there is a Bach or Beethoven or Franck to transfuse it with devout beauty. And Magnard may be added to the list. It is not hard to perceive in Magnard Franck via d'Indy. Not by skilful dispensation of brass did Magnard become impressive, but by the sheer force of passionate sincerity. To conceive the rugged theme which the basses give out was in itself a rare creative stroke, and in that phrase the work with three-quarters written, for songfully it unfolds of its own accord and carries all with it. Of the handful of French works which Mr. Rabaud may be eagerly thanked for acquainting us with, this is surely one, just as surely as Dubois's vapid overture to "Frithjof" is not one.

Mr. Foote's Four Pieces

Mr. Foote's four characteristic pieces are as pleasantly unpretentious as any one could wish. For the most part simple melody and accompaniment, with nice orchestral effects in plucked strings or piquant percussion, ever neat and lucid—never new. It is music that always gratefully takes the expected turn. It is neither distinctive on the one hand nor "catchy" on the other, but keeps a fastidious middle ground. It only lightly touches orientalism now and then, but oriental or otherwise, it remains innocuous.

For some of us at least, and we may count ourselves fortunate, the Pastoral symphony is as fresh and lovely as ever, unantiquated by later effects in temposts simply because it is the marvelous and self-sufficient Pastorale symphony. Mr. Rabaud conducted it with an understanding born of his close and particular affection for the music of Beethoven. For serene music of even flow he has also an aptitude. What might have been a slight stiffness and lack of detailed clarity on some of the earlier pages rose to fine and lilting animation in the country dances and a warmly sympathetic reading in the music of the storm.

Next Week's Program

The program for next week is as follows: Cesar Franck, Symphony in D minor (repeated by request); Laparra, "A Basque Sunday poem for orchestra with pianoforte (first performance), soloist, Raoul Laparra; Glinka, "Kamarinskaya," fantasy for orchestra on two Russian folk songs; Weber, overture to "Der Freischutz."

HERALD, APRIL 19

LAPARRA POEM AT SYMPHONY

Enthusiastic Audience Recalls Composer Several Times

RABAUD SYMPHONY NEXT SATURDAY

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Franck, Symphony in D minor (by request); Laparra, first performance of "A Basque Sunday"; poem on four folk songs for orchestra and piano (Mr. Laparra, pianist); Glinka, Kamarinskaya; Weber, overture to "Der Frieschuetz."

Mr. Laparra is not unknown here. His opera "La Habanera," produced in December, 1910, at the Boston Opera House, won the admiration of a few. The grim story and the absence of any celebrated singers no doubt accounted for the apathy of the general public. On some the opera exerted a peculiar fascination, by reason of the originality and the individuality of the music. Although the composer was a prix de Rome, there was no evidence that he had worshipped in any Parisian chapel, neither it had been dedicated to Massenet, Franck, d'Indy or Debussy. The music was wedded to the text; it served as commentary; it emphasized situations and strengthened moods; it was now appropriately melodramatic; it was now intensely tragic; it was always dramatic. As the murderer in the play was haunted by the spectre of his victim, slain while the habanera was sounding in the square, so the hearer after the passing years still sees the awful apparition, remembers the silent group in the second act, hears again the habanera, also the music in the churchyard. The opera brought a region of Spain and a phase of Spanish life and customs vividly before the spectators. They that had traveled in Spain recognized the realism of the composer, a realism still more vivified and heightened by the necessary imaginative, poetic touch.

Mr. Laparra was also known here before yesterday by some songs heard in concert halls, by piano pieces played by Mr. Bauer, and by the concert of last November in which his "Musical Journey Through Spain" was performed by him and the singer, Mme. Helen Stanley.

Familiar with Biscay and the Biscayans, Mr. Laparra in his "Basque Sunday" has not deliberately taken thematic material from folk-tunes, he has not slavishly followed Biscayan rhythms, but, as Grieg in Norway, he has written in music his impressions, shaped and colored by the region, its people, its life and customs. As depicted by him in tones the Biscayan village would not be a desirable resort for the nervous and would the Biscayan Sunday win the approval of any "League for Preserving the Sabbath." Not even the sound of the organ and the mention of church in the first movement would recommend the members of this league to the yels accompanying the game of pelote in the Scherzo, and the drinking, brawling, delirious dancing in the finale. The disapproval should not keep one from enjoyment of the music itself.

Again we find the strong and pure note of individuality. Again we find refreshing audacity in musical development. Again we find boldness in melody, in the harmonious scheme, in the employment of orchestral instruments. The first movement, "Towards the Church," is curiously fashioned with its mixture of ecclesiastical feeling and roughness in living. The tonal scheme of the Game of Pelote, which [illegible] the scherzo, is singularly striking, with its mad theme for the [illegible] citing background for the [illegible] piano. The third movement, "At the White House," the home where Biscayan's forefathers fathers born and died, has a strange, romantic beauty; full of [illegible] sentiment, pressed by the solo [illegible] quartet, ment that is sincerely affecting. Finale, "At the Fair," is a [illegible] page of maddening rhythms.

The "Poem" met immediately with favor. The audience evidently pressed deeply by the beauty of the music. At a White House, it called the composer at the end several times, heard a [illegible] first concert of the season led by Monteux, was yesterday [illegible] quest. The performance was a [illegible] impressive one, with [illegible] to the more salient [illegible] fires of the noble [illegible] but by reason of [illegible] that had escaped [illegible] vious conductors [illegible] by them. Yet the [illegible] by Mr. Rabaud, [illegible] discoverer, but [illegible] been recognized [illegible] sensitive musician [illegible] as fortunate in [illegible] munion with [illegible] with other composers [illegible] school, as he has [illegible] for it is not [illegible] Beethoven at the [illegible] revealed in all [illegible] strength, his [illegible] Yesterday after [illegible] thrice recalled [illegible] or merely courteously [illegible] enthusiastically [illegible]

Hearing Glinka's [illegible] sian folk songs [illegible]

praise bestowed on [illegible] Tschaikowsky, [illegible] self would have [illegible] could have read [illegible] wrote about the [illegible] forget that "Kamarinskaya" was composed in 1848 and [illegible] less of an amazing [illegible] Is the overture [illegible]

GLOBE APRIL 12.

MAGNARD'S NOBLE NEW "HYMN TO JUSTICE"

Rabaud and Orchestra Win Long Applause

Arthur Foote Given Ovation After His Omar Khayyam Music

Mr Rabaud is to be thanked for bringing to its first performance here yesterday afternoon Alberic Magnard's "Hymn to Justice," op 14. Compared with his music in smaller forms—songs, arias, pieces for piano and chamber music—it is more impressive, more individual.

This score is arresting, because of its well-defined ideas, the cohesion and balance in their development and because of the deep inspirational character of the lofty and noble sentiment it embodies. With what a sense of the dramatic irony of life does one hear this "Hymn of Justice"—not a Hymn of Hate—and recall the tragic manner of the composer's death 12 years after it was written, one of his country's first defenders against the Boche.

This is such a score as we should have expected a French patriot to write who was an accomplished musician, had he composed it after the war begun, a score representing a people whose place is not one primarily of vengeance, whose Premier—his name as his acts is synonymous with mercy—can repay his would-be assassin with life and a tempered term.

Two Fundamental Themes

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Following it, Mr Rabaud gave a performance of Beethoven's sixth symphony, which matched those of the seventh, the third, the fifth, the "Coriolanus" overture. How modern this "program" music sounded, this forerunner in many a bar of the modern symphony poem. Here was Beethoven at ease among companions, telling the story of the country festival or partaking in it, in jovial mood, untroubled for the time by any tragic conflict, except that of the passing storm, its thunder and lightning.

How euphonious, how clear and how delightful in the folk vein of it all. Here were the groups of merry-making, dancing peasants, German peasants, but given to innocent pastoral pleasures, and of a day long before. They were told their destiny was to be linked with the domination of the world.

The storm music as played in so dramatic a manner made one question if this actually were not music of the early 20th rather than early 19th century.

Recall Conductor Repeatedly

Mr Rabaud was recalled a number of times. When he had brought the orchestra to its feet, he was kept bowing upon the stand by the increasing applause of the audience, which spoke plainly enough the admiration in which it holds him.

Of Arthur Foote's expressive Four Character Pieces after quotations from the Rubaiyat of Omar Khayyam, the last is particularly happy in suggestion of Oriental sensuousness and imagery. The theme heard in first horn—beautifully played by Mr Jaenicke—and the first stand of cellos, is richly, hauntingly exotic, and the hearer awaits its return. Has Mr Foote transcribed it into a song? If not will he not consider so doing? He was given what is an unusual reception to local composers, being obliged four times to rise from his seat on the floor and bow.

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TRAVELER, APRIL 17

PIERRE MONTEUX FOR SYMPHONY

Succeeds Henri Rabaud Next Season as Conductor

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A distinguished career also commends him for the new post. Born in Paris on April 4, 1875, he studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. Later he conducted at several concert halls in Paris. In 1911 he was engaged as conductor of the Russian ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916, and conducted at the Boston Opera House.

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NEW YORK TIMES, APRIL 17.

MONTEUX SUCCEEDS RABAUD

Metropolitan Opera Conductor to Lead the Boston Symphony.

BOSTON, April 16.—Henri Ribaud who came from France last November to conduct the Boston Symphony Orchestra this season, has declined to extend his contract, according to an announcement by the trustees today. He prefers to devote his time to composition, and will return to Paris.

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INFORMATION OBSCURED

TRANSCRIPT APRIL 12

SYMPHONY CONCERT

INTERESTING MUSIC, BECOMINGLY PLAYED

Mr. Rabaud Finds Fresh and True Voice for Beethoven, Pastoral—A Large and Eloquent Piece by Magnard—Mr. Foote's Pleasant Suite and Applauding Neighbors—Old Dubois Resuscitated for Ten Minutes

WHEN, toward the middle of May, Mr. Rabaud, returning from Boston through Bordeaux to Paris, alights in the Gare d' Orléans—or is it the Gare Montparnasse?—his fellow-composers are in gratitude bound to assemble in numbers on the arrival-platform to salute him. Scarcely one of them writing symphonic music—old, young or of the middle generation, academic or advanced, eminent or believing himself eminent—has he overlooked in the twenty-two programmes of the Boston orchestra under his leadership. The sallow and chubby Saint-Saëns, yellow and smooth as a billiard ball should be there to greet him. Never before in a single season have so many of his pieces been played in a series of Symphony Concerts in America. Beside him may hobble the venerable Dubois now in his eighty-third year. Did he not have an inning yesterday, the first he has won in a decade or two at Symphony Hall, with his overture to the Scandinavian saga of "Frithjof"? Why should he not propose his songful motive in the clarinet for the yearning heroine, set another stalking through the violoncellos for the fated but valorous hero, and let a third thunder in two choirs for the wrath of the gods, pursuing our Frithjof? Old, safe formulas these, as safe the "working-out"—Allegro Appassionato ed Agitato—according to the good old rules applied by a skilful technician who has studied "the best models." As free from peril the measures of lamentation, the episodes of tumult. Cher Vieux! Who dares say "old hat"? Why should he not receive from his colleague of the Institute the privilege—if it is so to be named—of a hearing in Boston town? He should and he did, and for a dozen minutes an audience listened to this music by formula and process, gave it a polite round of applause—and departed.

To return to the arrival platform on that "May Night"—as composers like to entitle their pieces—of Mr. Rabaud's return to Paris. There also should be gathered the next younger generation of French music-makers—D'Indy, Fauré, Bruneau. Often has the repatriated conductor set their music in his lists. Modestly in the middle distance the eye of the imagination descries the youngest of the established composers—Ravel, Schmitt, Roger-Ducasse. Mr. Rabaud, catholically minded, has "recognized" them all. With courtesy, on the outskirts, might wait the representatives of the dead—of Debussy, Magnard, Lalo, of Franck, most of all, since our conductor has given him such place on the programmes of a season as in Boston, he never enjoyed before. And at the very door of the railway carriage—if Monsieur Ravel will let him pass and Monsieur d'Indy make a little room—should be at least an under-secretary from the Ministry of Fine Arts. Truly Mr. Rabaud has been loyal and efficient apostle with French music to the Bostonian Gentiles. There are poignées des mains, perhaps baisers according to masculine French custom. The Under-Secretary cries "Well done!" Detached voices are heard asking "How many performances?" Members of the Institute intone the melody of a new hymn to fraternity—but the eye and the ear of fancy can bear the spectacle no longer. An even-handed and discriminating man in the choice and the performance of the music of his Parisian brethren, Mr. Rabaud need dread no home-coming.

And Dubois was not the only "Vieux" of whom the conductor was considerate. Mr. Foote is no octogenarian to make a Bostonian third in a triad with Messieurs Saint-Saëns and Dubois. Indeed, he rose sprightly in his place to acknowledge the clapping of a whole audience of neighbors, bestowed not only upon the four Character-Pieces they had just heard but upon all his life and works these sixty-six years among us. The music, dating no more than twenty years back was as fresh-sounding to the ear as the composer was lively to the eye. Programmes at Symphony Hall are not over-blessed with such short, light, amusing numbers. Mr. Rabaud has diligently sought them. After seven years of silence, Mr. Foote's suite, which is of them, found voice again "at these concerts." Perhaps, it will not hereafter lie mute so long. Quatrains of Omar, as often as not celebrating the wine-cup—shameless Foote in these "dry" days!—suggested the music and more than once the composer tinges it with readily recognized but not too exotic Oriental color. Ingeniously, fancifully, he paints a tone-picture, suggests a mood by the working of melodic figures. Again a more sustained melody serves the design. In many a measure, these are the happy turns in modulation, transition, contrast, background of a well-practised composer, working con amore at a light task. Mr. Foote is as brief as though we were one of the "new men"—what an anticipating habit these old fellows have?; in its modest kind his music charms, diverts; while orchestra and conductor played it as though they were sharing the pleasure of their hearers.

Indeed, it was Mr. Rabaud's day for the lightly running touch and the band's day for clear, pliant, songful tone. Discerning was he in the swift, elastic pace at which he took all four movements—the episode of the storm necessarily excepted—of Beethoven's Pastoral Symphony; in the rhythmic verve and the light accent that he laid upon the music; in the easy flow that he lent to progression and climax; in the smoothness of phrasing and the limpidity of tone that he enjoined upon the orchestra. Rarely [illegible] he fall into the "reverent" literalness that has been known to dull his versions of the classics; as seldom did the band fall into the raggedness of tone, the roughness of phrasing, known also to beset them in those pieces. And that, too, in a symphony in which Beethoven is prone by design or by idiosyncrasy to reiterated figures.

So played, the first division became anew fresh and sunny instrumental song, endless in fancy; the slow division wrought afresh its charm of brookside solitude and revery, sentimental, as it should be but Gallically free from every dripping languor. The dexterous detailing of the scherzo enhanced the composer's playful fancy; the finale was not inflated into a species of congregational singing, but kept, like the rest of the symphony at Mr. Rabaud's hands, its intimacy, its lyric quality of sensation and expression.

The conductor not only perceived but felt; not only released the music to his hearers but clothed it with heightening fancy and brightening voice. It is not necessary to take the Pastoral Symphony too seriously; it is not even essential to believe that Beethoven wrote it to fulfill the theories and gratify the prejudices, ninety odd years later, of Monsieur d'Indy, sometimes reputed an opinionated man. Enough that it is hard to remember when the music has sounded with such voice of bright sunshine, fresh air, blue and white sky dappled woodland and flowing brook and with such illusion of the sensations these pleasures of the open breed in quickened man. Of nature and of man stirred by nature but inarticulate in his pleasure, Beethoven has made a tone-poetry, light, lyric, glowing. Down from its classic pedestal at last came the Pastoral Symphony, to sound as human as Beethoven's self when he wandered through the Vienna woods. Out of the "standard repertory," it slipped to charm afresh. Mr. Rabaud has seemed the last conductor from whom to expect this good deed. Yet he did it.

Benefactor was the leader likewise to Magnard, as yet a composer barely heard in Boston in symphonic pieces and even dreaded there by those who have made acquaintance with a fragment of his chamber music. When "The Flonzaleys" played two months ago that Serenade from a string quartet, a more meditated, a more desiccated music seemed seldom to have fallen in dry and flavorless powder from a composer's pen. Of another quality, however, was Magnard's "Hymn to Justice," as conductor and orchestra played it yesterday—the first of the composer's symphonic numbers to be heard here since the forgotten, but eloquent, "Dirge" of 1905 and Mr. d'Indy's visit. Magnard hymns the retributive power of justice in long and large measures of propulsive and puissant energy. Magnard hymns the solace that justice may also bestow in briefer, gentler, softer colored, more songful measures. The two motives out of which, accordingly, he fertilizes the music, may not arrest the ear or wear too significant a profile. Seemingly there is Wagnerian process as well as Wagnerian color in the periods in which he develops, contrasts, enriches them. Little, however, does the hearer take thought of these shortcomings—if shortcomings they be—before the fiery energy with which the music runs its course and the exalted voice in which it speaks Magnard's passion and imagery. As technician, as colorist, in this "Hymn to Justice," he may be this, that, or the other; but there is no hearing without clear impression that he could write nobly of the abstractions that take life in the souls and the speech of men—and music.

H. T. P.

HERALD APRIL 12

MAGNARD HYMN AT SYMPHONY

Boston Hears Impressive Work of French Composer for First Time

FOUR CHARACTER PIECES BY FOOTE

The 21st concert of the Boston Symphony Orchestra, Henri Rabaud, conductor, took place yesterday afternoon.

The program was as follows: Magnard, "Hymn to Justice" (first time in Boston); Beethoven, "Pastorale" Symphony in F major, No. 6; Foote, four character pieces (after the Rubaiyat of Omar Khayyam); Dubois, Overture to "Frithjof."

"Hymn to Justice" Impressive

The "Pastorale" was the fifth of Beethoven's symphonies to be played this season. Mr. Rabaud brought forth two more French composers, and in the music of Arthur Foote completed the list of our local composers, to all of whom he has paid his impartial respects.

When the Flonzaleys played the serenade from Magnard's quartet this season it seemed as if the proud and terrible event of his death in defending his home against the Germans would make more of an impression upon the world than his music. Yesterday it seemed otherwise. The "Hymn to Justice" requires no outer tragedy to emphasize its nobility, and Magnard could scarcely have left a finer monument.

To his friends it must breathe to the life the nature of this austere idealist, but suspectible artist. Justice shows an alternately grim and merciful aspect, which finally ascends to the triumphant hymn. From the standpoint of style and workmanship it is sonorous, straightforward and conventional music. There is even a hint of galloping Valkyries in the strings. Commonplace music has often taken similar lines. A hymn tune is only a hymn tune—unless there is a Bach or Beethoven or Franck to transfuse it with devout beauty. And Magnard may be added to the list. It is not hard to perceive in Magnard Franck via d'Indy. Not by skilful dispensation of brass did Magnard become impressive, but by the sheer force of passionate sincerity. To conceive the rugged theme which the basses give out was in itself a rare creative stroke, and in that phrase the work with three-quarters written, for songfully it unfolds of its own accord and carries all with it. Of the handful of French works which Mr. Rabaud may be eagerly thanked for acquainting us with, this is surely one, just as surely as Dubois's vapid overture "Frithjof" is not one.

Mr. Foote's Four Pieces

Mr. Foote's four characteristic piece are as pleasantly unpretentious as any one could wish. For the most part simple melody and accompaniment, with nice orchestral effects in plucked string or piquant percussion, ever neat and lucid—never new. It is music that always gratefully takes the expected turn. It is neither distinctive on the one hand nor "catchy" on the other, but keeps a fastidious middle ground. It only lightly touches orientalism now and then, but oriental or otherwise, it remains innocuous.

For some of us at least, and we may count ourselves fortunate, the Pastoral symphony is as fresh and lovely as ever, unantiquated by later effects in tempests simply because it is the marvelous and self-sufficient Pastorale symphony. Mr. Rabaud conducted it with an understanding born of his close and particular affection for the music of Beethoven. For serene music of even flow he has also an aptitude. What might have been a slight stiffness and lack of detailed clarity on some of the earlier pages rose to fine and lilting animation in the country dances and a warmly sympathetic reading in the music of the storm.

Next Week's Program

The program for next week is as follows: Cesar Franck, Symphony in D minor (repeated by request); Laparra, "A Basque Sunday poem for orchestra with pianoforte (first performance), soloist, Raoul Laparra; Glinka, "Kamarinskaya," fantasy for orchestra on two Russian folk songs; Weber, overture to "Der Freischutz."

HERALD APRIL 19

LAPARRA POEM AT SYMPHONY

Enthusiastic Audience Recalls Composer Several Times

RABAUD SYMPHONY NEXT SATURDAY

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Rabaud, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Franck, Symphony in D minor (by request); Laparra, first performance of "A Basque Sunday"; poem on four folk songs for orchestra and piano (Mr. Laparra, pianist); Glinka, Kamarinskaya; Weber, overture to "Der Frieschuetz."

Mr. Laparra is not unknown here. His opera "La Habanera," produced in December, 1910, at the Boton Opera House, won the admiration of a few. The grim story and the absence of any celebrated singers no doubt accounted for the apathy of the general public. On some the opera exerted a peculiar fascination, by reason of the originality and the individuality of the music. Although the composer was a prix de Rome, there was no evidence that he had worshipped in any Parisian chapel, neither it had been dedicated to Massnet, Franck, d'Indy or Debussy. The music was wedded to the text; it served as commentary; it emphasized situations and strengthened moods; it was now appropriately melodramatic; it was now intensely tragic; it was always dramatic. As the murderer in the play was haunted by the spectre of his victim, slain while the habanera was sounding in the square, so the hearer after the passing years still sees the awful apparition, remembers the silent group in the second act, hears again the habanera, also the music in the church yard. The opera brought a region of Spain and a phase of Spanish life and customs vividly before the spectators. They that had traveled in Spain recognized the realism of the composer, a realism still more vivified and heightened by the necessary imaginative, poetic touch.

Mr. Laparra was also known heretofore yesterday by some songs heard in concert halls, by piano pieces played by Mr. Bauer, and by the concert of last November in which his "Musical Journey Through Spain" was performed by him and the singer, Mme. Helen Stanley.

Familiar with Biscay and the Biscayans, Mr. Laparra in his "Basque Sunday" has not deliberately taken thematic material from folk-tunes, he has not slavishly followed Biscayan rhythms; but, as Grieg in Norway, he has written in music his impressions, shaped and colored by the region, its people, its life and customs. As depicted by him in tones the Biscayan village would not be a desirable resort for the nervous; nor would the Biscayan Sunday win the approval of any "League for Preserving the Sabbath." Not even the sound of the organ and the mention of church in the first movement would reconcile the members of this league to the yells accompanying the game of pelote in the Scherzo, and the drinking, bawling and delirious dancing in the finale. This disapproval should not keep one from enjoyment of the music itself.

Again we find the strong and poignant note of individuality. Again we find refreshing audacity in a musical argument. Again we find boldness in melody and in the harmonious scheme, in the employment of orchestral instruments. The first movement, "Towards the Church," is curiously fashioned with its mixture of ecclesiastical feeling and rought joy in living. The tonal picture of the Game of Pelote, which may be taken as a scherzo, is singularly picturesque, with its mad theme for the violins solo and its editing background for the violins solo and piano. The third movement, "Before the White House," the house where the Biscayan's forefathers lived, loved, begot children and died, has strange, romantic beauty; full of simple sentiment, it is pressed by the solo string quartet, a movement that is sincerely affecting. The Finale, "At the Fair," is a fierce page of maddening dance rhythms. The "Poem" was immediately a favorite. The audience evidently was pressed deeply by the beauty of "Before the White House," called the composer at the end several times and heartily.

Francks's Symphony, heard at the first concert of the season, led by Mr. Monteux, was played yesterday by request. The performance was a most impressive one; it dealt with the more sublime and familiar moods of the noble composition, but by reason of the action of some that had escaped the keen lash of previous conductors it was worse than by them. Yet there is the same music by Mr. Rabaud, the same musical discoverer, but a soldier who has been recognized as a sincere and sensitive musician who is as fortunate in enjoying communion with Franck the master with other composers of the school, as he has been unfortunate for it is not the fault of Mr. Rabaud that Beethoven at times is not revealed in all his strength, his entirety. Yesterday after the Pastorale he was thrice recalled. He was applauded or mercily complimented, but not enthusiastically.

Hearing Glinka's two Russian folk songs, [illegible] praise bestowed on Tschaikowsky. [illegible] self would have [illegible] could have read [illegible] wrote about the [illegible] forget that "Kama[illegible] posed in 1848 and [illegible] less of an amateur [illegible]

Is the overture [illegible] fast? Yes [illegible]

GLOBE APRIL 12

MAGNARD'S NOBLE NEW "HYMN TO JUSTICE"

Rabaud and Orchestra Win Long Applause

Arthur Foote Given Ovation After His Omar Khayyam Music

Mr Rabaud is to be thanked for bringing to its first performance here yesterday afternoon Alberic Magnard's "Hymn to Justice," op 14. Compared with his music in smaller forms—songs, arias, pieces for piano and chamber music—it is more impressive, more individual.

This score is arresting, because of its well-defined ideas, the cohesion and balance in their development and because of the deep inspirational character of the lofty and noble sentiment it embodies. With what a sense of the dramatic irony of life does one hear this "Hymn of Justice"—not a Hymn of Hate—and recall the tragic manner of the composer's death 12 years after it was written, one of his country's first defenders against the Boche.

This is such a score as we should have expected a French patriot to write who was an accomplished musician, had he composed it after the war begun, a score representing a people whose place is not one primarily of vengeance, whose Premier—his name as his acts is synonymous with mercy—can repay his would-be assassin with life and a tempered term.

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[illegible] playing on the clarinet [illegible] move us. Would we be excited [illegible] scene in the Wolf's Glen, even with the excellent pyrotechnical display at the Dresden Royal Opera House? Romanticism, though attacked at the time for its extravagance, has its day. When a romantic work is purest, it becomes classic. Witness Beethoven, Berlioz, Chopin, Schumann.

This concert will be repeated tonight. The concert of Friday next, on account of the parade, will take place on Saturday afternoon, April 26. The program of that concert and of the one in the evening of the 26th is as follows: Rabaud, Symphony No. 2, E minor (first time at these concerts); Mehul, "O des Amants, le plus fidele" from "Ariodant" (Sophie Braslau); Bach, Polonaise, Rondo and Badinerie from Suite in B minor, No. 2, for flute and strings (Mr. Laurent, flutist); Moussorgsky, Songs with orchestra: Death's Serenade, The Banks of the Don, On the River Dnyeper (Miss Braslau); Beethoven, overture to "Egmont."

The Very Heads and Fronts of Their Playing

126

Members of the String Choir of the Symphony Orchestra, Plus a Noted Oboist, as Listeners in the Parquet Weekly Look Upon Them

(Sketches, Made From Various Points of 'Vantage, by Gluyas Williams)

POST. APRIL 13

SYMPHONY MEN MAY JOIN UNION

Orchestra Management Is Opposed to Move

Certain members of the Boston Symphony Orchestra are considering joining the Musical Union at the end of the present Boston Symphony season, which comes to an end on July 12. This has given rise to stories which appear periodically, like those of the [illegible] at the seaside that [illegible]

to join the Musical Union its existence as an orchestra will come to an end. It is said that considerable propaganda for leaving the orchestra is being attempted by former German members of the organization, who were discharged because of their nationality during the war.

ORCHESTRA OPPOSED

It can be authoritatively stated that the management of the Boston Symphony takes the same stand on the union matter at this time that it has in the past. It has neither criticism nor objection to make to any of its members who wish to become union men. That is their right at any time when it does not abrogate signed contracts. On the other hand, after again considering the proposition of union leaders very carefully last fall, the management will not consent to its members becoming union men, principally, it is understood, because the union rule is that only American musicians, or at least musicians in America who are members of the Musical Union, can be engaged.

The management of the orchestra proceeds on the basis that it is doing business solely for the purpose of giving the public the best performances of orchestral music possible, whatever the cost, and with this object in view does not wish to give up its present system of engaging the best players it can find, whether they exist in Boston or in Timbuctoo. The directors cite the past and present musical standards of the Boston Symphony as ample ground and justification for its policies. As a matter of fact there are more Americans in the orchestra this season than ever before, including the new concert master, Frederick Fradkin.

Incidentally, funds for meeting all conceivable deficits of the Boston Symphony Orchestra for three seasons were subscribed in advance last fall. It can afford to pay the best players in America and Europe and its present intention is to use its own judgment in doing so.

It is also stated from an unimpeachable source that the number of men who contemplate leaving the Boston Symphony Orchestra at the end of this season is nowhere near 30, as has been stated.

NORTH AMERICAN

Philadelphia, Pa.

HENRI RABAUD RESIGNS FROM BOSTON ORCHESTRA

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Pierre Monteux, who conducted the opening oncerts of the orchestra last fall, will succeed him next season.

[illegible] Holds Up Harbor Strike

AMERICAN APRIL 17.

PICK MONTEUX AS SYMPHONY CONDUCTOR

New Directors Overlook Several American Leaders in Making Choice

By FRED J. McISAAC.

Henri Rabaud, conductor of the Boston Symphony Orchestra, having declined to remain another year at this honorable but arduous post, the directors of the orchestra have elected Pierre Monteux, as conductor for next season.

This is the biggest piece of news in the musical world for some time and it will be commented upon widely and not entirely in a complimentary fashion.

By their procrastination, lack of decision, and inability to keep from meddling in a business they did not understand, the four or five wealthy gentlemen who relieved Henry L. Higginson of the burden of the Boston Symphony Orchestra in his declining years nearly wrecked that great institution last season.

HUNDREDS OF VACANT SEATS.

That there have been hundreds of vacant seats at the concerts in Boston this year was due entirely to their failure to select a conductor until after the season had actually started.

In their anxiety not to repeat that mistake, the directors have now grabbed the first man in sight and he happens to be the stopgap who conducted the first three concerts of this season, Pierre Monteux.

The Boston Symphony Orchestra gives 100 concerts a season, of which only forty-eight are held in Boston. Twenty are given in New York, where two enterprising symphony orchestras are strong competitors for the music lover's trade.

Now it happens that Pierre Monteux utterly failed to deliver in his first concert with the Boston Symphony Orchestra in New York this year. He tried to read without a score, got lost, muddled the orchestra up, and secured for the Boston Symphony Orchestra the first poor notices it had ever received in New York.

BOOM FOR OPPOSITION.

Incidentally it boomed the stock of opposition orchestras until today a union labor delegate has the boldness to assert right here in Boston that the Boston orchestra no longer ranks first, but third among American orchestras.

Now the only possible excuse for putting an alien at the head of the Boston Symphony Orchestra is that he is better than any possible American conductor. It happens that there are several men conducting orchestras in America who know ten times as much about this kind of work as Pierre Monteux.

By placing Monteux at the head of the Boston orchestra the directors are deliberately giving up their preeminent position in New York, Philadelphia and other cities they visit.

Furthermore, there are several cities, notably Detroit, where very wealthy and liberal patrons of music are determined to secure the finest orchestra players in the world. They have declared their intention of raiding the Boston Symphony, and the Boston directors will have to meet this kind of competition, or lose some of their best men.

BOSTON UNFORTUNATE.

This city has been very unfortunate in that it has many men of great wealth but few liberal patrons of the arts.

In a bidding contest for musicians w th the automobile millionaires of Detroit you don't have to guess which city will win.

The attitude of the directors towards union labod is making the Symphony situation more and more difficult. The Boston Symphony is the the only great non-union symphony orchestra in America. Union labor is more and more coming into its own, and it won't be very long before the Boston Orchestra will have to make a decision on this matter.

Major Higginson maintained that a union orchestra could not possibly be as good as a band selected as he selected his orchestra. Nevertheless, other cities have demonstrated that union orchestras can play pretty well. And if it happens that there are men in the Boston Symphony who are paid less than the union scale of wages, then they should get a raise in pay.

In the meantime, Pierre Monteux appears to be inevitable. By no means understand that he is not a good conductor. It merely happens that we need the greatest conductor in the world for the Boston Symphony Orcestra and the new directors didn't go out and get him.

INFORMATION OBSCURED

POST, APRIL 13

Laparra's Startling Music

"Brutally Direct, Not Kid-Gloved," Says Olin Downes of Spanish Genius Who Will Play His Own Compositions Here Next Week

An uncommon work, by a composer of uncommonly individual and picturesque tendencies, will be heard at the Boston Symphony concerts of next Friday afternoon and Saturday evening. This is the suite for orchestra and piano, "A Basque Sunday," in the performance of which the composer will play the solo instrument.

The music of Laparra is known and admired by those who believe that neither life nor art is a kid-glove affair. His opera, "La Habanera," given at the Boston Opera House in 1912, startled the conservatives and made an indelible impression on the receptive, because of its enormous virility and its combination of realism and the extravagant romanticism at which most modern composers of today sniff superciliously. The country portrayed was Castile, a tremendous and gloomy land, the ghost of Spain's mighty past, and a thousand years removed from the brilliancy and gayety of the Seville of which Bizet wrote in "Carmen." Another opera was "The Jota," the principal musical and dramatic theme founded, as in the case of the "Habanera," on the rhythm of the Spanish dance. Last October Mr. Laparra and Mme. Helen Stanley gave a concert of compositions strongly Spanish in character in Symphony Hall. It will be seen that Spain has obsessed the imagination of this composer.

Mr. Laparra himself claims that this is a result of atavism. He was born in Bordeaux, near the Spanish border. His parentage is part French and part Spanish. Even as a small boy he often galloped over to "the other side" and found himself in a country which appealed to him more than his own home. Look at the man and you see a Latin, not a Gaul. He has the dark olive complexion of a Spaniard, black hair and black eyes of almost feverish brilliancy. He is rather small in stature. The physique is not powerful, but one has the impression of an exceptionally virile and sensitive temperament.

Laparra has wandered far and wide over the earth. He knows the Orient and the Occident. He is acquainted with the primitive music of Turkey and of the North American Indian, and the more primitive the music, one is inclined to think, the more interesting to him. But Spain remains his spiritual if not his actual birthplace. The genius of this strange land possesses him.

Excels in Color

Laparra's music is the most brutally direct, the most crudely and vigorously colored, perhaps, of an opera composer of the day. He is not, perhaps, a lover of art for art's sake. He has always observed life at first hand, lived with the simple people, recorded his impressions, musically, in his own way. He is no follower of the schools or of any artistic clique or group of theorists. The heart, not the head, must lead the way. Laparra has gone his own way with a naive enthusiasm and an unconscious courage, and his artistic end appears to make him oblivious of obstacles.

Not that he lacked schooling in his art. His precocity as a child alarmed his parents. Fortunately it was balanced from the beginning by his almost primitive love and craving for nature. He studied the piano at six and entered the Paris Conservatoire at 11. In 1900 a violent illness sent him to Spain to recuperate for two years. It was at this time, and in this place, that "La Habanera" was conceived. Paris forgets quickly. When Laparra returned he found the conservatory had as good as forgotten him. Nevertheless, he set to work with characteristic energy and in 1903 took the Prix de Rome.

Laparra in interested in several other arts than his own. He loves architecture, poetry, painting. A series of lively sketches made by himself recall his days in the Eternal City.

There are also drawings by fellow students, and a few of them are signed by Andre Caplet, who was French conductor at the Boston Opera House for several seasons. In the second year of his scholarship Laparra visited Greece, Turkey and Armenia gathering material for the score of an opera, "Amphytrion," which has not been performed.

He went to Bayreuth in 1906, and lived not with the tourists, but with a peasant's family in Dusseldorf. "La Habanera" was produced in Paris in 1908. It frightened many of the critics, and drew attention to a rising talent. A second opera, "La Jota," was given in 1911. In 1913 Laparra came to America under the auspices of the French government to study the landmarks of the early Spanish settlers on the Pacific coast. He went first to Mexico, then to Arizona and California, where he spent much time about the old missions which dot that State. An opera on a Mexican theme has been sketched. Mr. Laparra also studied, very curiously, the music of the American Indians. In 1913, he married the former Miss Mary Sharafelt of Omaha, Neb.

Composes Wherever Mood Moves Him

Laparra has noted down his musical ideas in cabs, on trains, on shipboard, and muleback. As may be seen, he is temperamentally a nomad. Money to him means opportunity to travel. He has also the literary temperament, and his libretti and manifestos remind one strongly of the pronouncements of the romantic composers like Berlioz, with whom Mr. Laparra has not a little in common "[illegible] belated romanticist," said Mr. Caplet). He writes himself into his music. "It seems to me that from my earliest days," he once said, "I knew that I would find my true inspiration in Spain."

The suite "A Basque Sunday" was composed in the country of which the music speaks. It is thus described, for the Post, by Mr. Laparra:

On the two western slopes of the Pyrenees Mountains, part in France, part in Spain, lives a mysterious race whose origin has never been established. It is the Basque people.

Its language has nothing in common with any other idiom in the world. Its customs are strongly different from those of its French and Spanish neighbors. It resisted the Arabs and the Romans, and though now divided between two of the European powers, has never been absorbed by them and has remained a people, in spite of the conventional limitations.

It has been a frequent mistake to confound the Basques with the Spaniards, from whom in all regards they are as remote as the Yankees from the Patagonians. The bull fights, though practised, are as foreign there as they are in the south of France. So are the "flamenco" songs and dances.

The people are deeply religious, but without the passionate expressions of the Spanish Catholicism. It is a calm faith, robust like those chants of the Basque church, which the ox-drivers sing again on the road while leading their heavy beasts hitched to the full wheeled carts, which resemble the chariots of the early migrations.

The national game is athletic and full of wild excitement, but without the red drama of the Spanish bull fight. One village sends its three best players against the three best ones of another town. They meet on a rectangle before eht high wall, against which the ball is thrown with strength by the batter, to rebound to a point where he hopes that the adversary will not be at hand to the high wall, against which the ball is augmented by the special glove they use, or "chisters," a long, cone-shaped crescent basket, which is used to catch as well as to throw the ball. A crier calls the points in long modulations, which are real songs in themselves. The girls, in the graded stone seats, wear the color of their favorite teams, and when the points are hotly disputed one hears the ancestral calls, in which are expressed either the furor or the joy. This game, called "Pilota," has spread all over Spain and South America.

The dances are also typical of the country. Among them shines particularly the energetic "zortzico," with a splendid rhythm in 5-8 time.

Composed in Tower

The houses, whitewashed anew every year on St. John's Day, seem, in spite of their old age, eternally young, and sprinkle the landscape with their clear spots on top of the green hills against the higher Pyrennees. For, in contrast again with Spain, the country is a laughing one, traversed by so many brooks running down from the mountains to the sea.

One of the points from which the Basque land might be embraced in one of its broadest and most inspiring aspects is the hill of Bordegaine, above the little port of Ciboure in France. From there, beyond a succession of valleys, an extraordinary development of mountains is perceived from th "Rhune" in France to the colossally proportioned "Three Crowns" in Spain, while the sea flees from cape to cape to the fading distances of the Cantabric coast. And before these immensities you are, on the top of Bordegaine, in the most intimate and romantic corner—a church, ruined by the quasi-forgotten battle of Napoleonic times..

Against it a rustic shed has been erected by the peasants with blocks of granite and gigantic beams to protect a shrine where the miraculously preserved virgin of the ruined church has been placed. A few steps away stands a cross of the 14th century and a strange building without age, color of rain, a sort of tower overtopping still higher this commanding place. It was between these three things, the tower, the cross and the church, that much of the "Basque Sunday" was written. The supreme peace of that spot, as though against the sky, was necessary to express with a freer and clearer mind the intense joy of the valley. Only on rainy days shelter had to be sought in the deserted tower, and it was not without a certain thrill that one could enter that dwelling, in remembering the dark story which developed there some years before.

An old bachelor, an "American," as they call in that country the Basques who have returned from the new continent, retired there with a coffer containing the fortune amassed over seas, a gay fellow, a good singer and a hearty drinker. No one, however, had any access to his tower, until one day there came another "American" unknown in the country, and whom the people of Ciboure nicknamed "Don Carlos."

From that time the life of the solitary tower became particularly animated. Echoes of songs and of laughter used to escape from it until a late hour. But on a certain night of violent tempest, the joyous noise, which had been more boisterous than ever, was succeeded by a shrill scream, so long and so terrible that the owner of the next [illegible] awakened in spite of the distance [illegible] the gale, did not dare to open his w[illegible] dow.

But in the morning he said to his w[illegible] "Woman, something queer happe[illegible] last night toward the tower. Let us [illegible] and see." They went. Around [illegible] tower everything was silent. T[illegible] knocked; no answer. They entered [illegible] little kitchen, always silence, the sh[illegible] ters closed. They climbed the stairs [illegible] the landing where the "American" [illegible] ways slept. No one there, and s[illegible] darkness everywhere! They went to [illegible] third and last floor, but before reach[illegible] it the man was arrested by two [illegible] upon his head, while the woman beh[illegible] him exclaimed, "Andre Maria! Th[illegible] he hangs!" They roused up the to[illegible] and amidst the exclamations of am[illegible] ment, the prayers and the imprecati[illegible] it was found that the famous coffer [illegible] disappeared. So had "Don Carlos," [illegible] never to return.

Since then the old tower had [illegible] mained closed until a musician, to [illegible] astonishment of the town, asked [illegible] key, to make of it his working ret[illegible]

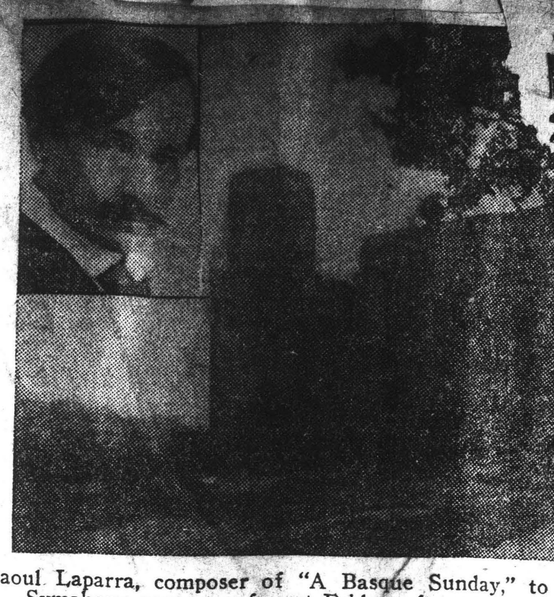
Thus, stories which become lege[illegible] legends which are believed to be sto[illegible] the whole Basque country is ful[illegible] them, with the added charm of its [illegible] mystery, that never to be found o[illegible] which enhances the poetry of its l[illegible] scapes and the haughty beauty o[illegible] humanity.

The idea of "a Basque Sunday" [illegible] express musically the principal [illegible] sodes of a Basque holiday:

1. Toward the church, which sup[illegible] a kind of auroral prelude with the [illegible] of the organ and bells of the di[illegible] mass.

2. At the Pelote game, which is [illegible] national game of the Basques, [illegible] takes place in the afternoon. It is [illegible] pressed by a lively scherzo.

3. Before a white house gives [illegible] Andante. It relates to the rest [illegible] which one enoys in those ancestral [illegible] always smiling homes of the Ba[illegible] pountry, about sunset.



Raoul Laparra, composer of "A Basque Sunday," to be performed at [illegible] Symphony concerts of next Friday afternoon and Saturday evening. Where "A Basque Sunday" was composed. The church of Bordegain, [illegible] stroyed in a battle between Wellington and Soult, a relic of the 14th c[illegible] tury, and the old Spanish tower which Mr. Laparra made his workroom

POST APRIL 12

AFTER-WAR MUSIC BY SYMPHONY

"Hymn to Justice" for First Time Here

BY OLIN DOWNES

Alberic Magnard's "Hymn to Justice" was performed for the first time here at the concert of the Boston Symphony Orchestra, Henri Rabaud, conductor, yesterday afternoon in Symphony Hall.

The other compositions were Beethoven's sixth ("Pastoral") symphony; Four Character Pieces after the Rubaiyat of Omar Khayyam, and Dubois' overture to "Frithjof."

PUPIL OF D'INDY

There are different versions of the tragic story of Magnard's end. At the outbreak of the war he sent his wife and two daughters to Paris. He remained in his country home. It is said that, seeing a group of Uhlans, on Sept. 3, 1914, approaching his house he fired and killed two of the troopers. A volley was the answer and Magnard fell. Others tell it differently as regards details. Magnard was one of the most conscientious and independent of modern French composers, careless of public success, devoted to his art. Pierre de Breville said that d'Indy's two greatest works were his opera "Fervaal" and his pupil Magnard.

The "Hymn to Justice" was composed in 1902. Therefor it had nothing to do with the war. But it might have, because of its dramatic spirit and its singular significance at this time. No longer is Magnard disdainful of the people, as one might well infer from more recondite and complicated of his [illegible]

the 22d pair of Boston Symphony [illegible]chestra concerts, to take place next Friday, April 18, and Saturday, April 19, Cesar Franck's Symphony in D-minor, which, as the master work of the French school, naturally came upon the opening programme of the season under Mr. Monteux, will be repeated by request. Mr. Rabaud has conducted the symphony in other cities but not in Boston.

Also Mr. Raoul Laparra, native of France and impressionable poet of many races, will play the piano part of his orchestral poem, "A Basque Sunday," which is to have its first performance. (See leading article.)

There will be two other numbers—Glinka's "Komarinskaia," a fantasy in typical Russian rhythms, unheard at these concerts since Paur conducted them in 1894, and Weber's overture to "Der Freischutz."

The Easter concert by the Handel and Haydn Society, Emil Mollenhauer con[illegible]

ADVERTISER APRIL 13

TEACHING BEETHOVEN TO BOSTON

M. Rabaud Earnestly Trying to Acquaint Us With His Symphonies

By LOUIS C. ELSON.

THE SYMPHONY PROGRAM.

Magnard—Hymn to Justice.
Beethoven—Pastoral Symphony.
Foote—Four character pieces from "Omar Khayyam."
Dubois—Overture to "Frithjof."

There was no soloist and from an artistic standpoint the symphony concert needs none. From a box office point of view, however, the great prima donna, the celebrated pianist, the pyrotechnical violinist, is quite essential and there never is a long waiting line when they are absent:

Magnard's martyrdom in the war has caused his music to be played more frequently than it otherwise would have been. Intrinsically it is scarcely up to the level of Debussy, Ravel, Chabrier and other modern Frenchmen. But his "Hymn to Justice" is distinctly above his average work. It is well developed and logical as well as original. It has good contrasts and much use is made of a plaintive figure of three notes. But the work has not the serene majesty one would imagine in a portrayal of justice. It has passages which seem to speak of vengeance and the rather savage chorale towards its ending might suggest a Hymn of Hate. It ends seemingly with exhaustion. We were glad to see the composition heartily applauded. It was worthy of the tribute. All through this concert the enthusiasm was much above the average and recalls were astonishingly numerous.

THE PASTORAL AGAIN.

M. Rabaud is devoting himself to the task of making Boston acquainted with a certain composer named Beethoven, but we can assure him that we have often heard this man's symphonies before and perfectly given, and we do not need them with such frequency. The first movement of the Pastoral symphony pictures joyous feelings on coming into the country, but whether it is the joy of the Summer boarder or the joy of the farmer at seeing him is somewhat doubtful. As the advertisement said "fishing, bathing and picnic facilities," these are sketched in the subsequent movements. In the second movement the boarder is "by the brook." The stream has evidently been fished out, judging by the length of time he stays without a single bite except that of a mosquito (oboe). He, however, solaces himself as best he can (two horns) in pre-prohibition times.

The third movement is devoted to picturing a picnic. The keen observer will notice the spread upon the grass, the driving away of the bugs, the ants that lodge themselves securely in the boarder's trousers, and finally the dance on the green. Of course, there is a heavy shower, and equally, of course, there is not an umbrella in the party. This is proved by there being nothing descriptive of an umbrella in the music, which pictures everything else. The boarder comes to a sudden resolution (shown by the resolution of the dominant into the tonic) and breathes a hymn of thanksgiving as he buys a ticket back to the city.

Of the performance of the work there is nothing new to say. No one can read anything new into the Pastoral symphony and no good conductor can fail to grasp its general effects and meaning. But M. Rubaud read th[illegible] symphony very conscien[illegible]

FOOTE'S MELODIC THOUGHTS.

Arthur Foote's four orchestral sketches inspired by the Rubaiyat are among the best American works which have been given at these concerts. Mr. Foote has as much contrapuntal learning as any of the natives, but he does not chase after complexities, he does not juggle with rythms he does not strive for gigantic size nor does he make his score overwhelming to prove that he is "modern" in tone-coloring. Per contra, he leads his voices easilyl, he has melodic thoughts and he stops when he has delivered his message.

No. 2 of the set seemed the most successful; in this harp and flute did excellent work and the form was of crystal clearness. Its fiery chief theme contrasted well with the gentle episode which followed it. It pictures departed glory in the Courts of Jamshyd. No. 3 was a more delicate picture, referring to the "Jug of Wine loaf of Bread,—and Thou" which every reader recalls.

No. 4 had a beautiful horn melody which was very well played and was very prominent in the first and last parts of the number. It was somewhat too homophonic for the excellent master of counterpoint whom we possess in Mr. Foote, but it was bound to make a success with any publi and the work was applauded to th echo until the composer had rise from his seat in the audience an bowed many times.

VIKING IN KID GLOVES.

When it comes to the portrayal o the old viking, Frithjof, there is composer named Bruch who has tol his story in tones so eloquently tha all other attempts seem weak besid his cantata. Dubois gives us a vi ing in kid gloves (No. 11s), who o casionally gets angry upon the tron bones. It is a polite and gentlema ly sea-rover that we get here, spite of the occasional explosions a the forcible chromatic ending. It however, good music, well-construc ed even if it does not quite rise to i subject. This topic belongs to t northern composers by inheritan and we doubt whether any Gal composer can handle it adequately.

Last Sunday John McCormack ca back to the scene of his triumphs Symphony Hall and again show that combination of classical and po ular in which his vocalism is un proachable. There was a McCorma audience which means that the h was crowded and that there wa frenzied applause and many enco The heavy season does not leave voice untouched. An eminent vo teacher once said—"The voice is l a cistern, the more you take out less there is left."

MISS CHURCH'S RECITAL.

On Thursday afternoon in Steinert Hall Miss Marjorie Church gave a piano recital. A program which gave selections by Bach, Brahms, Weber, Chopin, Scriabine Rachmaninoff, Godowsky, Faure, Ravel and Ebell may be considered as adequate to display versatility and certainly Miss Church showed a good comprehension of various schools. We liked her least in Weber's Rondo Brillante in which a more dashing abandon was necessary, but her playing of Chopin was poetic and she caught the spirit of the modern works well. Her graceful poise at the piano, free from all unnecessary motion and gesture, her clear work in all passages of finger action, and her discreet use of the damper pedal, were all to be commended. She is evidently an intelligent and versatile artist. A good-sized audience was present and there was much applause.

On Thursday evening, in Symphony Hall, the Paulist Choir gave a concert. They were billed as "Tthe Greatest Choir in the World," but they did not need such flamboyant advertising. In these days of perfervid music of straining and cacophony, it was delightful to come back to the pure old school of counterpoint and of religious composition.

WONDERFUL EXECUTION.

As the concert was for the benefit of the Knights of Columbus it [illegible] an occasion for criticism. There was a large and enthusiastic audience present and encores and double-encores were frequent. The program was a long one and it began [illegible] an hour later than the advertised time. The most wonderful execution was done in a Bach fugue which was of amazing difficulty and sung "a capella" (without accompaniment). Most of the choral numbers were given in this style and the security of intonation was remarkable, although the ensemble was not as marvellous as when the choir last appeared in this city.

Rossini's "Inflammatus" which received great applause does not please us when the solo part is given by the "White Voice" of a treble instead of by a dramatic soprano. But the boys and men in their solos were received with tumultous applause and deserved it. Masters McManus, Dolan, Probst and Mr. Finnegan received most cordial welcomes. Father Finn appeared as director, composer, organist, piano accompanist and orator (he explained some of the works) a very "Admirable Crichton" of music. He is a Bostonian (a Roxbury boy) which accounts for his attainments. He has good cause to be proud of his choir.

TIGHT BINDING

mosphere.

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exploding shells shook
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rations to the mess offi
a nap, as the excitement
seemed as peaceful as
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experience that I shall
ration detail to visit som
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reached the famous cu
cut loose with shrapne
bursting overhead and
ened mule managed to
out of the fire.
Then a man from
on a horse, and said th
of his battery was wou
We went back for h

AN ELEPHANT IN THE WITNESS

On July 18, 1879, an elepha
brought into court as a witne
action arose out of the visit of a
the Alexandra Palace, where a
encampment was attracting cro
people.
She went there in a pony c
and after the conclusion of the p
once a baby elephant came out,
keeper, and frightened the pon
pony bolted, and the plaintif
thrown out and injured.
Counsel for the defence said t
elephant was willing to go in
witness box to show its harmle
position; and, the judge consenti
animal walked in, with bells
head, and threaded its way throu
gazes of the law as though it ha
used to courts of justice all its l
Counsel for defence having no

'S RECITAL.

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EXECUTION.

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c. He is a Bostonian (a
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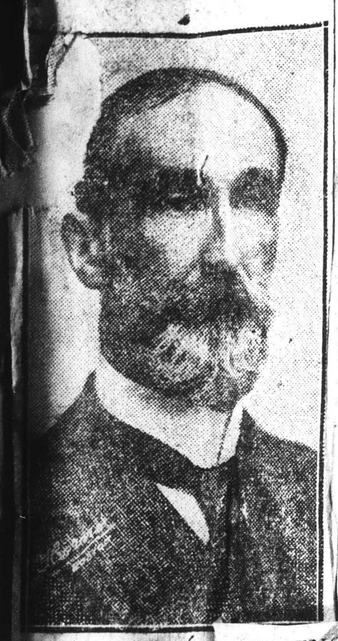
He has good cause to be
choir.

RECORD, APRIL 11

MONTEUX NEXT CONDUCTOR OF OUR SYMPHONY



HENRI RAB

Present conductor of the
phony Orchestra, who
Boston stay with some
novelties.

By J. V. CLARK

From Symphony Hall today
unexpected announcement t
trustees of the Boston Symphon
chestra have selected their cond
for the following season. While
musical section of the town has lit on
weighing every bit of gossip th an
pointed chiefly at Toscanini or Ma
gberg as the next conductor, th of
trustees have selected Pierre Monteu on
to succeed Henri Rabaud, the presendia
conductor, next winter.
Mr. Rabaud, like Mr. Rachmannoff,
among persons under consideration as
symphony leaders, in these latter days,
cares more for composition than for
conducting. Therefore he does not
care to keep the Boston post for an-
other year. For his final concerts he
has prepared some interesting pro-
grams—and right here it is well to
mention that in spite of his limited
choice of music, owing to war troubles,
Mr. Rabaud has made generally effec-
tive, well balanced programs.
At the concerts tomorrow and Sat-
urday he will present for the first
time "A Basque Sunday," a suite by
Raoul Laparra, the Spanish composer-
pianist, who appeared here earlier in
the winter in concert. Mr. Laparra
will play the piano part of his new
work. Mr. Rabaud will repeat, by re-
quest, Cesar Franck's great symphony
which was given earlier in the season.
At the concerts of the following week
he will conduct his own Second Sym-
phony which with his opera "Marouf"
is generally accepted as his best work.
On the program will also stand
Beethoven's "Egmont" overture, Bach's
suite in E minor No. 2 for flute (Mr.
Laurent), and string and solos by
Sophie Braslau, alto. For the last
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ADVERTISER, APRIL 13

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"The second difference is theoretical, more than real. The Symphony management insists that the orchestra leader be the sole judge as to when a man is to be discharged. We cannot agree to that, for, if we did, it would apply to all bodies of musicians all over the country. But as no member of the orchestra in Boston is ever discharged before his contract has expired, that is a very minor difference.

"So the affair resolves itself into this: if members of the Boston Symphony join the American Federation, they automatically leave that organization, for by the rules our members must play in orchestras where there are only Americans playing. If they all join then Judge Cabot says the orchestra will disband.

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"As a matter of fact, thirty-five orchestra members have joined the union already. Others may join at the expiration of their contracts. The Symphony management, last season, when there was prospect of their players joining, gave them a $250 bonus and $10 a week for the Summer months, to sign their contracts immediately. They did. But it was the agitation of the American Federation of Musicians that got them that bonus, whether they realize it or not. It is probable that some other cash inducement may be offered the will refuse to join. It is even possible that the management might offer the players a salary for fifty-two weeks in the year, making them able to live on a self-respecting basis all Summer, which they cannot do at present.

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WORLD, APRIL 13

There is great rhythmical vigor. The themes are virile and well contrasted. The finale choral-like passage is simple and unlabored. The orchestration is not ultra refined, but it sounds. Most of the instruments are working most of the time, but they are employed with skill and without thickness or muddiness of the tone. The "Hymn to Justice" has the character of a brilliant composition for a public occasion very well done. "Magnard," said Henri Lichtenberger when this composition was first performed at Nancy in 1903, "evoked with great emotional intensity the impression of justice, the avenger and the peacemaker, warlike and formidable when arrayed against evil but redolent of peace and concord when in a final chorale she draws the hearts of men together." Nothing could have been a more fitting testimony to the composer than Mr. Rabaud's fiery performance of his work, which was received with great enthusiasm.

In the Pastorale Symphony, a work which ages, Mr. Rabaud surprised his hearers by calling attention now and again to a detail other conductors who have been heard in this city have missed, and in treating certain passages with unconventional tonal balances which were not only interesting but appeared as the intention of the composer. The reverence, enthusiasm and scholarship with which this conductor has interpreted Beethoven's music has been one of the great features of the Boston Symphony season.

It was a pleasure to hear again the music of Mr. Foote. It is simple, it is short, it says less rather than more, and all with excellent taste, with ideas developed logically and according to their deserts. Would that more composers wrote so simply, honestly and well. This entertaining music was applauded so long that the composer had several times to rise and bow his acknowledgments.

PROVIDENCE JOURNAL, THURSDAY, APRIL 17, 1919

PIERRE MONTEUX TO BE CONDUCTOR OF BOSTON SYMPHONY ORCHESTRA

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TRAVELER, APRIL 17.

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NORTH AMERICAN
ss Philadelphia, Pa.
APR 20

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TIGHT BINDING

128

mosphere.

I know that som
few moments, as the
light artillery and the
the heavens growl wit
canny shrieks and wh
hundred quarters at o
This kept up until
"A MILLIO
Then, after a few
lull before a storm, it
rage thrown at 2:30 a.
101st Infantry and 27 1
up two platoons of tre
defensive works, to the
what a noise!
The whole front w
as though the ground
exploding shells shook
Realizing the dang
took my detail off the
Rambucourt with only
In the town the she
ings were going up and
However, we escap
rations to the mess offi
a nap, as the excitement
seemed as peaceful as
Then on Dead Man
experience that I shall
ration detail to visit som
We were on the w
of caissons approaching.
reached the famous cu
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bursting overhead and
ened mule managed to
out of the fire.
Then a man from
on a horse, and said th
of his battery was wou
We went back for h

AN ELEPHANT IN THE WITNESS

On July 18, 1879, an elepha
brought into court as a witnes
action arose out of the visit of a
the Alexandra Palace, where a
circumpment was attracting cro
people.
She went there in a pony c
and after the conclusion of the p
once a baby elephant came out,
keeper, and frightened the pon
pony bolted, and the plainti
thrown out and injured.
Counsel for the defence said t
elephant was willing to go i
witness box to show its harmle
position; and, the judge consenti
animal walked in, with bells
head, and threaded its way thro
gazes of the law as though it ha
used to courts of justice all its l
Counsel for defence having no

HN'S RECITAL.

y afternoon in Steinert
arjorie Church gave a
A program which gave
Bach, Brahms, Weber,
pine Rachmaninoff, God-
Ravel and Ebell may
as adequate to display
d certainly Miss Church
d comprehension of va-
We liked her least in
o Brillante in which a
abandon was necessary,
g of Chopin was poetic
the spirit of the mod-
ell. Her graceful poise
free from all unneces-
and gesture, her clear
ssages of finger action,
rect use of the damper
all to be commended.
atly an intelligent and
st. A good-sized audi-
sent and there was much

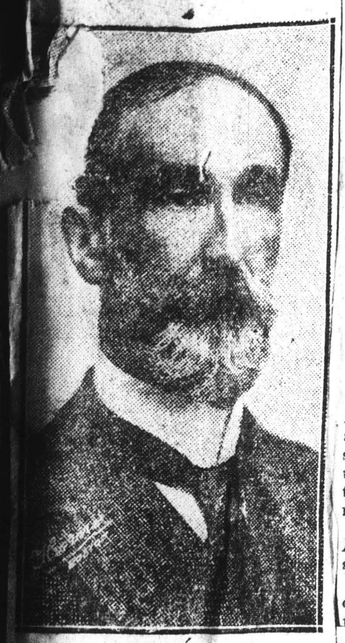
y evening, in Symphony
alist Choir gave a con-
e billed as "Tthe Great-
he World," but they did
flamboyant advertising,
of perfervid music, of
cacophony, it was de-
ome back to the pure
counterpoint and of re-
ition.

L EXECUTION.

cert was for the benefit
ts of Columbus it is not
for criticism. There was
enthusiastic audience
encores and double en-
frequent. The program
one and it began half
er than the advertised
ost wonderful execution
a Bach fugue which was
difficulty and sung "a
ithout accompaniment).
e choral numbers were
s style and the security
n was remarkable, al-
nsemble was not as mar-
when the choir last ap-
is city.
"Inflammatus" which re-
applause does not please
solo part is given by the
of a treble instead of by
prano. But the boys and
solos were received with
pplause and deserved it.
Manus, Dolan, Probst and
n received most cordial
ather Finn appeared as di-
ser, organist, piano accom-
rator (he explained some
a very "Admirable Crich-
ic. He is a Bostonian (a
y) which accounts for his
He has good cause to be
choir.

RECORD, APRIL 1

ONTEUX NEXT CONDUCTOR OF OUR SYMPHONY



HENRI RABAUD

Present conductor of the Boston Symphony Orchestra, who will end his Boston stay with some interesting novelties.

By J. V. CLARK

From Symphony Hall today comes the unexpected announcement that the trustees of the Boston Symphony Orchestra have selected their conductor for the following season. While the musical section of the town has been weighing every bit of gossip that pointed chiefly at Toscanini or Mangelberg as the next conductor, the trustees have selected Pierre Monteux to succeed Henri Rabaud, the present conductor, next winter.

Mr. Rabaud, like Mr. Rachmannoff, among persons under consideration as symphony leaders, in these latter days, cares more for composition than for conducting. Therefore he does not care to keep the Boston post for another year. For his final concerts he has prepared some interesting programs—and right here it is well to mention that in spite of his limited choice of music, owing to war troubles, Mr. Rabaud has made generally effective, well balanced programs.

At the concerts tomorrow and Saturday he will present for the first time "A Basque Sunday," a suite by Raoul Laparra, the Spanish composer-pianist, who appeared here earlier in the winter in concert. Mr. Laparra will play the piano part of his new work. Mr. Rabaud will repeat, by request, Cesar Franck's great symphony which was given earlier in the season. At the concerts of the following week he will conduct his own Second Symphony which with his opera "Marouf" is generally accepted as his best work. On the program will also stand Beethoven's "Egmont" overture, Bach's suite in E minor No. 2 for flute (Mr. Laurant), and string and solos by Sophie Braslau, alto. For the last concert of the year Saint-Saens's ode, "The Lyre and the Harp," will have its first American performance. There will be a special chorus of 150 voices and these soloists: Olive Kline, Merle Alcock, Arthur Hackett and Reinald Werrenrath.

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APRIL 17, 1919 THURSDAY, APRIL 17, 1919

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NORTH AMERICAN
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POST, APRIL 20

Rabaud's Farewell Work

Boston Symphony Conductor, on Eve of Returning to France, Will Conduct Orchestra in His Own Composition This Week—Olin Downes Discusses Precedents

The performance of Mr. Henri Rabaud's E minor symphony, which will be played by the Boston Symphony under his direction this week, will have more than ordinary interest, partly because of the fact that this will be one of the signs of Dr. Rabaud's leavetaking—he sails for France immediately after the final Symphony concerts of next week—and more for the reason that we shall hear a man who is an important figure both as a composer and a conductor interpret his own work.

Composers have conducted and conductors have composed their own works many times ere this in Boston. What makes Mr. Rabaud's position unique is the soundness of his accomplishment in both fields. As a rule a man either conducts well or composes well, but seldom makes significant contributions in the two capacities. The composer who has appeared most impressively as composer-conductor in Boston in the last 20 years is undoubtedly Richard Strauss. He conducted unforgettable performances of his "Till Eulenspiegel" and "Tod und Verklarung" with the Philadelphia orchestra, and his "Don Juan" and "Don Quixote" at a pension fund concert of the Boston Symphony. Vincent d'Indy was guest conductor of the Boston Symphony Orchestra for a brief tour. He was a composer rather than a brilliant conductor.

Before his coming. Pietro Mascagni, who, it seems, will be known by one work, "Cavalleria Rusticana," electrified small Boston audiences by his interpretation of his own work. Gustav Mahler's symphonies have been played, but not by him, in Boston. Mahler has conducted here in opera and in concert, and in the belief of a majority in America he is greater as a conductor, as an inspired and lofty-spirited interpreter of the music of great masters, than as a personal creator of music.

This is still truer of Felix Weingartner, who is also well known as a conductor of opera and symphony in this city. Arturo Toscanini, possibly the greatest operatic conductor in the world today, whose performances of "Tristan" and "Die Meistersinger," will live forever in the memories of Bostonians who heard them, does not compose.

If you should ask Mr. Rabaud what he thought of himself as a composer, he would be very modest indeed about it. Yet his "Procession Nocturne" is practically a part of the modern standard orchestral repertoire in France and is fast assuming the same position in orchestral music here. Rabaud's second symphony was played at Worcester two years ago. It is not as modern as the "Procession Nocturne," nor perhaps as mature in conception, but it is a beautiful and romantic work, possibly tinged with Schumanish sentiment, and bespeaking Mr. Rabaud's fine balance and self-possession as a composer. As a composer he has been well content to write down to the very best of his ability what is in him, without imitating or following any particular fad of the time. No one, probably, is better acquainted with the works of all modern composers than Mr. Rabaud. He, as well as many others who are far more vocal, can also discourse from Ravel and Strawinsky, and quote them on the keyboard. But he has neither intentionally nor unintentionally emulated them. He has been neither doctrinaire nor propagandist for his ideas about music of the present or future. He has not been discontented to stand on one side and commune with himself in his scores. Composing is a passion with him—not a protestation. A man of means, he works in music absolutely for music's sake, and always sanely, always nobly, always for a high ideal.

To some men it is given to be sweepingly individualistic, to ride over everybody and everything because of the relentless purpose of the genius within. Intent on accomplishing objects so particularly their own that they have no room in their minds or time for anything else, these men go on their way, either fail utterly or succeed in changing the musical map. In the latter case they stand out, lonely, isolated, torchbearers of an epoch ahead of that in which they live. Others drone on in the way appointed and paved out for them, well content to tread lightly in other men's footsteps, suspicious of innovation, fearful and indignant at these wild fellows who no sooner see something solidly established than they wish to knock it over and invite the chaos from which man and the whole solid world have emerged.

There are still others, and their value to their art and their public is incommensurable, who see ahead and behind, who, standing in the present, foretell the future by the shadow thrown forward from the past. They cherish everything that is great in their sympathize with all true expressions of the spirit of the race. They are in and they are outside of their epoch. The very breadth of their appreciation and the keenness of their critical faculty may make impossible the driving energy, the consuming concentration on a single point, which is the strength and the weakness of many men of creative genius. But this light of the broad mind and the big soul shines everywhere, illuminates and kindles whatever it falls on, and this breadth, this fineness this nobility of spirit, seem to us the dominating and invaluable characteristics of Mr. Rabaud as a musician, as a composer, as an orchestral interpreter.

Nothing that he has done in a whole season has been, musically speaking, small, sensational or merely effective. It would be disillusioning in the extreme for those who do not follow constantly musical performances to realize of how very few conductors this could be said. Mascagni, Muck, Weingartner, Mahler—this gate would be too small for one of them to pass through.

We hasten to add that each and everyone of these men have done great things, musically in this city. But it does not reduce them to the level of ordinary leaders to say that not one of them has been wholly guiltless of emphasizing the outside instead of the inside of music, on occasion. It might be rejoined that all men are human. Mr. Rabaud, too, is human. It is human to fall short, to err. But in this particular direction it is to the lasting glory of this noble-minded musician that he has never for an instant deflected from the line of absolute sincerity, self-effacement, purity of purpose. There is only one other musician of international fame of whom we would feel confident to say the same thing. That is Mr. Vincent d'Indy.

The astonishing thing is the manner in which this unalterable spirit on the part of the most kindly and modest conductor in the world has made itself felt in the Boston orchestra and on the part of the audience. Mr. Rabaud is anything but a martinet, in rehearsal. Other conductors have drawn the reins much tighter, and in some respects this is advisable. Like other mortals, orchestra players are human, which means childish at times, conceited, petty. They need a firm hand and an ungentle reminder when necessary, and even the orchestra of this saintly city is no exception to the rule. But in this same orchestra, where there is bound to be a certain percentage inclined to obstinacy and self-opinion, the enthusiasm and the profound knowledge of Mr. Rabaud have made their way. The dullest player has responded to his enthusiasm. Most orchestras have dead spots in them, because of the routine and lifeless attitude of certain players. The Boston Orchestra has not only been improved in its personnel since last season, it has felt new life circulating through it. The tone is getting back some of the glow and the vitality which it had years ago and then lost to a certain extent more lately. The players may not jump and tremble under the eye and the tongue of an notable slave-driver, but they respond voluntarily, in performance, to the spirit of the music.

Those who play under Mr. Rabaud speak constantly of the inspiration in his face and eyes. The audience does not see this, but the atmosphere in the hall is unmistakable. It is the atmosphere of those who play and those who listen, thrilled by the presence of art.

To enumerate composition by composition the admirable accomplishments of Mr. Rabaud in the course of the season would be tedious and unnecessary. It may be said briefly that he has won in greater and greater degree as the season progressed the confidence, enthusiasm and personal friendship of his audiences. He and Mr. Monteux have done much to illume the darkness of those who held to the old and provincial notion that only conductors are made in Germany and only Germans can conduct German music. Mr. Rabaud's interpretations of Beethoven, for one example, are too recent and too impressive to need recapitulation at this time. His revelations (constituting in Boston tardy justice to the composers concerned) in interpreting modern French and Russian music have been equally notable, if more expected, than his masterly treatment of music of the German school. His programmes have been carefully and wisely selected from a repertoire already, in greater part, familiar to him. Modern English composers, Scandinavian composers, the Russian Tschaikowsky have been conspicuous by absence. Mr Rabaud would probably reply that he had but 24 programmes for one season as leader of the Boston Symphony, that in such a space of time, consistent with reasonable variety and balance of content, he wished to give his audience the best possible results of his musical knowledge and experience. As it is, with the exceptions noted, the programmes have been broad and catholic as the anti-German sentiment engendered by the war made possible, and even with the enforced restrictions far more interesting, varied and vital and colorful in performance than the programmes of Mr. Rabaud's predecessor of former years.

Mr. Rabaud will take with him to France not only the kindly sentiments of his audiences, but their keen appreciation of all he has done for them musically, in vitalizing and raising the quality of the orchestral performances, in giving the Boston public the benefit of the feeling and artistic traditions of the French people, an element which has not been sufficiently strong in the past in orchestral music.

MARIE SUNDELIUS,
Soprano of Metropolitan Opera Company, soloist with Handel and Hayden Society this afternoon in Symphony Hall.

SOPHIE BRASLAU,
Contralto of Metropolitan Opera Company, soloist at Symphony concerts of next Saturday afternoon and evening.

MONITOR, APRIL 19

MUSIC

Music in Boston

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The twenty-second program of the Boston Symphony Orchestra furnished much musical thought, about equally divided between the pleasurable and the profitable. There was another opportunity given to hear the D minor symphony of César Franck, which Mr. Rabaud gave so impressively at Cambridge earlier in the season. One again it showed its worth, if it needed to do so, and, from the manner in which it was received, there is no doubt that the symphony has come into its own. That is to say, it has a permanent niche in the standard orchestral repertory.

Then followed a work of the impressionist sort, entitled "A Basque Sunday," by Raoul Laparra. The performance was the first on any occasion. The work is for orchestra and piano, and on this occasion, the solo part was taken by the composer.

As one has often said, first impressions are not only uncertain, but as a rule unfair to the work itself. "A Basque Sunday" is in four short movements: "Toward the Church," "The Pelote Game," "In Front of a White House," and "At the Fair." The general idea of the work is to express musically the principal episodes of a Basque holiday.

To any not acquainted with the local color, the impressions must be on the musical side only. This is in no sense a piano concerto, but for the most part purely orchestral, with the piano in a very subordinate position. The orchestration is full, with addition of organ in the first movement suggestive of ecclesiastical atmosphere. One notes much noise in the first and last movements, with the third movement pleasing for its quiet mood, well contrasted. The composer knows his orchestra and the Basque idiom so far as the piano is concerned, it might as well have been left out, and the celesta or harp substituted. Mr. Laparra, on the creative side, has imagination and ingenuity, with evidence of adequate training. As a pianist, he did not furnish himself with opportunity for display, but the ensemble passages was acceptable. Further than that we do not judge, except to say that the performance was most brilliant.

Glinka's orchestral fantasy, "Kamarinskaya," heard here several times in the early years of the symphony, has not been heard, however, in concerts for 25 years until last night. Probably it was new to almost every one that heard it, and a very pleasing number. The evening's "Freischütz" overture made a brilliant ending.

ADVERTISER, APRIL 20,

SYMPHONY BY FRANCK WINS PRAISE

Elson Finds Much Merit in Work of French Composer

ONE OF BEST FROM FRANCE, SAYS CRITIC

Efforts of Artists Samaroff and De Gogorza Cause Favorable Comment

By LOUIS C. ELSON.

THE PROGRAM.

Franck—Symphony in D minor.
Laparra—"A Basque Sunday," orchestral poem with piano.
Soloist—M. Raoul Laparra.
Glinka—"Kamarinskaia," Russian fantasy.
Weber—"Freischuetz Overture."

Passion week is not specially noted for musical activity except in the churches, nor did the Symphony program reflect the holy season in any of its selections. We cannot have Franck's symphony too often. It is one of the finest works that has come from modern France, and we are astonished that Gounod ever dared to speak slightingly of its composer. Its first movement is largely developed from a figure of three notes, a figure that has been used by Beethoven in a sonata, and gloriously by Wagner as the "Fate motif" in the Trilogy, but Franck does not plagiarize and manages to glean new effects in spite of two great composers having been before him.

There is much of sadness in the work, yet not a trace of sentimentality, nor, on the other hand, of the morose ugliness which many moderns give when they wish to express dissatisfaction with the general state of the universe.

All is dignied and attractive in spite of the great amount of learning displayed, more recondite and complicated than is ordinarily direct.

The omission of the regular Scherzo (the work is in three movements) adds to the earnest effect, and the second movement is a slow and brooding one, like the second movement of Beethoven's seventh symphony.

The instrument of melancholy, the English Horn, is prominently used here, and it was excellently played.

READING ELOQUENT.

The reiteration of the preceding matter in the Finale makes that movement a climax and summing up of the whole work. The reading of this was eloquent, and all the skilful contrapuntal touches were finely brought out.

This symphony does not grow tiresome by repetition but gains constantly by closer acquaintance. The first movement has never been so heroically read in Boston. The work created great enthusiasm, and M. Raboud was recallled over and over again.

M. Laparra's work suffered somewhat by comparison. Our own opinion of the matter of Spanish music must be given modestly, for we confess but a slight acquaintance with its subleties, but Spanish musicians whom we have interviewed on the subject, doubt whether this composer gives voice to the true national spirit. This refers chiefly to his recent Spanish concert, but it may be that the Basque type is different from the spirit of more southern parts of the nation.

Picturesque it all was, beyond a doubt, and the movements were well-contrasted. The first, "to the Church," had bells and organ and a hymn-like theme, which is much interwoven later on. M. Laparra is led astray by his own ingenuity, and he cares more for skilful combinations than for preserving the folk-song spirit. He is in strong contrast with Glinka in this.

In the second movement there is a portrayal of a popular game, Pelota, and there is much spirit. Again the skill of the composer is displayed, and even canonic treatment is present, the spirit of the symphonic suite is preserved and this may be called the Scherzo.

The next movement is the slow one, a siesta before a country home, with the piano rather prominent in some parts, while the finale has the usual brilliancy of this movement in symphony.

We do not find the atmosphere well preserved in this work, any more than in the composer's "Habanera" or in his Spanish entertainment. He lacks simplicity and directness. He treats folk-themes, or what should be folk-themes, as Richard Strauss treats "Funicoli-Funicola" in his Italian symphony, so that they become artificial.

SPICY AND SHORT.

The trick of having a sudden ending is used constantly by the composer. But the whole is spicy and short. The piano is used sometimes as an orchestral color, an integral part of the score, and sometimes with solo effect. This last is especially the case in the third movement, the most poetic part of the work.

There are rhythmic juggleries in the finale, and sudden pauses in alplenty of piccolo pepper, and the work is certainly exciting. M. Laparra's skill in the use of the modern orchestra was everywhere apparent.

What with the skill of the composition, and the brilliancy of his own piano playing, he certainly deserved the triple recall which came at the end of the work. With the reservations above made it certainly was worth hearing, and will probably hold its place in the modern repertoire.

After basking in the Basque music we made an excursion into Russia. Not to the Bolsheviki, but in the times when that country was somewhat happier than it is today. In the old days the moujiks (the male peasants) used to dance the Kamarinskaia by forming a large circle, hooking elbows all around and jumping, kicking and singing to a very emphatic rhythm.

Glinka, the very father of modern Russian music, has preserved this style and added another theme to it to give artistic contrast. He preserves the Russian spirit in all of its naive simplicity, which is better than M. Laparra's idealization.

The character of the work is bacchanalian, the words belonging to the dance are unquotable, and it is all a very good picture of a merry-making before vodka was abolished and the moujiks were obliged to take to drinking furniture polish.

It was given with the heartiest spirit, but can scarcely be fully appreciated by any one who is unfamiliar with the Russian peasantry and their potation capabilities. The work has a certain monotony of repetition which is not out of place in such a folkdance, but which might seem tame to those who do not understand this school.

After the Basque and the Russian folk-music, there came a touch of the German, for Weber's Freischuetz is absolutely founded on the folk-music of his native land. The dramatic touches were well attended [illegible] The horn quartette was [illegible] by played, the ominous pizzicato "A" upon the contrabasses which follows, was impressive, the trombone gave its touch of evil in the midst of rejoicing, and the triumphant coda brought the concert to a successful ending. How healthy all such folk-music is in these artificial days! It will be a great boon to music when the composers begin again to draw their inspiration from the people and give their message with more simplicity.

And so M. Pierre Monteux is to be our next symphonic conductor. It is not derogatory to M. Monteux if we say that he has not yet achieved anything like M. Rabaud's success with our symphony concerts. But there were many reasons why this may have been the case. He took the men just after the Summer vacation. He found some lack of discipline because of the enforced changing of conductors. He had no chance to become familiar with his Boston public in his very few performances. He is likely to be much less conservative than M. Rabaud has been. Every welcome will be given to the newcomer and undoubtedly Boston will enjoy his modern tastes and will have somewhat less of Beethoven and of St. Saens than heretofore.

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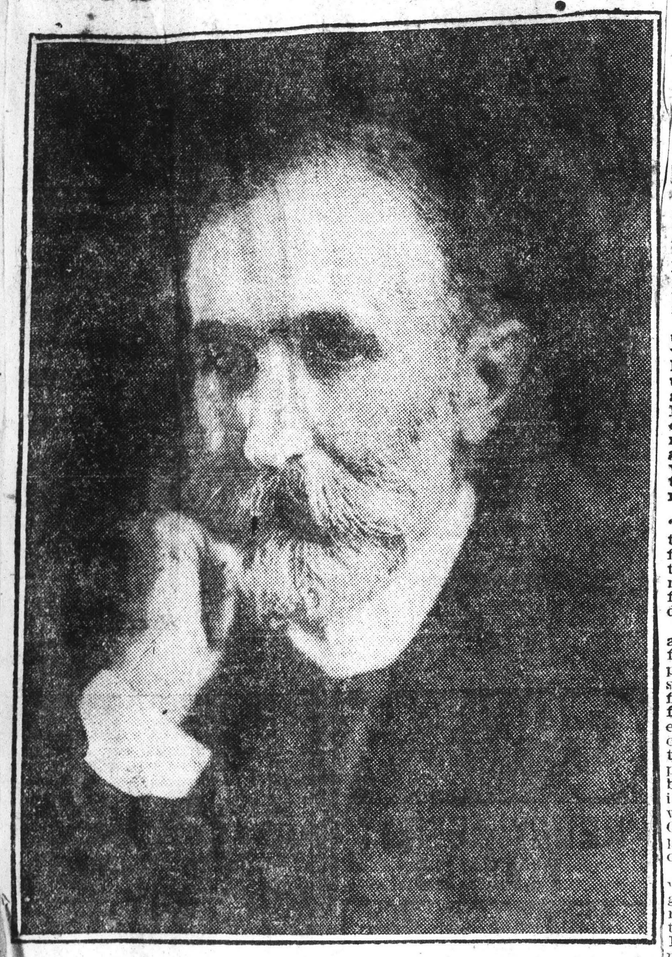
E SUNDAY HERALD, BOSTON, APRIL 20,

ICAL REVIEW

BOSTON'S CONDUCTOR



Henri Rabaud, conductor of the Boston Symphony Orchestra, whose symphony will be played this week.

Notes About Mr. Rabaud's Symphony Played Here This Week

Mr. Rabaud's second symphony will be performed here at the Symphony concerts this week. It has been played here only once, at Mrs. R. J. Hall's orchestral concert on Jan. 21, 1908, when Mr. Longy conducted. The symphony was produced in Paris at a Colonne concert on Nov. 12, 1899, when the composer, then 29 years old, conducted it. For this symphony he was awarded the Prix Monbinne.

The symphony has been performed with marked success in several cities of this country. When it was performed at Chicago last November Mr. Hackett wrote in the Chicago Evening Post:

"Mr. Rabaud is related in his mode of thought to those men who have always written music in the sense that music is the expression of beauty through tone. He is able to create a melody, and the underlying thought of this symphony is melodic. . . . Mr. Rabaud can bring forth from his inner consciousness a melody of strength and beauty—therefore he does. He develops his themes with an exquisite sense of proportion which knows as well where to curtail as where to elaborate. . . . There is all through the music the sense of clarity and balance that is the mark of the man with the feeling for art. Mr. Rabaud used his learning to express his meaning and not to heap up great masses of tone interwoven with endless complications just because he had a modern orchestra to play with. The second movement was very beautiful and the third charming with its sparkling brilliance."

The symphony was by no means new to Philadelphia. Mr. Waldo of the Public Ledger reviewed its performance on last March 28 as follows:

"The masterwork of Rabaud has won the enthusiasm of our audiences on more than one occasion. It is a well-spring undefiled and constant of symphonic inspiration. The full value of the Andante was brought out with the chorale, like strains that revert to Bach of old and Franck in recent times and still are far from slavish imitation. The Scherzo is the happiest little skeedaddle of strings and flute and oboe and harp that ever was, and the Finale is a noble climax indeed."

RABAUD'S FAREWELL CONCERTS

There remain only two pairs of concerts (this week and next) in the season of the Boston Symphony orchestra, and at them Henri Rabaud will bid his farewell to the American public. The program for this week will be memorable to many on account of Mr. Rabaud's own Second Symphony in E minor which he will conduct, acting on a petition signed and sent by a number of our composers early in the season. This work, which is considered Mr. Rabaud's masterpiece, has been heard frequently in the various cities of the United States, and this season in Chicago and Philadelphia.

The soloist at the same concerts will be Miss Sophie Braslau, contralto of the Metropolitan Opera Company. She will sing an air from "Ariodant," by Mehul, and three songs of Moussorgsky, "Death's Serenade," "The Banks of the Don" and "On the Dnieper." The other numbers will be three movements—"Polonaise," "Rondo" and "Badinerie," from Bach's Suite in B minor No. 2 for flute and strings, with Georges Laurent, the new French first flutist, as soloist. Finally, Beethoven's "Egmont" overture.

Attention is called to the postponement of the Friday afternoon concert to the following (Saturday) afternoon, April 26, in order that it may not conflict with the parade of the 26th division. The two concerts will therefore fall on the same day, subscribers' tickets marked April 25, to be used Saturday afternoon, April 26, at 2:30.

EVENING POST New York City APR 19 1919

Pierre Monteux, who has been chosen to conduct the Boston Symphony next season

GLOBE—APRIL 20

Mr Rabaud as Program Maker

Much has been said of Mr Rabaud as conductor during his association with the Boston Symphony Orchestra, which will end, in so far as his personal direction is concerned, a week from Saturday night, but something remains to be said about him as a program builder. It is known that Saint-Saens cantata, "The Lyre and the Harp," for four solo voices, chorus and orchestra, will be given as a novelty at the last pair of concerts, May 2 and 3. The program for next week is printed below, making known Mr Rabaud's entire choice of music played during his season as conductor.

Mr Rabaud, while believably not opposed to the performance of music from the Wagner operas in the concert room, has made clear his present position as one not favoring such performance at least until the peace of Paris is signed, a position which he will find liberally shared by those in his audience.

Not in the history of the orchestra has its conductor undertaken to choose the 24 pairs of programs from a symphonic literature excluding all German composers after Brahms, who in this instance Mr Rabaud drew upon for one symphony. Has the result been one to incur restraint, narrowness or loss? Have the patrons had occasion to complain of infrangement upon their pleasure or of any self-protesting chauvinism?

In Mr Fiedler's time the most conspicuous loss among those on the Index would have been Richard Strauss, whom he played much and regorously, and it usually sounded imposing. To Dr Muck, as some said for personal reasons, Richard the second was chosen for the concert room with scarcely less willingness than Richard I. Was it not he who gave us Strauss' Festival Prelude, than which a more bombastic, futile and turgid piece of din is not at this moment recalled?

So for certain of the tone poems—the "Hero's Life," "Death and Transfiguration," "Don Juan"—there probably are few who would wish them stricken from the repertory of the orchestra indefinitely, notwithstanding what the profession of their author as an eminent disciple of Prussianism may have been.

But who has greatly missed the name and works of Max Reger? Who has felt a lack of modern German scores patterned after the manner of Noren's symphony, a work remembered chiefly for its noise and length? The resourceful label, "Made in Germany," a self-explanatory judgment, had been periodically in demand, and to such extent that even before the war, and before the possible accusation of prejudice could be brought for its self-sufficient causes, it was a common observation that there was little of significance in the modern German output. Reasons in part explaining that since have been made clear.

Mr Rabaud has bored his audiences very seldom. He has refrained with a gentlemanly good taste from the unmitigated dreariness, for example, either the first or the second symphony of Elgar, National affiliations of the time notwithstanding. Either of these scores is worse than the other. He has refrained with even more commendable grace from perpetrating pretentious works by young American composers, who, granting that they should hear their scores, hardly have the right to ask a symphony audience to sit them through or to foist them upon an orchestra which should be engaged with better things.

There are unheard and unknown compositions by Americans which should be heard, works which have some claim to be called representative, but as long as conductors choose some of the scores which Dr Muck chose for exploitation, and as long as a great pianist like Josef Hofmann can bring together such a grievous compilation of mediocrity as his "All-American" program, just so long will "The American Composer" as a class need coddling.

Remembering Mr Rabaud's gorgeous performances of Rimsky-Korsakoff and of Borodine, it would have been interesting to have heard him play some of Tschaikowsky—by birth their countryman, but less National than they—more a cosmopolitan. Some Frenchmen, it is said, find him coarse, with a hybric individuality, and do not understand him. In the "fate" symphony, in the tone poems, the "Tempest," "Manfred," the "Francesca da Rimini" or "Romeo and Juliet," there would have been material for Mr Rabaud's insight and taste. Then there was Sibelius. And there are some no doubt who gladly would have heard more from Berlioz perhaps even his youthful "artist's life" symphony, for Berlioz was a man far beyond the recognition of his day, the pioneer with the modern orchestra.

But the season needed only 24 programs, and there was Bach, Beethoven, Mozart, Schubert and Schumann to remember—we got on well enough without a Haydn symphony—and, besides, Berlioz was a Frenchman.

Himself a Frenchman, and trained in his own school, it is not strange that Mr Rabaud was conversant with the works of his countrymen and colleagues. Compositions by 17 Frenchmen have appeared, counting Franck, who was a Belgian by birth. This does not include works involving a soloist with the exception of Mr Laparra's novelty, "A Basque Sunday," last week.

Including his cantata yet to come Saint-Saens leads with Franck. His early second symphony, a curious commentary upon the man, was well worth reviving. The symphonic poems gave pleasure to some older hearers to whom Saint-Saens, in the days of the Thomas or the Harvard Musical Concerts, was a modern.

Of course there were fillers—as Dubois' recent overture, as Faure's suite, as Schmitt's open air music, by no means representative of the man of the "Psalm" and the "Salome," or as the excerpts from Franck's "Redemption."

But there was never a program which left the hearer disconsolate, utterly cast down, as one in a desert. There was usually something inspirational in content, and there was concert after concert which not only invited praise and gave pleasure, but touched true, often incomparable, destruction.

Mr Rabaud made his programs with that happy catholicity of taste, that happy eclecticism, that fortunate sense of contrast and of reacting values which made the schools intimate, yet did not permit one to do violence to another. He had no notions about an all-classic, all-modern French or all this or that program. He never killed a fine individual mood by putting a variant alongside of it.

That his taste in program making makes up a large element, together with the rare pleasure he has given as a conductor and the esteem he compels as a gentleman, of the cause for admiration and gratitude, which his audience has shown increasingly—in a signal manner Friday and Saturday—none can doubt.

Rabaud to Play His Own Symphony—Braslau Soloist

There remain but two pairs of concerts (this week and next) in the season of the Boston Symphony Orchestra, and at them Henri Rabaud will bid farewell to the American public. The program for this week will be memorable to many on account of Mr Rabaud's own Second Symphony in E minor which he is to conduct, acting on a petition signed and sent by a number of our composers early in the season. This work, which is considered Mr Rabaud's masterpiece, has been heard in the various cities of the United States, and this season in Chicago and Philadelphia.

The soloist at the same concerts will be Miss Sophie Braslau, the favorite young contralto of the Metropolitan Opera Company, singing an air from the opera "Ariodant" of the early French composer, Mehul, and three songs of Moussorgsky—"The Serenade of Death," "The Banks of the Don" and "On the Dniper." The other numbers will be three movements, "Polonaise," "Rondo" and "Badinerie" from Bach's Suite in B minor, No. 2, for flute and strings, with Georges Laurent, the new French first flutist, as soloist. Finally, Beethoven's "Egmont" overture.

Attention is called to the postponement of the Friday afternoon concert

AMERICAN APRIL 12,

SYMPHONY MEN DEFY ORDERS; SEEK UNION

Over 30 Apply for Membership in American Federation; Higgins on Rules Scored

Boston Symphony Orchestra players for the first time in the history of the orchestra are defying the known rule against union organization and are flocking to the headquarters of the musicians to join.

This action is in defiance of the order issued by Major Henry L. Higginson and repeated recently by Judge Frederick Cabot of the board of directors of the orchestra, that any member of the famous organization who joins a union must leave the orchestra.

H. E. Brenton of New York, a member of the International Executive Board of the American Federation of Musicians, is at the headquarters of the Musicians Union on St. Botolph street receiving applications from members of the symphony.

30 APPLICATIONS IN.

More than 30 men have applied for membership. The action on the part of the members may, it is said, result in the disbanding of the orchestra as statements attributed to Judge Sears that this result would follow the organization of the musicians are being quoted at union headquarters today.

All applications are being received to await final action and completion after the end of the musical season on July 12, as it is not the policy of the union to ask men to break their contracts with the Symphony management, according to Mr. Brenton.

The plain case is," said Brenton, "that the management of the Boston Symphony Orchestra is trying to maintain a European organization on American soil. They will not agree to the organization of their players unless the union agrees to waive its rule which would allow the Symphony Orchestra to import players from Europe when American musicians of equal merit can be had in this country.

"This attitude on their part is mistaken because the Boston Symphony Orchestra, which ten years ago was supreme in the world, is now a poor third. The New York Symphony, the New York Philharmonic and the Symphony Orchestras of Philadelphia, St. Louis, Minneapolis and San Francisco are all in the union and there is no question concerning the yuality of their work. The position of the management is untenable."

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They also object to the restriction which prevents them from playing outside the orchestra except as soloists.

LAST SYMPHONY CONCERT

Miss Rosita Renard, Pianist, Assisted in an Entertaining Program.

The Boston Symphony Orchestra gave the final concert of its local season last evening in Infantry Hall, playing the following program: Mozart, Symphony in D major; Liszt, Concerto in E-flat major; No. 1, for Pianoforte and Orchestra; Franck, Symphony in D minor. Miss Rosita Renard, pianist, was the assisting artist.

For the second time here this season, M. Raboud elected to place two symphonies on an evening's program in lieu of the customary smaller numbers. The first in the order of playing was the Mozart in D major, which was heard here for the first time in a number of years. While in a measure interesting, the impression remained that it is not altogether music after M. Rabaud's own heart, although it should be said that he was painstaking and considerate to a degree with it.

In striking contrast, the second part of the program was given over to the familiar Symphony in D minor of Cesar Franck, which Providence has been fortunate enough to hear twice this year. It has been said of Franck that he just missed greatness, but listening to this noble music, it is not easy to understand why any qualification of his genius should be made. Surely, no symphony that has come out of France in recent years, unless one excepts that of Chausson, is comparable to this beautiful and moving work. It is one of the things which seem to accord perfectly with the conductor's own temperament, and it seemed hardly possible that Franck himself could have led it with a greater degree of felicity or lavished upon it more loving pains. It received a magnificent rendering by the orchestra.

The concert served to bring Miss Renard before a Providence audience for the first time. Still a very young women, she at once arrested the attention by virtue of her uncommon fleetness and dexterity in music that is essentially "effective" and calculated to display a player's virtuosity. Miss Renard gave evidence of abundant technical resource, and won for herself no small triumph. It is difficult, if not impossible, to pass upon a pianist's qualities upon a single hearing, especially when the medium is the Liszt concerto of last night, as almost no opportunity is given for the display of the finer qualities, but Miss Renard is undoubtedly an artist of great talent, and Providence music lovers were interested to hear her in a recital program. She was enthusiastically recalled four times in succession.

The season just closed has been attended with unusual interest ,the greater part of which has quite naturally centered upon the new conductor. M. Rabaud, coming at a time when the very existence of the orchestra seemed precarious, has been called upon to meet conditions calculated to tax the resources of the most patient and accomplished. The fusion of what was, to a great degree, a new organization, the establishment of a repertoire more in accord with current conditions and sentiment, the preparation and performance of more than one hundred concerts—all this has M. Rabaud had to cope with, and he has met the situation with conspicuous success.

Already there is discussion of next season's plans, and several conductors have been named as possibilities, among them Arturo Toscanini. It is understood that as yet the outcome is uncertain. M. Rabaud may continue on for another year, notwithstanding the fact that he himself is reported as somewhat loth to forego the attention to study and composition which his present position makes necessary. If he does not return ,he is sure to be remembered by local audiences with pleasurable recollection and is assured beforehand of a cordial welcome when he does pass this way again. Plans for next season's concerts here are still in the formative stage, though the dates are already announced.

WED.
Loges

Boston Post Tribune April 4th 1919

PUBLIC LEDGER
Philadelphia, Pa.
1919

MONTEUX WILL LEAD BOSTON'S SYMPHONY

Henri Rabaud Retires to Pursue His Chosen Vocation of Composition

Henri Rabaud, who came from France last November to conduct the Boston Symphony Orchestra for the present season, has declined the invitation to extend his contract and will devote his time to composition. His compatriot, Pierre Monteux, has been engaged to succeed him.

Mr. Monteux at the beginning of this season conducted the opening concerts in conjunction with his duties at the Metropolitan Opera House pending the delayed arrival of Mr. Rabaud. As a brilliant conductor of ballet and opera he was already known to the Philadelphia public. His single concert last autumn with the Boston Symphony Orchestra revealed his fuller talents as a cultured and discriminate interpreter of the symphonic classics. A varied career as musician and conductor also commends him for the post.

From STAR
Address: Baltimore, Md.

RABAUD TO LEAVE BOSTON SYMPHONY

Pierre Benjamin Monteux, to Succeed Him; Is Former Frenchman.

The Boston Symphony Orchestra will not be conducted next season by Henri Rabaud, the organization announces, and Pierre Benjamin Monteux, also born in France and now residing in the Uited States, has been engaged to succeed him.

Mr. Monteux conducted the first of the orchestra's Baltimore series of concerts last season, before Mr. Rabaud took up the work. The orchestra recently announced another series of concerts for Baltimore next season.

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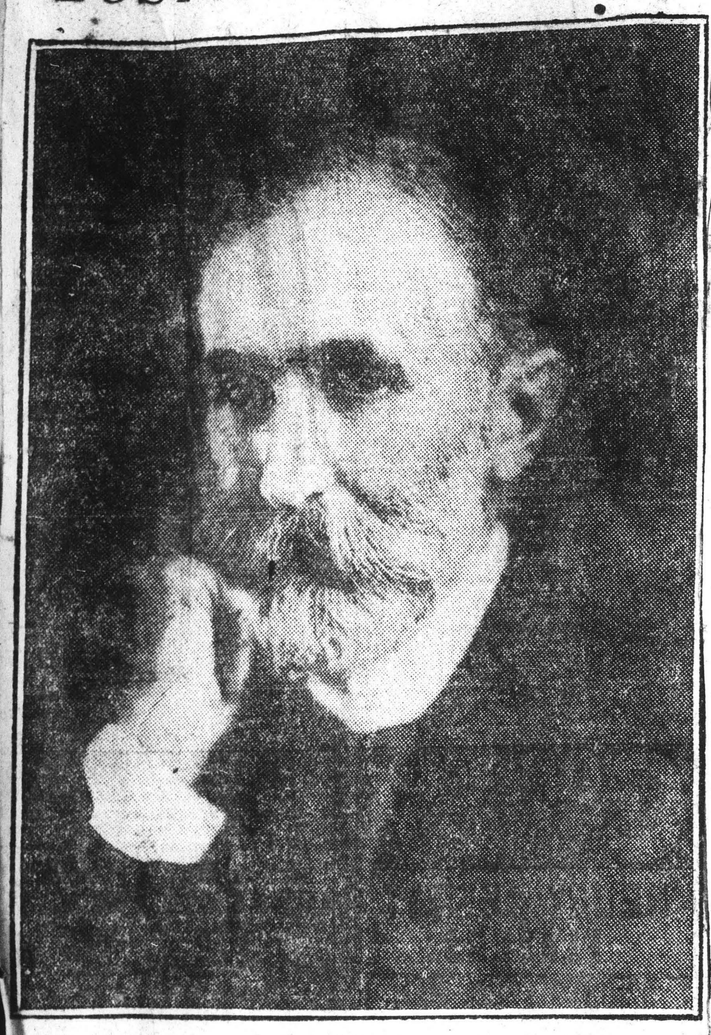
E SUNDAY HERALD, BOSTON, APRIL 20,

ICAL REVIEW

BOSTON'S CONDUCTOR



Henri Rabaud, conductor of the Boston Symphony Orchestra, whose symphony will be played this week.

Notes About Mr. Rabaud's Symphony Played Here This Week

Mr. Rabaud's second symphony will be performed here at the Symphony concerts this week. It has been played here only once, at Mrs. R. J. Hall's orchestral concert on Jan. 21, 1908, when Mr. Longy conducted. The symphony was produced in Paris at a Colonne concert on Nov. 12, 1899, when the composer, then 2[illegible] years old, conducted it. For this symphony he was awarded the Prix Monbinne.

The symphony has been performed with marked success in several cities of this country. When it was performed at Chicago last November Mr. Hackett wrote in the Chicago Evening Post:

"Mr. Rabaud is related in his mode of thought to those men who have always written music in the sense that music is the expression of beauty through tone. He is able to create a melody, and the underlying thought of this symphony is melodic. . . . Mr. Rabaud can bring forth from his inner consciousness a melody of strength and beauty—therefore he does. He develops his themes with an exquisite sense of proportion which knows as well where to curtail as where to elaborate. . . . There is all through the music the sense of clarity and balance that is the mark of the man with the feeling for art. Mr. Rabaud used his learning to express his meaning and not to heap up great masses of tone interwoven with endless complications just because he had a modern orchestra to play with. The second movement was very beautiful and the third charming with its sparkling brilliance."

The symphony was by no means new to Philadelphia. Mr. Waldo of the Public Ledger reviewed its performance on last March 28 as follows:

"The masterwork of Rabaud has won the enthusiasm of our audiences on more than one occasion. It is a well-spring undefiled and constant of symphonic inspiration. The full value of the Andante was brought out with the chorale, like strains that revert to Bach of old and Franck in recent times and still are far from slavish imitation. The Scherzo is the happiest little skeedaddle of strings and flute and oboe and harp that ever was, and the Finale is a noble climax indeed."

RABAUD'S FAREWELL CONCERTS

There remain only two pairs of concerts (this week and next) in the season of the Boston Symphony orchestra, and at them Henri Rabaud will bid his farewell to the American public. The program for this week will be memorable to many on account of Mr. Rabaud's own Second Symphony in E minor which he will conduct, acting on a petition signed and sent by a number of our composers early in the season. This work, which is considered Mr. Rabaud's masterpiece, has been heard frequently in the various cities of the United States, and this season in Chicago and Philadelphia.

The soloist at the same concerts will be Miss Sophie Braslau, contralto of the Metropolitan Opera Company. She will sing an air from "Ariodant," by Mehul, and three songs of Moussorgsky, "Death's Serenade," "The Banks of the Don" and "On the Dnieper." The other numbers will be three movements—"Polonaise," "Rondo" and "Badinirie," from Bach's Suite in B minor No. 2 for flute and strings, with Georges Laurent, the new French first flutist, as soloist. Finally, Beethoven's "Egmont" overture.

Attention is called to the postponement of the Friday afternoon concert to the following (Saturday) afternoon, April 26, in order that it may not conflict with the parade of the 26th division. The two concerts will therefore fall on the same day, subscribers' tickets marked April 25, to be used Saturday afternoon, April 26, at 2:30.

Pierre Monteux, who has been chosen to conduct the Boston Symphony next season

New York City
APR 19 1919

GLOBE—APRIL 20

Mr Rabaud as Program Maker

Much has been said of Mr Rabaud as conductor during his association with the Boston Symphony Orchestra, which will end, in so far as his personal direction is concerned, a week from Saturday night, but something remains to be said about him as a program builder. It is known that Saint-Saens cantata, "The Lyre and the Harp," for four solo voices, chorus and orchestra, will be given as a novelty at the last pair of concerts, May 2 and 3. The program for next week is printed below, making known Mr Rabaud's entire choice of music played during his season as conductor.

Mr Rabaud, while believably not opposed to the performance of music from the Wagner operas in the concert room, has made clear his present position as one not favoring such performance at least until the peace of Paris is signed, a position which he will find liberally shared by those in his audience.

Not in the history of the orchestra has its conductor undertaken to choose the 24 pairs of programs from a symphonic literature excluding all German composers after Brahms, who in this instance Mr Rabaud drew upon for one symphony. Has the result been one to incur restraint, narrowness or loss? Have the patrons had occasion to complain of infrangement upon their pleasure or of any self-protesting chauvinism?

In Mr Fiedler's time the most conspicuous loss among those on the Index would have been Richard Strauss, whom he played much and regorously, and it usually sounded imposing. To Dr Muck, as some said for personal reasons, Richard the second was chosen for the concert room with scarcely less willingness than Richard I. Was it not he who gave us Strauss' Festival Prelude, than which a more bombastic, futile and turgid piece of din is not at this moment recalled?

So for certain of the tone poems—the "Hero's Life," "Death and Transfiguration," "Don Juan"—there probably are few who would wish them stricken from the repertory of the orchestra indefinitely, notwithstanding what the profession of their author as an eminent disciple of Prussianism may have been.

But who has greatly missed the name and works of Max Reger? Who has felt a lack of modern German scores patterned after the manner of Noren's symphony, a work remembered chiefly for its noise and length? The resouceful label, "Made in Germany," a self-explanatory judgment, had been periodically in demand, and to such extent that even before the war, and before the possible accusation of prejudice could be brought for its self-sufficient causes it was a common observation that there was little of significance in the modern German output. Reasons in part explaining that since have been made clear.

Mr Rabaud has bored his audiences very seldom. He has refrained with a gentlemanly good taste from the unmitigated dreariness, for example, either the first or the second symphony of Elgar, National affiliations of the time notwithstanding. Either of these scores is worse than the other. He has refrained with even more commendable grace from perpetrating pretentious works by young American composers, who, granting that they should hear their scores, hardly have the right to ask a symphony audience to sit them through or to foist them upon an orchestra which should be engaged with better things.

There are unheard and unknown compositions by Americans which should be heard, works which have some claim to be called representative, but as long as conductors choose some of the scores which Dr Muck chose for exploitation, and as long as a great pianist like Josef Hofmann can bring together such a grievous compilation of mediocrity as his "All-American" program, just so long will "The American Composer" as a class need coddling.

Remembering Mr Rabaud's gorgeous performances of Rimsky-Korsakoff and of Borodine, it would have been interesting to have heard him play some of Tschaikowsky—by birth their countryman, but less National than they—more a cosmopolitan. Some Frenchmen, it is said, find him coarse, with a hybric individuality, and do not understand him. In the "fate" symphony, in the tone poems, the "Tempest," "Manfred," the "Francesca da Rimini" or "Romeo and Juliet," there would have been material for Mr Rabaud's insight and taste. Then there was Sibelius. And there are some no doubt who gladly would have heard more from Berlioz perhaps even his youthful "artist's life" symphony, for Berlioz was a man far beyond the recognition of his day, the pioneer with the modern orchestra.

But the season needed only 24 programs, and there was Bach, Beethoven, Mozart, Schubert and Schumann to remember—we got on well enough without a Haydn symphony—and, besides, Berlioz was a Frenchman.

Himself a Frenchman, and trained in his own school, it is not strange that Mr Rabaud was conversant with the works of his countrymen and colleagues. Compositions by 17 Frenchmen have appeared, counting Franck, who was a Belgian by birth. This does not include works involving a soloist with the exception of Mr Laparra's novelty, "A Basque Sunday," last week.

Including his cantata yet to come Saint-Saens leads with Franck. His early second symphony, a curious commentary upon the man, was well worth reviving. The symphonic poems gave pleasure to some older hearers to whom Saint-Saens, in the days of the Thomas or the Harvard Musical Concerts, was a modern.

Of course there were fillers—as Dubois' recent overture, as Faure's suite, as Schmitt's open air music, by no means representative of the man of the "Psalm" and the "Salome," or as the excerpts from Franck's "Redemption."

But there was never a program which left the hearer disconsolate, utterly cast down, as one in a desert. There was usually something inspirational in content, and there was concert after concert which not only invited praise and gave pleasure, but touched true, often incomparable, destruction.

Mr Rabaud made his programs with that happy catholicity of taste, that happy eclecticism, that fortunate sense of contrast and of reacting values which made the schools intimate, yet did not permit one to do violence to another. He had no notions about an all-classic, all-modern French or all this or that program. He never killed a fine individual mood by putting a variant alongside of it.

That his taste in program making makes up a large element, together with the rare pleasure he has given as a conductor and the esteem he compels as a gentleman, of the cause for admiration and gratitude, which his audience has shown increasingly—in a signal manner Friday and Saturday—none can doubt.

Rabaud to Play His Own Symphony—Braslau Soloist

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AMERICAN APRIL 12,

YMPHONY MEN DEFY ORDERS; SEEK UNION

Over 30 Apply for Membership in American Federation; Higgins on Rules Scored

Boston Symphony Orchestra players for the first time in the history of the orchestra are defying the known rule against union organization and are flocking to the headquarters of the musicians to join.

This action is in defiance of the order issued by Major Henry L. Higginson and repeated recently by Judge Frederick Cabot of the board of directors of the orchestra, that any member of the famous organization who joins a union must leave the orchestra.

H. E. Brenton of New York, a member of the International Executive Board of the American Federation of Musicians, is at the headquarters of the Musicians Union on St. Botolph street receiving applications from members of the symphony.

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8:45. Relatives and friends are invited to attend. Automobile cortege.
VOGEL, MICHEL—In Pawtucket, on the 8th inst., Michel Vogel, in his 53rd year.
WATERMAN, EMILY—In Arlington, the 8th inst., Emily, widow of Royal Waterman, aged 83 years.

MACNAIR, FLORIST, 2 Broad St.

RIVERSIDE

Boy Scouts to Hold First Annual Dance To-night.

major; Franck, Symphony in D minor. Rosita Renard, pianist, was the assisting artist.

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WED.
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Pro Sons Tribune
Aug 4th 1919

PUBLIC LEDGER
Philadelphia, Pa.

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- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

HERALD
New York City
APR 20 1919

New Works of Interest to Musicians and Thrills and New Singers to Satisfy the Occasional Opera Goer.

By PAUL MORRIS.

For the opera going public, the season of serious music is at an end. The Metropolitan Opera Company has sent its artists to Atlanta to sing a final week before Southern audiences. It is a time for jazz bands and golf, for dancing and sports. Only the memories of the opera season remain.

But there have been thrills—a few for the music gorged critic, many more for the occasional opera goer. For the professional musician, new music takes precedence over new artists. Both go to make an operatic season worth while. But the public puts its faith in personalities, not in abstractions.

"Does Caruso sing to-night?"

That is the all important question of the man who sits in an orchestra chair or the man who leans over the railing of the gallery to get a clear view of the far-off stage. Thus in reviewing the season of opera at the Metropolitan it seems reasonable to treat of the new artists first. Let the public have its fling at the very start.

It is a well known fact that in deciding whether to raise or lower the status of his artists Mr. Giulio Gatti-Casazza keeps his eyes on the public first and reads the criticisms in the newspapers later.

Two new singers have caught hold of the public beyond a question of doubt. Both are American; both are first rank artists—Miss Rosa Ponselle and Charles Hackett. Other native singers like Miss Sophie Braslau and Mme. Mabel Garrison have had to climb over almost impossible obstacles in raising themselves from minor rôle artists to prima donnas. But these two were "starred" from the beginning of their Metropolitan careers.

Miss Ponselle sang only three rôles, appearing in one novelty, Joseph Breil's "The Legend," and two revivals, Verdi's "La Forza del Destino" and Weber's "Oberon." She has a marvellously full and rich dramatic soprano voice. She has not yet reached the zenith of her career vocally or artistically. But, coming to the Metropolitan without previous operatic training, she has accomplished much.

Mr. Hackett filled a long felt want at the Metropolitan—that of a tenor who can do light rôles artistically. A beautiful lyric voice, a polished style and a distinguished stage presence have made his presence in the opera house very valuable. He can also sing some dramatic rôles well, but there are other tenors for those things. He stands alone in the light parts.

Another tenor, Giulio Crimi, within certain limitations has also had real success. He is a good actor, which is, for some strange reason, unusual in a tenor. He was often miscast in exacting rôles like Rhadames, but necessity and not a singer's volition often determines such matters.

Miss Margaret Romaine, another American soprano in near prima donna rôles, made in her few appearances a very satisfactory record. Three barytones—Reinald Werrenrath, American; Robert Couzinou, French, and Luigi Montesanto, Italian—also made creditable appearances.

French Conductor Retires.

Among the conductors there were no changes, but next season a new French musical director will be engaged. Pierre Monteux has resigned to become leader of the Boston Symphony Orchestra, and French opera has become such an important factor at the Metropolitan that Italian conductors will not be able to handle all the French works. Gennaro Papi, Roberto Moranzoni and Artur Bodanzky all gave good account of themselves in the conductor's stand.

While the Metropolitan Opera Company is too much under Italian influence to be a truly American institution, it is now more nearly American than any great operatic company in New York ever has been. Of the nine new singers engaged for principal rôles six were Americans. There are twenty-one names on the list of Metropolitan sopranos. Australia, Spain, England (married to an American), Holland, Germany (married to an American) and Italy can claim one each. That leaves fifteen Americans.

Mr. Gatti-Casazza desires to make the Metropolitan an international institution. French, Russian, Italian, American and even German works were sung. While no operas were sung in German, three old works—"Marta," sung in Italian; "Le Prophetè," sung in French, and "Oberon," sung in English—were written by German composers.

Every novelty and revival promised for the season was produced. By far the most important of the new productions was the triple bill of Puccini's operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi." The first is gripping melodrama, a real "thriller," and the last a bubbling opera comique, a masterpiece. "Suor Angelica" was a disappointment.

Two revivals, "La Forza del Destino" and "Oberon," were much worth while and there were good and sufficient reasons for the other new productions, two American operas, Briel's "The Legend" and Hugo's "The Temple Dancer;" Leroux's "La Reine Fiammette," Gounod's "Mireille," "Crispino e la Comare," by F. and L. Ricci, and Stravinsky's ballet, "Petrushka."

Enough has been said of old singers and old music. A season is judged by its novel features, its discoveries, its unusual offerings, the thrills that stick in the memory.

The Metropolitan has finished an eventful season and has upheld a high artistic standard. It is rumored, although there has been no official confirmation, that the box office returns have been satisfactory to those financially concerned in the business of opera giving.

AMERICAN
New York City.

Boston Orchestra to Miss Its Leader, Henri Rabaud

By MAX SMITH.

THE announcement that Henri Rabaud has decided to return to France and that Pierre Monteux will be his successor as conductor of the Boston Symphony Orchestra can hardly fail to cause regrets here in New York. Monsieur Monteux is not rated by connoisseurs in this city as a leader who can live up to standards established in the past by an organization which for years was acclaimed as the finest body of musicians in America. His activities in the Metropolitan Opera House have offered plenty of opportunity for forming a just estimate of his calibre, and what he accomplished—or failed to accomplish—as temporary head of the band from the Hub in no way altered the opinion of local observers.

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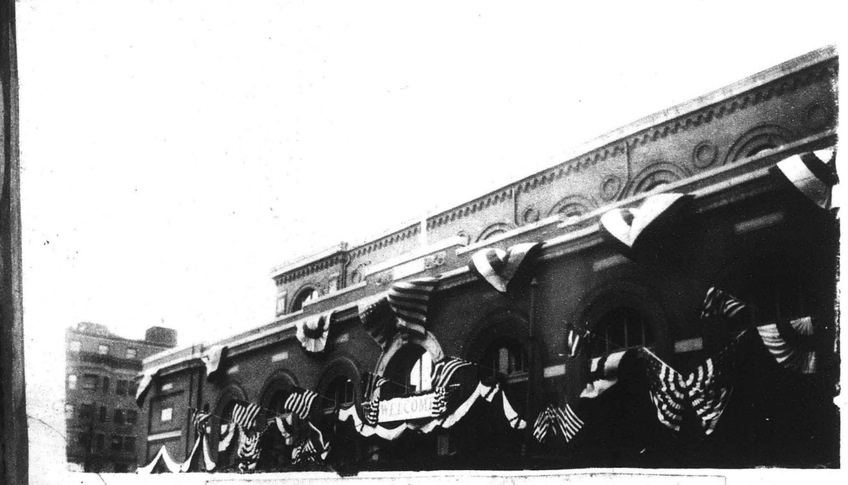

Symphony Hall April 25
26th Div, Parade

1919

ADVERTISER APRIL 27

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Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

The innovation of the year will be a small army of fair waitresses in dainty uniforms and colored ribbons to match a particular night. They may be counted upon to please the eye, and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamt of achieving.

TRANSCRIPT APRIL 14

CONCERT-CHRONICLE

MR. RABAUD AND HIS BOSTONIAN PUBLIC

The Timely Word That the Trustees of the Symphony Orchestra Owe to Him and to It, Yet Still Overlook—Mr. de Gogorza and Mme. Samaroff in Wide Range of Their Distinctive Abilities—Programmes and Plans in Prospect

IF Mr. Rabaud, having completed the term for which he was engaged as conductor of the Symphony Orchestra is quitting the post at the end of the present season, it seems only fair to him and to the public of the Symphony Concerts, that the Trustees should make announcement accordingly, however uncertain as yet may be their choice of a new leader. Only three pairs of concerts in the current schedule remain. In the past, when a conductor was about to leave the orchestra after able and familiar service, it has been the custom of the audiences to make these final concerts the occasion of signal evidence of good will; while at the last concerts of all, there have usually been some special rites. Opinions may and do differ as to Mr. Rabaud's abilities as a conductor; but there is none to question the disinterestedness and the devotion with which he has served the orchestra and its public in a difficult hour. Many admire him warmly as a musician; not a few are kindly disposed to him as a man; all agree that to the utmost of his powers and with no thought of himself he has filled the post to which he came reluctantly, which he has found taxing beyond expectation.

If Mr. Rabaud is about to leave the orchestra, he deserves every sign in appreciation of this virtue that the public of Fridays and Saturdays may give in these final concerts; while as certainly those audiences would welcome the opportunity to testify to the esteem in which they hold him. As circumstances now are, they know not what to believe. From week to week Mr. Rabaud continues as conductor; the trustees let fall no word as to the future, and the inference is that the leader will remain in his present post. From week to week the air buzzes with gossip about Mr. Rabaud's intention to return permanently to Paris and to the composing he prefers to conducting; and the inference is that in the remaining concerts of the year he is leading the orchestra for the last times. From week to week a like gossip names this or that, the other conductor as his successor, and present and future become yet more clouded. It is quite true that the Trustees of the orchestra and sundry guarantors of their deficit dwell on Olympian heights

Where no frost nor storm is, in clear blue windless abysses,
High in the home of the summer, the seats of the happy immortals,
Shrouded in keen deep blaze, unapproachable . . .

Yet from those august silences, they might let down upon the waiting ears and the petitioning eyes of the mere terrestrial mortals of Fridays and Saturdays at Symphony Hall a word as to Mr. Rabaud's fate or Mr. Rabaud's decision. His hearers, his orchestra, his audiences, above all he himself, deserve as much. Thereafter, if he is departing, the summer, the indispensable, the saving summer stretches before the Olympians for new choice.

GLOBE—APRIL 27

"Pop" Concerts Begin May 5

A new season of "Pop" concerts, tempered by soft drinks and by the graces of soft-footed waitresses to fetch them, "beribboned and uniformed to match appropriately the occasion of the night," as sings the press agent, will open Monday evening a week from tomorrow.

Next week, the final rites of the regular Boston Symphony season having been pronounced, the tables will be hauled forth, the cuisine installed, and the season in the lighter vein will be on. Preparations are even now busily under way. The "Pops" Orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—most orchestral scores ask for no more.

Agide Jacchia, skilled as a conductor of Italian opera in Italy and the Americas, is to be with us again after two conspicuously successful seasons as leader of the "Pops." He is in town now, highly enthusiastic over some new scores, which are "bound to please."

The good old operas, the Rondo Capriccioso, Czibulka's dreamy waltz, the most gorgeous music that was ever made on Oriental and Spanish themes—these are but a taste of a great variety to come. For Mr Jacchia is an indefatigable program maker, and counted the unprecedented repertory of 306 different pieces on his combined programs of last year. Mr Jacchia has worked consistently for three things: quality of performance, variety of programs, and popularity of choice. A proof of his success is an increased interest in the musical side of the "Pops," which, after all, is paramount. He has worked to engage the attention rather than force it, and that is just what he has done.

Many special nights are being planned—for instance, a number of nights with "guest-conductors" of prominence. For the opening week there will be a "milliners'" night, and a "Liberty Loan" night. The experiment of a chorus on patriotic nights, with Mr Stephen Townsend leading the songs of the day, was too successful last year not to be repeated. The doughboy will be given every consideration, and Y-D nights dedicated to him.

As usual, the Pops will be given every night, except Sunday, for 10 weeks. The sale of table reservations and seats for the opening week will begin tomorrow at the Symphony Hall boxoffice.

APRIL

RABAUD RENDITION BRILLIANT

Beethoven's Overture Features Next to Last Concert

BY OLIN DOWNES

The programme of the last Boston Symphony concert, but one, of the season, given yesterday afternoon, Henri Rabaud conducting, was as follows: Symphony No. 2 in E minor, op. 5, Rabaud; recitative and aria, "Odes Amants," from Méhul's "Adriodant"; Polonaise, Rondo and Badinerie, from Bach's suite in B minor for flute and strings; three songs by Moussorgsky, with orchestral accompaniment, "Death's Serenade," "The Banks of the Don" and "On the River Dnieper"; overture to Goethe's "Egmont," Beethoven. Miss Sophie Braslau, contralto, of the Metropolitan Opera company, was soloist.

OUTSTANDING FEATURE

The overwhelming feature of a brilliant concert was the performance of Beethoven's overture. In at least years it has not been so impressively interpreted in Boston, nor is it easy to conceive of a nobler, more dramatic conception than Mr. Rabaud's. It is astonishing, indeed almost incredible, but the fact not to be fairly or logically denied is that in the passage of years mentioned no German conductor has so thrilled and at least momentarily ennobled his hearers in performing the works of the great master. Beethoven, too, was a man who loved freedom. There has never been in the experience of the writer such an opening of this overture, so moving a treatment of the second theme, such a grim and heroic o'ershadowing of fate through the allegro, so exultant and uplifting a conclusion. Nor is it the least praise of the conductor that during the performance one forgot him and felt the beat of the wings of a mighty spirit above the gathering.

Music Utterly Sincere

Mr. Rabaud's symphony was written by a youth of 25 or thereabouts in 1898 or 1899. It is not the symphony of an innovator. The structure, firm, logical, well-knit, is on conventional symphonic lines. There is felt the Mendelssohn-Schumann romanticism of years gone by in the first and second movements. The wonder is that after these years the music is so pleasing. The scherzo, with its passing reminiscences of themes from other moments and the captivating touches of orchestral color such as the episode for harp and certain wind instruments, appears to owe something to Saint-Saens. And it is more Gallic than the preceding two movements in idom. Themes of the earlier movements again recur in the finale.

The music is utterly sincere, poetic, retrospective in character. We personally find too much of the string choir and not enough variety of combination of wood and brass in the instrumental scheme. Nevertheless, because of the sincerity and fineness of feeling, the well-contrasted themes, of lyrical or dramatic character, and the substantial structure, this symphony gave much pleasure. The audience, which was very enthusiastic, stood at the end of its performance, to honor the composer-conductor whom it has come to so greatly admire and esteem in the course of the season. It was the last demonstration which could fitly be made to one who has rendered such distinguished service as the leader of the Boston Symphony Orchestra.

Choice Is Excellent

Miss Braslau is to be congratulated on choosing songs and an aria of worth and not fatiguingly familiar in concert-goers. The aria of Méhul is old-fashioned but dramatic, demanding both technical brilliancy and considerable interpretive ability of the singer. Miss Braslau made an excellent impression both in the recitative and in the aria which followed. She has a superb voice, which has filled out and developed greatly in its different registers and in its capacity for singing, for the flexible expression of feeling. This was shown not only in the Bach but also in the songs of a composer incomparable among all his colleagues, Modest Moussorgsky.

The wild song of the Cossack settler with the Polish and Jewish horde on the banks of the Dnieper is peculiarly suited to the noble quality of this singer and the breadth of style which Miss [illegible] can obtain. "The Banks of the Don" is as charming as it is inimitable, Russian idyllic in its spirit. "Death's Serenade," one of the series of "Songs and Dances of Death," which Moussorgsky composed under the inspiration of the death of his friend and close companion, in the early '70s, Count Golinitschev-Kutusoff, is a song to freeze the blood, a song in the macabre mood, and representative of one of the phases of Moussorgsky's genius. The dying man, in the night sweet-scented with the [illegible] of June, hears the voice of the Death, who plunks his guitar ever nearer, and at last triumphantly folds her in his arms.

Next Concert

These are not songs for [illegible] Miss Braslau, singing them in the original Russian, interpreted them intelligently, with vocal resources which at times, and rightly, sacrificed sheer tonal loveliness to rhetorical and dramatic intent. She was warmly applauded and recalled. An admirable foil to this [illegible]

- PHOTOGRAPH -
ORIGINAL STORED
ELSEWHERE IN ARCHIVES

HERALD
New York City

New Works of Interest to Musicians and Thrills and New Singers to Satisfy the Occasional Opera Goer.

By PAUL MORRIS.

For the opera going public, the season of serious music is at an end. The Metropolitan Opera Company has sent its artists to Atlanta to sing a final week before Southern audiences. It is a time for jazz bands and golf, for dancing and sports. Only the memories of the opera season remain.

But there have been thrills—a few for the music gorged critic, many more for the occasional opera goer. For the professional musician, new music takes precedence over new artists. Both go to make an operatic season worth while. But the public puts its faith in personalities, not in abstractions.

"Does Caruso sing to-night?"

That is the all important question of the man who sits in an orchestra chair or the man who leans over the railing of the gallery to get a clear view of the far-off stage. Thus in reviewing the season of opera at the Metropolitan it seems reasonable to treat of the new artists first. Let the public have its fling at the very start.

It is a well known fact that in deciding whether to raise or lower the status of his artists Mr. Giulio Gatti-Casazza keeps his eyes on the public first and reads the criticisms in the newspapers later.

Two new singers have caught hold of the public beyond a question of doubt. Both are American; both are first rank artists—Miss Rosa Ponselle and Charles Hackett. Other native singers like Miss Sophie Braslau and Mme. Mabel Garrison have had to climb over almost impossible obstacles in raising themselves from minor rôle artists to prima donnas. But these two were "starred" from the beginning of their Metropolitan careers.

Miss Ponselle sang only three rôles, appearing in one novelty, Joseph Breil's "The Legend," and two revivals, Verdi's "La Forza del Destino" and Weber's "Oberon." She has a marvellously full and rich dramatic soprano voice. She has not yet reached the zenith of her career vocally or artistically. But, coming to the Metropolitan without previous operatic training, she has accomplished much.

Mr. Hackett filled a long felt want at the Metropolitan—that of a tenor who can do light rôles artistically. A beautiful lyric voice, a polished style and a distinguished stage presence have made his presence in the opera house very valuable. He can also sing some dramatic rôles well, but there are other tenors for those things. He stands alone in the light parts.

Another tenor, Giulio Crimi, within certain limitations has also had real success. He is a good actor, which is, for some strange reason, unusual in a tenor. He was often miscast in exacting rôles like Rhadames, but necessity and not a singer's volition often determines such matters.

Miss Margaret Romaine, another American soprano in near prima donna rôles, made in her few appearances a very satisfactory record. Three barytones—Reinald Werrenrath, American; Robert Couzinou, French, and Luigi Montesanto, Italian—also made creditable appearances.

French Conductor Retires.

Among the conductors there were no changes, but next season a new French musical director will be engaged. Pierre Monteux has resigned to become leader of the Boston Symphony Orchestra, and French opera has become such an important factor at the Metropolitan that Italian conductors will not be able to handle all the French works. Gennaro Papi, Roberto Moranzoni and Artur Bodanzky all gave good account of themselves in the conductor's stand.

While the Metropolitan Opera Company is too much under Italian influence to be a truly American institution, it is now more nearly American than any great operatic company in New York ever has been. Of the nine new singers engaged for principal rôles six were Americans. There are twenty-one names on the list of Metropolitan sopranos. Australia, Spain, England (married to an American), Holland, Germany (married to an American) and Italy can claim one each. That leaves fifteen Americans.

Mr. Gatti-Casazza desires to make the Metropolitan an international institution. French, Russian, Italian, American and even German works were sung. While no operas were sung in German, three old works—"Marta," sung in Italian; "Le Prophetè," sung in French, and "Oberon," sung in English—were written by German composers.

Every novelty and revival promised for the season was produced. By far the most important of the new productions was the triple bill of Puccini's operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi." The first is gripping melodrama, a real "thriller," and the last a bubbling opera comique, a masterpiece. "Suor Angelica" was a disappointment.

Two revivals, "La Forza del Destino" and "Oberon," were much worth while and there were good and sufficient reasons for the other new productions, two American operas, Briel's "The Legend" and Hugo's "The Temple Dancer;" Leroux's "La Reine Fiammette," Gounod's "Mireille," "Crispino e la Comare," by F. and L. Ricci, and Stravinsky's ballet, "Petrushka."

Enough has been said of old singers and old music. A season is judged by its novel features, its discoveries, its unusual offerings, the thrills that stick in the memory.

The Metropolitan has finished an eventful season and has upheld a high artistic standard. It is rumored, although there has been no official confirmation, that the box office returns have been satisfactory to those financially concerned in the business of opera giving.

AMERICAN
New York City.

Boston Orchestra to Miss Its Leader, Henri Rabaud

By MAX SMITH.

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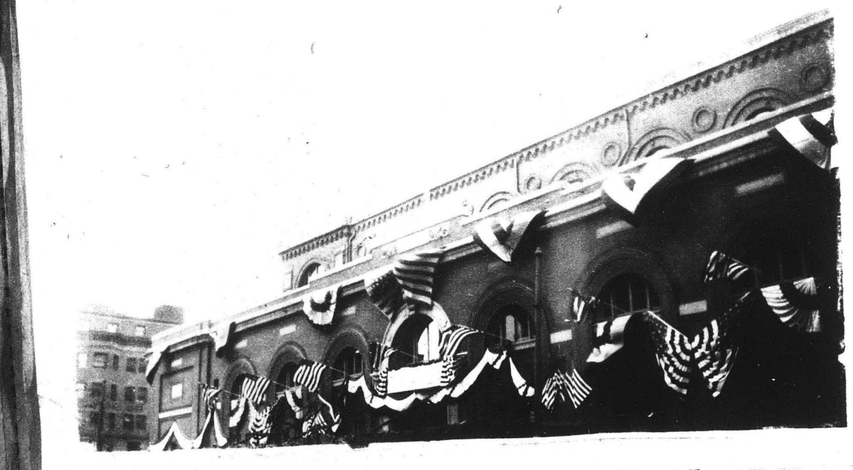

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Choice Is Excellent

Miss Braslau is to be congratulated on choosing songs and an aria of worth and not fatiguingly familiar to concert-goers. The aria of Mehul is old-fashioned but dramatic, demanding both technical brilliancy and considerable interpretive ability of the singer. Miss Braslau made an excellent impression both in the recitative and in the aria which followed. She has a superb voice, which has filled out and developed greatly in its different registers and in its capacity for color and for the flexible expression of feeling. This was shown not only in this but also in the songs of a composer unparalleled among all his colleagues, Modest Moussorgsky.

The wild song of the Cossack life with the Polish and Jewish horde on the banks of the Dnieper is peculiarly suited to the noble quality of this singer, the breadth of style which Miss Braslau can obtain. "The Banks of the Don" is as charming as it is inimitable, as idyllic in its spirit. "Death's Serenade," one of the series of "Songs and Dances of Death," which Moussorgsky composed under the inspiration of verse of his friend and close companion of the early '70s, Count Golinitschef-Kutusoff, is a song to freeze the blood, a song in the macabre mood, all unprecedented, representative of one of the phases of Moussorgsky's genius. The dying soldier in the night sweet-scented with the odors of June, hears the voice of the Spectre, Death, who plunks his guitar and comes nearer, and at last triumphantly enfolds her in his arms.

Next Concert the

These are not songs for everyone. Miss Braslau, singing them in the original Russian, interpreted them very intelligently, with vocal resources which at times, and rightly, sacrificed sheer tonal loveliness to rhetorical and dramatic intent. She was warmly applauded and recalled. An admirable foil to this music were the charming movements from Bach's suite, in which Mr. Laurent, flutist, excelled.

The concerts on next Friday afternoon and Saturday evening will be the final ones of the present Boston Symphony season, and the "Pops" season will open one week from tomorrow.

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CONDUCTOR AT THE POPS

Agide Jacchia, Who Has Long Been Famous as a Conductor Italian Opera, Returns to the Pops.

RABAUD'S FAREWELL

For the occasion of his farewell appearances before the American public, which are also the final concerts of the Boston Symphony season, on Friday and Saturday next (May 2 and 3), Mr. Rabaud has chosen an appropriate program of one American and one French work. The first will be the "Woodland Suite" of MacDowell, describing "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess's Song," "Forest Spirit." The rest of the program will be filled by Saint-Saens's "The Lyre and the Harp," a choral ode of large proportions, being a musical setting of Victor Hugo's poem. A chorus of 150 voices, trained by Mr. Townsend, will sing, together with the following quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor; Reinald Werrenrath, baritone.

GALA POPS SEASON

As surely as the flowers show their heads at the beginning of May, the Pops take possession of Symphony Hall, and make spring a reality.

Next week the final rites of the regular Boston Symphony season having been pronounced, the tabbs will be hauled forth, the cookery plant installed, and the season in the lighter vein will be on. Preparations are even now busily under way. The Pops orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—most orchestral scores ask for no more.

Agide Jacchia, who has long been famous as a conductor of Italian opera, will again, after two conspicuously successful seasons, be leader of the Pops.

The program follows.

Entrance of the Boyards.....Halversen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octett...D. Scarlatti
(b) Capriccio for strings
Instrumentation by Mr. Jacchia.
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solo (a) "Elgin" (b) "Spanish Dance"
Entr'actes .....Holst
Finale of "Scheherazade".....Van Westerhout
Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sarabide, Dance from "The Promise of Meeks".....Randegger
Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

Mr. Jacchia is an indefatigable program maker. He counted the unprecedented repertoire of 28 different pieces on his combined programs of last year. Mr. Jacchia has worked consistently for three things—quality of performance, variety of programs and popularity of choice.

The innovation of the year will be a small army of waitresses in dainty uniforms and colored ribbons to match a particular night. They may be counted on to please the eye and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamed of achieving.

Many special nights are planned; for instance, a number of nights with "guest-conductors" of prominence. For the opening week there will be a "millionaire's night" and "Liberty Loan night." The experiment of a chorus on patriotic nights, with Stephen Townsend leading the songs of the day, was too successful last year not to be repeated. The "doughboy" will be given every consideration and YD nights dedicated to him.

As usual, the Pops will be given every night, except Sunday, for 10 weeks. The sale of table reservations and seats for the opening week will be made

RABAUD CHARMS IN 2 CONCERTS

Second Symphony Worthy Work; Composers Prefer Not to Conduct

By LOUIS C. ELSON.

PROGRAM.

Rabaud.....Symphony in E major.
Mehul.....Air from "Adolphe et Clara."
Soloist, Miss Sophie Braslau.
Bach.....Three movements from B minor suite.
Moussorgsky.....Three songs with orchestra.
Miss Braslau.
Beethoven.....Egmont" overture.

At this concert in Symphony Hall Yesterday afternoon and repeated in the evening, we find revealed the true reason why M. Rabaud goes back to Paris. A little attack of a good deal of home sickness, but chiefly the desire to get back to composition. A man who can write clear and symmetrical, a symphony does not care greatly for conducting.

Spite of Berlioz, Liszt and Wagner, of Richard Strauss and Mendelssohn, the average composer does not like conducting, while the thorough conductor had better give up composition. When Hans Richter took up conducting as his life work he put all his compositions in the stove, lit them, and made a cup of coffee on the flames. After that cup of coffee he became one of the greatest of conductors.

The Rabaud symphony explains also why we have had little of the extreme modern French school in our programs, for it moves along the regular path which St. Saens and Franck trod, and it does not indulge in eccentricities or vagaries. There is good counterpoint, the interweaving of themes, and the theme themes are intelligible if somewhat sombre at times. The first movement is tragic, just as Franck's D minor symphony is mournful.

A STRIKING COMBINATION.

The slow movement also has some sorrowful touches, but there is a tranquil, chorale-like theme in contrast. Only in the third movement does a lighter mood set in, and here, against the dance-like theme, comes the chorale-like melody of the first movement, a striking combination. The working up of this theme, both in the second and third movements is masterly and again reminds strongly of the style of Cesar Franck, although more dramatic than that master.

[illegible] with fresh material and the two movements conjoined with the original theme. It is as a whole plaintive and sorrowful. Although there are major effects at the final climax and a recurrence of chorale treatment, chief emotion of the work is struggle rather than triumph. We long for a bit of Schumann's broad virility at the close. The third movement seemed to receive the best attention, but we felt that the turbulence of the first movement and the skilful combinations of the themes in the second were easily the best of the work. At the end of it (in the afternoon) the orchestra and the audience rose and gave M. Rabaud a triumph such as is accorded to few composers in Boston.

The three movements from Bach's Suite for flute and strings require no new analysis. They showed that Bach is by no means the "dry-as-dust" composer that the uneducated imagine him to be. But they were refreshing new in the beauty of the flute-playing, especially in the coquettish "Badinerie." Our orchestra is to be congratulated on having two such artists as M. Georges Laurent and M. Georges Longy in its woodwind department. M. Laurent was vociferously applauded.

THE SCREAM OF VICTORY.

If the note of triumph was some [illegible] what lacking in the opening work of this program, it was made up by the screams of Victory in the last number. We are told that "Freedom shrieked when Kosciusko fell" (he may have had his her toes) but she fairly yelled, according to Beethoven, after Egmont lost his head. Beethoven was always frenzied when he had Liberty for a subject, and the work was given with all the spirit which it demanded, the piccolo fully earning its salary, and the violins scaling the heights bravely, in the coda.

Miss Braslau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember him as the composer who once wrote an opera without any violins, at the request of Napoleon Bonaparte. Yet the air from "Ariodant" was very attractive and melodic, although the progression, so unlike French operas, are somewhat too obvious. Even Miss Braslau's noble alto could not make the music live. Still that there was plenty of dramatic force in the first and last of her three songs by Moussorg.

The last song, "On the Dnieper," fairly waded in Bolshevik style, in Polish and Russian folk lore, and the music was exciting as the words. Miss Braslau sang it superbly, and in Russian, which is a sufficiently musical tongue to be called the Italian of the North.

The artist was recalled over and over again with great enthusiasm. The originality of the songs and the work of the singer deserved the tribute.

RECALLS HIM TWICE TO GIVE OVATIONS

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Rabaud conductor, announced for Friday afternoon, was postponed until yesterday afternoon on account of the parade. The concert was repeated last night. The program was as follows: Rabaud, Symphony, No. 2, E minor (first time at these concerts); Mehul, Recitative, "Que dis-je?" and Aria "O des Amants, le plus fidele" from "Ariodant" (Sophie Braslau of the Metropolitan Opera Company); Bach, Polonaise, Rondo and Badinerie from Suite No. 2, B minor, for flute and strings (George Laurent, flute); Moussorgsky, Three Songs with orchestral accompaniment: Death's Serenade, the Banks of the Don, On the River Dnieper (Miss Braslau); Beethoven's Overture to "Egmont."

Mr. Rabaud's symphony was first played in Paris in 1899, when he was 26 years old. It was played under his direction. For this work he was awarded the Monbinne prize of 3000 francs. The symphony was heard in Boston 11 years ago at one of Mrs. R. J. Hall's concerts, conducted by Mr. Longy. There have been four double performances in Philadelphia. The symphony has been played by the New York Symphony orchestra, the Chicago Symphony orchestra, the Minneapolis Symphony orchestra, and it was performed at the Worcester Festival of 1917.

A prize composition is often and justly looked on with suspicion. To satisfy the average judges, the work must be orthodox; all the conventions must be observed; above all, there must be grace of originality.

Mr. Rabaud's Symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The announcement of the virile motif at the beginning of the work arouses attention. This and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled by a fine, refined taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. This theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great cunning; witness the variant of it, skilfully orchestrated. And in this Scherzo, as in the other movements, Mr. Rabaud has shown that he knows when to stop. He does not insist too strongly on an idea though it may please him; he is not enamored of his own thoughts; he does not repeat, dilute, weary. In some respects the Finale is the most striking movement of the four. The opening, whirring measures, the mysterious mutterings, the voices hinting, prophesying, stir the imagination of the hearer. And in the Finale as in the Scherzo, the mood is suddenly changed, by the introduction of quieter, contemplative measures. Nor is the apotheosis a blatant appeal, a trap set for the applause of the unthinking.

The production of this symphony is one of the leading features of a season that has been remarkable for the excellence of the programs and for the bringing out of many unfamiliar works that richly deserved a hearing. The reception given to this symphony yesterday afternoon was much more than a compliment to a departing and honored guest. The music itself made an immediate and deep impression. At the end, when Mr. Rabaud was recalled the second time, not only the orchestra, but the audience rose spontaneously and paid a tribute long to be remembered.

Mr. Rabaud sensibly gave only three of the seven movements in Bach's Suite. These afforded Mr. Laurent, the solo flutist, opportunity to show his skill and taste, as he had already done in the Scherzo of the symphony, as he had already done at concerts in the past.

Miss Braslau, who sang here at a subscription concert for the first time, brought out an air in the grand style from Mehul's forgotten opera. The aria is interesting, and not only as an example of the heroic French manner of 120 years ago. There is a dignity, a nobility in this air, so that one can understand the enthusiasm of Berlioz. Miss Braslau, whose voice is a rich one, of liberal compass, also of true contralto quality, sang the old music dramatically and with full appreciation of the varied emotional contents. It was a pleasure to hear Moussorgsky's songs, which she sang in Russian. Here, again, she sang dramatically, but she did not overstep the line that separates the concert from the opera. And how the three songs differed! Death serenading the maiden who at last is his; the charming song of the garden by the Don, with Masha coming from the well; and then the savage cry of the Cossack to the river Dnieper, foretelling the triumph of Ukraina; singularly effective, the three, as Miss Braslau sang them.

Press
APR 24 1919

TO LEAD BOSTON SYMPHONY

Pierre Monteux Succeeds Henri Rabaud as Conductor of Orchestra

Albert Sidney Biggs Becomes Organist

[From the New York World.]

[illegible] Symphony Orchestra [illegible] Pierre Monteux, who has been conducting the Paris Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

Yet Mr. Monteux is ill described if you think him one without strong views, one who veers to the wind of others' opinions. Ask him what he thinks of "Pagliacci" or of the operas of Puccini and see the devotee's indignation in his musician's eye. But if you expect any chauvinistic prejudices to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théatre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on four tours he has specialized in Russian ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Facile; you know what I mean? Easy to play; easy to listen to; easy to win applause with it. It is music for the public, as far as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public for me has more for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra, it is different. It has what you call monopoly; so its programme must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux recalled. "We gave his 'Lyre and the Harp' and Saint-Saëns was his own organist. He was not all satisfied with the organist chosen, he said, "I will play the organ myself, but who shall conduct?" It was [illegible] heard, and a friend of mine said, 'Monteux is in the audience.' 'A-ah!' Saëns demands that I come to the [illegible] that I conduct. Voilà! I have c[illegible] Saëns—'La Princesse [illegible]'

MONTEUX AND MUSIC

SUNDRY OPINIONS FROM THE NEW CONDUCTOR

The Range of His Experiences — Catholicity and Wagner — Symphonic Versus Operatic Pieces—A Word About French, and Also About American, Composers—Orchestra and Leader

NO two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

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[illegible] his greatest work, Sunset pure [illegible]

"There has been no [illegible] during out of the war, in France [illegible] Mr. Monteux said regretfully in a [illegible] to a question. "Nor will there be for [illegible] time, I believe. Men's minds have [illegible] on other things. One writes you [illegible] to an occasion and one cannot be equal [illegible] the occasion as it has been in France the four years."

"Have you ever composed, Mr. Monteux?" He leaned forward confidentially, finger up. "Yes, indeed. I have composed many things. And do you know where they are, those compositions? In a big box, tied up tight with a string. And they will never see the sun, I promise you. I play too much other people's music to write any more of my own. Not since fifteen years ago, when I composed for the last time, have I written anything. For I believe that a man can only have one career, and that mine is to conduct. I shall always be a conductor."

"You find the personal equation a strong factor in conducting, do you not, Mr. Monteux? What is an orchestra, a democracy or an autocracy?"

"Both," the conductor answered. "It must seem a democracy, but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for the orders' sake, but only to get results." Mr. Monteux seemed as he spoke an epitome of that remarkable nation whose foremost quality has long been the ability to influence others, while always respecting the individual's liberty. One could not imagine this smiling, vivacious little man ever becoming autocratic; but one could readily perceive how his personality might arouse in others enthusiasm for that

music which so evidently rules his life.

"Presently we spoke of Russian composers and Mr. Monteux expressed his admiration for the works of Rimsky-Korsakov, of Borodin and of Stravinsky. "So many material difficulties have interfered with presenting Russian operas," he said regretfully. "People wonder why more are not performed, but you see it needs more than the composer and the librettist; more even than the artists. Not so with the giving of the orchestral music. I look forward to that. It will be my hope to include all kinds of good music, even American," he added with a laugh. "France ought to hear some of your composers, by the way; you have several that should be known in Europe. Loeffler, Carpentier, four or five others are well worthy to be heard; some of them here. Then I shall seek out and bring over some good concert music from Italy. That is a side of Italian musical development that has been too much ignored, for the operatic pieces always receive the emphasis. There are a number of young Italian composers of whom I hear good things said, as well as the older ones whose music I hope to bring forward."

"Is there anything you would especially like to say for publication, Mr. Monteux?" he said, unexpectedly and earnestly. "Yes, for that! Young people, you have in playing French music I shall be the French propaganda. You understand, Messager and I, we have Rabaud, Messager and I, we have [illegible] in France; it is our country. We naturally love and we play the music of our country. But not only music is great enough not to need [illegible] you Americans know and love music already. I shall not play music because it is French music, but because it is great music. But I understand, although I love it. But I play the best music of every nation."

—Ethelbert Peeler in Musical America.

SUNDAY HERALD, BOSTON, APRIL 27, 1919

CONDUCTOR AT THE POPS

Agide Jacchia, Who Has Long Been Famous as a Conductor of Italian Opera, Returns to the Pops.

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For the occasion of his farewell appearance before the American public, which are also the final concerts of the Boston Symphony season, on Friday and Saturday next (May 2 and 3), Mr. Rabaud has chosen an appropriate program of new French work. Debussy's "Nocturnes." The first will be the "Woodland Suite" of MacDowell, describing "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess's Song," "Forest Spirits." The rest of the program will be filled by Saint-Saens' "The Eye and the Harm," a choral ode of large proportions, being a musical setting of Victor Hugo's poem. A chorus of 150 voices, trained by Mr. Townsend, will sing, together with the following quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor; Reinald Werrenrath, baritone.

GALA POPS SEASON

As surely as the flowers show their heads at the beginning of May, the Pops take possession of Symphony Hall, and make spring a reality.

Next week the final rites of the regular Boston Symphony season having been promulgated, the tables will be hauled forth, the cookery plant installed, and the season in the lighter vein will be on. Preparations are even now busily under way. The Pops orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—must orchestral scores ask for no more.

Agide Jacchia, who has long been famous as a conductor of Italian opera, will again, after two conspicuously successful seasons, be leader of the Pops.

The program follows.

Entrances of the Royals.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octet...D. Scarlatti
(b) Capricio for strings.....Pergolesi
Instrumentation by Mr. Jacchia
Fantasia, "Carnaval".....Bizet
Rondo, "Capriccioso".....Mendelssohn
Harp solo (a) "Elfin" ..Alvarez—Grandani
Dancers.....Holy
Entertainer.....Van Westerhout
Finale of "Scaciaprazide".....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrifice Dance from "The Promise of Medea".....Rabaud
Love's Dream After the Ball.....Czibulka
Rhapsody, "Hungarian".....Chabrier

Mr. Jacchia is an indefatigable programme maker. He counted the unprecedented repertoire of 24 different pieces on his combined programs of last year. Mr. Jacchia has worked consistently for three things—quality of performance, variety of programs and popularity of choice.

The innovation of the year will be a small army of waitresses in dainty uniforms and colored ribbons to match a particular night. They may be counted on to please the eye and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamed of achieving.

Many special nights are planned. For instance, a number of nights with "guest-conductors" of prominence. For the opening week there will be a "Volunteer Liners' night" and "Liberty Loan night." The experiment of a chorus on patriotic nights, with Stephen Townsend leading the sons of the day, was too successful last year not to be repeated. The "doughboy" will be given every consideration and YD nights dedicated to him.

As usual, the Pops will be given every night, except Sunday, for 12 weeks. The sale of table reservations and seats for the opening week will [illegible]

SUNDAY ADVERTISER AND AMERICAN, APRIL 27, 1919

RABAUD CHARMS IN 2 CONCERTS

Second Symphony a Worthy Work; Composers Prefer Not to Conduct

By LOUIS C. ELSON.

(CHICAGO)

Rabaud "Symphony in Major"
Mozart "Air from Idomeneo"
Debussy "Nocturnes" (Two numbers)
Bach "Toccata and Fugue in D minor"
Moussorgsky "Three Songs"
Beethoven "Egmont" overture

At the Boston Symphony Hall yesterday afternoon and repeated in the evening, we had revealed the true reason why M. Rabaud goes back to Paris. It is not, as I thought, a good deal of home sickness, but chiefly the desire to get back his composition. Much a work should be one and symmetrical, a symphony does not cate greatly for conducting.

Between Berlioz and Wagner, Richard Strauss and Mendelssohn, the average composer does not long for conducting, but the thorough conductor had better give up composing for. When Bach or Beethoven conducted or his the work he put all his compositions in a cup of coffee over them, and sought the greatest of coffee drinkers.

The Rabaud symphony, explaining why M. Rabaud had left Paris, is a work which modern French school in programs, for it moves along regular path which M. Rabaud has taken in his work. It does not indulge in eccentricities or vagaries. There is some counterpoint, but it does not intrude, and these themes are memorable, simple, somewhat similar to Franck's D minor symphony, but more melodic.

A STRIKING COMBINATION

The slow movement also has some beautiful, chorale-like theme in contrast. Only in the third movement does a lighter mood set in, and here against the dance-like theme, comes a chorale-like melody of great beauty. A striking combination. The working up of this theme, in the second and third movements is quite lovely and again reminds strongly of the style of César Franck, in a much more dramatic than that [illegible]

[illegible] popular opinion, or [illegible] Boston, are more [illegible] at the chorale, chief exponent of the world's strangle rather than [illegible] Saint-Saëns's [illegible] Saint-Saëns's [illegible] virility at the close. The third movement seemed to receive the greatest [illegible] in the finale found the turbulence of the first movement and the skilful combinations of the second. At the end of it (in the afternoon) the orchestra and the audience rose and gave M. Rabaud a triumph such as is accorded to few composers in the Boston.

The three movements from Bach's Suite for flute and strings require no new analysis. They showed that Bach is by no means the "dry-as-dust" composer that the uneducated imagine him to be. But they were almost new in the beauty of the flute-playing, especially in the concertino "Badinerie." Our orchestra is to be congratulated on having two such artists as M. Georges Laurent and M. Georges Longy; in a wonderful department. M. Laurent was vociferously applauded.

THE SCREAM OF VICTORY

If the note of triumph was some-

what lacking in the opening work of this program, it was made up by the screams of Victory in the last number. We are told that "Freedom shrieked when Kosciusko fell" (he may have fallen on her toes) but she fairly yelled, according to Beethoven, after Egmont lost his head. Beethoven was always frenzied when he had Liberty for a subject, and the work was given with all the spirit which it demanded, the piccolo fully earning its salary, and the violins scaling the heights bravely, in the coda.

Miss Braslau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember him as the composer who once wrote an opera without any violins, at the request of Napoleon Bonaparte. Yet the air from "Ariodant" is very attractive and melodic, although the engineering of the French operas is somewhat too obvious. Even Moussorgsky, a Russian composer, is not [illegible] but there was plenty of dramatic force in the first and last of her three songs by Moussorgsky.

"The last song, "On the Dnieper," fairly waded in Bohemian style, in Polish and Irish dances, and the music was exciting as the words. Miss Braslau sang it superbly, and in Russian, which, by the way, is said to be to be called the Italian of the [illegible]

The artist was recalled over and over again with great enthusiasm, and the work of the singer deserved the [illegible]

RECALLS HIM TWICE TO GIVE OVATIONS

By PHILIP HALE

The 22d concert of the Boston Symphony orchestra, Mr. Rabaud conductor, announced for Friday afternoon, was postponed until yesterday afternoon on account of the parade. The concert was repeated last night. The program was as follows: Rabaud, Symphony, No. 2, B minor (first time at these concerts); Mehul, Recitative, "Que dis-je?" and Aria "O des Amants, le plus aimable" from "Ariodant" (Sophie Braslau of the Metropolitan Opera Company); Bach, Polonaise, Rondo and Badinerie from Suite No. 2, B minor, for flute and strings (George Laurent, flute); Moussorgsky, Three Songs with orchestral accompaniment, Death's Serenade, the Banks of the Iom, On the River Dnieper (Miss Braslau); Beethoven's Overture to "Egmont."

Mr. Rabaud's symphony was first played in Paris in 1899, when he was 25 years old. It was played under his direction. For this work he was awarded the Monbinne prize of 3000 francs. The symphony was heard in Boston years ago at one of Mrs. R. J. Hall's concerts, conducted by Mr. Longy. There have been four double performances in Philadelphia. The symphony has been played by the New York Symphony orchestra, the Chicago Symphony orchestra, the Minneapolis Symphony orchestra, and it was performed at the Worcester Festival of 1917.

A prize composition is often and justly looked on with suspicion. To satisfy the average judges, the work must be strictly orthodox; all the conventions must be observed; above all, there must be no trace of originality.

Mr. Rabaud's Symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The pronouncement of the virile motif at the beginning at once arouses attention. This, and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled at a time, not liberal taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a portrayed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. The theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great coming; witness the variant of it, skilfully orchestrated.

TRANSCRIPT, APRIL 28

MONTEUX AND MUSIC

SUNDRY OPINIONS FROM THE NEW CONDUCTOR

The Range of His Experiences — Catholicity and Wagner — Symphonic Versus Operatic Pieces—A Word About French, and Also About American, Composers—Orchestra and Leader

No two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

Yet Mr. Monteux is ill described if you think him one without strong views, one who veers to the wind of others' opinions. Ask him what he thinks of "Pagliacci" or of the operas of Puccini and see the devotee's indignation in his musician's eye. But if you expect any chauvinistic prejudices to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théâtre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on tour he has specialized in ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Paëlle; you know what I mean? Easy to play; easy to listen to; easy to win applause with. It is music for the public; as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the great composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We gave his 'Lyre and the Harp' and Saint-Saëns was his own organist. He was not at all satisfied with the organ chosen," he said, "I will play the organ my[illegible] but who shall conduct?" It was [illegible] hearsal, and a friend of mine said, [illegible] teux is in the audience.' At once, [illegible] Saëns demands that I come to the [illegible] that I conduct. Voilà! I have c[illegible] much of Saint-Saëns—'La Princesse [illegible] 'Phryné,' 'Henri VIII,' 'La Princesse [illegible] I like 'Samson and Delilah.' It [illegible] his greatest work, almost pure m[illegible]

Presently we spoke of Russian composers and Mr. Monteux expressed his admiration for the works of Rimsky-Korsakov, of Borodin and of Stravinsky. "So many material difficulties have interfered with representing Russian operas," he said regretfully. "People wonder why more are not performed; but you see it needs more than the composer and the librettist; more even than the artists. Not so with the giving of the national music. I look forward to that. It will be my hope to include all kinds of good music, even American," he added with a laugh. "France ought to hear some of your composers, by the way; you have several that should be known in Europe. Chausson, Carpentier, four or five others are well worthy to be heard; some others are well worthy to be heard; some others are well worthy to be heard; some

SUNDAY HERALD, BOSTON, APRIL 27,

CONDUCTOR AT THE POPS

Agide Jacchia, Who Has Long Been Famous as a Conductor Italian Opera, Returns to the Pops.

RABAUD'S FAREWELL

For the occasion of his farewell appearance before the American public when also the final concerts of the Boston Symphony season, on Friday and Saturday afternoon (May 2 and 3), Mr. Rabaud has chosen an appropriate program of two American and one French work. The first will be the "Woodland Suite" of MacDowell, describing "In a Haunted Forest" "Summer Idyl" "In Arcadie" "The Shepherdess Song," "Forest Spirits." The best of the program will be filled by Saint-Saëns' "Tour Lyre and the Harp," a choral ode of large proportions, being a classical setting of Victor Hugo's poem. A chorus of 150 voices, trained by Mr. Townsend, will sing, to-gether with the following quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, Ronald Werrenrath, baritone.

GALA POPS SEASON

As surely as the flowers show their heads at the beginning of May, the Pops take possession of Symphony Hall, and make spring a reality.

Next week, the final rites of the regular Boston Symphony season having been performed, the fabric will be hauled forth, the cooling plant installed, and the season in the lighter vein will be on. Preparations are even now hardly under way. The Pops orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—most orchestral scores ask for no more.

Arthur Jacchia, who has long been famous as a conductor of Italian operas, returns as leader of the Pops.

The program follows.

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Entrance of the Boyards.....Halvorsen
Overture, "William Ratcliff".....Rossini
An Festgruss for wind octet, D, op. 61.....Reinecke
Instrumentation for wind octet.
Fantasia, "Tosca".....Mr. Jacchia
Bach's Capriccio.....Mendelssohn
Harp solo (a) "Prelude" (b) "Gigue" (c) "Intermezzo" (d) "Sarabande" (e) "Gavotte" (f) "Tarantelle".....Van Westerhout
Music of "Scheherazade".....Rimsky-Korsakoff
Fantasia, "La Traviata".....Verdi
Saint-Saëns' Piano Concerto, No. 2, G minor, op. 22.....Saint-Saëns
Mr. Rabaud's Farewell Appearance.
Liszt's Hungarian Rhapsody, No. 2.....Orlando
Mr. Jacchia is an indefatigable program maker. He counted the unprecedented prescriptive of 26 different pieces on his combined programs of last year. Mr. Jacchia has worked consistently for three things—quality of performance, variety of programs and popularity of that.

The innovation of the year will be a small army of waitresses in dainty uniforms and school ribbons to match a particular night. They may be counted on to please the eye and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamed of achieving.

Many special nights are planned, for instance, a number of nights with "guest-conductors" of prominence. For the opening week there will be a "soldiers' night" and "Liberty Loan night." The experiment of a chorus on patriotic nights, with Stephen Townsend leading the songs of the day, was too successful last year not to be repeated. The "doughboy" will be given every consideration and YD nights dedicated to him.

As usual, the Pops will be given every night, except Sunday, for 19 weeks. The sale of table reservations and seats for the opening week will [illegible]

SUNDAY ADVERTISER AND AMERICAN, APRIL 27

RABAUD CHARMS IN 2 CONCERTS

Second Symphony a Worthy Work; Composers Prefer Not to Conduct

By LOUIS C. ELSON.

PROGRAM

Rabaud Symphony in E major.
Mehul Overture, "Uriodant."
Brasiliana, Mme. Brasiliana.
Moussorgsky, "Three Russian Songs."
Rabaud, "Samson and Delilah."

At this concert in Symphony Hall yesterday afternoon and repeated in the evening, we had revealed the true reason why M. Rabaud has come back to Paris. A little of it is due to his dislike of home sickness, but chiefly the desire to get back to composition. A man who can write such a work as his symphony, a symphony does not care greatly for conducting.

Spite of Berlioz and Wagner, Richard Strauss and Mendelssohn, [illegible] Beethoven and Schubert, [illegible] made of this dose [illegible] cred Public, or out 1.98 [illegible] 1.39 [illegible] ing. [illegible] Hem stitched with dainty lace back and front, of ladies' style or [illegible] in fitch, wash satin. Other exceptional values in Silk Waists at 2.98 to 14.98 CAMISOLES—Good quality Dainty Underwear

what lacking in the opening work of this program: it was made up by the screams of Victory in the last number. We are told that "Freedom shrieked when Kosciusko fell" (he may have fallen on her toes) but she fairly yelled, according to Beethoven, since Egmont, long his hero, Beethoven was always frenzied when he had liberty for a subject, and the work was given with all the spirit which it demanded, the piccolo fully carrying its burden, and the violins seeing the heights bravely, in the coda.

Miss Brasiau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember his Overture to Joseph and his opera without any violins, at the request of Napoleon Bonaparte. Yet Berlioz praised Mehul's music very highly, and neither, although the program gives us three old French songs, do we find them too obsolete. Even Miss Brasiau, mobile alto could not make the Lover's thriller fine in the Provencal Gavotte, or Gounod in the first and last of her three songs by Moussorgsky.

The last of these, "On the Dnieper," fairly waded in Rossiavish style, in Polish and Russian almost, and the music was exciting as the words. Miss Brasiau sang it superbly, and in Russian, which is the most musical language to be called the Italian of the North.

The artist was recalled twice and over again with great enthusiasm. The originality of the songs and the singer alike deserved the tribute.

APRIL 28

MUSIC

Mr. Rabaud's Symphony

Specially for The Christian Science Monitor

BOSTON, Massachusetts—At one of Mrs. R. J. Hall's orchestral concerts given in this city more than 11 years ago, among the numbers heard was a symphony by Henri Rabaud. Both the composer and his works were unknown here except to a very few, and none among those who heard the work had the least idea that in the years to come the composer would be the conductor of the Boston Symphony Orchestra, and his symphony would be heard at one of the regular concerts under the composer's direction. But it was just this that happened at the twenty-third symphony concert on April 26, the last but one in the present series.

While Mr. Rabaud's symphony (his second in E minor, op. 5) has been given several times during the past few years, the performance at this concert was the first in Boston, also believed to be the first in the country under the composer's direction. And this last performance must have been the most authoritative of any given previously.

Mr. Rabaud won the Monbinne prize of 3000 francs with this second symphony, in 1889. And for once here is a work which proves to be a notable exception to the usual rule that a prize composition is seldom worth a hearing after the first one.

This symphony is neither an example of the ultra-modern French school of D'Indy and later writers, nor modeled on the conservative ideas of the older composers as represented by Saint-Saëns. At times there is a suggestion of Franck, and here and there a faint reminiscence of Wagner, but in all it is something more than pedantic or classically academic, for the themes are vigorous, and highly pleasing, worked out in a most interesting manner. The first movement is highly original and of many moods, from grave to gay, which suggest a little uncertainty as to just what the composer had in mind. The slow movement is distinguished by an impressive chorale, and this as a subject is heard as well in the scherzo which follows. This scherzo, by the way, is Mr. Rabaud's happiest vein. The finale is many-sided in its thought, and there are many who will consider this movement the best of the four. Be this as it may, the symphony impressed greatly on the first hearing after many years. Its reception was far more than a farewell compliment to Mr. Rabaud, and it is pleasant to say that at the conclusion, both in the afternoon and in the evening, not only was the composer recalled several times, but that both orchestra and audience rose in their seats: a tribute as deserving as it was spontaneous.

Mr. Rabaud also gave three movements from the Mehul overture, strings, flute and strings, and Mr. Laurent again showed his virtuosity in unmistakable manner. There was also an admirable performance of Beethoven's "Egmont" overture.

Between these numbers, Sophie Brasiau, contralto of the Metropolitan Opera House, sang in admirable voice an unfamiliar aria from "Ariodant," one of Méhul's forgotten operas, also three songs of Moussorgsky. Most of the texts were gloomy in spirit, but the music was varied and interesting.

HERALD APRIL 27, SYMPHONY GIVES ITS 23D CONCERT

Audience Pays Impressive Tribute to Conductor Rabaud

RECALLS HIM TWICE TO GIVE OVATIONS

BY PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Rabaud conductor, announced for Friday afternoon, was postponed until yesterday afternoon on account of the parade. The concert was repeated last night. The program was as follows: Rabaud, Symphony, No. 2, E minor (first time at these concerts). Mehul, Bacchanale, "Que disje?" and Aria "O dea Amante, le plus idole" from Ariodant" (Sophie Brasiau of the Metropolitan Opera Company). Bach, Polonaise, Rondo and Badinerie from Suite No. 2, B minor, for flute and strings (George Laurent, flute). Moussorgsky, Three Songs with orchestral accompaniment: Death's Serenade, the Banks of the Don, On the River Dnieper (Miss Brasiau); Beethoven's Overture to "Egmont."

Mr. Rabaud's symphony was first played in Paris in 1899, when he was 32 years old. It was played under his direction. For this work he was awarded the Monbinne prize of 3000 francs. The symphony was heard in Boston 11 years ago at one of Mrs. R. J. Hall's concerts, conducted by Mr. Longy. There have been four double performances in Philadelphia. The symphony has been played by the New York Symphony orchestra, the Chicago Symphony orchestra, the Minneapolis Symphony orchestra, and it was performed at the Worcester Festival of 1917.

A prize composition is often and justly looked on with suspicion. To satisfy the average judge the work must be strictly orthodox: all the conventions must be observed; above all, there must be no trace of originality.

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This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive chorale of quiet, solemn beauty. This theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great cunning: witness the variant of it, skilfully orchestrated.

TRANSCRIPT, APRIL 28

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"But I have not yet planned; so many things have to be considered. Only one thing is sure: the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best, of all countries."

"Wagner, for instance? You like his music?"

"Yes, yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls, at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra, it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We gave his 'Lyre and the Harp' and Saint-Saëns was his own organist. He was not at all satisfied with the organist chosen," he said, "I will play for the concert, but who shall conduct?" It was a hoarse1, and a friend of mine said, 'Monteux is in the audience.' And Saint-Saëns demands that I come to the [illegible] that I conduct. Voilà! I have conducted Saint-Saëns—'La Princesse [illegible] 'Phryne,' 'Henri VIII,' [illegible] 'Samson and Delilah.' It is his greatest work, almost pure music."

"There has been no great music during out of the war, in France at [illegible]," Mr. Monteux said regretfully in reply to a question. "Nor will there be for [illegible] time, I believe. Men's minds have [illegible] on other things. One writes you a [illegible] to an occasion and one cannot be equal [illegible] the occasion as it has been in France the four years."

"Have you ever composed, Mr. Monteux?" He leaned forward confidentially, fingers up. "Yes, indeed. I have composed many things. And do you know where they are, those compositions? In a big box, tied up tight with a string. And they will never see the sun, I promise you. I play too much other people's music to write any more of my own. Not since fifteen years ago, when I composed for the last time, have I written anything. For I believe that a man can only have one career, and that mine is to conduct. I shall always be a conductor."

"You find the personal equation a strong factor in conducting, do you not, Mr. Monteux? What is an orchestra, a democracy or an autocracy?"

"Both," the conductor answered. "It must seem a democracy but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for the orders' sake, but only to get results." Mr. Monteux seemed as he spoke an epitome of that remarkable nation whose foremost quality has long been the ability to influence others, while always respecting the individual's liberty. One could not imagine this smiling, vivacious little man ever becoming autocratic; but one could readily perceive how his personality might arouse in others enthusiasm for that

music which so evidently rules his life.

Presently we spoke of Russian composers and Mr. Monteux expressed his admiration for the works of Rimsky-Korsakov, of Borodin and of Stravinsky. "So many material difficulties have interfered with presenting Russian operas," he said regretfully. "People wonder why more are not performed; but you see it needs more than the composer and the librettist; more even than the artists. Not so with the giving of their orchestral music. I look forward to that. It will be my hope to include all kinds of good music, even American," he added with a laugh. "France ought; to hear some of your composers, by the way; you have several that should be known in Europe. Loeffer Carpenter, four or five others are well worthy to be heard; some have been. Then I shall seek out and bring over some good concert music from Italy. That is a side of Italian musical development that has been too much ignored, for the operatic pieces always receive the emphasis. There are a number of young Italian composers of whom I hear good things said, as well as the older ones whose music I hope to bring forward."

"Is there anything you would especially like to say for publication, Mr. Monteux?" "Yes," he said, unexpectedly and earnestly: "this: In playing French music I shall be the French propaganda. You understand, Rabaud, Messager and I, we have spent our life in France; it is our country. We naturally love and we play the music of our country. But you to make us for it; that would be stupid. Music is great enough not to need [illegible] you Americans know and love music because it is French music. I understand, although I love it. But I play the best music of every nation."

[illegible] Peeler in Musical America.

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APRIL

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OLIN DOWNES

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was soloist.

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ERALD, BOSTON, APRIL 27,

CONDUCTOR AT THE POPS

Agide Jacchia, Who Has Long Been Famous as a Conductor of Italian Opera, Returns to the Pops.

RABAUD'S FAREWELL

For the occasion of his farewell appearances before the American public, which are also the final concerts of the Boston Symphony season, on Friday and Saturday next (May 2 and 3), Mr. Rabaud has chosen an appropriate program of one American and one French work. The first will be the "Woodland Suite" of MacDowell, describing "In a Haunted Forest," "Summer Idyl," "In October," "The Shepherdess,s Song," "Forest Spirits." The rest of the program will be filled by Saint-Saens's "The Lyre and the Harp," a choral ode of large proportions, being a musical setting of Victor Hugo's poem. A chorus of 150 voices, trained by Mr. Townsend, will sing, together with the following quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor; Reinald Werrenrath, baritone.

GALA POPS SEASON

As surely as the flowers show their heads at the beginning of May, the Pops take possession of Symphony Hall, and make spring a reality.

Next week the final rites of the regular Boston Symphony season having been pronounced, the tables will be hauled forth, the cookery plant installed, and the season in the lighter vein will be on. Preparations are even now busily under way. The Pops orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—most orchestral scores ask for no more.

Agide Jacchia, who has long been famous as a conductor of Italian opera, will again, after two conspicuously successful seasons, be leader of the Pops.

The program follows.

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octett..D. Scarlatti
(b) Capriccio for strings.
Instrumentation by Mr. Jacchia.
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solo (a) "Idyl" (b) "Spanish Dance").....Holy
Enfantillage.....Van Westerhout
Finale of "Scheherazade".....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

Mr. Jacchia is an indefatigable program maker. He counted the unprecedented repertoire of 306 different pieces on his combined programs of last year. Mr. Jacchia has worked consistently for three things—quality of performance, variety of programs and popularity of choice.

The innovation of the year will be a small army of waitresses in dainty uniforms and colored ribbons to match a particular night. They may be counted on to please the eye and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamed of achieving.

Many special nights are planned; for instance, a number of nights with "guest-conductors" of prominence. For the opening week there will be a "milliners' night" and "Liberty Loan night." The experiment of a chorus on patriotic nights, with Stephen Townsend leading the songs of the day, was too successful last year not to be repeated. The "doughboy" will be given every consideration and YD nights dedicated to him.

As usual, the Pops will be given every night, except Sunday, for 10 weeks. The sale of table reservations and seats for the opening week will

ONITOR, APRIL 28

MUSIC

Mr. Rabaud's Symphony

Specially for The Christian Science Monit

BOSTON, Massachusetts—At one Mrs. R. J. Hall's orchestral concer given in this city more than 11 yea ago, among the numbers heard was symphony by Henri Rabaud. Both t composer and his works were unknow here except to a very few, and no among those who heard the work ha the least idea that in the years to com the composer would be the conducto of the Boston Symphony Orchestr and that his symphony would be hear at one of the regular concerts unde the composer's direction. But it wa just this that happened at the twenty third symphony concert on April 2 the last but one in the present series.

While Mr. Rabaud's symphony (hi second in E minor, op. 5) has bee given several times during the pas few years, the performance at this con cert was the first in Boston, also be lieved to be the first in the countr under the composer's direction. And so this last performance must have been the most authoritative of any given previously.

Mr. Rabaud won the Monbinne prize of 3000 francs with this second symphony, in 1899. And for once here is a work which proves to be a notable exception to the usual rule that a prize composition is seldom worth a hearing after the first one.

This symphony is neither an example of the ultra-modern French school of D'Indy and later writers, nor modeled on the conservative ideas of the older composers as represented by Saint-Saëns. At times there is a suggestion of Franck, and here and there a faint reminiscence of Wagner, but all in all it is something more than pedantic or classically academic, for the themes are vigorous, and highly pleasing, worked out in a most interesting manner. The first movement is highly original and of many moods, from grave to gay, which suggest a little uncertainty as to just what the composer had in mind. The slow movement is distinguished by an impressive chorale, and this as a subject is heard as well in the scherzo which follows. This scherzo, by the way, is in Mr. Rabaud's happiest vein. The finale is many-sided in its thought, and there are many who will consider this movement the best of the four. Be this as it may, the symphony impressed greatly on the first hearing after many years. Its reception was far more than a farewell compliment to Mr. Rabaud, and it is pleasant to say that at the conclusion, both in the afternoon and in the evening, not only was the composer recalled several times, but that both orchestra and

UNDAY ADVERTISER AND AMERICAN, APRIL 27

RABAUD CHARMS IN 2 CONCERTS

Second Symphony a Worthy Work; Composers Prefer Not to Conduct

By LOUIS C. ELSON.

PROGRAM.

Rabaud. Symphony in E major.
Mehul. Air from "Arodiant."
Soloist, Miss Sophie Braslau.
Bach. Three movements from B minor suite.
Moussorgsky. Three songs with orchestra.
Miss Braslau.
Beethoven. "Egmont" overture.

At this concert in Symphony Hall yesterday afternoon and repeated in the evening, we find revealed the true reason why M. Rabaud goes back to Paris. A little fatigue, a good deal of home sickness, but chiefly the desire to get back to composition. A man who can write so clear and symmetrical, a symphony does not care greatly for conducting.

Spite of Berlioz and Wagner, of Richard Strauss and Mendelssohn, the average composer does not long for conducting, while the thorough conductor had better give up composition. When Hans Richter took up conducting as his life work he put all his compositions in the stove, lit them, and made a cup of coffee over the flames. After that cup of coffee he became one of the greatest of conductors.

The Rabaud symphony explains also why we have had little of th extreme modern French school in ou programs, for it moves along th regular path which St. Saens an Franck trod, and it does not indulge in eccentricities or vagaries. There is good counterpoint, fine interweaving of themes, and these themes are intelligible if somewhat sombre at times. The first movement is tragic, just as Franck's D minor symphony is mournful.

A STRIKING COMBINATION.

The slow movement also has some sorrowful touches, but there is a tranquil, chorale-like theme in contrast. Only in the third movement does a lighter mood set in, and here, against the dance-like theme, comes the chorale-like melody of the second movement, a striking combination. The working up of this theme, both in the second and third movements is masterly and again reminds strongly of the style of Cesar Franck, although more dramatic than that master.

There is more thematic transference in the finale, both from the second and the first movement, combined with new subject matter. It is again plaintive and sorrowful. Although there are major effects at the final climax and a return of chorale treatment, chief emotion of the work is struggle rather than triumph. We long for a bit of Schumann's broad virility at the close. The third movement seemed to receive the most appreciation, but we found the turbulence of the first movement and the skilful combinations of the finale the most masterly portions of the work. At the end of it (in the afternoon) the orchestra and the audience rose and gave M. Rabaud a triumph such as is accorded to few composers in Boston.

The three movements from Bach's Suite for flute and strings require no new analysis. They showed that Bach is by no means the "dry-as-dust" composer that the uneducated imagine him to be. But they were almost new in the beauty of the flute-playing, especially in the coquettish "Badinerie." Our orchestra is to be congratulated on having two such artists as M. Georges Laurent and M. Georges Longy in its woodwind department. M. Laurent was vociferously applauded.

THE SCREAM OF VICTORY.

If the note of triumph was somewhat lacking in the opening work of this program, it was made up by the screams of Victory in the last number. We are told that "Freedom shrieked when Kosciusko fell" (he may have fallen on her toes) but she fairly yelled, according to Beethoven, after Egmont lost his head. Beethoven was always frenzied when he had Liberty for a subject, and the work was given with all the spirit which it demanded, the piccolo fully earning its salary, and the violins scaling the heights bravely, in the coda.

Miss Braslau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember him as the composer who once wrote an opera without any violins, at the request of Napoleon Bonaparte. Yet the air from "Arodiant" was very attractive and melodic, although the progressions in these old French operas are somewhat too obvious. Even Miss Braslau's noble alto could not make this number a thriller. But there was plenty of dramatic force in the first and last of her three songs by Moussorg.

The last song, "On the Dnieper," fairly waded in Bolsheviki style, in Polish and Jewish blood, and the music was exciting as the words. Miss Braslau sang it superbly, and in Russian, which is a sufficiently musical tongue to be called the Italian of the North.

The artist was recalled over and over again with great enthusiasm. The originality of the songs and the work of the singer deserved the tribute.

RECALLS HIM TWICE TO GIVE OVATIONS

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Rabaud conductor, announced for Friday afternoon, was postponed until yesterday afternoon on account of the parade. The concert was repeated last night. The program was as follows: Rabaud, Symphony, No. 2, E minor (first time at these concerts); Mehul, Recitative, "Que dis-je?" and Aria "O des Amants, le plus fidele" from "Ariodant" (Sophie Braslau of the Metropolitan Opera Company); Bach, Polonaise, Rondo and Badinerie from Suite No. 2, B minor, for flute and strings (George Laurent, flute); Moussorgsky, Three Songs with orchestral accompaniment: Death's Serenade, the Banks of the Don, On the River Dnieper (Miss Braslau); Beethoven's Overture to "Egmont."

Mr. Rabaud's symphony was first played in Paris in 1899, when he was 26 years old. It was played under his direction. For this work he was awarded the Monbinne prize of 3000 francs. The symphony was heard in Boston 11 years ago at one of Mrs. R. J. Hall's concerts, conducted by Mr. Longy. There have been four double performances in Philadelphia. The symphony has been played by the New York Symphony orchestra, the Chicago Symphony orchestra, the Minneapolis Symphony orchestra, and it was performed at the Worcester Festival of 1917.

A prize composition is often and justly looked on with suspicion. To satisfy the average judges, the work must be strictly orthodox; all the conventions must be observed; above all, there must be no trace of originality.

Mr. Rabaud's Symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The announcement of the virile motif at the beginning at once arouses attention. This and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled by a fine, not finical taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. This theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great cunning; witness the variant of it, skilfully orchestrated.

And in this Scherzo, as in the other movements, Mr. Rabaud has shown that he knows when to stop. He does not insist too strongly on an idea though it may please him; he is not enamored of his own thoughts; he does not repeat, dilute, weary. In some respects the Finale is the most striking movement of the four. The opening, whirring measures, the mysterious mutterings, the voices hinting, prophesying, stir the imagination of the hearer. And in the Finale as in the Scherzo, the mood is suddenly changed, by the introduction of quieter, contemplative measures. Nor is the apotheosis a blatant appeal, a trap set for the applause of the unthinking.

The production of this symphony is one of the leading features of a season that has been remarkable for the excellence of the programs and for the bringing out of many unfamiliar works that richly deserved a hearing. The reception given to this symphony yesterday afternoon was much more than a compliment to a departing and honored guest. The music itself made an immediate and deep impression. At the end, when Mr. Rabaud was recalled the second time, not only the orchestra, but the audience rose spontaneously and paid a tribute long to be remembered.

Mr. Rabaud sensibly gave only three of the seven movements in Bach's Suite. These afforded Mr. Laurent, the solo flutist, opportunity to show his skill and taste, as he had already done in the Scherzo of the symphony, as he had already done at concerts in the past.

Miss Braslau, who sang here at a subscription concert for the first time, brought out an air in the grand style from Mehul's forgotten opera. The aria is interesting, and not only as an example of the heroic French manner of 120 years ago. There is a dignity, a nobility in this air, so that one can understand the enthusiasm of Berlioz. Miss Braslau, whose voice is a rich one, of liberal compass, also of true contralto quality, sang the old music dramatically and with full appreciation of the varied emotional contents. It was a pleasure to hear Moussorgsky's songs, which she sang in Russian. Here, again, she sang dramatically, but she did not overstep the line that separates the concert from the opera. And how the three songs differed! Death serenading the maiden who at last is his; the charming song of the garden by the Don, with Masha coming from the well; and then the savage cry of the Cossack to the river Dnieper, foretelling the triumph of Ukraina; singularly effective, the three, as Miss Braslau sang them.

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TO LEAD BOSTON SYMPHONY

Pierre Monteux Succeeds Henri Rabaud as Conductor of Orchestra

[From the New York World.]

BURLESON

These Are the Society's Officers

The officers and directors chosen last week are: President, Charles L. Newcomb of Holyoke; vice-presidents the society upon doing in Western Massachusetts what soon will be the fashion for the nation.

secure from fire and water." Engineers haven't been in touch with people." The professor complimented

APRIL 28

MONTEUX AND MUSIC

SUNDRY OPINIONS FROM THE NEW CONDUCTOR

The Range of His Experiences — Catholicity and Wagner — Symphonic Versus Operatic Pieces—A Word About French, and Also About American, Composers—Orchestra and Leader.

No two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

Yet Mr. Monteux is ill described if you think him one without strong views, one who veers to the wind of others' opinions. Ask him what he thinks of "Pagliacci" or of the operas of Puccini and see the devotee's indignation in his musician's eye. But if you expect any chauvinistic prejudices to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théatre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on four tours he has specialized in ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Facile; you know what I mean? Easy to play; easy to listen to; easy to win applause with. It is music for the public; as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We ga his 'Lyre and the Harp' and Saint-Saë was his own organist. He was not al satisfied with the organist chosen he said, "I will play the organ my but who shall conduct?" It was a hearsal, and a friend of mine said, teux is in the audience.' At once Saëns demands that I come to the that I conduct. Voilà! I have c much of Saint-Saëns—'La Princes 'Phryne,' 'Henri VIII.' But of all

I like 'Samson and Delilah.' It his greatest work, almost pure m

"There has been no great music ing out of the war, in France at Mr. Monteux said regretfully in a to a question. "Nor will there be for time, I believe. Men's minds have on other things. One writes you k to an occasion and one cannot be equal the occasion as it has been in France the four years."

"Have you ever composed, Mr. Monteux?" He leaned forward confidentially, finger up. "Yes, indeed. I have composed many things. And do you know where they are, those compositions? In a big box, tied up tight with a string. And they will never see the sun, I promise you. I play too much other people's music to write any more of my own. Not since fifteen years ago, when I composed for the last time, have I written anything. For I believe that a man can only have one career, and that mine is to conduct. I shall always be a conductor."

"You find the personal equation a strong factor in conducting, do you not, Mr. Monteux? What is an orchestra, a democracy or an autocracy?"

"Both," the conductor answered. "It must seem a democracy, but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for the orders' sake, but only to get results." Mr. Monteux seemed as he spoke an epitome of that remarkable nation whose foremost quality has long been the ability to influence others, while always re-

SUNDAY ADVERTISER AND AMERICAN, APRIL 27 — TRANSCRIPT, APRIL 28

AT THE POPS

Agide Jacchia, Who Has Long Been Famous as a Conductor Italian Opera, Returns to the Pops.

RABAUD'S FAREWELL

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The program follows.

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As usual, the Pops will be given every night, except Sunday, for 10 weeks. The sale of table reservations and seats for the opening week will [illegible]

MONITOR, APRIL 28

MUSIC

Mr. Rabaud's Symphony

Specially for The Christian Science Monitor

BOSTON, Massachusetts—At one of Mrs. R. J. Hall's orchestral concerts given in this city more than 11 years ago, among the numbers heard was a symphony by Henri Rabaud. Both the composer and his works were unknown here except to a very few, and none among those who heard the work had the least idea that in the years to come the composer would be the conductor of the Boston Symphony Orchestra, and that his symphony would be heard at one of the regular concerts under the composer's direction. But it was just this that happened at the twenty-third symphony concert on April 26, the last but one in the present series.

While Mr. Rabaud's symphony (his second in E minor, op. 5) has been given several times during the past few years, the performance at this concert was the first in Boston, also believed to be the first in the country under the composer's direction. And so this last performance must have been the most authoritative of any given previously.

Mr. Rabaud won the Monbinne prize of 3000 francs with this second symphony, in 1899. And for once here is a work which proves to be a notable exception to the usual rule that a prize composition is seldom worth a hearing after the first one.

This symphony is neither an example of the ultra-modern French school of D'Indy and later writers, nor modeled on the conservative ideas of the older composers as represented by Saint-Saëns. At times there is a suggestion of Franck, and here and there a faint reminiscence of Wagner, but all in all it is something more than pedantic or classically academic, for the themes are vigorous, and highly pleasing, worked out in a most interesting manner. The first movement is highly original and of many moods, from grave to gay, which suggest a little uncertainty as to just what the composer had in mind. The slow movement is distinguished by an impressive chorale, and this as a subject is heard as well in the scherzo which follows. This scherzo, by the way, is in Mr. Rabaud's happiest vein. The finale is many-sided in its thought, and there are many who will consider this movement the best of the four. Be this as it may, the symphony impressed greatly on the first hearing after many years. Its reception was far more than a farewell compliment to Mr. Rabaud, and it is pleasant to say that at the conclusion, both in the afternoon and in the evening, not only was the composer recalled several times, but that both orchestra and audience rose in their seats: a tribute as deserving as it was spontaneous.

Mr. Rabaud also gave three movements of the Bach B minor suite for flute and strings, and Mr. Laurent again showed his virtuosity in unmistakable manner. There was also an admirable performance of Beethoven's "Egmont" overture.

Between these numbers, Sophie Braslau, contralto of the Metropolitan Opera House, sang in admirable voice an unfamiliar aria from "Ariodant," one of Méhul's forgotten operas, also three songs of Moussorgsky. Most of the texts were gloomy in spirit, but the music was varied and interesting.

HERALD, APRIL 27,

SYMPHONY GIVES ITS 23D CONCERT

Audience Pays Impressive Tribute to Conductor Rabaud

RECALLS HIM TWICE TO GIVE OVATIONS

By PHILIP HALE

The 23d concert of the Boston Symphony orchestra, Mr. Rabaud conductor, announced for Friday afternoon, was postponed until yesterday afternoon on account of the parade. The concert was repeated last night. The program was as follows: Rabaud, Symphony, No. 2, E minor (first time at these concerts); Mehul, Recitative, "Que dis-je?" and Aria "O des Amants, le plus fidele" from "Ariodant" (Sophie Braslau of the Metropolitan Opera Company); Bach, Polonaise, Rondo and Badinerie from Suite No. 2, B minor, for flute and strings (George Laurent, flute); Moussorgsky, Three Songs with orchestral accompaniment: Death's Serenade, the Banks of the Don, On the River Dnieper (Miss Braslau); Beethoven's Overture to "Egmont."

Mr. Rabaud's symphony was first played in Paris in 1899, when he was 26 years old. It was played under his direction. For this work he was awarded the Monbinne prize of 3000 francs. The symphony was heard in Boston 11 years ago at one of Mrs. R. J. Hall's concerts, conducted by Mr. Longy. There have been four double performances in Philadelphia. The symphony has been played by the New York Symphony orchestra, the Chicago Symphony orchestra, the Minneapolis Symphony orchestra, and it was performed at the Worcester Festival of 1917.

A prize composition is often and justly looked on with suspicion. To satisfy the average judges, the work must be strictly orthodox; all the conventions must be observed; above all, there must be no trace of originality.

Mr. Rabaud's Symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The announcement of the virile motif at the beginning at once arouses attention. This and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled by a fine, not finical taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. This theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great cunning; witness the variant of it, skilfully orchestrated, what lacking in the opening work of this program, it was made up by the screams of Victory in the last number. We are told that "Freedom shrieked when Kosciusko fell" (he may have fallen on her toes) but she fairly yelled, according to Beethoven, after Egmont lost his head. Beethoven was always frenzied when he had Liberty for a subject, and the work was given with all the spirit which it demanded, the piccolo fully earning its salary, and the violins scaling the heights bravely, in the coda.

Miss Braslau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember him as the composer who once wrote an opera without any violins, at the request of Napoleon Bonaparte. Yet the air from "Arodiant" was very attractive and melodic, although the progressions in these old French operas are somewhat too obvious. Even Miss Braslau's noble alto could not make this number a thriller. But there was plenty of dramatic force in the first and last of her three songs by Moussorg.

The last song, "On the Dnieper," fairly waded in Bolsheviki style, in Polish and Jewish blood, and the music was exciting as the words. Miss Braslau sang it superbly, and in Russian, which is a sufficiently musical tongue to be called the Italian of the North.

The artist was recalled over and over again with great enthusiasm. The originality of the songs and the work of the singer deserved the tribute.

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APR 24 1919

TO LEAD BOSTON SYMPHONY

Pierre Monteux Succeeds Henri Rabaud as Conductor of Orchestra

Henri Rabaud, who came from France last November to conduct the Boston symphony orchestra for the present season, has declined the invitation of the trustees to extend his contract. Mr Rabaud prefers to devote his time to composition, and finds that a season of over 100 concerts leaves no opportunity or energy for his chosen vocation. His departure will cause regret from the musical public.

However, his no less distinguished compatriot, Pierre Monteux, is to succeed him. A conductor with a wider experience would be indeed hard to find. In Europe he has played in orchestras and chamber music organizations; in Europe and America both he has conducted opera, ballet and orchestral concerts. His engagement comes as a natural sequence of events, for he conducted the opening concerts of the present season with remarkable results, in conjunction with his duties at the Metropolitan opera house and pending the delayed arrival of Mr Rabaud.

A distinguished career commends him for the post. Born in Paris on April 4, 1875, Pierre Benjamin Monteux studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's orchestra, he was a member of the Opera Comique orchestra, and he became much occupied in chamber music, playing in several ensembles the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs Chevillard, Hayot and Salmon and in the concerts of the "Musical composers' society." He conducted at the several concert halls of Paris, and instituted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Strawinsky's "Sacre de Printemps" and "Petrouchka," causing violent demonstrations in audiences of divided opinion. In 1911 he was engaged as conductor of the Russian ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916, and became known to our public as a conductor of French and Russian ballets. In the summer of 1917 he conducted the "Civic orchestra" in New York, and the following autumn he was appointed the regular French conductor of the Metropolitan opera company.

Mr. Rabaud sensibly gave only three of the seven movements in Bach's Suite. These afforded Mr. Laurent, the solo flutist, opportunity to show his skill and taste, as he had already done in the Scherzo of the symphony, as he had already done at concerts in the past.

Miss Braslau, who sang here at a subscription concert for the first time, brought out an air in the grand style from Mehul's forgotten opera. The aria is interesting, and not only as an example of the heroic French manner of 120 years ago. There is a dignity, a nobility in this air, so that one can understand the enthusiasm of Berlioz. Miss Braslau, whose voice is a rich one, of liberal compass, also of true contralto quality, sang the old music dramatically and with full appreciation of the varied emotional contents. It was a pleasure to hear Moussorgsky's songs, which she sang in Russian. Here, again, she sang dramatically, but she did not overstep the line that separates the concert from the opera. And how the three songs differed! Death serenading the maiden who at last is his; the charming song of the garden by the Don, with Masha coming from the well; and then the savage cry of the Cossack to the river Dnieper, foretelling the triumph of Ukraina; singularly effective, the three, as Miss Braslau sang them.

APRIL 28

MONTEUX AND MUSIC

SUNDRY OPINIONS FROM THE NEW CONDUCTOR

The Range of His Experiences — Catholicity and Wagner — Symphonic Versus Operatic Pieces—A Word About French, and Also About American, Composers—Orchestra and Leader.

No two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

Yet Mr. Monteux is ill described if you think him one without strong views, one who veers to the wind of others' opinions. Ask him what he thinks of "Pagliacci" or of the operas of Puccini and see the devotee's indignation in his musician's eye. But if you expect any chauvinistic prejudices to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théatre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on four tours he has specialized in ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Facile; you know what I mean? Easy to play; easy to listen to; easy to win applause with. It is music for the public; as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We ga[illegible] his 'Lyre and the Harp' and Saint-Saë[illegible] was his own organist. He was not al[illegible] satisfied with the organist chosen [illegible] he said, "I will play the organ my[illegible] but who shall conduct?" It was a [illegible] hearsal, and a friend of mine said, [illegible] teux is in the audience.' At once [illegible] Saëns demands that I come to the [illegible] that I conduct. Voilà! I have c[illegible] much of Saint-Saëns—'La Princes[illegible] 'Phryne,' 'Henri VIII.' [illegible] I like 'Samson and Delilah.' It [illegible] his greatest work, almost pure m[illegible]

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A prize composition is often and justly looked on with suspicion. To satisfy the average judges, the work must be strictly orthodox; all the conventions must be observed; above all, there must be no trace of originality.

Mr. Rabaud's Symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The announcement of the virile motif at the beginning at once arouses attention. This and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled by a fine, not finical taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the Scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. This theme is used in the following movements with marked effect. It is introduced in the Scherzo, after the light and tripping first subject, introduced with great cunning; witness the variant of it, skilfully orchestrated.

APR 24 1919

TO LEAD BOSTON SYMPHONY

Pierre Monteux Succeeds Henri Rabaud as Conductor of Orchestra

Henri Rabaud, who came from France last November to conduct the Boston symphony orchestra for the present season, has declined the invitation of the trustees to extend his contract. Mr Rabaud prefers to devote his time to composition, and finds that a season of over 100 concerts leaves no opportunity or energy for his chosen vocation. His departure will cause regret from the musical public.

However, his no less distinguished compatriot, Pierre Monteux, is to succeed him. A conductor with a wider experience would be indeed hard to find. In Europe he has played in orchestras and chamber music organizations; in Europe and America both he has conducted opera, ballet and orchestral concerts. His engagement comes as a natural sequence of events, for he conducted the opening concerts of the present season with remarkable results, in conjunction with his duties at the Metropolitan opera house and pending the delayed arrival of Mr Rabaud.

A distinguished career commends him for the post. Born in Paris on April 4, 1875, Pierre Benjamin Monteux studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's orchestra, he was a member of the Opera Comique orchestra, and he became much occupied in chamber music, playing in several ensembles the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs Chevillard, Hayot and Salmon and in the concerts of the "Musical composers' society." He conducted at the several concert halls of Paris, and instituted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Strawinsky's "Sacre de Printemps" and "Petrouchka," causing violent demonstrations in audiences of divided opinion. In 1911 he was engaged as conductor of the Russian ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916, and became known to our public as a conductor of French and Russian ballets. In the summer of 1917 he conducted the "Civic orchestra" in New York, and the following autumn he was appointed the regular French conductor of the Metropolitan opera company.

and paid a tribute [illegible]
bered.

Mr. Rabaud sensibly gave only three of the seven movements in Bach's Suite. These afforded Mr. Laurent, the solo flutist, opportunity to show his skill and taste, as he had already done in the Scherzo of the symphony, as he had already done at concerts in the past.

Miss Braslau, who sang here at a subscription concert for the first time, brought out an air in the grand style from Mehul's forgotten opera. The aria is interesting, and not only as an example of the heroic French manner of 120 years ago. There is a dignity, a nobility in this air, so that one can understand the enthusiasm of Berlioz. Miss Braslau, whose voice is a rich one, of liberal compass, also of true contralto quality, sang the old music dramatically and with full appreciation of the varied emotional contents. It was a pleasure to hear Moussorgsky's songs, which she sang in Russian. Here, again, she sang dramatically, but she did not overstep the line that separates the concert from the opera. And how the three songs differed! Death serenading the maiden who at last is his; the charming song of the garden by the Don, with Masha coming from the well; and then the savage cry of the Cossack to the river Dnieper, foretelling the triumph of Ukraina; singularly effective, the three, as Miss Braslau sang them.

to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théatre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on four tours he has specialized in ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Facile; you know what I mean? Easy to play; easy to listen to; easy to win applause with. It is music for the public; as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best, of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself, five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programme of the modern only. Now, with the Boston orchestra it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We ga[illegible] his 'Lyre and the Harp' and Saint-Saë[illegible] was his own organist. He was not al[illegible] satisfied with the organist chosen[illegible] he said, "I will play the organ my[illegible] but who shall conduct?" It was [illegible] hearsal, and a friend of mine said, [illegible] teux is in the audience.' At once [illegible] Saëns demands that I come to the [illegible] that I conduct. Voilà! I have c[illegible] much of Saint-Saëns—'La Princes[illegible] 'Phryne,' 'Henri VIII.' But of all [illegible] I like 'Samson and Delilah.' It [illegible] his greatest work, almost pure m[illegible]

"There has been no great musi[illegible] ing out of the war, in France at [illegible] Mr. Monteux said regretfully in [illegible] to a question. "Nor will there be for [illegible] time, I believe. Men's minds have [illegible] on other things. One writes you k[illegible] to an occasion and one cannot be equal [illegible] the occasion as it has been in France the[illegible] four years."

"Have you ever composed, Mr. Monteux?" He leaned forward confidentially, finger up. "Yes, indeed. I have composed many things. And do you know where they are, those compositions? In a big box, tied up tight with a string. And they will never see the sun, I promise you. I play too much other people's music to write any more of my own. Not since fifteen years ago, when I composed for the last time, have I written anything. For I believe that a man can only have one career, and that mine is to conduct.—I shall always be a conductor."

"You find the personal equation a strong factor in conducting, do you not, Mr. Monteux? What is an orchestra, a democracy or an autocracy?"

"Both," the conductor answered. "It must seem a democracy but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for the orders' sake, but only to get results." Mr. Monteux seemed as he spoke an epitome of that remarkable nation whose foremost quality has long been the ability to influence others, while always respecting the individual's liberty. One could not imagine this smiling, vivacious little man ever becoming autocratic; but one could readily perceive how his personality might arouse in others enthusiasm for that music which so evidently rules his life.

Presently we spoke of Russian composers and Mr. Monteux expressed his admiration for the works of Rimsky-Korsakov, of Borodin and of Stravinsky. "So many material difficulties have interfered with presenting Russian operas," he said regretfully. "People wonder why more are not performed; but you see it needs more than the composer and the librettist; more even than the artists. Not so with the giving of their orchestral music. I look forward to that. It will be my hope to include all kinds of good music, even American," he added with a laugh. "France ought to hear some of your composers, by the way; you have several that should be known in Europe. Loeffler, Carpenter, four or five others are well worthy to be heard; some have been. Then I shall seek out and bring over some good concert music from Italy. That is a side of Italian musical development that has been too much ignored, for the operatic pieces always receive the emphasis. There are a number of young [illegible]alian composers of whom I hear good [illegible]ngs said, as well as the older ones whose [illegible]sic I hope to bring forward."

[illegible]s there anything you would especially [illegible]to say for publication, Mr. Monteux?"

"[illegible]," he said, unexpectedly and earnest[illegible] [illegible]his: In playing French music I shall [illegible]ke French propaganda. You under[illegible] [illegible]abaud, Messager and I, we have [illegible]ght up in France; it is our coun[illegible] [illegible]aturally love and we play the [illegible]our country. But not to make [illegible]a for it; that would be stupid. [illegible]usic is great enough not to need [illegible] you Americans know and love [illegible] music already. I shall not play [illegible] music because it is French music, [illegible]nderstand, although I love it. But I [illegible] play the best music of every nation."

[illegible]e Peeler in Musical America.

TRANSCRIPT, APRIL 28

WEEK-END CONCERTS

RABAUD'S SYMPHONY AND SONGS FROM MUSORGSKY

An Interesting and Grateful Music Characteristic of the Composer and Conductor—Miss Braslau's Vivid Russian Excursion—Intermezzi of a Double Day—Sabbath Entertainments—Mr. Monteux Goes to Paris

THE memory of man runneth not to a day wherein the Symphony Orchestra has undertaken two concerts—one in the afternoon, another in the evening. Yet this thing befell on Saturday—last probably, of the perturbations of routine, of the departures from habit, that two years of war and an autumn of influenza have enforced upon band and audiences. The parade of returned troops on Friday, preoccupying the town and actually passing Symphony Hall, put out of the question the usual afternoon concert. It befell accordingly on Saturday; while four hours later followed the usual repetition of the evening. Possibly the audience at either was smaller than is customary; but otherwise there was no observable consequence. No doubt the players, being musicians in an orchestra "did their bit" in grumbling, since it is the nature of their kind so to do. No doubt, Mr. Rabaud, already fatigued by a long and laborious season and naturally spending himself to the utmost upon his own symphony, felt the strain of a double occasion. Yet doubled only the more gratefully and immediately, was the return. For in the evening as in the afternoon the audience not only received the piece with eager interest and hearty applause, but rose in its places, along with the orchestra, in tribute to the just deserts of the Parisian composer and conductor who has dwelt and worked for a space in this town. Nor were both companies lacking in warmth towards Miss Braslau, the singer of the day from the "jeune troupe" of the Metropolitan Opera House.

Though Mr. Rabaud's symphony—number two in E minor opus five—has entered concert-halls in the United States only in recent years, it is relatively youthful work, written and played for the first time in Paris in 1899. By date of original performance at least, no more than a month separates it from the tone-poem, "La Procession Nocturne"; yet it hardly attains the finesse of handling, the adroitness of imagination, distinguishing that piece and still more the opera of "Marouf" and the incidental music to Mr. Firmin-Gémier's version of "The Merchant of Venice"—all three heard in Boston or in New York during the current season. On the other hand, the symphony bears few marks of the direct influence of illustrious elders. There are obvious kinships between the temperament of Mr. Rabaud, as man and composer in youth or in middle age, and the temperament of Franck. The music of the symphony more than once reflects these affinities. Nor is it without mark of the formal procedures that twenty years ago who pant for "reminiscences," no doubt become part of the common and accepted heritage of contemporary music. Those who pant for "remininiscences," no doubt heard in Mr. Rabaud's measures occasional hint of Wagnerian harmonies, progressions, tonal coloring; but where in the music of the middle and conservative generation of European and American composers are they not to be spied out by superfluously searching eyes?

So far as affinities are concerned, it seems fairest and truest to say that Mr. Rabaud's symphony is in the direct line of the symphonic tradition as it descends into our day from Beethoven through Brahms and also through Franck. The large manipulation of tonal masses through the first movement foreshadows in a way the Mahler who ran to excess with them. It was possible in the ascent and amplification of the choral theme of the second movement to hear a faint hint of Bruckner. But no Mahler and (outside Vienna) no Bruckner existed musically in 1899, least of all in Mr. Rabaud's Parisian world. Rather, all these incidental kinships lie within the circle of the classical symphonic tradition continued. By the same token, except in unclouded lucidity and in unflagging logic of design, Mr. Rabaud's symphony bears no distinctively Gallic ear-marks. Within those traits, it is a French music. Otherwise, in 1899, any heir to the symphonic ages, having also the composer's mind, heart and hand, might have written it anywhere.

To hear the music, however, is to take little thought of these coördinations. Rather, Mr. Rabaud's symphony interests the ear, quickens the mind, stirs responsive emotion and generally pleasures the hearer by intrinsic virtue. The motives out of which he builds it and which he intertwines in the successive movements, are as clear as the day and as plainly charactered. In development and progress with them, in contrast and cumulation, Mr. Rabaud discloses no little technical resource and invention. The lay ear follows with unconscious satisfaction in such unified and rounded work, the course of the symphony; the expert listener finds many a detail interesting and piquant. The music, however, is no mere music of an expert craftsman. Throughout it is animated with clear depth and range of mood, with communicating warmth of feeling, with grateful play of imagination. Grave power and large emotion sway and swing the tonal masses, the advances and the recessions of the first movement. The second, with its choral motive, works the illusion of deep and ascetic aspiration—an aspiration characteristically Rabaudian in freedom from the occasional sentimentality of Franck and the frequent sentimentality of Bruckner, in a recurring beauty also, to which the mind rather than the heart answers the quicker.

Out of both divisions shines a clear candor, a warm insistence of melody; for Mr. Rabaud is not of those composers who stifle instrumental song in workmanship or strangle it after a few measures lest they seem too simple in a sophisticated time. The scherzo renews this melodic frankness, touches it with fancy, suggests through all its freedom of form and lightness of pace the fine masculine quality of Beethoven's scherzi. Beethoven-like, again, are the iterated rhythms of the finale; but more Franckian are the mounting brightness and the final advance into large swelling, choral-like close. A reflective, a logical symphony, if the hearer chooses to exalt these qualities in the music; a symphony warm and even rich with grateful melody; a symphony of exemplary and painstaking workmanship; but also a symphony animate with the directness of feeling, the fine imagination, the justice in all things that underlie the grave, the ascetic, the sincere and the scrupulous Henri Rabaud.

There was intermezzo in the concert when Mr. Laurent, the first flute of the orchestra, played with the string choir three of the seven divisions of Bach's familiar suite in B minor; while for finale stood Beethoven's overture to Goethe's play of "Egmont." Beyond peradventure it is a noble and eloquent music, a large and heroic tapestry in tones. Beyond questioning Mr. Rabaud and the orchestra played it, as they usually play romantic pieces, with light and heat. And yet, and yet, how many times has it been heard at the Symphony Concerts; while other overtures, even some of Beethoven's own, repose year in and year out upon the shelves of the neighboring library! No doubt the late Professor Norton read in "Hamlet" daily with pleasure; but not all of us at the Symphony Concerts are Nortons with Beethoven. There can be too much of him in a season; the standard repertory is indeed a convenient thing; but it has been known to turn classics hackneyed. Fortunately, there was Mr. Laurent to freshen Bach's suite and a Rabaud leading it whose ear at last had compassed the true balance in such pieces between the ment and the accompanying the first time this season. M

Continued on Last P

Bach was plastic; for the first time, the interwoven voices sounded in light and just proportion. Mr. Laurent, in turn, was fated to those imitative measures in which Bach writes for a flute as though he were composing for strings. Yet the little master played them as though they were native and grateful to his instrument; while in them and in the rest the rare brightness, fluidity, and transparency of his edgeless tone no less praised him.

Yet, next to Mr. Rabaud's symphony, the interest, the excitement, of the concert sprang from Miss Braslau's singing of three songs out of Musorgsky as scored for orchestra by various hands. First she made her way through an air from Méhul's opera, "Ariodant," in the semi-classic French manner of the end of the eighteenth century—music in which she proved her command of broad and marching declamatory measures, of the grave and stately phrases marshalled by the composer into large, expansive and ornate line, music, indeed, for the richness of Miss Braslau's alto tones, her measured dramatic energy, her amplitudes of style. Then ensued the three songs of Musorgsky. In one, Death as ironic lover serenades the wasted maiden he is about to snatch from the joy of light and life—music that now caressed with its sensuous voice and again pierced with boding and bitter interval or harmony. Another song glowed warm and still with amorous longing for the maid who passed—and glanced—along the flowery path beside the river—a music quivering with the fragrance of the scene, the leap of the impulse, a music of distilled beauty. The third, of the Dneiper when the waiting waters run red with the blood of Jew and Pole slain by savage Cossack hands, burnt into the imagination with fierce and leaping fires, a superb chant of vindictive and rejoicing massacre, an infuriate, pounding, tribal music.

And out of all three and out, as well, of Miss Braslau's imparting song, various as the three pieces and in full accord with each, rose the wondrous quality that sets Musorgsky apart from other composers. He who writes longs for those rare moments when the word becomes animate with the thing it should bear. He who composes must long equally for the moments—as rare also in kind—when the tone is as this thing alive. Such moments Musorgsky knew oftener than most composers. For him there was but one impulse, one goal—this living directness, this transmuting of the sensation, white-hot and naked, into the expression. There are many such moments in his music-drama of "Boris"; of them, no less, and the more for Miss Braslau's singing, were the three songs of Saturday.

POST APRIL 17

MONTEUX TO CONDUCT SYMPHONY

Engaged for Next Season to Succeed Mr. Rabaud

The conductor of the Boston Symphony Orchestra next season will be Pierre Monteux, now of the Metropolitan Opera Company, Mr. Rabaud's brilliant countryman, who conducted the opening concerts of the Boston Symphony season, prior to Mr. Rabaud's arrival in Boston.

This announcement, made yesterday afternoon by the directors of the Boston Symphony Orchestra, came in answer to much excited inquiry and suspense. There were rumors of the coming of Arturo Toscanini, Rhené Baton, Mengelberg of Amsterdam and a dozen others.

RETURNS TO COMPOSING

It was hoped for some time that Mr. Rabaud would extend his contract for another season, but Mr. Rabaud is first of all a composer, as well as a man of means. He came over to America at the urgent invitation of the Boston Symphony trustees in answer to a crying need for a conductor of the first rank. Knowing how arduous were the duties of the conductor of the Boston Symphony, he came in a spirit of art and of patriotic co-operation with a country with which France has now more intimate bonds than ever.

His stay has added to his fame; his pleasure at his reception has been great, but now Mr. Rabaud longs to return to his family and to his composing. The best wishes of an admiring public will go back with him.

With Orchestra Last Fall

Mr. Monteux's remarkable results when he conducted the opening Boston Symphony concerts last autumn, in conjunction with his duties at the Metropolitan Opera House and pending the delayed arrival of Mr. Rabaud, are too well remembered to need emphasis. He was handicapped by the difficult task of training a newly reconstructed personnel and by a small number of concerts to reward his labors—the epidemic made it necessary to cancel two of the four pairs of concerts which he was to conduct in Boston. Nevertheless, the fine tonal balance and quality of ensemble which he elicited from a still comparatively strange organization was a subject of general remark.

Many were also surprised by his versatility in choosing and interpreting symphonic music of every kind. Brilliant performances of Debussy, Havel and Dukas were to be expected by Boston audiences already familiar with him as a conductor of ballet music; his sympathetic and comprehensive readings of Beethoven, Franck, Handel and Schumann revealed his fuller talents.

A Distinguished Career

A distinguished career also commends him for the post. Born in Paris on April 4, 1879, Pierre Benjamin Monteux studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the violin in Colonne's orchestra, he was a member of the orchestra of the Opera-Comique, and he became much occupied in chamber music, playing in several ensembles, the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs. Chevillard, Hayot and Salmon, and in the concerts of the "Musical Composers' Society."

He conducted at the several concert halls in Paris, and instituted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Strawinsky's "Sacre de Printemps" and "Petrouchka," causing violent demonstrations in audiences of divided opinion.

In 1911 he was engaged as conductor of the Russian Ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916, and conducted at the Boston Opera House (Nov. 6-11) "Les Papillons," "Spectre de la Rose," "Thamar," "Petrouchka," "Scheherazade," "Prince Igor," "Sadko," "The Afternoon of a Faun" and "Cleopatra."

In the summer of 1917 he conducted a series of concerts in New York, and the following autumn he was appointed the regular French conductor of the Metropolitan Opera Company. Under his skilful baton and discriminating judgment "Faust" was reset, Rabaud's "Marouf," "Le Coq d'Or" and Gilbert's "Dance in Place Congo" were mounted. This season his repertory has been extended, and further new operas produced. At the Boston Opera House, coming with the Metropolitan Opera Company, he conducted "Le Coq d'Or," "The Dance in Place Congo" and "Samson and Delilah." Thus his destiny has led him three times to Boston, and his fourth visit seems almost a natural sequence of events.

Mr. Rabaud will conduct seven more concerts in America, three pairs at Symphony Hall on April 18-19, April 26 (afternoon and evening) and May 2-3. The other concert will take place in Cambridge, April 24.

The farewell concerts in Boston abound in events of interest. Tomorrow and Saturday, Raoul Laparra, the spirited French composer, will play the piano part in his new orchestral suite, "A Basque Sunday." Mr. Rabaud will also conduct by request Cesar Franck's great symphony which has not been heard in Boston under his leadership. At the 23d pair of concerts he will conduct his own "Second Symphony," generally accounted his master work, again by request, and Miss Sophie Braslau, the young contralto of the Metropolitan Opera Company, will be the soloist.

At the final concerts of May 2 and 3, Saint-Saens' Ode, "The Lyre and the Harp," will have its first performance in this country, for which a chorus of 150 voices is being trained. There will also be the following quartet of soloists: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor and Reinald Werrenrath, bass.

THE APRIL 17, HERALD,

MONTEUX WILL LEAD SYMPHONY

Succeeds Henri Rabaud Next Season as Its Conductor

LATTER TO TAKE UP COMPOSITION WORK

Pierre Monteux, who conducted the opening of Boston Symphony concerts last fall, has been engaged as conductor for next year, succeeding Henri Rabaud, who has declined the invitation of the trustees to extend his contract. Mr. Rabaud prefers to devote his time to composition and finds that a season of more than 100 concerts leaves no opportunity for his chosen vocation.

News of the conductor's decision to return home will undoubtedly be received with real regret by the musical public of this country. He will conduct seven more concerts in America, three pairs at Symphony Hall, April 18, 19 and 26 (afternoon and evening) and May 2-3. The other will take place in Cambridge, April 24.

Laparra to Play

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The remarkable success which attended the conducting of Mr. Monteux last fall is well remembered. Many were surprised by his versatility in choosing and interpreting symphonic music of every kind. Brilliant performances of Debussy, Ravel and Dukas were to be expected by the audiences already familiar with him as a conductor of ballet music.

A distinguished career also commends him for the new post. Born in Paris on April 4, 1875, he studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. Later he conducted at several concert halls in Paris. In 1911 he was engaged as conductor of the Russian ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916, and conducted at the Boston Opera House.

In the summer of 1917 he conducted a series of concerts in New York, and the following autumn he was appointed regular French conductor of the Metropolitan opera company. At the Boston Opera House, coming with the Metropolitan, he conducted "Le Coq d'Or," "The Dance in Place Congo," and "Samson and Delilah." Thus, his destiny has led him three times to Boston, and his fourth visit seems almost a natural sequence of events.

(Photograph Copyright by Mishkin, N. Y.)
PIERRE MONTEUX
Will Succeed Henry Rabaud as Conductor of Symphony Orchestra Next Season.

WORLD
New York City

MONTEUX TO CONDUCT BOSTON SYMPHONY

Succeeds Henri Rabaud, Who Will Devote All His Time to Composition.

Henri Rabaud, who came from France last November to conduct the Boston Symphony Orchestra for the present season, has declined the invitation of the trustees to extend his contract.

Mr. Rabaud prefers to devote his time to composition, and finds that a season of over 100 concerts leaves no opportunity or energy for his chosen vocation.

His compatriot, Pierre Monteux, has been engaged to succeed him. Mr. Monteux conducted the opening Boston Symphony concerts of the present season in conjunction with his duties at the Metropolitan Opera House, and pending the delayed arrival of Mr. Rabaud.

Born in Paris April 4, 1875, Pierre Benjamin Monteux studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's orchestra and was a member of the Opera-Comique orchestra. He took part in concerts given by Messrs. Chevillard, Hayot and Salmon, and in the concerts of the Musical Composers' Society.

He conducted at several concert halls in Paris, and instituted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Strawinsky's "Sacre de Printemps" and "Petrouchka," in 1913 he was engaged as conductor of the Russian Ballet, with which he made four tours of Europe. In the same capacity he came to the United States in 1916. In 1917 he conducted the opera here and the following year was appointed French conductor of the Metropolitan Opera Company.

Although M. Monteux's contract with the Metropolitan Opera House has more to run, Mr. Gatti-Casazza released him in order that he might accept the post generally considered the most important of the orchestras of this country.

Sophie Braslau (Photograph by Mishkin)

Ablest of the Younger Altos of the Metropolitan Opera House and Assisting Singer at the Symphony Concerts of Saturday

CONCERT-CHRONICLE

Indiscipline in the Symphony Orchestra—A Subscriber's Complaint—Miss Braslau's Novel Pieces

THE following letter bears witness to the fact that frequenters of the Symphony Concerts are beginning to note an obvious disregard of discipline in the orchestra and to chafe under it. The note comes from a subscriber of many years' standing at Symphony Hall and says:

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In any case it is high time to have done with the pretty notion fostered of late in some quarters that the Symphony Concerts are "gatherings of friends and lovers of music to try over interesting pieces," or in one voice put it, that they were become "homey" again. Somehow it is hard to believe that to be "homey" is exactly a desirable quality in public and costly concerts undertaken by a celebrated orchestra presumably cultivating the highest standards of performance. The atmosphere of the music-room or the studio is pleasant enough, but it is hardly the atmosphere that rewards and stimulates in the concert hall.

Miss Braslau and Her Songs

Miss Braslau's pieces at the Symphony Concerts of Saturday promise to be as interesting as her rich and colorful voice and the warmth of her ripening talents. Méhul's name stood upon a programme at Symphony Hall, where Cherubini has too long represented the Paris composers of the end of the eighteenth century and the beginning of the nineteenth. Possibly some of Méhul's overtures to operas would prove quite as interesting as the two or three of Cherubini that still keep place in the repertory of twentieth-century orchestras. At the least the air of Méhul's "Ariodant" that Miss Braslau will sing should whet curiosity. The opera, produced in Paris in 1799 to small favor, was built upon an episode in Ariosto's poem, "Orlando Furioso"; the particular air of Miss Braslau's choice is a monologue of a longing and anxious woman over a lover gone to fight for and against a "traitorous" rival. The singer's other numbers are three songs of Mussorgsky, a rarer name even than Méhul's on the programmes of the Symphony Concerts, but with better reason. For Mussorgsky wrote few orchestral pieces, while "symphonic fragments" are not easily detachable from his music-dramas. The first of the chosen songs, "On the Banks of the Don," runs in playfully sentimental vein. The second, "Death's Serenade," is most characteristic in the fashion in which the composer adapts lightness of form and manner to the ironic voice and mood of the sinister serenader. When death sings the beauty of the maiden whom he covets Musorgsky, according to his wont, is bitterly sensuous. The third song, "On the Dnyeper," is a savage and equally characteristic piece, exulting in Cossack victory over Poles and Jews. Upon their blood the great river feasts.

Victor Hugo at the Symphony Concerts

His Ode, "La Lyre et La Harpe," to Be Heard for the First Times in Boston Tomorrow Afternoon and Saturday Evening to Saint-Saens's Music for Orchestra, Chorus and Solo-Singers

THE poem is the second ode of the fourth book of Hugo's "Odes et Ballades," originally published in 1822 when the poet and playwright was relatively at his beginnings. It is here printed in his own French, because the translation into English to be used by the singers at Symphony Hall, and therefore to be printed in the programme-book, is a paltry, clumsy botch. Saint-Saens wrote the piece to fulfil a commission from the Birmingham Festival in England. He first intended to put music to a Breton legend. Finding that text unworkable, he substituted for it Hugo's ode as aforesaid. The resulting numbers were first heard at Birmingham on Aug. 28, 1879. In recent years, they have seldom returned to the concert hall in France, in England or in the United States. In the performances of Friday and Saturday, Mr. Rabaud, the Symphony Orchestra, Mr. Townsend's Chorus and Mmes. Kline and Alcock, Messrs. A. Hackett and Werrenrath, for solo-singers, will all share. The poem, dedicated to "M. Alph. de L[amartine]" and preceded by two Latin quotations, is presumed to contrast paganism, speaking as the Lyre, and Christianity, speaking as the Harp.

LA LYRE

Dors, ô fils d'Apollon! ses lauriers te couronnent,
Dors en paix! Les neuf Sœurs t'adorent comme un roi;
De leurs chœurs nébuleux les Songes t' environnent;
La lyre chante auprès de toi!

LA HARPE

Eveille-toi, jeune homme, enfant de la misère!
Un rêve ferme au jour tes regards obscurcis,
Et pendant ton sommeil, un indigent, ton frère,
A ta porte en vain s'est assis!

LA LYRE

Ton jeune âge est cher à la gloire.
Enfant, la Muse ouvrit tes yeux,
Et d' une immortelle mémoire
Couronna ton nom radieux.
En vain Saturne te menace;
Va, l'Olympe est né du Parnasse,
Les poëtes ont fait les dieux!

LA HARPE

Homme, une femme fut ta mère.
Elle a pleuré sur ton berceau;
Souffre donc. Ta vie éphémère
Brille et tremble, ainsi qu'un flambeau.
Dieu, ton maître, a d'un signe austère
Tracé ton chemin sur la terre,
Et marqué ta place au tombeau.

LA LYRE

Chante! Jupiter règne et l'univers l'implore;
Vénus embrasse Mars d'un souris gracieux;
Iris brille dans l'air, dans les champs brille Flore;
Chante! Les immortels, du couchant à l'aurore,
En trois pas parcourent les cieux!

LA HARPE

Prie! Il n'est qu'un vrai Dieu, juste dans sa clémence,
Par la fuite des temps sans cesse rajeuni.
Tout s'achève dans lui, par lui tout recommence.
Son être emplit le monde ainsi qu'une âme immense;
L'éternel vit dans l'infini.

LA LYRE

Ta douce Muse à fuir t'invite.
Cherche un abri calme et serein;
Les mortels, que le sage évite,
Subissent le siècle d'airain.
Viens; près de tes lares tranquilles,
Tu verras de loin dans les villes
Mugir la Discorde aux cent voix.
Qu'importe à l'heureux solitaire
Que l'antan dévaste la terre
S'il ne fait qu'agiter ses bois!

LA HARPE

Dieu, par qui tout forfait s'expie,
Marche avec celui qui le sert.
Apparais dans la foule impie,
Tel que Jean, qui vint du désert.
Va donc, parle aux peuples du monde:
Dis-leur la tempête qui gronde,
Révèle le juge irrité;
Et, pour mieux frapper leur oreille,
Que ta voix s'élève, pareille
A la rumeur d'une cité!

LA LYRE

L'aigle est l'oiseau du Dieu qu'avant tous on adore.
Du Caucase à l'Athos l'aigle planant dans l'air,
Roi du feu qui féconde et du feu qui dévore,
Contemple le soleil et vole sur l'éclair.

LA HARPE

La colombe descend du ciel qui la salue,
Et, voilant l'Esprit-Saint sous son regard de feu,
Chère au vieillard choisi comme à la vierge élue,
Porte un rameau dans l'arche, annonce au monde un Dieu!

LA LYRE

Aime! Eros règne à Gnide, à l'Olympe, au Tartare.
Son flambeau de Sestos allume le doux phare,
Il consume Ilion par la main de Paris.
Toi, fuis de belle en belle, et change avec leurs charmes.
L'Amour n'enfante que des larmes;
Les Amours sont frères des Ris!

LA HARPE

L'amour divin défend de la haine infernale.
Cherche pour ton cœur pur une âme virginale;
Chéris-la, Jéhovah chérissait Israël.
Deux êtres que dans l'ombre unit un saint mystère
Passent en s'aimant sur la terre,
Comme deux exilés du ciel!

LA LYRE

Jouis! c'est au fleuve des ombres
Que va le fleuve des vivants.
Le sage, s'il a des jours sombres,
Les laisse aux dieux, les jette aux vents.
Enfin, comme un pâle convive,
Quand la mort imprévue arrive,
De sa couche il lui tend la main;
Et, riant de ce qu'il ignore,
S'endort dans la nuit sans aurore,
En rêvant un doux lendemain!

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Soutiens ton frère qui chancelle,
Pleure si tu le vois souffrir;
Veille avec soin, pricavec zèle,
Vis en songeant qu'il faut mourir.
Le pêcheur croit, lorsqu'il succombe,
Que le néant est dans la tombe,
Comme il est dans la volupté;
Mais quand l'ange impur le réclame,
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Le poëte écoutait, à peine à son aurore,
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Et plus tard il osa parfois, bien faible encore,
Dire à l'écho du Pinde un hymne du Carmel!

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ORLD
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Sophie Braslau (Photograph by Mishkin)

Ablest of the Younger Altos of the Metropolitan Opera House and Assisting Singer at the Symphony Concerts of Saturday

CONCERT-CHRONICLE

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Brille et tremble, ainsi qu'un flambeau.
Dieu, ton maître, a d'un signe austère
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Que va le fleuve des vivants.
Le sage, s'il a des jours sombres,
Les laisse aux dieux, les jette aux vents.
Enfin, comme un pâle convive,
Quand la mort imprévue arrive,
De sa couche il lui tend la main;
Et, riant de ce qu'il ignore,
S'endort dans la nuit sans aurore,
En rêvant un doux lendemain!

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Veille avec soin, prieavec zèle,
Vis en songeant qu'il faut mourir.
Le pêcheur croit, lorsqu'il succombe,
Que le néant est dans la tombe,
Comme il est dans la volupté;
Mais quand l'ange impur le réclame,
Il s'épouvante d'être une âme,
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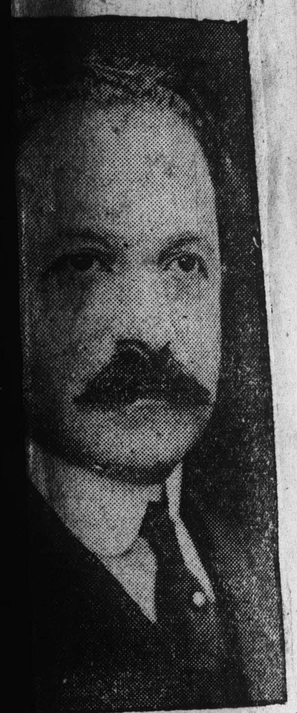

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REDUCTION RATIO

15x

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2.0 mm ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz1234567890

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PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

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RECORD, MAY 1,

Keeps Pop Concert Music "Full of Pep"

CONDUCTOR JACCHIA

POPS SEASON WITH JACCHIA OPENS MONDAY

By J. V. CLARK

Serious music ends its season Saturday night; light music holds sway again starting Monday. The season of symphony concerts will close with the concerts of this week, when Mr. Rabaud will say adieu to Boston, where he has become extremely popular.

A Macdowell suite and Saint-Saens' "Lyre and Harp" will complete the program. In the Saint-Saens work the orchestra will be assisted by a large chorus and these soloists: Olive Kline, Merle Alcock, Arthur Hackett and Reinald Werrenrath.

The Pops season is awaited with the greatest pleasure by thousands of persons who find the light music and the lighter (especially this year) refreshments ideal entertainment for the spring and early summer months. The Pops, musically speaking, have never been more attractive than at the present time.

Mr. Jacchia is just the man to lead these concerts. He makes good, diversified programs. He conducts much music with authority. Best of all he has the "pep," which keeps these popular concerts full of sparkle.

On his programs stand part of such interesting works as "Scheherezade." Why not these works in their complete form? The audiences, we feel sure, would welcome them.

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March from "A Night in Egypt".....Arensky
Waltz, "Dornröschen".....Chaikowsky
Prelude in C-sharp Minor.....Rakhmaninov
Overture, "1812".....Chaikowsky
Two Numbers from the Ballet, "Peramus":
(Torch Dance; Wedding March).....Rubinstein
Orientale .....Cui
Allegretto Grazioso ("The Waltz that Never Waltzes") from the "Pathetic Symphony".....Chaikowsky
Finale (Festival and Shipwreck) from the Suite, "Scheherazade".....Rimsky Korsakov
Slav March.....Chaikowsky
Volga Boatmen's Song, "Ay Ukhnem".....
Bacchanale from the Ballet, "The Seasons,"
Polonaise, from the Opera, "Eugène Onégin"
.....Chaikowsky

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In defiance of prohibition and pessimism, the Pop concerts at Symphony Hall enter upon their third week in a thriving state. It is now proven that music and not alcohol is the vital sap at the Pops, and that lighter things to drink may do their part. Moreover, not before civilization itself totters will the Pops yield to the anti-Tobacco League.

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OPENING WEEK OF POPS

Tomorrow night the Pops will begin, and henceforth on all but Sunday evenings for a period of 10 weeks Symphony Hall will be the scene of lively activity from 8 to 11.

Mr. Agide Jacchia enters upon his third season at the helm of the Pops orchestra, transformed from an operatic conductor of the purest Italian sort into an all-round symphonist. Not only has he learned to catch the spirit of a symphonic suite, a rousing march, or—what is hardest of all—a Viennese waltz—his interest in this side of music is as extensive as his repertory. Mr. Jacchia believes so strongly in cosmopolitanism in music that no wave of propaganda moves him; he not only believes, but has proved that the term "popular music" may include all kinds. Every mood in the gamut of human emotion has its popular aspect, and so has every species of music. There is music of "fibre" on every one of Mr. Jacchia's programmes, and that music by no means brings less applause.

Two nights (Tuesday and Thursday) have been appropriated by the Liberty Loan committee and a number of the 14th Engineers, respectively. However, the Milliners' night, Wednesday, May 7, will be a public affair, and all comers may watch lemonade disappearing under the latest styles in hats, while they listen to a special programme dedicated to the sex that wears them, ranging from "The Queen of Sheba" to "Mademoiselle Modiste." The programmes of the opening week follow:

Opening night, Monday, May 5:

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
Pastorale for wind octet.....D. Scarlatti
Capriccio for strings.....(1685-1757)
Fantasia, "Carmen".....Bizet
Rondo Capriccioso .....Mendelssohn
Large solo a, "Idyll"
b, "Spanish Dance".....Holy
Rhapsodie .....Hungarian Weerkerk
Finale of "Scheherazade".....Rimsky-Korsakov
Fantasia, "La Boheme".....Puccini
Sacrificial Dance from "The Queen of Medea".....Randegger
Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

WEDNESDAY, MAY 7, MILLINERS' NIGHT.

March and Cortege from "The Queen of Sheba".....Gounod
Overture, "Merry Wives of Windsor".....Nicolai
Waltz, "Les Sirenes".....Waldteufel
Fantasia, "Madama Butterfly".....Puccini
Ballet Suite, "Sylvia".....Delibes
'Cello solo, "The Swan".....Saint-Saens
(Mr. Georges Miquelle)
Children's Parade.....van Westerhout
"Dance of the Hours," from "La Gioconda".....Ponchielli
Selection, "Mademoiselle Modiste".....Herbert
Reve Angelique .....Rubinstein
Waltz, Wine, Women and Song".....Strauss
March, "Pomp and Circumstance".....Elgar

FRIDAY, MAY 9.

Coronation March from "Prophet".Meyerbeer
Overture to "Mignon".....Thomas
Madrigal (Orchestrated by Mr. Jacchia)
.....Carini (1545-1614)
Fantasia, "Aida".....Verdi
Roumanian Rhapsody .....Enescu
Organ solo, "Cantabile".....Franck
(Mr. Lynwood W. Sawa.)
Giga for wind octet.....van Westerhout
"Dance of the Hours, from "La Gioconda".....Ponchielli
Selection, "Sinbad".....Romberg
Waltz, "La Rumeur".....Waldteufel
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Introduction to Act III, of "Lohengrin"
.....Wagner

SATURDAY, MAY 10.

March, "Entrance of the Gladiators"...Fucik
Overture, "Poet and Peasant".....Suppe
Minuet .....Puccini
Fantasia, "Mefistofele".....Boito
Suite, "L'Arlesienne," No. 2.....Bizet
Violin solo, "Souvenir de Moscow".Wieniawski
(Mr. Jacques Jacobs)
"Romanza".....Martucci
First Hungarian Rhapsody.....Liszt
Intermezzo, Act III, "Jewels of the Madonna".....Wolf-Ferrari
Waltz, "On the Beautiful Blue Danube".....Strauss
Rondo d'Amour.....van Westerhout
Overture, "1812".....Tschaikowsky

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Mr. Grenville Vernon, who has written Atlantic articles on Russian and Polish music in the columns of the New York Tribune, recently penned a witty and a just estimate of the talents of that cosmopolitan but essentially American creation, Miss Mary Garden, as follows:

TRANSCRIPT, SATURDAY, MAY 3, 1

SYMPHONY CONCERT

WARM FAREWELLS FOR MR. RABAUD DEPARTING

Public and Semi-Private Tokens of Large Good-Will and High Appreciation—An Inauspicious and Slender Programme Divided Between MacDowell's Woodland Suite and Saint-Saens's Boresome Ode, "The Lyre and the Harp"—Musically, a Thin Afternoon

Of all conductors of his time Mr. Rabaud is surely the most modest, the most self-effacing. Yesterday, leading for the last time at an afternoon concert of the Symphony Orchestra, he took leave of one-half of his Bostonian public. This evening he will similarly farewell the other half. Now, Mr. Rabaud excels with the romantic music of French composers of the nineteenth century—of Berlioz, of Franck, of Lalo or Chabrier, of d'Indy in his earlier manner. Yet no such piece stood upon his programme for this final pair of concerts. Mr. Rabaud succeeds well with the highly colored, sharply rhythmed music of the Russians, like Rimsky-Korsakov; but he found no room for them in his list. Mr. Rabaud has read one or two symphonies of Beethoven—the fifth, say, or the sixth—penetratingly, warmly and has projected it largely, eloquently upon his hearers; yet no such number rounded out his year with the Boston Orchestra. It has been the nearly unvarying custom of his predecessors to signalize in some fashion the final concerts of a season. Yet as Mr. Rabaud assembled the programme and as conductor, orchestra, chorus and soloists accomplished it, yesterday afternoon was a routine that most of the preceding Friday afternoons from November into this May have escaped.

MacDowell's Suite in A minor, the music of woodland imagery, began the concert. It is a novel, fanciful, tuneful piece that is thinning fast under the wear of time and change. It taxed neither conductor nor orchestra; the audience listened with very pleasure to measures that might have come from Mendelssohn, less Mendelssohn's skill and imagination with instrumental color as such color went in his day. The rest of the concert fell to Saint-Saens's setting of Hugo's Ode, "The Lyre and the Harp," the dullest bore that has been heard at the Symphony Concerts in all Mr. Rabaud's year. Again conductor, orchestra, chorus and soloists acquitted themselves ably, but they could not gild vanize into semblance of life a mechanical and withered music. Patient and balcony-ties did their best to listen with interest, but before the Ode was half done, they yawned over this sandpapered Mendelssohn à la Francaise. A. D. 1879. Mr. Rabaud might becomingly have arranged these final concerts as epitome of his own abilities shining through French and German classics or semi-classics. Instead, he seemingly "consecrated" them to the greater glory of the dead-and-gone Felix Mendelssohn-Bartholdy, disguised in the one instance as Edward MacDowell, American of Wiesbaden, and in the other as Camille Saint-Saëns, Frenchman of Paris. It has been occasional reproach to some of Mr. Rabaud's programmes that he pretty-fied them with trivial, scrappy pieces, although he, a conductor somewhat elderly in mind, though not in body, were providing "restful" entertainment for the elderly companies that hear and especially admire him. Trivial certainly were the two numbers of yesterday, but for the first time in all the year's experience of Mr. Rabaud, one and the longer, was downright dull. Yet manifestly the concert of Friday and the concert of today made double occasion for one of his usually stimulating lists. Truly, the departing conductor is a self-abnegating man.

Yet with reason, the audience was not to be balked in its desire to testify its regard for Mr. Rabaud and its appreciation of the difficult work in a troubled time that he has accomplished, loyally, ably, without thought of self. It hailed him warmly when he came first to his place. At the end of MacDowell's Suite, it applauded conductor and orchestra as though they had just brought a masterpiece to revelling and enhancing voice. It did its best to clap the numbers in Saint-Saëns's Ode and fairly seized such occasion for plaudits as Mr. Werrenrath's profound singing, for example, yielded. At the end of the concert, it repeatedly recalled Mr. Rabaud, while players, singers and hearers stood and some, even, shouted their farewells. Finally, after the audience had departed, a semi-private ceremony crowned the afternoon. Marshalled by Mr. and Mrs. Townsend and by Judge Cabot, chairman of the trustees of the orchestra, the Symphony Chorus gathered in the foyer behind the lower balcony and, with the Judge for spokesman, gave Mr. Rabaud a silver cup, adding thereto a silver pitcher for Mme. Rabaud in distant Paris. The little ceremony was simple, sincere and deftly ordered. The more for this happy circumstance was the conductor plainly touched. What other tokens await him of the regard of his coworkers and his hearers, later incident may disclose and later record may tell.

Mr. Rabaud—a man of fine feeling in all things, except possibly his shadings of the German classics—paid his Bostonian public an agreeable and unobtrusive compliment when he divided his final programme between an American and a French composer. He was as happily prompted when he chose for the one our semi-classic MacDowell and for the other his own canonized Saint-Saëns. With one exception, however, MacDowell's orchestral pieces do not shine beside his "masterworks"—the more eloquent pianoforte Sonatas, for example. That exception is his "Indian Suite"—music that every European conductor at work in America has warmly and justly admired for richness of invention, energy of progress, largeness of mood, warmth of imagery, pictorial and poetic quality. In it and it only of MacDowell's orchestral pieces does the execution match the unfolding design, the prompting impulses. It is also music in which Mr. Rabaud, by many a token, would have been stirring to hear.

Instead the conductor chose the earlier Suite of forest scene and fairy suggestion. Throughout, it is mellifluous music that sometimes barely escapes naïveté of tune and that once and again courts a transparent prettiness perilously near to that of operetta. If these melodies run brief and thin they also run gracefully fancifully. While here and there a gentle wistfulness, a mystical mood, a glimpse of woodland vision agreeably colors or inflects them. Indeed in the Finale of the revel of the Forest Spirits, MacDowell is close to light brilliance. Even in the days in which the Suite was new—the musically easy-going eighties that seemed to haunt Mr. Rabaud in this final programme—the harmonic and instrumental coloring ran none to rich. Now, to ears accustomed in such things to sensuous opulence or to the bitter that is bitter-sweet, it sounds thin, pinching, as though the composer were painting in water-color on a cardboard letting the white paper show. Yet by these short cunnings, this woodland music is more characteristic of the usual MacDowell—say of the songs and the lighter of piano pieces than of the composer who was above his normal self in the finer Sonatas and who wrought his one tour de force in the "Indian Suite." Pretty pastime to hear so much these forest scenes, and a pretty shimmer of tone, polish of phrase, and lightness of accent did orchestra and conductor bring to them.

At the least MacDowell's his Suite was mildly amusing; while Saint-Saëns in his Ode was neither more nor less than bore-some. Pleasantly anticipating "The Lyre and the Harp," curious listeners wonder why, at home in Paris and abroad in all Europe and America, the music had been heard so seldom in the forty years of nonhal existence. It had not improved in many measures before they discovered it plainly the grounds for this seeming neglect. Thereafter, theirs not to reason why it was resurrected at the Symphony Concerts; theirs but to marvel at the unctuous listeners upon an otherwise indignant occasion. To the technician, course, Saint-Saëns is always interesting. Not a composer of his time has any working means of music so readily at fingers' ends, uses them so expertly, and his efforts so precisely fascinate and variously his tonal lures—a tinting rather than a glamour lack of adjustable white polished stairs to hide inner recesses. Apt indeed in "The Lyre and the Harp" Saint-Saëns, conceiving of the choral part round rim the phrases, smooth are the events, clear the rhythms. A measured, exacting yet strongly grateful music for choir, even as was Mendelssohn's. Yet the choir, even as was Mendelssohn's, is a choir of well-made parts, the voices, the voice-singers, chastely disposing their voices, insinuating to their hearers phrasing and thematic varied in the high-mark color. The orchestra plays a soft low-voiced, sustainedly melodious prelude, previously an invention of Hugo's, a lovely piece of poetic vision. The clarinets are returns with true Gallic grace, the end. For an hour between, it accordingly and artfully accompanies the singing voices.

The text is a well-made, perfunctory, [illegible] and withering music. Hugo's [illegible] in the original French is no masterpiece. Yielding verses in pedestrian translation into English it narrowly escapes banality, but in either it does contrast the serene, pagan ideal of gods and men, life and fate with the darker Deity of the Hebrews, a single graven belief and practice of the seasons of Jehovah. It is possible to write the Ode set in long duet for two voices in one of which should speak the Greco-Roman lyre, in the other the lyre of Israel. Saint-Saëns, unpoetically, did Saint-Saëns take thought of these suggestive obligations. To him the higher duty was to build his consolation from the Birmingham festival and provide a succession of vocal and orchestral "[illegible]" Bringing to the assembled Britons as chorus and solo-singers ran them off as skilfully and conventionally. He has written his string of pieces, in spite of the prescription, conscientiously, but with a polite disdain for either the clear substance of the inter-instruction of the text. For once he has decided even to be appropriate. The pagan notion of death comes through a Federo. Loves and hates speak the same artificial accents; the voice of the lyre and the voice of the harp are equally polished, perfectly, indistinguishable.

As Saint-Saëns delivered his Ode to the Birmingham Festival in the summer of 1879 exactly according to contract, so conductor, orchestra, chorus and solo-singers delivered it to the audience yesterday. The orchestra returned plastic accompaniment; clarity, warmth and plancy of tone, smoothness of phrase, exactness of rhythm, niceties of shading and of diction—all the choral virtues in short—commended Mr. Townsend's choir; while one and all—Mmes. Kline and Alcock, Mr. Hackett and Mr. Werrenrath were as smooth and elegant with their solo or concerted measures as Saint-Saëns could have wished. Now and then, but far too infrequently through this drawing-room entertainment emerged the Rabaud, whom on other and more auspicious days, his audience had shown as masterful conductor of masterpieces. As such it was sincerely requiting and speeding him.

H. T. F.

MONITOR, MAY

MR. HENRI RABAUD REORGANIZER

Specially for The Christian Science Monitor

BOSTON, Massachusetts—On the stage of the Academy of Music, in Brooklyn, New York, a tall, whiskered, quiet, unassuming, obliging gentleman stepped out from the wings with the intention of thanking the orchestra players for their part in making a success of the presentation of his opera. He found himself in front of the footlights, and back of the footlights an applauding audience waiting to extend its congratulations to the composer for whom it had been calling.

Had Mr. Rabaud known that this was what he had to face, he never would have stepped from the wings. Mr. Monteux, the conductor, knew this, and only by the ruse of telling the composer of "Marouf" that he thought the musicians would appreciate a few words from him was he able to persuade him to step on to the stage.

This is the same man who, later, in Boston, when his own symphony was to be played by the orchestra which he conducted, said in reply to a question as to when he would rehearse it, "I do not think it will require much rehearsal. I know it; the men are fine players, and I do not like to trouble them with rehearsing my own work."

It was only at the earnest request of numerous patrons of the Boston Symphony concerts that Mr. Rabaud was persuaded to put this symphony on a program at all. It is interesting to record that at both performances of it audience and orchestra rose spontaneously to their feet as a tribute to the genius of the composer.

This is the sort of man whom future historians of the Boston Symphony Orchestra will have to place alongside of Sir George Henschel, who got the first band of players together, and William Gericke, who left a reputation as a hard drillmaster, but who gave the orchestra its ideal of precise playing which it has never lost and which now distinguishes it among the orchestras of the world.

Mr. Rabaud must be considered as reorganizer of this orchestra, for he came at a time when a Teutonic pilot had been dropped, and his task it was to steer the craft past dangerous shoals of threatening mediocrity and into the safe waters of Gallic eclecticism. The trustees of the orchestra wisely insisted that the conductor for the present season must be a Frenchman. They have made the same wise decision regarding next season's incumbent, Pierre Monteux.

Mr. Monteux, coming back as the regular conductor to the orchestra which he took in hand temporarily, will find a very different organization. During the months in which Mr. Rabaud has been working with it, drilling, correcting, coordinating, and inspiring, he has gradually changed rigidity to plasticity, and coldness to warmth. There remains, however, much for Mr. Monteux to do. There are still in the orchestra many men technically American citizens whose training and sympathies are German. It was Mr. Rabaud's task to change the ideals of the organization; it will be Mr. Monteux's duty to see that there is no lapse.

Naturally, in programs of the season the French school has predominated. Of the 101 compositions presented, only 23 were by German composers, and these were of the classics. Forty-eight compositions, almost half the total number, were of the French school; the rest were divided among Americans, Italians, Russians, and Scandinavians. Such a list cannot help but have given the audiences who have heard the concerts an appreciation of French music. The drilling and rehearsing must, like wise, have had an effect on the playing of the orchestra as a whole. Mr. Rabaud's work as reorganizer, therefore, is to be measured in terms of men and instruments, but by that dimensions with which one gauges ideals, and those are things whose force is cumulative.

Mr. Rabaud Ends His S[illegible]

Specially for The Christian Science Monitor

BOSTON, Massachusetts—[illegible] day afternoon concert of the [illegible]ing pair of the Boston Symphony [illegible]chestra's season was made memo[illegible] by the warmth of the greeting [illegible]corded Mr. Rabaud, both before and after the program, and by the presentation to him of a cup by the chorus which has assisted at the concerts. The presentation took place at a reception with Major Higginson, founder of the orchestra; Judge Cabot, the president of the board of trustees, Mr. Rabaud, and Mr. and Mrs. Charles Townsend receiving. Judge Cabot made the presentation speech, expressing the appreciation of the conductor's efforts with orchestra and chorus and Mr. Rabaud responded feelingly. There was also a gift for Mrs. Rabaud which consisted of a duplicate of Paul Revere pitcher in the Boston Museum of Fine Arts.

The feature of the final concert, the thirty-eighth symphony concert, was the performance for the first time in Boston of Saint-Saëns' "The Lyre and the Harp," a setting of Victor Hugo's ode for solo voices, chorus and orchestra. This is an "order" composition, written for the Birmingham Festival of 1879. Nearly 40 years ago, Mr. Jordan produced the work in Providence (Rhode Island, for the first time in the country, and shortly after there was a performance in the old Music Hall, New York. Since then, for some reason, "The Lyre and the Harp" has not been heard until the present [illegible]

On a first hearing, the general impression is that it is better than the usual "order" composition, as a whole, not in Saint-Saëns's usual manner. "The work is divided into a dozen sections, or stanzas, with orchestral prologue, and epilogue. Some of the sections are choral, others, for solo voices, and one for vocal quartet. The accompaniment, including two harps, and also a large use of the organ, as might be expected, for was not Saint-Saëns one of the greatest organists of his time and was not the work written for an occasion where the organ is an evidence?

The prologue, or as stated, prelude, opens, mainly with organ solo, with the gradual addition of the orchestra. The first chorus is continuous in character and well worked out. Some of the succeeding solo numbers are without especial distinction, but the tenor solo, with chorus, "God, the monarch of all creation," is especially interesting. Unfortunately the gem of the whole work is the baritone solo "Be glad! The stream overflowed, channel sounding," a sort of vocal minuet, with dainty orchestration. The epilogue for chorus makes a good ending.

The soloists were Olive Kline, soprano, Merle Alcock, contralto, Arthur Hackett, tenor, and Reinald Werrenrath, baritone. The did well, individually and collectively, although some of the solo numbers were not interesting from a melodic standpoint. The chorus trained by Stephen Townsend was admirable as to voice and volume. And whether or not one would enjoy a second hearing, it must be said that the performance as a whole was superb at all points.

The other part of the program included "The Saint" A score by Mac[illegible]. The five little numbers are [illegible] in their way, and the performance was in a truly fine manner, as Mr. Rabaud bade farewell to his own laurels as a composer.

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Overture, "William Tell".....Rossini
Pastorale for wind octet.....D. Scarlatti
Capriccio for strings.....(1685-1757)
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solo a. "Idyll"
b. "Spanish Dance".....Holy
Enfantillage.....van Westerhout
Finale of "Scheherazade".....Rimsky-Korsakov
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

WEDNESDAY, MAY 7, MILLINERS' NIGHT.

March and Cortege from "The Queen of Sheba".....Gounod
Overture, "Merry Wives of Windsor"..Nicolai
Waltz, "Les Sirenes".....Waldteufel
Fantasia, "Madama Butterfly".....Puccini
Ballet Suite, "Sylvia".....Delibes
'Cello solo, "The Swan".....Saint-Saens
(Mr. Georges Miquelle)
Children's Parade.....van Westerhout
"Dance of the Hours," from "La Gioconda".....Ponchielli
Selection, "Mademoiselle Modiste"....Herbert
Reve Angelique.....Rubinstein
Waltz, "Wine, Women and Song".....Strauss
March, "Pomp and Circumstance".....Elgar

FRIDAY, MAY 9.

Coronation March, from "Propbet".Meyerbeer
Overture to "Mignon".....Thomas
Madrigal (Orchestrated by Mr. Jacchia) Cacini (1545-1614)
Fantasia, "Aida".....Verdi
Rumanian Rhapsody.....Enesco
Organ solo, "Cantabile".....Franck
(Mr. Albert W. Snow.)
Giga for wind octet.....van Westerhout
"Dance of the Hours, from "La Gioconda".....Ponchielli
Selection, "Sinbad".....Romberg
Waltz, "La Bacarole".....Waldteufel
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Introduction to Act III. of "Lohengrin" Wagner

SATURDAY, MAY 10.

March, "Entrance of the Gladiators"..Fucik
Overture, "Poet and Peasant".....Suppe
Minuet.....Puccini
Fantasia, "Mefistofele".....Boito
Suite, "L'Arlesienne," No. 2.....Bizet
Violin solo, "Souvenir de Moscou".Wieniawski
(Mr. Jacques Hoffmann.)
"Romanza".....Martucci
First Hungarian Rhapsody.....Liszt
Intermezzo, Act III, "Jewels of the Madonna".....Wolf-Ferrari
Waltz, "On the Beautiful Blue Danube".....Strauss
Rondo d'Amour.....van Westerhotu
Overture, "1812".....Tschaikowsky

Mr. Grenville Vernon, who has written brilliantly and with penetration about music in the columns of the New York Tribune, recently penned a witty and a just estimate of the talents of that cosmopolitan but essentially American creation, Miss Mary Garden, as follows:

TRANSCRIPT, SATURDAY, MAY 3, 1

SYMPHONY CONCERT

WARM FAREWELLS FOR MR. RABAUD DEPARTING

Public and Semi-Private Tokens of Large Good-Will and High Appreciation—An Inauspicious and Slender Programme Divided Between MacDowell's Woodland Suite and Saint-Saens's Boresome Ode, "The Lyre and the Harp"—Musically, a Thin Afternoon

OF all conductors of his time Mr. Rabaud is surely the most modest, the most self-effacing. Yesterday, leading for the last time at an afternoon concert of the Symphony Orchestra, he took leave of one-half of his Bostonian public. This evening he will similarly farewell the other half. Now, Mr. Rabaud excels with the romantic music of French composers of the nineteenth century—of Berlioz, of Franck, of Lalo or Chabrier, of d'Indy in his earlier manner. Yet no such piece stood upon his programme for this final pair of concerts. Mr. Rabaud succeeds well with the highly colored, sharply rhythmed music of the Russians, like Rimsky-Korsakov; but he found no room for them in his list. Mr. Rabaud has read one or two symphonies of Beethoven—the fifth, say, or the sixth—penetratingly, warmly and has projected it largely, eloquently upon his hearers; yet no such number rounded out his year with the Boston Orchestra. It has been the nearly unvarying custom of his predecessor to signalize in some fashion the final concerts of a season. Yet as Mr. Rabaud assembled the programme and as conductor, orchestra, chorus and solo-singers accomplished it, yesterday afternoon ran in a routine that most of the preceding Fridays from November unto this May have escaped.

MacDowell's Suite in A minor—the music of woodland imagery—began the concert. It is a pretty, fanciful, tuneful piece that is thinning fast under the wear of time and change. It taxed neither conductor nor orchestra; the audience listened with easy pleasure to measures that might have come from Mendelssohn, less Mendelssohn's skill and imagination with instrumental color as such color went in his day. The rest of the concert fell to Saint-Saëns's setting of Hugo's Ode, "The Lyre and the Harp," the dullest music that has been heard at the Symphony Concerts in all Mr. Rabaud's year. Again conductor, orchestra, chorus and solo quartet acquitted themselves ably, but they could not galvanize into semblance of life a mechanical and withered music. Parquet and balconies did their best to listen with interest, but before the Ode was half done, they yawned over this sandpapered Mendelssohn à la Française, A. D. 1879. Mr. Rabaud might becomingly have arranged these final concerts as epitome of his own abilities shining through French and German classics or semi-classics. Instead, he seemingly "consecrated" them to the greater glory of the dead-and-gone Felix Mendelssohn-Bartholdy, disguised in the one instance as Edward MacDowell, American of Wiesbaden, and in the other as Camille Saint-Saëns, Frenchman of Paris. It has been occasional reproach to some of Mr. Rabaud's programmes that he prettyfied them with trivial, scrappy pieces, as though he, a conductor somewhat elderly in mind, though not in body, were providing "restful" entertainment for the elderly companies that hear and especially admire him. Trivial certainly were the two numbers of yesterday, but for the first time in all the year's experience of Mr. Rabaud, one and the longer, was downright dull. Yet manifestly the concert of Friday and the concert of today made double occasion for one of his usually stimulating lists. Truly, the departing conductor is a self-abnegating man.

Yet with reason, the audience was not to be balked in its desire to testify its regard for Mr. Rabaud and its appreciation of the difficult work in a troubled time that he has accomplished, loyally, ably, without thought of self. It hailed him warmly when he came first to his place. At the end of MacDowell's Suite, it applauded conductor and orchestra as though they had just brought a masterpiece to revealing and enhancing voice. It did its best to clap the numbers in Saint-Saëns's Ode and fairly seized such occasion for plaudits as Mr. Werrenrath's orotund singing, for example, yielded. At the end of the concert, it repeatedly recalled Mr. Rabaud, while players, singers and hearers stood and some, even, shouted their farewells. Finally, after the audience had departed, a semi-private ceremony crowned the afternoon. Marshalled by Mr. and Mrs. Townsend and by Judge Cabot, chairman of the trustees of the orchestra, the Symphony Chorus gathered in the foyer behind the lower balcony and, with the Judge for spokesman, gave Mr. Rabaud a silver cup, adding therto a silver pitcher for Mme. Rabaud in distant Paris. The little ceremony was simple, sincere and deftly ordered. The more for this happy circumstance was the conductor plainly touched. What other tokens await him of the regard of his coworkers and his hearers, later incident may disclose and later record may tell.

Mr. Rabaud—a man of fine feeling in all things, except possibly his shadings of the German classics—paid his Bostonian public an agreeable and unobtrusive compliment when he divided his final programme between an American and a French composer. [illegible] happily prompted when he chose and instrumental coloring ran none to rich. Now, to ears accustomed in suc things to sensuous opulence or to the bit that is bitter-sweet, it sounds thin, pind ing, as though the composer were paintin in water-color and occasionally letting th white paper show. Yet by these short comings, this woodland music is mor characteristic of the usual MacDowell-say of the songs and the lesser of piano pieces than of the composer who was abov his normal self in the finer Sonatas an who wrought his one tour de force in th "Indian Suite." Pretty pastime to hear re main these forest scenes, and a pretty shimmer of tone, polish of phrase, an lightness of accent did orchestra and con ductor bring to them.

At the least MacDowell in his Suite wa mildly amusing; while Saint-Saëns in hi Ode was neither more nor less than bor some. Pleasantly anticipating "The Lyr and the Harp," curious listeners wonder why, at home in Paris and abroad in bo Europe and America, the music had bee heard so seldom in the forty years of nom nal existence. It had not proceeded f many measures before they discovered t plainly the grounds for this seeming ne lect. Thereafter, theirs not to reason wh it was resurrected at the Symphony Co certs; theirs but to do—if not to die— courteous listeners upon an otherwise b nignant occasion. To the technician, course, Saint-Saëns is always interestin Not a composer of his time has eve working means of music so readily at h fingers' ends, uses them so expertly, gai his effects so precisely, lays on so neat and variously his tonal brush-work, le ting artifice glamor lack of animatio while polished surfaces hide inner hollow Apt indeed in "The Lyre and the Harp" Saint-Saëns's weaving of the choral part round run the phrases, smooth are the a cents, clear the rhythms. A measurab exacting yet steadily grateful music to th choir, even as was Mendelssohn's befo him. As well-made are the numbers f the solo-singers, chastely displayful their voices, ingratiating to their hearer pleasurably and piquantly varied in rhyth march, color. The orchestra plays a sho low-voiced, sustainedly melodious prelude presumably, an invocation of Hugo's a mosphere of poetic vision. To like mea ures it returns with true Gallic logic, the end. For an hour between, it di creetly and artfully accompanies the sin ing voices.

The rest is a well-made, perfuncto brittle and withering music. Hugo's O in the original French is no masterpiece visioning verse; in pedestrian translat into English it narrowly escapes banalit but in either it does contrast the sensuo pagan ideal of gods and men, life and fait with the sterner Deity of the Hebrews, a the graven belief and practice of the se vants of Jehovah. It is possible to co ceive the Ode set in long duet for t voices in one of which should speak t Greco-Roman lyre, in the other the ha of David. Little, apparently, did Sai Saëns take thought of these suggestio obligations. To him the higher duty was to fulfill his commission from the Birmingham festival and provide a succession of viable and effective "Morceaux" pleasing to the assembled Britons as chorus and solo-singers ran them off as skilfully and conventionally. He has written his string of pieces, according to prescription and predilection, but with a polite disdain for either the clear substance or the inner implication of the text. For once he has declined even to be appropriate. The pagan notion of death smiles through a Bolero. Loves and hates speak the same artificial accents; the voice of the lyre and the voice of the harp are equally polished, perfunctory, indistinguishable.

As Saint-Saëns delivered his Ode to the Birmingham Festival in the summer of 1879 exactly according to contract, so conductor, orchestra, chorus and solo-singers delivered it to the audience yesterday. The orchestra returned plastic accompaniment; clarity, warmth and pliancy of tone, smoothness of phrase, exactness of rhythm, niceties of shading and of diction—all the choral virtues in short—commended Mr. Townsend's choir; while one and all—Mmes. Kline and Alcock, Mr. Hackett and Mr. Werrenrath were as smooth and elegant with their solo or concerted measures as Saint-Saëns could have wished. Now and then, but far too infrequently through this drawing-room entertainment emerged the Rabaud, whom on other and more auspicious days, his audience had known as masterful conductor of masterpieces. As such it was sincerely requiting and speeding him.

H. T. P.

MONITOR, MAY

MR. HENRI RABAUD REORGANIZER

Specially for The Christian Science Monitor

BOSTON, Massachusetts — On th stage of the Academy of Music, i Brooklyn, New York, a tall, bewhis kered, quiet, unassuming, obligin gentleman stepped out from the wing with the intention of thanking th orchestra players for their part i making a success of the presentatio of his opera. He found himself i front of the footlights, and back o the footlights an applauding audi ence waiting to extend its congratula tions to the composer for whom it had been calling.

Had Mr. Rabaud known that this was what he had to face, he never would have stepped from the wings. Mr. Monteux, the conductor, knew this, and only by the ruse of telling the composer of "Marouf" that he thought the musicians would appreciate a few words from him was he able to persuade him to step on to the stage.

This is the same man who, later, in Boston, when his own symphony was to be played by the orchestra which he conducted, said in reply to a question as to when he would rehearse it, "I do not think it will require much rehearsal. I know it; the men are fine players, and I do not like to trouble them with rehearsing my own work."

It was only at the earnest request of numerous patrons of the Boston Symphony concerts that Mr. Rabaud was persuaded to put this symphony on a program at all. It is interesting to record that at both performances of it audience and orchestra rose spontaneously to their feet as a tribute to the genius of the composer.

This is the sort of man whom future historians of the Boston Symphony Orchestra will have to place alongside of Sir George Henschel, who got the first band of players together, and William Gericke, who left a reputation as a hard drillmaster, but who gave the orchestra its ideal of precise playing which it has never lost and which now distinguishes it among the orchestras of the world.

Mr. Rabaud must be considered as reorganizer of this orchestra, for he came at a time when a Teutonic pilot had been dropped, and his task it was to steer the craft past dangerous shoals of threatening mediocrity and into the safe waters of Gallic electicism. The trustees of the orchestra wisely insisted that the conductor for the present season must be a Frenchman. They have made the same wise decision regarding next season's incumbent, Pierre Monteux.

Mr. Monteux, coming back as the regular conductor to the orchestra which he took in hand temporarily, will find a very different organization. During the months in which Mr. Rabaud has been working with it, drilling, correcting, coordinating, and inspiring, he has gradually changed rigidity to plasticity, and coldness to warmth. There remains, however, much for Mr. Monteux to do. There are still in the orchestra many men technically American citizens whose training and sympathies are German. It was Mr. Rabaud's task to change the ideals of the organization; it will be Mr. Monteux's duty to see that there is no lapse.

Naturally in programs of the season the French school has predominated. Of the 104 compositions presented, only 25 were by German composers, and these were of the classics. Forty-eight compositions, almost half the total number, were of the French school; the rest were divided among Americans, Italians, Russians, and Scandinavians. Such a list cannot help but have given the audiences who have heard the concerts an appreciation of French music. The drilling and rehearsing must likewise have had an effect on the playing of the orchestra as a whole. Mr. Rabaud's work as reorganizer, then, is not to be measured in terms of men and instruments, but by that illusive measure with which one gauges ideals, and those are things whose force is cumulative.

AGIDE JACCHIA ANNOUNCES for the opening of his "Pops" program tonight (Thursday) overture from the opera in which Rosa Penselle made her sensational debut at the Metropolitan Opera House last season, Verdi's "La Forza del Destino." Trust Mr. Jacchia to include in his programs numbers bearing special interest in the events of the day.

MONITOR, MAY

Mr. Rabaud Ends His S

Specially for The Christian Science M

BOSTON, Massachusetts—Th day afternoon concert of the co ing pair of the Boston Symphony chestra's season was made memo by the warmth of the greeting corded Mr. Rabaud, both before after the program, and by the pre tation to him of a cup by the ch which has assisted at two conc The presentation took place at a ception with Major Higginson, founder of the orchestra; Judge C the president of the board of tru Mr. Rabaud, and Mr. and Mrs. St Townsend receiving. Judge made the presentation speech, the appreciation of the condu efforts with orchestra and chorus Mr. Rabaud responded feelin There was also a gift for Mrs. Rab which consisted of a duplicate of Paul Revere pitcher in the Bo Museum of Fine Arts.

The feature of the final concert the thirty-eighth symphony was the performance for the first in Boston of Saint-Saëns' "The L and the Harp," a setting of Vi Hugo's ode for solo voices, chorus orchestra. This is an "order" written for the Birmingham Fe of 1879. Nearly 37 years ago, Jo Jordan produced the work in Pro dence, Rhode Island, for the first in the country, and shortly after was a performance in the old Chick ing Hall, New York. Since then some reason, "The Lyre and the H has not been heard until the pre

On a first hearing, the general pression is, that it is better than usual "order" composition, at a whole, not in Saint-Saëns' tre manner. The work is divid a dozen sections, or stanzas, with orchestral prologue, and cho logue. Some of the sections choral, others, for solo voices, for vocal quartet. The scoring including two harps, and also large use of the organ, as might expected, for was not Saint-Saë of the greatest organists of his and was not the work written for occasion where the organ is evidence?

The prologue, or as stated, prel opens mainly with organ solo, the gradual addition of the orche The first chorus is contrapuntal character and well worked out. S of the succeeding solo numbers without especial distinction, but tenor solo, with chorus, "God, monarch of all creation," pro especially interesting. Undoubted the gem of the whole work is the ba tone solo "Be glad! The stream channel scouring," a sort of vo minuet, with dainty orchestration. T epilogue for chorus makes a qui ending.

The soloists were Olive Kline, prano, Merle Alcock, contralto, Arth Hackett, tenor, and Reinald Werre rath, baritone. They did well, ind vidually and collectively, althoug some of the solo numbers were n interesting from a melodic standpoi The chorus trained by Stephen Tow end was admirable as to voice a volume. And whether or not o would enjoy a second hearing, it ca be said that the performance as whole was superb at all points.

The other part of the program in cluded the Suite in A minor by Mac Dowell. The five little movements are gems in their way, and the performa ance was in a truly ideal manner. And so Mr. Rabaud leaves Boston, wit the best wishes of all for a happy life in his own land as a composer-con ductor.

On the afternoon of April [illegible]

CONDUCTOR JACCHIA

POPS SEASON WITH JACCHIA OPENS MONDAY

By J. V. CLARK

Serious music ends its season Saturday night; light music holds sway again starting Monday. The season of symphony concerts will close with the concerts of this week, when Mr. Rabaud will say adieu to Boston, where he has become extremely popular.

A Macdowell suite and Saint-Saens' "Lyre and Harp" will complete the program. In the Saint-Saens work the orchestra will be assisted by a large chorus and these soloists: Olive Kline, Merle Alcock, Arthur Hackett and Reinald Werrenrath.

The Pops season is awaited with the greatest pleasure by thousands of persons who find the light music and the lighter (especially this year) refreshments ideal entertainment for the spring and early summer months. The Pops, musically speaking, have never been more attractive than at the present time.

Mr. Jacchia is just the man to lead these concerts. He makes good, diversified programs. He conducts much music with authority. Best of all he has the "pep," which keeps these popular concerts full of sparkle.

On his programs stand part of such interesting works as "Scheherezade." Why not these works in their complete form? The audiences, we feel sure, would welcome them.

TRANSCRIPT MAY 22,

For the first time this spring, a nationalized programme will be heard this evening at the Pop Concert in Symphony Hall, while, better still, Mr. Jacchia, sufficiently recovered, is expected to conduct in it. All the chosen pieces are Russian, with Chaikowsky almost inevitably the predominating composer. The list stands:

March from "A Night in Egypt".....Arensky
Waltz, "Dornröschen".....Chaikovsky
Prelude in C-sharp Minor.....Rakhmaninov
Overture, "1812".....Chaikovsky
Two Numbers from the Ballet, "Feramors" Rubinstein
(Torch Dance; Wedding March)
Orientale.....Cui
Allegretto Grazioso ("The Waltz that Never Waltzes") from the "Pathetic Symphony".....Chaikovsky
Finale (Festival and Shipwreck) from the Suite, "Scheherazade".....Rimsky-Korsakov
Slav March.....Chaikovsky
Volga Boatmen's Song, "Ay Ouchem"....
Bacchanale from the Ballet, "The Seasons," Glazunov
Polonaise from the Opera, "Eugène Onégin" Chaikovsky

RECORD, MAY 17,

Third Week of Pops

In defiance of prohibition and pessimism, the Pop concerts at Symphony Hall enter upon their third week in a thriving state. It is now proven that music and not alcohol is the vital sap at the Pops, and that lighter things to drink may do their part. Moreover, not before civilization itself totters will the Pops yield to the anti-Tobacco League.

Tuesday, May 20, the Temple Israel has engaged the entire floor to entertain the Union of Congregations and Federation of Temple Sisterhoods who are holding their national convention in Boston May 19-22.

Thursday, May 22, has a Russian program, and Friday is Roxbury Latin School Night.

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Harp solo a. "Idyll"
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Ballet Suite, "Sylvia".....Delibes
'Cello solo, "The Swan".....Saint-Saens
(Mr. Georges Miquelle)
Children's Parado.....van Westerhout
"Dance of the Hours," from "La Gioconda".....Ponchielli
Selection, "Mademoiselle Modiste"....Herbert
Reve Angelique.....Rubinstein
Waltz, "Wine, Women and Song".....Strauss
March, "Pomp and Circumstance".....Elgar

FRIDAY, MAY 9.

Coronation March, from "Prophet".Meyerbeer
Overture to "Mignon".....Thomas
Madrigal (Orchestrated by Mr. Jacchia) Cacini (1545-1614)
Fantasia, "Aida".....Verdi
Rumanian Rhapsody.....Enesco
Organ solo, "Cantabile".....Franck
(Mr. Albert W. Snow.)
Giga for wind octet.....van Westerhout
"Dance of the Hours, from "La Gioconda".....Ponchielli
Selection, "Sinbad".....Romberg
Waltz, "La Bacarole".....Waldteufel
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Introduction to Act III. of "Lohengrin" Wagner

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March, "Entrance of the Gladiators"..Fucik
Overture, "Poet and Peasant".....Suppe
Minuet.....Puccini
Fantasia, "Mefistofele".....Boito
Suite, "L'Arlesienne," No. 2.....Bizet
Violin solo, "Souvenir de Moscou".Wieniawski
(Mr. Jacques Hoffmann.)
"Romanza".....Martucci
First Hungarian Rhapsody.....Liszt
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OF all conductors of his time Mr. Rabaud is surely the most modest, the most self-effacing. Yesterday, leading for the last time at an afternoon concert of the Symphony Orchestra, he took leave of one-half of his Bostonian public. This evening he will similarly farewell the other half. Now, Mr. Rabaud excels with the romantic music of French composers of the nineteenth century—of Berlioz, of Franck, of Lalo or Chabrier, of d'Indy in his earlier manner. Yet no such piece stood upon his programme for this final pair of concerts. Mr. Rabaud succeeds well with the highly colored, sharply rhythmed music of the Russians, like Rimsky-Korsakov; but he found no room for them in his list. Mr. Rabaud has read one or two symphonies of Beethoven—the fifth, say, or the sixth—penetratingly, warmly and has projected it largely, eloquently upon his hearers; yet no such number rounded out his year with the Boston Orchestra. It has been the nearly unvarying custom of his predecessor to signalize in some fashion the final concerts of a season. Yet as Mr. Rabaud assembled the programme and as conductor, orchestra, chorus and solo-singers accomplished it, yesterday afternoon ran in a routine that most of the preceding Fridays from November unto this May have escaped.

MacDowell's Suite in A minor—the music of woodland imagery—began the concert. It is a pretty, fanciful, tuneful piece that is thinning fast under the wear of time and change. It taxed neither conductor nor orchestra; the audience listened with easy pleasure to measures that might have come from Mendelssohn, less Mendelssohn's skill and imagination with instrumental color as such color went in his day. The rest of the concert fell to Saint-Saëns's setting of Hugo's Ode, "The Lyre and the Harp," the dullest music that has been heard at the Symphony Concerts in all Mr. Rabaud's year. Again conductor, orchestra, chorus and solo quartet acquitted themselves ably, but they could not galvanize into semblance of life a mechanical and withered music. Parquet and balconies did their best to listen with interest, but before the Ode was half done, they yawned over this sandpapered Mendelssohn à la Française, A. D. 1879. Mr. Rabaud might becomingly have arranged these final concerts as epitome of his own abilities shining through French and German classics or semi-classics. Instead, he seemingly "consecrated" them to the greater glory of the dead-and-gone Felix Mendelssohn-Bartholdy, disguised in the one instance as Edward MacDowell, American of Wiesbaden, and in the other as Camille Saint-Saëns, Frenchman of Paris. It has been occasional reproach to some of Mr. Rabaud's programmes that he prettyfied them with trivial, scrappy pieces, as though he, a conductor somewhat elderly in mind, though not in body, were provide example, yielded. At the end of the concert, it repeatedly recalled Mr. Rabaud, while players, singers and hearers stood and some, even, shouted their farewells. Finally, after the audience had departed, a semi-private ceremony crowned the afternoon. Marshalled by Mr. and Mrs. Townsend and by Judge Cabot, chairman of the trustees of the orchestra, the Symphony Chorus gathered in the foyer behind the lower balcony and, with the judge for spokesman, gave Mr. Rabaud a silver cup, adding thereto a silver pitcher for Mme. Rabaud in distant Paris. The little ceremony was simple, sincere and deftly ordered. The more for this happy circumstance was the conductor plainly touched. What other tokens await him of the regard of his coworkers and his hearers, later incident may disclose and later record may tell.

Mr. Rabaud—a man of fine feeling in all things, except possibly his shadings of the German classics—paid his Bostonian public an agreeable and unobtrusive compliment when he divided his final programme between an American and a French composer. He was as happily prompted when he chose for the one our semi-classic MacDowell and for the other his own canonized Saint-Saëns. With one exception, however, MacDowell's orchestral pieces do not shine beside his "masterworks"—the more eloquent pianoforte Sonatas, for example. That exception is his "Indian Suite"—music that every European conductor at work in America has warmly and justly admired for richness of invention, energy of progress, largeness of mood, warmth of imagery, pictorial and poetic quality. In it and it only of MacDowell's orchestral pieces does the execution match the unfolding design, the prompting impulses. It is also music in which Mr. Rabaud, by many a token, would have been stirring to hear.

Instead the conductor chose the earlier Suite of forest scene and fairy suggestion. Throughout, it is mellifluous music that sometimes barely escapes naivété of tune and that once and again courts a transparent prettiness perilously near to that of operetta. If these melodies run brief and thin they also run gracefully fancifully, while here and there a gentle wistfulness, a mystical mood, a glimpse of woodland vision agreeably colors or inflects them. Indeed in the Finale of the revel of the Forest Spirits, MacDowell is close to light brilliance. Even in the days in which the Suite was new—the musically easy-going eighties that seemed to haunt Mr. Rabaud in this final programme—the harmonic and instrumental coloring ran none to rich. Now, to ears accustomed in suc things to sensuous opulence or to the bit that is bitter-sweet, it sounds thin, pind ing, as though the composer were paintin in water-color and occasionally letting th white paper show. Yet by these short comings, this woodland music is mor characteristic of the usual MacDowell- say of the songs and the lesser of piano pieces than of the composer who was abov his normal self in the finer Sonatas an who wrought his one tour de force in th "Indian Suite." Pretty pastime to hear re main these forest scenes, and a pretty shimmer of tone, polish of phrase, an lightness of accent did orchestra and con ductor bring to them.

At the least MacDowell in his Suite wa mildly amusing; while Saint-Saëns in hi Ode was neither more nor less than bor some. Pleasantly anticipating "The Lyr and the Harp," curious listeners wonder why, at home in Paris and abroad in bo Europe and America, the music had bee heard so seldom in the forty years of nom nal existence. It had not proceeded f many measures before they discovered t plainly the grounds for this seeming ne lect. Thereafter, theirs not to reason wh it was resurrected at the Symphony Co certs; theirs but to do—if not to die— courteous listeners upon an otherwise b nignant occasion. To the technician, course, Saint-Saëns is always interestin Not a composer of his time has eve working means of music so readily at h fingers' ends, uses them so expertly, gai his effects so precisely, lays on so neat and variously his tonal brush-work, le ting artifice glamor lack of animatio while polished surfaces hide inner hollow Apt indeed in "The Lyre and the Harp" Saint-Saëns's weaving of the choral part round run the phrases, smooth are the a cents, clear the rhythms. A measurab exacting yet steadily grateful music to th choir, even as was Mendelssohn's befo him. As well-made are the numbers f the solo-singers, chastely displayful their voices, ingratiating to their hearer pleasurably and piquantly varied in rhyth march, color. The orchestra plays a shor low-voiced, sustainedly melodious prelude presumably, an invocation of Hugo's a mosphere of poetic vision. To like mea ures it returns with true Gallic logic, the end. For an hour between, it di creetly and artfully accompanies the sin ing voices.

The rest is a well-made, perfuncto brittle and withering music. Hugo's O in the original French is no masterpiece visioning verse; in pedestrian translat into English it narrowly escapes banalit but in either it does contrast the sensuo pagan ideal of gods and men, life and fait with the sterner Deity of the Hebrews, a the graven belief and practice of the se vants of Jehovah. It is possible to co ceive the Ode set in long duet for t voices in one of which should speak t Greco-Roman lyre, in the other the ha of David. Little, apparently, did Sai Saëns take thought of these suggestio obligations. To him the higher duty was to fulfill his commission from the Birmingham festival and provide a succession of viable and effective "Morceaux" pleasing to the assembled Britons as chorus and solo-singers ran them off as skilfully and conventionally. He has written his string of pieces, according to prescription and predilection, but with a polite disdain for either the clear substance or the inner implication of the text. For once he has declined even to be appropriate. The pagan notion of death smiles through a Bolero. Loves and hates speak the same artificial accents; the voice of the lyre and the voice of the harp are equally polished,

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BOSTON, Massachusetts — On th stage of the Academy of Music, i Brooklyn, New York, a tall, bewhis kered, quiet, unassuming, obligin gentleman stepped out from the wing with the intention of thanking th orchestra players for their part i making a success of the presentatio of his opera. He found himself i front of the footlights, and back o the footlights an applauding audi ence waiting to extend its congratula tions to the composer for whom it had been calling.

Had Mr. Rabaud known that this was what he had to face, he never would have stepped from the wings. Mr. Monteux, the conductor, knew this, and only by the ruse of telling the composer of "Marouf" that he thought the musicians would appreciate a few words from him was he able to persuade him to step on to the stage.

This is the same man who, later, in Boston, when his own symphony was to be played by the orchestra which he conducted, said in reply to a question as to when he would rehearse it, "I do not think it will require much rehearsal. I know it; the men are fine players, and I do not like to trouble them with rehearsing my own work."

It was only at the earnest request of numerous patrons of the Boston Symphony concerts that Mr. Rabaud was persuaded to put this symphony on a program at all. It is interesting to record that at both performances of it audience and orchestra rose spontaneously to their feet as a tribute to the genius of the composer.

This is the sort of man whom future historians of the Boston Symphony Orchestra will have to place alongside of Sir George Henschel, who got the first band of players together, and William Gericke, who left a reputation as a hard drillmaster, but who gave the orchestra its ideal of precise playing which it has never lost and which now distinguishes it among the orchestras of the world.

Mr. Rabaud must be considered as reorganizer of this orchestra, for he came at a time when a Teutonic pilot had been dropped, and his task it was to steer the craft past dangerous shoals of threatening mediocrity and into the safe waters of Gallic electicism. The trustees of the orchestra wisely insisted that the conductor for the present season must be a Frenchman. They have made the same wise decision regarding next season's incumbent, Pierre Monteux.

Mr. Monteux, coming back as the regular conductor to the orchestra which he took in hand temporarily, will find a very different organization. During the months in which Mr. Rabaud has been working with it, drilling, correcting, coordinating, and inspiring, he has gradually changed rigidity to plasticity, and coldness to warmth. There remains, however, much for Mr. Monteux to do. There are still in the orchestra many men technically American citizens whose training and sympathies are German. It was Mr. Rabaud's task to change the ideals of the organization; it will be Mr. Monteux's duty to see that there is no lapse.

Naturally in programs of the season the French school has predominated. Of the 104 compositions presented, only 25 were by German composers, and these were of the classics. Forty-eight compositions, almost half the total number, were of the French school; the rest were divided among Americans, Italians, Russians, and Scandinavians. Such a list cannot help but have given the audiences who have heard the concerts an appreciation of French music. The drilling and rehearsing must likewise have had an effect on the playing of the orchestra as a whole. Mr. Rabaud's work as reorganizer, then, is not to be measured in terms of men and instruments, but by that illusive measure with which one gauges ideals, and those are things whose force is cumulative.

AGIDE JACCHIA ANNOUNCES for the opening of his "Pops" program tonight (Thursday) overture from the opera in which Rosa Penselle made her sensational debut at the Metropolitan Opera House last season, Verdi's "La Forza del Destino." Trust Mr. Jacchia to include in his programs numbers bearing special interest in the events of the day.

chestra's season was made
by the warmth of the
corded Mr. Rabaud, bot
after the program, and by
tation to him of a cup by
which has assisted at two
The presentation took place
ception with Major Higgin
founder of the orchestra; Judge
the president of the board of
Mr. Rabaud, and Mr. and Mrs.
Townsend receiving. Judge
made the presentation speech,
the appreciation of the
efforts with orchestra and chorus
Mr. Rabaud responded
There was also a gift for Mrs.
which consisted of a duplicate
Paul Revere pitcher in the
Museum of Fine Arts.

The feature of the final co
the thirty-eighth symphony
was the performance for the
in Boston of Saint-Saëns' "
and the Harp," a setting of
Hugo's ode for solo voices, chorus
orchestra. This is an "orde
written for the Birmingham
of 1879. Nearly 37 years ago
Jordan produced the work
dence, Rhode Island, for the
in the country, and shortly
was a performance in the old
ing Hall, New York. Since
some reason, "The Lyre and the
has not been heard until the

On a first hearing, the ge
pression is, that it is better
usual "order" composition,
whole, not in Saint-Saëns'
manner. The work is di
a dozen sections, or stanzas
orchestral prologue, and
logue. Some of the sections
choral, others, for solo voices
for vocal quartet. The scoring
including two harps, and also
large use of the organ, as
expected, for was not Saint-Saëns
of the greatest organists of
and was not the work written
occasion where the organ is
evidence?

The prologue, or as stated,
opens mainly with organ solo,
the gradual addition of the
The first chorus is contrapuntal
character and well worked out.
of the succeeding solo numbers
without especial distinction, but
tenor solo, with chorus, "God,
monarch of all creation," p
especially interesting. Undoubt
the gem of the whole work is the
tone solo "Be glad! The stream
channel scouring," a sort of
minuet, with dainty orchestration.
epilogue for chorus makes a
ending.

The soloists were Olive Kline,
prano, Merle Alcock, contralto, Ar
Hackett, tenor, and Reinald Werr
rath, baritone. They did well, in
vidually and collectively, altho
some of the solo numbers were
interesting from a melodic standpo
The chorus trained by Stephen To
end was admirable as to voice
volume. And whether or not
would enjoy a second hearing, it
be said that the performance
whole was superb at all points.

The other part of the program
cluded the Suite in A minor by Mac
Dowell. The five little movements
gems in their way, and the perform
ance was in a truly fine manner.
And so Mr. Rabaud leaves Boston with
the best wishes of all for a happy
in his own land as a composer-con
ductor.

On the afternoon of April

PUBLIC LEDGER
Philadelphia, Pa.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE appointment of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, as permanent conductor of the Boston Symphony Orchestra, was not much of a surprise. Indeed it was more of a surprise that he did not get it this season, instead of Mr. Rabaud, inasmuch as the Metropolitan Opera Company has at all times been willing to release Mr. Monteux from his contract, which, by the way, has still a year to run, in case the Boston Orchestra really wanted him and he was willing to go.

By one of those strange happenings so frequent in musical circles, in this country especially, Mr. Rabaud, who has for years been a distinguished conductor of opera and has done orchestral and symphonic conducting only incidentally, was called to one of the great est of American orchestras. By the same token, Mr. Monteux, who, among other things, frequently conducted the Colonne Orchestra in Paris and who maintained his own symphony orchestra in the French capital, only conducting opera occasionally, and never making it a specialty, was summoned

TRAVELER, SATURDAY, MAY 3,

RABAUD DIRECTS FINAL SYMPHONY

Takes Leave of Boston Orchestra Tonight

Those who attended the concert by the Boston Symphony Orchestra yesterday afternoon will not soon forget the tribute paid Henri Rabaud, who on that occasion directed his last Friday afternoon concert of the orchestra and with tonight's concert closes his connection with the orchestra. Mr. Rabaud was afforded evidence at every opportunity of the high regard in which he is held by Symphony patrons. He took the post at the opening of the season under most trying conditions and has simply worked wonders.

Not a popular man in the sense the word is often used, he has steadily won his way in public favor until he leaves Boston beloved by patrons and players as have been few conductors of this famous orchestra.

A rather pretty farewell took place after the concert when the Symphony chorus through the trustees presented Mr. Rabaud with a silver loving cup and gave him for Mrs. Rabaud, a silver pitcher.

The concert itself was chiefly notable for the fine reading of the MacDowell suite and the success of conductor, orchestra, chorus and soloists, Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor and Reinald Werrenrath, bass, with the all but impossible Saint-Saens "The Lyre and the Harp" cantata.

THE POPS BEGIN MONDAY NIGHT

Agide Jacchia Again to Conduct First Program

The Pops begin their 10 weeks' season at Symphony Hall on Monday night, continuing every night in the week save Sunday. Once more Agide Jacchia, one of the most popular conductors this famous Boston institution has ever had, will lead his orchestra of some 80 Boston Symphony players. It will be his third season with the Pops.

As usual there will be the special nights throughout the season. The programs will be in the same popular vein that has contributed so much to the success of these concerts. This season nothing but soft drinks will be served with the refreshments and waitresses will replace the men waiters.

Monday night's program will be:

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octet.....Scarlatti
(b) Capriccio for strings.....Scarlatti
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solos:
(a) "Idyll"
(b) "Spanish Dance".....Holy
Alfred Holy
Enfantillage.....van Westerhout
Finale of "Scheherazade"....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
"Love's Dream After the Ball".....Czibulka
Rhapsody, "Espana".....Chabrier

RECORD, MAY 3,

RABAUD GIVEN OVATION AT HIS FINAL CONCERT

Boston Symphony in Last Performance of the Year

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA—Henri Rabaud, conductor. Final afternoon performance of the year yesterday afternoon at Symphony Hall.. The program, to be repeated this evening, was—

MacDowell.....Suite in A minor, op 42
Saint-Saens.....The Lyre and the Harp."
Ode in two parts for solo voices, chorus and orchestra, poem by Victor Hugo.

The program showed Mr. Rabaud's modesty. Some conductors, saying farewell would have made a program of well worn music that attention might be focussed solely on the conductor. Not so with the modest Mr. Rabaud. He played the Saint-Saens work for the first time in Boston. The work demanded the assistance of a large chorus, trained by Stephen S. Townsend and this quartet of solo singers, Olive Kline, Merle Alcock, Arthur Hackett, and Reginald Werren-

Technique of Our Symphony Orchestra

By LOUIS C. ELSON.

OUR Boston Symphony Orchestra in the matter of technical efficiency, has had some peculiar ups and downs. Three years ago it was undoubtedly the best orchestra in the world. Today, partly because of the aggressive advance of the Philadelphia and Chicago orchestras, its leadership even in America may be questioned. But, as it has had recessions before, we may hope that this status is but temporary and that it may again make a thorough advance.

When it began, under Henschel, it had so many musical derelicts in its ranks that it was almost an old musicians' home, and Mr. Henschel had not the requisite firmness to whip it into shape. He was unable even to introduce trumpets in place of cornets, although he had a couple of these instruments brought from Europe. It was only under Gericke (the real founder of the greatness of the organization) that firm discipline set in. Yet even he was vigorously attacked when he dared to substitute Mr. Kneisel for Mr. Listemann as first violinist. But he brought in the trumpets, forced in the slide instead of the valve trombone, brought a great harpist from abroad, and substituted young artists to grow up with the orchestra instead of many veterans past service. He built wisely

POST, APRIL 27,

M. Rabaud Bids Farewell

"Boston Symphony Orchestra Has Scored an Artistic Triumph in a Season Inaugurated Against the Most Serious Odds," Says Olin Downes

The musical season proper comes to an end with the last Symphony concert which introduces the month of May. After the last Symphony concert, commence the Pop concerts, which go on into July. A belated recital or two interests if the performer is talented, and because the music "crickets" and concert-goers are if anything a little fresher for hearing than at the height of the season. But this week concludes the season proper, and one week from tomorrow Mr. Rabaud sails immediately for France.

Enough has been said in these columns about the surprising and impressive excellences of this conductor, to make overmuch recapitulation of them unnecessary. It is public knowledge, and knowledge which gives pleasure to this reviewer that Mr. Rabaud's audiences have become more and more aware of his greatness as an interpreter as the season has gone on. Pro-Germans, of course, still exist, and they have worked directly and indirectly to undermine him. Then there are others, sincere patriots as any in existence, who remain pro-German in their musical prejudices, and who have been, apparently, unable to realize what was long apparent to any unprejudiced person with a modicum of musical knowledge that in many interesting and important respects Mr. Rabaud was a different kind of a conductor than Dr. Muck, and that in certain respects Mr. Rabaud was the superior of the two men. These things are now becoming realized as Mr. Rabaud, unfortunately, is leaving for France. We plead guilty to the luxury, and the human pleasure of saying, "I told you so."

Next season Mr. Monteux returns. He conducted the first two concerts of the Symphony season just concluded, prior to the arrival here of Mr. Rabaud. How much the orchestra owes its present technical excellence to Mr. Monteux has not been fully appreciated—indeed, could not be fully appreciated—by those out of actual touch with the rehearsals. Mr. Manteaux is in certain respects, perhaps, more of a man for discipline and the polishing of detail, than Mr. Rabaud, who has a marvellous sense of proportion and the adjustment of detail to the main outlines of a work. At all events, Mr. Monteux has already associated himself promisingly with the present development of the Boston Symphony, and he will have the opportunity of showing his talent fully next season. He would have been the conductor throughout this season if the trustees of the Boston Symphony had shown themselves more capable of quick and decisive action than they did last fall, when Mr. Monteux was appointed as a late makeshift, and could not cancel his already signed contract as French conductor for the season of 1918-19 at the Metropolitan Opera House. Ths public did not lose by this, for we had two brilliant French conductors instead of one. But next season Mr. Monteux will have full swing with the orchestra which he worked so effectively to whip into shape at the beginning of last season.

Pass from the conductors to the orchestra. This season the Boston Symphony was in its personnel almost one-third new. The best orchestra in the world does not become a truly organic, cohesive structure under such conditions for at least many months. It does not matter who the players are. They may be good or poor. The best man in the world will not blend their talents successfully until they have rehearsed and played together a long time. But in recent months the full glory of the new orchestra has appeared, and we venture to assert, some of our New York brethren to the contrary, that the Boston Symphony has seldom, even in palmiest days under William Gericke, been a nobler on more beautiful instrument than it now is. The performance of the Cesar Franck symphony, a week ago last night, a memorable performance of a work which has been played last winter in a number of different cities under Mr. Rabaud before it was played in Boston, was a case in point, and a good vehicle of comparison, for this symphony was one of Mr. Gericke's finest offerings, and Mr. Gericke had a supremely fine ear and an artistic conscience, too late appreciated during his long regime in Boston.

Well, the quality of the different choirs—possibly owing in part to the clear air of last Saturday, which always has a beneficial effect on musical instruments—has not in the memory of the writer been surpassed, if equalled, for sheer glory of orchestral tone. The writer has heard every performance of this symphony given in Boston since the first interpretation of Wilhelm Gericke, back in 1904, when this simple and heavenly work seemed strange and cryptic to the ear. He never heard the strings play more warmly and with more variety of nuance than in the passages of the first movement, and particularly of the slow movement. Nor does he remember the English horn solo played more admirably than it was played a week ago last night. Nor has he heard purer intonation and a finer balance of the wood-wind choir than in certain chords and isolated passages of this same movement. Nor has he heard from the brass, with the exception of a single solo instrument, a tone more brilliant, and at the same time mellow, a finer sonority, a crisper attack. Let the people who think only Germans can conduct or make an orchestra, and those who prefer to turn their faces from the present to the past, say what they like. The fact is self-evident that the Boston Symphony, as an orchestra, and through its leaders, has enjoyed a rare artistic triumph in a season inaugurated against the most serious odds.

The programmes, too, have on the whole been better balanced and more interesting than for many seasons in the past. Certain composers, as we remarked last Sunday, have not been represented, and the absence of Wagnerian excerpts on the programmes disappointed some, while the absence of tone poems by Richard Strauss—quite rightly omitted from these concerts—were, musically speaking a serious loss. There is a moment, however, when national sentiment should have something to do with musical programmes, to say nothing of the direct financial benefit accruing to Strauss from every orchestral performance of one of his works. Richard Strauss was one of those who signed a document commending Germany's atrocious actions towards various nations, including the United States, in the war, and when Americans were dying like flies at the front was not the time to indulge in esthetic quibblings about art for art's sake, and of the innocence from bloodshed of German composers.

These circumstances limited the programmes in an inevitable way. But Bache, Handel, Mozart, Beethoven, Brahms were with us, as they shall always be, French composers, modern Russians and an important modern Italian — Malapiero — were given more than adequate representation. The list of soloists was a brilliant one, and included the newer and younger arrivals, as well as the long-established virtuosi of international fame. All in all, a very brilliant season, and one which gave valuable proof that German standards need no more dominate our orchestral policies in the future than German dyes need have dominated in another field in the past. A foreign influence directly detrimental to original musical development in America was materially reduced and modified in the course of the season, and this will surely hasten the development of American music and musicians to the point where they are not influenced unduly by the art of any foreign nation. From Europe we have been, and we must be learning, but in America we must also learn to look to ourselves and create.

Agide Jacchia.

few that had ciding melody mirably sung gratefully he excepting Mi meet demand more. The e lent.

Let the clos son be a tribt agement of S a hall which many respec those of the are attended sons. These handled. T pushing, pul condition m ly at the S no interrup the admissi performanc tendants a Little detai ing, add to Mr. Brenna week day gett for th for this e due. Mr. press depa ficient in with mater program b clear analy of incident py anecdot

Arnold B life is mad the great ments, but add to the human beings. In some degree the same may be said of symphony concerts. The glorious hours of the season, such hours as that when the Boston Symphony Orchestra played the Cecar Franck symphony, are not the sum and substance of the pleasure of concert going. Thoughtful attention to the well being of patrons attending concerts for 24 weeks in the season adds quite as much to the sum total of their enjoyment as superb interpretation of mater works. Such thoughtful attention has been bountifully supplied by Mr. Brennan and his associates.

the st of her two concerts of the season April 20, Emilio deGogorza and Mr Samaroff, pianist, gave a recital. Th Handel and Haydn Society in the "Ction," and the 27th, Mme. Schuma Heink, closed the season.

T season just closed was the most suss ful of any since the Sunday afoon series opened, in that there w more sold-out houses than in any ov ear. Mme. Galli-Curci has ap ed four times this season; John M mack, six; Heifetz, three; Rachmoff, three; Hofmann, twice; Mme. Stann-Heink, twice, and Rosita Rd, twice.

addition to the regular Sunday afoon concerts, Raoul LaParra and H Stanley were heard in concert on Sday afternoon, Nov. 2; Rachmanin Friday afternoon, Jan. 10, and a on Saturday afternoon, Feb. 22. H Hempel gave one of the most dful of the season's concerts on Sday afternoon, March 8, and Rosa P the dramatic soprano, came to Sony Hall on the evening of April 3 was assisted by Mr. Rimini.

* * * *

THE POPS

e 1919 season of the Pops will have sual interest. Mr. Jacchia again ucts, although he had to relinquish rtant posts in so doing, because of resulting disagreements with the cal union. At all events he is here , an uncommonly able and enthuic leader for these concerts. Last n, as conductor of the Pops, he had little triumphs of his own, and he s year following in a considerable rtion of his programme policies then worked successfully. These in general, a greater proportion of good music than his predecessors provided for the Pop programmes. Waltzes, marches, excerpts from popular operettas will still appear in considerable numbers on the lists, but there will also be such works as Rimsky-Korsakoff's "Scheherazade," one movement of which figures on the first programme tomorrow night; the overture or Bacchanale from "Tannhauser," the Andante cantabile of Tschaikowsky; Sibelius' "Finlandia," "On the Steppes of Middle Asia" of Borodin, and many selections from grand opera. There will also be interesting and entertaining revivals of old music, such as an enchanting madrigal of Cacini of the 17th century, the familiar "Pastorale" and "Capriccio" of Scarlatti, known thus far as piano pieces, which they originally were, but now arranged and orchestrated by Mr. Jacchia, the one for wood wind, the other for strings. Then there are charming small pieces of Van Westerhout, a composer of Dutch name, but Italian descent, whose piano pieces have again furnished Mr. Jacchia with suggestions for orchestrations. In general Mr. Jacchia believes that it has been rather the custom at these concerts, and, indeed, throughout America, to somewhat underrate the extent and the genuineness of the American public's love of simple, good music, and his experience of last season has thoroughly born out this contention. The Pop orchestra will again be a very large one, and the players are those who form by far the greater part of the orchestra which gives concerts of international fame through the winter.

Next week, the final rites of the regular Boston Symphony season having been pronounced, the tables will be hauled forth, the cuisine installed, and the season in the lighter vein will be on. Preparations are even now busily under way. The Pops orchestra, which in years past numbered no more than 50, has been gradually increasing and now reaches the mark of 80 players—a good round number for any symphony orchestra—most orchestral scores ask for no more.

The programme of the opening Pops concert of May 5, an uncommonly brilliant one, follows:

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
Pastorale for wind, octet.....D. Scarlatti
Capriccio for strings.....(1685-1757)
Instrumentation by Mr. Jacchia.
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solo (a, "Idyll), b, "Spanish Dance".....Holy
Enfantillage.....Van Westerhout
Finale of "Scheherazade"....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
Love's Dream After the Ball.....Czibulka
Rhapsody, "Espana".....Chabrier

The innovation of the year will be a small army of fair waitresses in dainty uniforms and colored ribbons to match a particular night. They may be counted upon to please the eye and bring forth food, drinks and "smokes" in an agile and noiseless way which their predecessors of the heavy-footed sex probably never dreamt of achieving.

Many special nights are being planned—for instance a number of nights with "guest-conductors" of prominence. For the opening week there will be a "milliners" night and a "Liberty Loan" night. The experiment of a chorus on patriotic nights, with Mr. Stephen Townsend leading the songs of the day, was too successful last year not to be repeated. The doughboy will be given every consideration, and YD nights dedicated to him.

The Sunday afternoon series of concerts in Symphony Hall will close with this afternoon's concert by Mme. Schumann-Heink. Sharing the programme with her, Ernesto Berumen, Mexican pianist, will play two groups of works for the pianoforte; Frank La Forge, the composer-pianist, is the accompanist, and Wallace Goodrich will play the organ accompaniment of La Forge's "Before the Crucifix."

The New Quintet

Next Tuesday evening the new Boston chamber music organization, yclept "the Boston Quintet," founded by Hans Ebell, the Russian pianist, give their first concert at Steinert Hall. The Frenchman, Ravel, furnishes the first number on their programme with his Quartet in F major; then follows Glazounoff with, "Five Novelettes," Op. 15, and ending with Schumann's Quintet for piano and strings, Op. 94.

Rabaud's Farewell

For the occasion of his farewell appearances before the American public, which are also the final concerts of the Boston Symphony season, on Friday and Saturday next, May 2 and 3, Mr. Henri Rabaud has chosen an appropriate programme of one American and one French work. The first will be the "Woodland Suite" of our greatest composer, MacDowell, describing "In a Haunted Forest"; "Summer Idyl"; "In October", "The Shepherdess' Song" and "Forest Spirits." The rest of the programme will be filled by Saint-Saens' "The Lyre and the Harp," a choral ode of large proportions, being a musical setting of Victor Hugo's poem. Except for a performance at a Birmingham festival, the work has probably never been heard in this country. A chorus of 150 voices, trained by Stephen S. Townsend, will sing, together with the following notable quartet: Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor, and Reinald Werrenrath, baritone.

TIGHT BINDING

PUBLIC LEDGER
Philadelphia, Pa.

THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE appointment of Pierre Monteux, conductor of French opera at the Metropolitan Opera House, as permanent conductor of the Boston Symphony Orchestra, was not much of a surprise. Indeed it was more of a surprise that he did not get it this season, instead of Mr. Rabaud, inasmuch as the Metropolitan Opera Company has at all times been willing to release Mr. Monteux from his contract, which, by the way, has still a year to run, in case the Boston Orchestra really wanted him and he was willing to go.

By one of those strange happenings so frequent in musical circles, in this country especially, Mr. Rabaud, who has for years been a distinguished conductor of opera and has done orchestral and symphonic conducting only incidentally, was called to one of the greatest of American orchestras. By the same token, Mr. Monteux, who, among other things, frequently conducted the Colonne Orchestra in Paris and who maintained his own symphony orchestra in the French capital, only conducting opera occasionally, and never making it a specialty, was summoned to the conductorship of our greatest opera company. One would naturally have thought that Mr. Monteux would have gone to Boston and Mr. Rabaud to New York, although probably the salary paid in Boston had something to do with the final decision.

MR. RABAUD'S chief reason for not remaining in Boston is said to be that he desires to devote himself almost exclusively to composition. But there is no denying the fact that the Boston season has not been a brilliant one, either from the standpoint of popular success or of art. The series of concerts given in Philadelphia this season are positive proof of this, for although there were only five of them, they came at such widely distributed points of the season that the progress or rather retrogression of the orchestra could be plainly seen.

As the early concert, which was conducted by Mr. Monteux, who had been loaned by the Metropolitan to lead until Mr. Rabaud should have arrived in the United States, nothing could be reasonably expected. The Boston Orchestra was then for the first time in its existence playing under or rather being trained by a French conductor. Despite the mixed nationalities of its personnel, it had been steeped in the traditions of Gericke, Nikisch, Paur, Fiedler and Muck. These were not to be overthrown in a moment and, in fact, to an outsider it seemed as though they had not been seriously impaired, although somewhat shaken, by the entire season.

There was also a new concertmeister who had not had the orchestral training of some of his predecessors, and, all in all, things were not in a very homogeneous state when Mr. Monteux arrived to take over the organization. Nevertheless his concert here was one of the best of the series and showed that he had some definite plans for the handling of the orchestra.

VERY much the best concert of the series, however, was the one in December, which was the first time that Mr. Rabaud appeared in this city as a conductor. The orchestra at this concert showed a mental state entirely different from that which it had shown since the enforced retirement of Doctor Muck, and at that time it looked as though Mr. Rabaud would be able to get the organization in at least something like its former self.

The succeeding concerts, however, dispelled this idea. There was very apparent friction in the orchestra, which played carelessly and with a lack of discipline which would not have been tolerated for a moment under the former leaders. The writer at one of the later concerts saw one of the violinists stop playing for no apparent reason, lay his violin in his lap and deliberately talk to his seatmate for a space of not less than a minute, before he resumed playing, although the instruments of his section were busy at the time. This was only one of a number of incidents which occurred in the Philadelphia concerts, which indicated something was seriously wrong in the body. Imagine what would have happened had such a thing transpired under disciplinarians like Nikisch or Gericke.

HOWEVER, this is now all past, and the interesting question is, What will Mr. Monteux do with the orchestra? To an impartial observer it seems as though the change from Rabaud to Monteux or, for that matter, to any French or Italian conductor is a case of "from the frying pan into the fire," unless certain radical changes are made. It had been said that there are twenty-three changes in the personnel of the Boston Orchestra for next season, and some of these may make Mr. Monteux's task considerably lighter.

As has been said, the traditions of the Boston Orchestra are those of a nation other than that of the coming and the retiring conductors. It is no easy matter to make a change so radical without affecting, to a very serious extent, the morale of the organization. Some of what that means has been seen this year. The well-known leopard and the equally well-known Ethiopian would have a far easier time changing their respective spots and skin than the average orchestral player in changing the traditions under which his organization has won success in the past, and from which a partial change has been shown to be unsuccessful. Under any circumstances, the future of the Boston Orchestra in its coming season is one of the most interesting situations in American music.

TRAVELER, SATURDAY, MAY 3,

RABAUD DIRECTS FINAL SYMPHONY

Takes Leave of Boston Orchestra Tonight

Those who attended the concert by the Boston Symphony Orchestra yesterday afternoon will not soon forget the tribute paid Henri Rabaud, who on that occasion directed his last Friday afternoon concert of the orchestra and with tonight's concert closes his connection with the orchestra. Mr. Rabaud was afforded evidence at every opportunity of the high regard in which he is held by Symphony patrons. He took the post at the opening of the season under most trying conditions and has simply worked wonders.

Not a popular man in the sense the word is often used, he has steadily won his way in public favor until he leaves Boston beloved by patrons and players as have been few conductors of this famous orchestra.

A rather pretty farewell took place after the concert when the Symphony chorus through the trustees presented Mr. Rabaud with a silver loving cup and gave him for Mrs. Rabaud, a silver pitcher.

The concert itself was chiefly notable for the fine reading of the MacDowell suite and the success of conductor, orchestra, chorus and soloists, Olive Kline, soprano; Merle Alcock, contralto; Arthur Hackett, tenor and Reinald Werrenrath, bass, with the all but impossible Saint-Saens "The Lyre and the Harp" cantata.

THE POPS BEGIN MONDAY NIGHT

Agide Jacchia Again to Conduct First Program

The Pops begin their 10 weeks' season at Symphony Hall on Monday night, continuing every night in the week save Sunday. Once more Agide Jacchia, one of the most popular conductors this famous Boston institution has ever had, will lead his orchestra of some 80 Boston Symphony players. It will be his third season with the Pops.

As usual there will be the special nights throughout the season. The programs will be in the same popular vein that has contributed so much to the success of these concerts. This season nothing but soft drinks will be served with the refreshments and waitresses will replace the men waiters.

Monday night's program will be:

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octet.....Scarlatti
(b) Capriccio for strings.....Scarlatti
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solos:
(a) "Idyll"
(b) "Spanish Dance".....Holy
Alfred Holy
Enfantillage.....van Westerhout
Finale of "Scheherazade"....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
"Love's Dream After the Ball".....Czibulka
Rhapsody, "Espana".....Chabrier

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FENWAY THEATRE

A new role for the ever-versatile Mary Pickford has been found in "Cap't Kidd, Jr., the latest production to be turned out by the Paramount company. She is cast as a little Scotch girl, who is money crazy, and the story deals with her experiences in search for lost treasure. On the same bill is Sessue Hayakawa in "A Courageous Coward," a story written purposely for this ever-popular actor. From Thursday, through Saturday, Dorothy Dalton, Paramount star in "The Homebreakers," and Earle Williams in "The Usurper," comprise the main attractions. Dorothy Dalton is cast as a travelling saleslady, who proves that she can even beat a man at his own game. The remainder of the bill is made up of Burton Holmes' Travels, "Mutt and Jeff Cartoon" and the News weekly.

GLOBE THEATRE

The two bills of photoplays announced for the week at Loew's Globe Theatre give rich promise of variety and quality. For the initial half there will be given the first Boston showings of Enid Bennett, the Paramount actress, in "The Law of Man." This is a story replete with thrills in which mystery of incident plays importantly. The other photoplay will be "Ginger" with Violet Palmer. Charlie Chaplin in "Shanghaied" also will be shown. The bill for the last half will include the first showings of De Mille's production, "For Better, for Worse," and Vera Michelena in "The Devil's Playground." A Sunday show of six vaudeville acts and photoplay subjects has been arranged.

COPLEY THEATRE

So favorably has "The Thunderbolt" been received by patrons of the Copley Theatre that the management has decided to continue the Pinero comedy-drama for another week. The Henry Jewett Players are giving a remarkably smooth and interesting performance of this novelty.

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RECORD, MAY 3.

RABAUD GIVEN OVATION AT HIS FINAL CONCERT

Boston Symphony in Last Performance of the Year

By J. V. CLARK

BOSTON SYMPHONY ORCHESTRA—Henri Rabaud, conductor. Final afternoon performance of the year yesterday afternoon at Symphony Hall.. The program, to be repeated this evening, was—

MacDowell.....Suite in A minor, op 42
Saint-Saens.....'The Lyre and the Harp." Ode in two parts for solo voices, chorus and orchestra, poem by Victor Hugo.

The program showed Mr. Rabaud's modesty. Some conductors, saying farewell would have made a program of well worn music that attention might be focussed solely on the conductor. Not so with the modest Mr. Rabaud. He played the Saint-Saens work for the first time in Boston. The work demanded the assistance of a large chorus, trained by Stephen S. Townsend and this quartet of solo singers, Olive Kline, Merle Alcock, Arthur Hackett, and Reginald Werrenrath.

The afternoon, however, was Mr. Rabaud's. The audience applauded him on all occasions. MacDowell's charming music in the woodland suite does not make for frantic applause, yet the applause followed its playing was tremendous. It was intended for Mr. Rabaud, not the late Mr. MacDowell. After the Saint-Saens ode, Mr. Rabaud was called to the stage many times. He made no speech. Very imperfect English would make that almost impossible. His work showed moreclearly than any speech the calibre of the man. He has been unfailing in his efforts to make the reorganized symphony orchestra a perfect instrument and to give the city, which honored hi mwith an invitation to lead its orchestra, a series of brilliant concerts.

The men of the orchestra and the members of the chorus paid their respects to Mr. Rabaud after the concert. The chorus presented him with a loving cup and a gift, a copy of the Paul Revere pitcher, for Mme. Rabaud, who has remained in Paris. Judge Cabot of the Board of Trustees made a brief speech.

The works performed yesterday and their performance demand but the tenderness and the mysticism that is the composer. The peculiar idiom of the composer is frequently evident.

The Saint-Saens work was decidedly disappointing. It was well made and that is about all. There were no pages to stir the blood and only a few that had even the appeal of deciding melody. One dancing tune admirably sung by Mr. Werrenrath was gratefully heard. The solo singers, excepting Miss Kline, who failed to meet demands, were adequate, not more. The choral singing was excellent.

Let the closing remarks on the season be a tribute to the excellent management of Symphony Hall. Here is a hall which is a model of its kind in many respects. The concerts, like those of the Sunday afternoon series, are attended by large crowds of persons. These crowds are excellently handled. There is a minimum of pushing, pulling and crowding, which condition might well prevail especially at the Sunday concerts. There is no interruption of the programs by the admission of auditors when the performance is in progress. The attendants are unfailingly courteous. Little details, like the subdued lighting, add to the patrons' comfort. To Mr. Brennan and Mr. Judd for the week day concerts and to Mr. Mudgett for the Sunday concerts, thanks for this excellent management are due. Mr. Burke, a newcomer in the press department, has been most efficient in supplying the newspapers with material they desire. Mr. Hale's program book is a delight, full of clear analyses of the music, a wealth of incidental material and many happy anecdotes and touches of humor.

Arnold Bennett has pointed out that life is made most endurable, not by the great emotions, the big movements, but by the little details that add to the comfort and well being of human beings. In some degree the same may be said of symphony concerts. The glorious hours of the season, such hours as that when the Boston Symphony Orchestra played the Cecar Franck symphony, are not the sum and substance of the pleasure of concert going. Thoughtful attention to the well being of patrons attending concerts for 24 weeks in the season adds quite as much to the sum total of their enjoyment as superb interpretation of mater works. Such thoughtful attention has been bountifully supplied by Mr. Brennan and his associates.

Technique of Our Symphony Orchestra

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By LOUIS C. ELSON.

OUR Boston Symphony Orchestra in the matter of technical efficiency, has had some peculiar ups and downs. Three years ago it was undoubtedly the best orchestra in the world. Today, partly because of the aggressive advance of the Philadelphia and Chicago orchestras, its leadership even in America may be questioned. But, as it has had recessions before, we may hope that this status is but temporary and that it may again make a thorough advance.

When it began, under Henschel, it had so many musical derelicts in its ranks that it was almost an old musicians' home, and Mr. Henschel had not the requisite firmness to whip it into shape. He was unable even to introduce trumpets in place of cornets, although he had a couple of these instruments brought from Europe. It was only under Gericke (the real founder of the greatness of the organization) that firm discipline set in. Yet even he was vigorously attacked when he dared to substitute Mr. Kneisel for Mr. Listemann as first violinist. But he brought in the trumpets, forced in the slide instead of the valve trombone, brought a great harpist from abroad, and substituted young artists to grow up with the orchestra instead of many veterans past service. He built wisely for the future, for a great permanent orchestra.

That even the greatest conductor may not be a blessing to a permanent orchestra unless he is a thorough drill master was proved by Arthur Nikiseh, who gave the most poetic readings imaginable but allowed Gericke's stern discipline to lapse altogether. Under his regime the band became a second class orchestra under a first class leader. All of the men experienced caprice at rehearsals, personal favoritism was rampant and the game of poker was sometimes allowed to encroach upon the hours of practice. The public were dazzled by the brilliancy of the readings, but the perfect unity of performance, the remarkable ensemble, was fast disappearing when Mr. Nikisch left the conductorship.

Then came Emil Paur, rather heavy-handed, somewhat prone to force rather than delicacy (it was Paur by name and Power by nature), but excellent in Brahms works, wonderful in Richard Strauss compositions, which he gave frequently, and able to interpret Tschaikowsky as no one has done before or since in Boston. Meanwhile the constant playing together of the artists was in itself resulting in an unrivalled band. The policy at this time was to make very few changes in the personnel of the orchestra, a wise plan which only the necessities and the antagonisms of war afterwards overthrew.

At the end of Paur's directorship the founder of the orchestra (Gericke) came back, and again the hand of iron in a glove of velvet was in evidence. But there was now considerable opposition to the conservatism which was characteristic of Gericke. People no longer cared to be fed up almost entirely upon the German classics. Nikisch and Paur (Henschel too at the beginning) had revelled in the modern works. Paur believed that Russia was to become the great orchestral nation of the future (he expressed himself to that effect to the present writer), and Boston soon became acquainted with the glories of the "Big Five" of that country.

Discontent at the make-up of Gerick's programs was expressed not only in Boston, but in New York, Brooklyn and other cities which the orchestra regularly visited. The revulsion may be understood when we state that finally Gericke gave Beethoven's great Ninth Symphony, and it was a superb performance, while there were more performers upon the stage than persons in the audience. There was mutual dissatisfaction after that, and the great classicist and superb drill master soon went back to Vienna.

In Dr. Muck all the necessary qualities were again united. Although not a good program maker, he gave a good proportion of all schools, and all the strict discipline of the band was restored. It is curious to note that when he afterward gave the Ninth Symphony there was a tremendous demand for tickets, although Gericke's empty-house performance was nearly as good.

Again, a recession of discipline came under Fiedler, who followed.

ot that he was careless or capric-
us, as Nikisch had been, but he was
o genial and good-natured to be of
the stuff of which the orchestral
drillmaster should be made. He was,
however, a splendid program maker,
and Boston kept abreast of all the
modern developments in music under
his baton. He was a favorite with the
public and with his men, and he left
very pleasant memories behind him.

Of Dr. Muck's second reign it is unnecessary to speak. It may be stated, however, that no orchestra in America could hope to rival the performances of Brahms' First Symphony, of Liszt's "Faust" Symphony, or of Bruckner's Seventh Symphony, by an orchestra under his baton.

After Muck's extinguishment the threads began to unravel again. This cannot be charged to M. Rabaud. It was a case of a house dixided against itself. The war brought animosities and even hatreds, even among those who were not forced out of the orchestra. Much new material was necessarily brought into the band which had existed so long without great changes. Some of the individual artists who were added are of superior calibre to those whom they have replaced, yet they need time to work into a true ensemble in their new surroundings. M. Rabaud did quite enough in dancing skillfully on this volcano, and he had a sense of balance of tone that went far to give the impression that there was excellent ensemble, yet occasionally slips were made in individual parts which would have caused the riot act to be read in Gericke's time. It now requires more than a drill-master, it needs a diplomat to manage and conduct the Boston Symphony Orchestra.

M. Monteux has not had a chance to show what he can do as conductor of this organization. The few concerts which he gave at the beginning of last season left a tepid impression, but it would be decidedly unfair to judge by them. A partially rebuilt orchestra, at the end of a summer vacation, under a strange conductor is one thing; an orchestra which has been a year together, which has time to become acquainted with its conductor, and one in which the disturbing elements are quieting down with the return of peace, may be a wholly different matter. M. Monteux will have a cordial welcome and might be informed that Boston is not generally in the habit of killing a conductor at the end of a concert because a performer dislikes his discipline, at least not in the Symphony Orchestra.

at the Boston O

BROOKLYN DAILY EAGLE MARCH 22.

Boston Symphony in Last of Season's Concerts at Academy

The Boston Symphony Orchestra gave the last of this year's series of concerts in the Academy of Music last evening. That the reorganized orchestra has found favor equal to that which it enjoyed during other and earlier regimes was evidenced by the size and enthusiasm of an audience attracted solely by the orchestra itself and without the lure of a popular soloist. Its faith proved well-founded; for last evening Mr. Rabaud and the band outdid their previous achievements.

In the four concerts which he has conducted here this winter Mr. Rabaud has, despite the high standards raised by his forerunners among Boston Symphony conductors, proven himself a musician of profound sympathy and deep understanding and a conductor who can secure excellent results from the orchestra at his command. He has in the course of a few months welded a heterogeneous collection of old and new men into an orchestral body capable of a high degree of homogeneous expression. A master of euphony, Mr. Rabaud has succeeded in maintaining the oldest and best traditions of the Boston Orchestra; in other words, in keeping it the premier orchestra of the country.

For last evening's program the conductor chose works of varying kind and content. Saint-Saens' Symphony in C minor, called the Organ Symphony because of its incorporation of that instrument in the body of sound, began the list. It has not been a symphony to win popular appeal, though long recognized as a master effort of the dean of French composers. Last evening, however, it sounded richer and rarer than ever before. This was to be expected, for in the course of the past winter Mr. Rabaud has revealed himself again and again as the single conductor who could make Saint-Saens "sound." He could not eliminate some of its arid stretches, but he did succeed in diminishing their aridness and in making them easily forgotten in the wealth of color and clarity of design that distinguished the reading of the whole composition.

An informed and informing reading of the symphonic excerpt from Franck's "Redemption" followed, and then came the Second Brandenberg Concerto of Bach, with Messrs. Fradkin, Laurent, Longy and Heim furnishing the solo violin, flute, oboe and trumpet respectively. The work is little played because of the difficulties it presents to the modern trumpet-player, and conductors in the past have only sought its interpretation through a rewriting of the trumpet part. Mr. Heim used last evening a smaller trumpet than is heard as a rule in modern orchestras, yet even then had difficulty in maintaining the perfect expression of the Bach line. On the whole, however, he was eminently successful. The composition from first to last is of that sturdy, rugged nature inherent in Bach and its low movement of such searching into the spiritual depths of things as only Bach ever attained.

Rimsky-Korsakoff's tone picture "Sadko," with its unearthly harmonies and orchestral greens and grays, and the overture to Weber's "Der Freischuetz" brought the evening to a close. Compositions of contrasting color and compositional method, they served to reveal once more the wide sympathy of the conductor and the virtuosity of the orchestra. Both were nicely planned and thoroughly well executed efforts.

Mary Kent, a young contralto, who had been heard earlier in the season wth the Society of American Singers, gave her first song recital in Acolian Hall yesterday afternoon. Her program, designed to disclose mastery of varying styles of recital selections, began with Gluck's air, "Che faro senza Euridice," and others by Haydn and Falconiere. In addition there were groups in English and French.

Miss Kent has a voice of excellent natural quality, but more than this, she knows how to use it. Quite true, she still has something to learn of the value and the application of tonal color, and her diction, especially in the French songs, left something to be desired. Yet on the whole, Miss Kent disclosed a singing ability of high degree. She will be heard again with interest and ought to find an assured place in the recital field.

Glad! the Stream Her Channel Scouring," almost of an operetta character in bolero rhythm, will always be applauded when it is sung with the spirit and the admirable diction displayed by Mr. Werrenrath. Another reason why it should be applauded is that it awakens an audience overcome by the paleness of the music that precedes it.

It is not necessary to speak of Hugo's Ode, contrasting Christian sobriety with pagan sensualism. The text should have inspired highly colored music. Alas, Saint-Saens expression of pagan sensualism is as a rule sobriety itself.

The chorus, which had been prepared by Stephen S. Townsend, was worthy of a more impressive composition. Its attack, variety of tonal graduations, prevailing euphony, deserved all praise. Mr. Rabaud conducted in a masterly manner playing upon chorus and orchestra as upon a responsive, eloquent instrument. The concert will be repeated tonight.

An audience that completely filled the hall applauded heartily the movements of the suite, and recalled Mr. Rabaud many times. At the end of the concert the applause for him was enthusiastic and prolonged. It seemed as if the audience was loath to lose him from its sight. No conductor for the past 30 years has received so great an honor; no conductor has so richly deserved it.

For the past season has in certain respects been the most brilliant during the last 30 years. The programs have been of engrossing interest; the performances have often been revelations—revelations of how music by Frenchmen should be played; revelations of the tenderness, the beauty, the profound emotion, the grandeur in the symphonies and overtures of Beethoven. There are some unfortunate persons in Boston who still maintain that only a German can "understand" Beethoven. There are some equally unfortunate in the audience that like to characterize Mr. Rabaud as "academic." They have ears and hear not.

German propagandism is persistent and insidious. There are some in Boston that are uneasy at the thought of any one but a German serving as conductor of this orchestra. Those that do not attend the concerts, some that are in the audience, lose no opportunity of carping, sneering, making false statements concerning the "deterioration" of this superb orchestra; the "inferior" character of the programs and the interpretations.

Mr. Rabaud has not been chauvenistic. Some German-Austrian composers have been represented with 27 performances in all; six Russians, nine Americans, two Italians, one Scandanavian. Beethoven led with 10 performances. The other German-Austrian composers were Bach, Brahms, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Weber. The Americans were Chadwick, Converse, Foote, Gilbert, Hadley, Hill, Kelley, Loeffler, MacDowell. The Russians were Borodin, Glinka, Moussorjaky, Rachmaninoff, Rimsky-Korsakoff, Tschaikowsky. The Italians were represented by Verdi and by Malipiero.

The list of works performed for the first time in Boston or at these concerts is an imposing one. Equally noteworthy is the list of soloists that appeared at these concerts for the first time. Among them were Mmes. Easton and Braslau, Messrs. Gogorza, Werrenrath, Cortot, Laparra, Levitzski, Fradkin, Heifetz, Thibaud, Bor...

HERALD, MAY 3,

LEADER RABAUD SAYS FAREWELL

Conducts Superbly Last Symphony Concert of the Season

ADMIRERS GIVE HIM LOVING CUP

By PHILIP HALE

The 24th and last concert of the Boston Symphony orchestra's 38th season, Mr. Rabaud conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: MacDowell, Suite in A minor, op. 42; Saint-Saens, "The Lyre and the Harp," Ode for solo voices, chorus and orchestra (poem by Victor Hugo). The solo singers were Olive Kline, Merle Alcock, Arthur Hackett and Reinald Werrenrath.

While MacDowell's Suite in A minor is a less important work than his "Indian" Suite, it is delightful by reason of its freshness, its youthful vitality, its poetic grace, its out-of-door spirit, the poetic fancy shown in the movements, "In a Haunted Forest" and "Forest Spirits." This music is by MacDowell, the lover of Nature, happy in his home at Peterboro; the MacDowell that was not without a dash of Gaelic mysticism in his composition. To him the forest was haunted by strange woodland creatures. To him the trees of years were sentient, companionable.

Saint-Saens's Ode was performed in Boston for the first time. We know of only one performance in the United States before that of yesterday—the one in Providence, R. I., by the Arion Society, conducted by Jules Jordan, in 1892. The neglect of this work is easily explained. The English translation of Hugo's poem is a wretched one, pedestrian and clumsy. The music, written for a Birmingham (Eng.) festival, is almost wholly without inspiration. That it is "well made" may be taken for granted. Saint-Saens is not in the habit of writing carelessly. The orchestral score is often interesting in itself; but there are few expressive or effective vocal pages; nowhere are there pleasures that move or thrill the hearer. The nearest approach to any marked effect is in the closing section of the last part in which a tenor solo is followed by the chorus. The soprano solo that opens the second part suffered yesterday, no doubt, from the inadequacy of the singer. The baritone solo, "Be Glad! the Stream Her Channel Scouring," almost of an operetta character in bolero rhythm, will always be applauded when it is sung with the spirit and the admirable diction displayed by Mr. Werrenrath. Another reason why it should be applauded is that it awakens an audience overcome by the paleness of the music that precedes it.

It is not necessary to speak of Hugo's Ode, contrasting Christian sobriety with pagan sensualism. The text should have inspired highly colored music. Alas, Saint-Saens expression of pagan sensualism is as a rule sobriety itself.

The chorus, which had been prepared by Stephen S. Townsend, was worthy of a more impressive composition. Its attack, variety of tonal graduations, prevailing euphony, deserved all praise. Mr. Rabaud conducted in a masterly manner playing upon chorus and orchestra as upon a responsive, eloquent instrument. The concert will be repeated tonight.

An audience that completely filled the hall applauded heartily the movements of the suite, and recalled Mr. Rabaud many times. At the end of the concert the applause for him was enthusiastic and prolonged. It seemed as if the audience was loath to lose him from its sight. No conductor for the past 30 years has received so great an honor; no conductor has so richly deserved it.

For the past season has in certain respects been the most brilliant during the last 30 years. The programs have been of engrossing interest; the performances have often been revelations—revelations of how music by Frenchmen should be played; revelations of the tenderness, the beauty, the profound emotion, the grandeur in the symphonies and overtures of Beethoven. There are some unfortunate persons in Boston who still maintain that only a German can "understand" Beethoven. There are some equally unfortunate in the audience that like to characterize Mr. Rabaud as "academic." They have ears and hear not.

German propagandism is persistent and insidious. There are some in Boston that are uneasy at the thought of any one but a German serving as conductor of this orchestra. Those that do not attend the concerts, some that are in the audience, lose no opportunity of carping, sneering, making false statements concerning the "deterioration" of this superb orchestra; the "inferior" character of the programs and the interpretations.

Mr. Rabaud has not been chauvenistic. Some German-Austrian composers have been represented with 27 performances in all; six Russians, nine Americans, two Italians, one Scandanavian. Beethoven led with 10 performances. The other German-Austrian composers were Bach, Brahms, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Weber. The Americans were Chadwick, Converse, Foote, Gilbert, Hadley, Hill, Kelley, Loeffler, MacDowell. The Russians were Borodin, Glinka, Moussorjaky, Rachmaninoff, Rimsky-Korsakoff, Tschaikowsky. The Italians were represented by Verdi and by Malipiero.

The list of works performed for the first time in Boston or at these concerts is an imposing one. Equally noteworthy is the list of soloists that appeared at these concerts for the first time. Among them were Mmes. Easton and Braslau, Messrs. Gogorza, Werrenrath, Cortot, Laparra, Levitzski, Fradkin, Heifetz, Thibaud, Bor...

Mr. Rabaud's departure is mourned not only by the audience but by the men of the orchestra, who respect and admire his ability, who have found in him a considerate, sympathetic friend. The affectionate regard of the chorus was shown yesterday afternoon after the concert, when the members presented him with a handsome loving cup and sent to Mme. Rabaud a copy of the Paul Revere pitcher. Judge Cabot of the board of trustees presented these gifts with a few well-chosen words. Mr. Rabaud, touched by these tokens of the esteem in which he is held, expressed his gratitude in French and in English.

He bears with him the good-will and best wishes of his hearers. He will not soon be forgotten. His work and his influence will long outlive this season. As a conductor and a composer he has made for musical righteousness in this city. As a man, he has won all hearts by his sincerity, his modesty, his simplicity, his personal charm. The gallant nation of France, the nation of the finest arts, could not have sent to us a more accomplished and gallant gentleman.

THIRD WEEK OF POPS

The third week of the "Pops" opens tomorrow. For those who contend that the title of the Pops has lost its reason, it is only necessary to reply that bottles still pop at the Pops (fizz being perfectly permissible). Moreover, the origin of the name is not at all certain. Far back in the eighties, when the Pops were started, the European name of "Promenade" concerts was given them. The term "Pops" sprang up spontaneously. Whether it came from "Promenade" or "Popular," or the carbonated element, will never be proved on paper. If "Pops" signifies "Popular," then of course it applies.

On Tuesday, May 20, the Temple Israel has engaged the entire floor to entertain the Union of Congregations and Federation of Temple Sisterhoods who are holding their national convention in Boston May 19-22. Thursday, May 22, has a Russian program, and Friday is Roxbury Latin school night.

The programs of the week follow:

MONDAY, MAY 19.

Overture, "La Forza del Destino" ..... Verdi
Aubade Printaniere ..... Lacome
Traeumerei ..... Schumann
Fantasia, "Samson and Delilah" ..... Saint-Saens
Carnival in Italy ..... Berlioz
Viola solos: a, Melodie; b, Bagatelle. Wittmann
Mr. Wittmann; Mr. Lamson, accompanist.
Serenade ..... Schubert-Jacobi
Scherzo, from "Eroica" Symphony ..... Beethoven
Dance, "Piemontesi" ..... Sinigaglia
Intermezzo, "William Ratcliff" ..... Mascagni
Valse des Fleurs, from the "Nutcracker" Suite ..... Tschaikowsky
Bacchanale, from "Tannhaeuser" ..... Wagner

TUESDAY, MAY 20.

"Coronation March," from "The Prophet" ..... Meyerbeer
Overture, "Semiramide" ..... Rossini
Waltz, "Artists Life" ..... Strauss
Fantasia, "Samson and Delilah" ..... Saint-Saens
Suite from "Carmen" ..... Bizet
a March of the Smugglers.
b Danse Boheme.
Violoncello solo:
Mr. Miquelle.
Turkish March ..... Mozart
Overture, "Tannhaeuser" ..... Wagner
"Sometime" ..... Foote
Kammenoi Ostrow ..... Rubinstein
With Organ.
Tarantelle ..... Jacchia
Rhapsody, "Espana" ..... Chabrier

WEDNESDAY, MAY 21.

Prelude to Act I., "Carmen" ..... Bizet
Overture, "La Cazza Ladra" ..... Rossini
"A Petits Pas" ..... Chaminade
Fantasia, "A Masked Ball" ..... Verdi
Suite, "La Gitanilla" ..... Lacome
Minuet ..... Boccherini
Sextet from "Lucia di Lammermoor" ..... Donizetti
Third Movement of "Scheherazade" ..... Rimsky-Korsakoff
"Scenes Pittoresques" ..... Massenet
a, Air de Ballet. b, Fete Boheme.
Intermezzo, Act III, "The Jewels of the Madonna" ..... Wolf-Ferrari
Waltz, "Cagliostro" ..... Strauss
Selection, "Naughty Marietta" ..... Herbert

THURSDAY, MAY 22.

Russian Program.
March from "A Night in Egypt" ..... Arensky
Waltz, "Dornroeschen" ..... Tschaikowsky
Prelude ..... Rachmaninoff
Overture "1812" (with organ) ..... Tschaikowsky
Suite, "Feramors" ..... Rubinstein
Orientale ..... Cui
Allegretto from the "Symphonie Pathetique" ..... Tschaikowsky
Finale of "Scheherazade" ..... Rimsky-Korsakoff
Marche Slave ..... Tschaikowsky
Volga Bargemen's Song ..... Arr. by Jacchia
Bacchanale from "The Season" ..... Glazounoff
Polonaise from "Eugen Oniegin" ..... Tschaikowsky

FRIDAY, MAY 23.

Roxbury Latin School Night.
March, "Old Roxbury" ..... Zerr
Overture, "Midsummer Night's Dream" ..... Mendelssohn
Waltz, "Jolly Fellows" ..... Volisteff
Danse Macabre ..... Saint-Saens
Overture to "Orpheus" ..... Offenbach
Fantasia, "Rigoletto" ..... Verdi
Reve Angelique (with organ) ..... Rubinstein
Second Hungarian Rhapsody ..... Liszt
Selection, "The Rainbow Girl" ..... Hirsch
Minuet ..... Paderewski
Waltz, "The Skaters" ..... Waldteufel
Overture, "1812" (with organ) ..... Tschaikowsky

SATURDAY, MAY 24.

Cortege de Bacchus ..... Delibes
Overture, "Figaro's Wedding" ..... Mozart
Serenata, Barcarola ..... De Nardis
Fantasia, "Lucia di Lammermoor" ..... Donizetti
Prelude to "Tristan and Isolde" ..... Wagner
Clair de Lune, from "Werther" ..... Massenet
Pastorale for wood-wind octet ..... Scarlatti
Capriccio for strings
Arranged by Mr. Jacchia.
Baccanale from "Samson and Delilah" ..... Saint-Saens
Marche Slave ..... Tschaikowsky
Ave Maria from "Othello" ..... Verdi
Waltz, "One Thousand and One Nights" ..... Strauss
Selection, "Katinka" ..... Friml

POST MAY 3

RABAUD'S FAREWELL TO BOSTON

Symphony Conductor Given Parting Gift of Silver

BY OLIN DOWNES

The final Friday afternoon conce by the Boston Symphony Orchestra o the present season took place yesterda in Symphony Hall. The last conce of the season which Mr. Rabaud h conducted with such admirable resu will take place this evening. The co cert yesterday afternoon was in nature of a leave taking between conductor and his Friday afterno audience, and the demonstration ma by that audience showed how dee it has come to appreciate, in the cour of a season, the accomplishments this gifted and brilliant leader. the beginning of the concert "The St Spangled Banner" was not only play by the orchestra, but sung by a lar chorus.

GIFT IN SILVER

On every possible occasion—when M Rabaud entered, after the opening pe formance of MacDowell's suite, in A m nor, and the conclusion of Saint-Saens work for chorus, soloists and orchestra after Victor Hugo's ode, "The Lyre an the Harp"—the quality and the duratio of the applause evidently sought t speak in the characteristically undemon strative fashion of New England aud ces—of the esteem which it feels fo his conductor and his work. Mr. Ra aud appeared to be much moved b his, acknowledging his greeting wit characteristic modesty and indicatin the members of the orchestra his in obtedness to them for the achievement a season.

Following the concert an informa ception for the conductor was held b r. and Mrs. Stephen Townsend an he chorus, whom Mr. Townsend ha oached so effectively for the work wit he orchestra during the past season. A his time Judge Cabot, president of the oard of directors, presented Mr. Ra aud with silver tokens for himself an rs. Rabaud, who has remained i aris. Mr. Townsend made a shor peech and Major Higginson, founde nd maintainer for so many years of th oston Symphony Orchestra, wrung Mr abaud's hand in appreciation of the onductor's accomplishments.

Has Won Artistic Triumph

Mr. Rabaud has won an exceptiona rtistic triumph in this city. He came heralded. He was not known to the merican public at all as a conductor e was and is a very self-less man, no ving to practices and devices con eived to gain public attention. Mr abaud had also to contend against a rejudice more or less unconscious ye eep-seated in a number of members o n eminently patriotic community: tha reat conductors are born only in Ger any. Confronted with these conditions nd perhaps offending some by refusing n any way to work for their support r favor, Mr. Rabaud devoted himself t his task with an enthusiasm as effective as it was lacking in ostentation. He wil be included in the list of the greates conductors the Boston orchestra has known. Not the disciplarian that his predecessor was, Mr. Rabaud has a least as profound a knowledge of his art, as broad a scholarship and deeper feeling, a keener ear and finer artistic sensibilities. No other Symphony con ductor has shown so fine a sense o tonal values as Mr. Rabaud, save Wil helm Gericke, who was inclined to b pedantic. There was a day when Mr Nikisch, a virtuoso conductor of gen us, led the Boston Symphony.

These are the three most salient fig ures in the list of Boston Symphon conductors of years past. Mr. Rabaud who has without doubt his special lim itations, and who has possibility not attempted to be the rigid drillmaster inaugurating a new regime, as might have been the case had he engaged for several seasons instead of for one, appears, on the whole, as the best balanced artist of them all. Mr. Monteux comes to Boston next season. It has been and it will be of great benefit to this city to listen to some fine French musicians at the head of the Boston Symphony.

Effective Solo Singers

The performances of yesterday do not call for extended comment, save that one marvelled again at the broad understanding and the quick sympathies of this conductor when he interpreted the charming pieces of the most poetic musical genius that America has yet known—Edward MacDowell. Saint-Saens' music was on the whole excellently sung by the chorus and by a capable and well prepared quartet of soloists, consisting of Miss Olive Klein, Mrs. Merle Alcock, Arthur Hackett and Reinald Werrenrath. But with due respect to the occasion and to the taste of Mr. Rabaud, we must confess that we found this composition deadly dull. As an impressive marshalling of choral and orchestral hosts, with effective solo singers, it is without doubt a valuable piece for an occasion. As such, let it be blessed and forgotten.

The dominating thou... of the noon was regret at the ... so remarkable a musician, ... a man as Mr. Rabaud, ... for his invaluable services to ... munity. Long may he live ... tinue in the service and glorification ... the art he loves!

POST MAY 6.

1919 POP SEASON OPENED

Absence of Wet Refreshments Keeps None Away

The Pop season at Symphony Hall opened last night with a record-breaking attendance and an orchestra which surpassed its most brilliant record of previous Pop seasons in the qualities of the performances which were conducted by Jacchia.

FIRST DRY SEASON

If any feared that the absence of claret in the lemonade would make any difference to the public of these concerts they were quickly shown their error. The audience has seldom been at this early stage in the Pop season so large and so brilliant. Many musicians, social leaders, artists, as well as business men, and whole families came to enjoy the evening made part of it. John S. Sargent, the artist, and George Longy, the celebrated first oboist of the orchestra, sat within a few seats of each other. Everyone was in the highest spirits, and the orchestra was applauded to the echo.

To the eye there were a few new things about the hall. Greenery on the stage relieved the formality of the rows of orchestra seats. Girl waitresses took the place of the men of previous seasons, and gave touch of pleasing novelty to the occasion.

Capable Orchestra

The conductor of these concerts is fortunate indeed with the orchestra at his disposal. The Pop orchestra this season numbers 80, and these 80 represent a band of players probably without a superior in the world, both as regards technical capacity to play everything ever written.

Mr. Jacchia knows what his men can do, and he, an enthusiastic and extremely capable conductor, does not hesitate to put them through their paces. The concert opened with the brilliant and barbaric march, "The Entrance of the Boyars," by Halvorsen. Then came the overture to "William Tell." There were two charming small pieces by Scarlatti, instrumentated by Mr. Jacchia. There was music from "La Tosca" and "Carmen."

"Scheherazade" on list

At the end of the second group of the programme was the ... music which the great Russian, Rimsky-Korsakoff, penned for the finale of his piece after Persian ... "Scheherazade," a marvellous piece of music, of incomparable power and caprice and splendor, played by a band of virtuosos who drove every ... home.

In the history of these concerts there has probably not been so brilliant an opening, either from the standpoint of music or of public attendance and appreciation. There was in the air the excitement and enthusiasm of an opening night, a feeling which stimulates musician and hearer alike. At the ... the programme Mr. Jacchia had a number of popular pieces, and the concert came to an end with Chabrier's exhilarating music based on Spanish ... "Espana." Among the encores was Jacchia's arrangement of the ... Russian song sung by the boatmen on the Volga. The audience stayed to the last note and appeared loth to go.

Loan Night Tonight

The Pop concert tonight, for which a very attractive programme has been arranged, will be the occasion of a speech in behalf of the Victory Loan by Carter Glass, Secretary of the Treasury, and Vice-Admiral William S. Sims of the United States navy. Eleven hundred balcony seats will be sold to the public. The rest will be given away. Popular songs will be sung from 7:15 to 8 p. m.

REDUCTION RATIO

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PRECISION℠ RESOLUTION TARGETS

Century

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St. Paul, MN 55119

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TIGHT BINDING

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...ERTISER AMERICAN, MAY 4,

M. RABAUD IN FAREWELL APPEARANCE

Melodious Symphony Concert His Last Offering to Boston

CONDUCTOR GIVEN OVATION AT CLOSE

Works of MacDowell and St. Saens Ably Presented

By LOUIS C. ELSON.

PROGRAM.

MacDowell—Sylvan suite for orchestra.
St. Saens—"The Lyre and the Harp." Ode for solo voices, chorus and orchestra.

Everything was tuneful, popular and comprehensible in this last concert at Symphony Hall Friday afternoon and Saturday evening, with which M. Rabaud took his farewell from Boston.

MacDowell's Suite in A minor is not his greatest orchestral work and it sometimes reflects the influence of his friend Raff, but it is tuneful and poetic, a graceful, unstrained work. First it pictures the "Haunted Forest" in which there is evidently the ghost of a piccolo player in the woods.

Very delightful is the third movement, "October" which is brief enough to be February, a brevity which we wish some of our overswollen ones would imitate. It had just the glorious atmosphere of a New England Autumn, and the horns and woodwind are beautifully present in its measure.

"The Shepardess" is chiefly quite supported by muted strings and a horn instead of the oboe, which one would naturally expect in a picture of rustic innocence. The Finale is "Forest Spirits" (not moonshine whiskey, or Southrons, nor ghostly revelry) of a sparkling fairy-like, rather than of a morbid order. The whole work is one of the pleasant, enjoyable compositions of the native repertoire, full of poetic themes, well harmonized, well developed, well scored, and no attempt is made to astonish or to overwhelm anybody. Wherefore there was much applause.

SPICY INSTRUMENTATION.

St. Saens' "Lyre and Harp" is a comparatively early work, written for a Birmingham festival in England, and the composer is evidently careful not to become too abstruse for the audience he expected. There is fugal work, but never involved, and there are two guiding motives which even the youngest amateur can follow, and there are tunes and spicy instrumentation.

It is Victor Hugo's ode, representing Christianity and Paganism, upset into English by a translator who certainly deserves the boomerang prize. It is the weakest translation that we have seen in a long time. The Harp (Christianity) represents austerity and stern morality, while the Lyre (Paganism) is entirely given over to unseemly pleasure and frivolity, but the harp is copiously used in the passages representing the lyre. The subject is not a dramatic one, and becomes a trifle tedious.

There was a chorus of about 100, which had been finely trained by Stephen Townsend, who has done much good work on the choral side of these concerts. The soloists—Miss Olive Kline, soprano; Mrs. Merle Alcock, alto; Arthur Hackett, tenor, and Reginald Werrenrath, bass—were well balanced and generally good.

After a soft passage upon the organ, unison, and a contrasted theme which suggests that St. Saens had heard "Tannhaeuser" we get these two themes treated in alternation, giving the effect of a diluted Wagner. The Pagans go first to the bat with a chorus, "Sleep, Apollo's Fairest Son," after which the Christians get their innings with an alto solo, "Awake, Child of Poverty," excellently sung by Mrs. Alcock.

The club sandwich style of alternation is continued by a Pagan chorus and a Christian alto and bass solo, after which comes a more lengthy and important chorus, "Sing on, Jupiter Reigns," which makes the first score on the Pagan side. Jupiter reigns in a mildly contrapuntal manner and dabbles a little in fugue, as Handel had replaced Wagner on the Pagan batting list.

This chorus, very well given, was the first important number, the accompaniment being finely developed and the whole being a good combination of classical and popular. Christianity now tries to even the score with a tenor solo and chorus, but in spite of the excellence of Mr. Hackett and the power of the chorus, the preceding number was the more worthy.

TWO POPULAR DUETS.

Part II. begins with a soprano solo, one of the large numbers of the work, sung broadly and expressively given by Miss Kline. It pictures "The Eagle and the Dove," but here some particulars were shown, for while the eagle ... the flute. That ... Samson ... made her nest in ... Delilah," for the downward chromatic sextolets of the flute were afterwards used to much better advantage in the great love song of that opera.

Two popular duets are in Part II., one for soprano and alto, and one for alto and tenor. Both were clearly tuneful and directly popular music. But the most popular solo number of the entire work is given to the baritone, another hit for the pagan side, it is rather Omar Khayyam-ish, and is entitled "Be Glad." It is intentionally a trifle superficial or vulgar, with drums, cymbals and triangle in the accompaniment to add to its spice. Of course it praises pleasure and does so in a bright three-eight rhythm, with a syncopation frequent on the second beat—a species of waltz with hiccoughs.

Sung by Mr. Werrenrath, which means that it was very well sung, this won a decided success and always will with the general public, although it is a little beneath even a Birmingham Festival work. Although applauded by the audience, it was at once rebuked by the Christian side who now came up for the final innings. A severe and stern quartet in which the theme of the harp (religion) was heard reproved this melodic frivolity, and then came an epilogue, short and indecisive, which did not inform us as to which side had won. It ended pianissimo and was excellently shaded.

This is a work which has direct melodies, clear treatment throughout, a sort of halfway house between scientific and popular music. But we scarcely found it the best number for our great symphony concerts. Altogether, then, the last concert of the season asd M. Rabaud's conductorship was a refreshingly easy one, just a species of "omelette soufflee" dessert to the heavier musical banquet that had gone before.

RABAUD GIVEN OVATION.

At its close M. Rabaud had an ovation of which any conductor might be proud. He was recalled over and again and shouts and hurrahs rang through Symphony Hall, an affectionate farewell to a conductor who has conquered his way here.

But there was a little coda after all this. As soon as the public had departed on Friday afternoon, the chorus gathered in the foyer and had M. Rabaud brought before them. They then and there took revenge upon him for his use of the baton over them by presenting him with a silver loving cup. There was sly malice in this, for if he should stay in America he can only drink lemonade, ginger ale or milk out of it after July 1. But he evades this by immediately going abroad.

A large number of musical notabilities were present at this function, but it was best of all to see Major Henry L. Higginson recovered from his recent illness and gracing the farewell of the popular ...

Pops to Begin Tomorrow Night

TOMORROW night the Pops will begin, and henceforth on all but Sunday evenings, for a period of ten weeks, Symphony Hall will be the scene of lively activity from 8 to 11.

Agide Jacchia enters upon his third season at the helm of the Pops Orchestra. Mr. Jacchia believes so strongly in cosmopolitanism in music that no wave of propaganda moves him; he not only believes, but has proved that the term "popular music" may include all kinds.

Two nights (Tuesday and Thursday) have been appropriated by the Liberty Loan Committee and a number of the 14th Engineers, respectively. Milliners' Night, Wednesday, May 7, will be a public affair, and all comers may watch lemonade disappearing under the latest styles in hats, while they listen to a special program dedicated to the sex that wears them, ranging from "The Queen of Sheba" to "Mademoiselle Modiste." The program of the opening night follows:

Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octet.....D. Scarlatti
(b) Capriccio for strings.....(1685-1757)
Fantasia, "Carmen".....Bizet

Rondo Capriccioso.....Mendelssohn
Harp solo (a) "Idyll"
(b) "Spanish Dance".....Holy
(Mr. Alfred Holy)
Enfantillage.....van Westerhout
Finale of "Scheherazade"...Rimsky-Korsakoff

Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
"Love's Dream After the Ball".....Czibulka
Rhapsody, "Espana".....Chabrier

Loving Cup for M. Rabaud

MR. AND MRS. STEPHEN TOWNSEND, Judge Frederick Cabot and the guest of honor received at the reception given in the foyer of Symphony Hall Friday afternoon immediately after the concert for M. Rabaud, when he was presented by Judge Cabot with a loving cup given by the members of the chorus, and at the same time a silver Paul Revere pitcher, a reproduction of the one in the Art Museum, was given Mrs. Rabaud. There were about 250 in the company, and later tea was served. Presiding over the tables were Miss Phyllis Robbins, Miss Susan Dabney, Mrs. Galen Stone and Mrs. Ernest Dane.

JUNE 2, TRANSCRIPT,

Here in Boston

According to custom the management of the Symphony Orchestra will not announce until autumn the "assisting artists" engaged for the concerts of next winter. They cannot, however, prevent the announcement in the spring by the "artists" themselves of what they consider an honor. Thus word comes today from Mr. Bonner, the eminent organist, that he will be heard at the Symphony Concerts early in December.

At Symphony Hall, this evening, Mr. Strube begins his term as "guest-conductor" of The Pops—a stay likely to continue until Mr. Jacchia's good health is firmly restored. Of old, when the conductor for these concerts was chosen from the ranks of the Symphony Orchestra, Mr. Strube was by far the ablest and the best-liked of such leaders. Bostonians have not heard him since he departed to Baltimore six years ago to join the teaching staff of the Peabody Institute. There, however, for three years past, he has gathered and led a Baltimore Symphony Orchestra of appreciable merit. Thus the conductor returns to Symphony Hall ripened in his calling. For this evening he sets the following programme:

Prelude to the Opera, "Carmen".....Bizet
Overture to the Opera, "Oberon".....Weber
Romanza .....Cella
Fantasia from the Opera, "Tosca".....Puccini
Prelude to the Opera, "Tristan and Isolde,"
.....Wagner
Serenade .....Strube
Hymn to Saint Cecilia.....Gounod
(Violin, Mr. Hoffmann; Harp, Mr. Holy; Organ, Mr. Snow)
Finale from the Symphony in F minor (No. 4) .....Chaikovsky
Selection from the Musical Play, "Sometime" .....Friml
Revery, "The Voice of Chimes".....Lugini
Waltz, "Wine, Woman and Song".....Strauss
"In the Hall of the Mountain King," from the Incidental Music to Ibsen's Play, "Peer Gynt" .....Grieg

To those who, as friends or as enemies, profess to be concerned over the future of the Symphony Orchestra in its own town and in other cities, it is timely to say that on June 1, 1919, every seat is taken by subscription for every one of the ten concerts in New York that do not begin until next November. And some have been saying that the New York public of the orchestra would not "stand for" Mr. Monteux as conductor!

Those Slipping Types Again—Boston is to be congratulated and so is Pierre Monteux. The post in the city of the Sacred God pays the neat little sum of $20,000 a year. It is by far the best paying conductorship in the United States, and when you say that you are saying the world.

—Pittsburgh Gazette

HERALD, BOSTON MAY 4

OPENING WEEKS OF THE POPS

Tomorrow night the Pops will begin, and henceforth on all but Sunday evenings, for a period of 10 weeks, Symphony Hall will be the scene of lively activity from 8 to 11.

Mr. Jacchia will enter upon his third season transformed from an operatic conductor of the purest Italian sort into an all-round symphonist. Not only has he learned to catch the spirit of a symphonic suite, a rousing march or—what is hardest of all—a Viennese waltz—but his interest in this side of music is as extensive as his repertory. Mr. Jacchia believes so strongly in cosmopolitanism in music he has proved that the term "popular music" may include all kinds. There is music of "fibre" on every one of Mr. Jacchia's programs, and that music by no means brings less applause.

Two nights (Tuesday and Thursday) have been appropriated by the Liberty loan committee and a number of the 14th engineers (YD), respectively. However, the milliners' night, Wednesday, May 7, will be a public affair, and all comers may watch lemonade disappearing under the latest styles in hats while they listen to a special program dedicated to the sex that wears them, ranging from "The Queen of Sheba" to "Mlle. Modiste." The programs of the opening week follow:

Opening Night, Monday, May 5
Entrance of the Boyards.....Halvorsen
Overture, "William Tell".....Rossini
(a) Pastorale for wind octet.....Scarlatti
(b) Capriccio for strings.....Scarlatti
Fantasia, "Carmen".....Bizet
Rondo Capriccioso.....Mendelssohn
Harp solos:
(a) "Idyl"
(b) "Spanish Dance".....Holy
Mr. Holy
Enfantillage.....Van Westerhout
Finale of "Scheherazade".....Rimsky-Korsakoff
Fantasia, "La Tosca".....Puccini
Sacrificial Dance from "The Promise of Medea".....Randegger
"Love's Dream After the Ball".....Czibulka
Rhapsody, "Espana".....Chabrier
Wednesday, May 7, Milliners' Night
March and Cortege from "The Queen of Sheba".....Gounod
Overture, "Merry Wives of Windsor".....Nicolai
Waltz, "Les Sirenes".....Waldteufel
Fantasia, "Madama Butterfly".....Puccini
Ballet Suite, "Sylvia".....Delibes
'Cello solo, "The Swan".....Saint-Saens
Mr. Miquelle
"Children's Parade".....Van Westerhout
"Dance of the Hours," from "La Gioconda"
.....Ponchielli
Selection, "Mademoiselle Modiste".....Herbert
Reve Angelique.....Rubinstein
Waltz, "Wine, Women and Song".....Strauss
March, "Pomp and Circumstance".....Elgar
Friday, May 9
Coronation March, "The Prophet".....Meyerbeer
Overture to "Mignon".....Thomas
Madrigal .....Caccini
(Orchestrated by Mr. Jacchia)
Fantasia, "Aida".....Verdi
"Roumanian Rhapsody".....Enesco
Organ solo, "Cantabile".....Franck
Mr. Snow
Giga for wind octet.....Van Westerhout
"Dance of the Hours," from "La Gioconda".....Ponchielli
Selection, "Sinbad".....Romberg
Waltz, "La Bacarole".....Waldteufel
Nocturne, op. 48, No. 1.....Chopin-Jacchia
Introduction of Act III, "Lohengrin"..Wagner
Saturday, May 10
March, "Entrance of the Gladiators".....Fucik
Overture, "Poet and Peasant".....Suppe
Minuet .....Puccini
Fantasia, "Mefistofele".....Boito
Suite, "L'Arlesienne," No. 2.....Bizet
Violin solo, "Souvenir de Moscou"..Wieniawski
Mr. Hoffmann
"Romanza" .....Martucci
First Hungarian Rhapsody.....Liszt
Intermezzo, Act III., "Jewels of the Madonna" .....Wolf-Ferrari
Waltz, "On the Beautiful Blue Danube".Strauss
"Rondo d'Amour".....Van Westerhout
Overture, "1812".....Tschaikowsky

RECORD, MAY 6,

POP CONCERTS IN GAY OPENING AT SYMPHONY HALL

Waitresses and Soft Drinks Season's Innovations

By J. V. CLARK

The Pops, the same but different, opened their season at Symphony Hall last evening. The opening was a success in many ways. The orchestra is as large or larger than ever before. The program was excellently made, if a little solid. It contained much "good" music and some popular waltz tunes. Mr. Agide Jacchia, the conductor, who last year proved himself an ideal Pops conductor by reason of his sound musicianship, his acquaintance with a wide library of music, his unaggingfl zeal, zest, enthusiasm, punch and "pep," was again at the conductor's stand.

The presence of waitresses, instead of the old time honored waiters, and the presence of soft drinks in place of the semi-hard drinks of the day before the Prohibitionists ascended to power, were innovations so radical, so revolutionary, that the auditors at these most Bostonese of all-Bostonical entertainments blinked with amazement.

The passing of the he-waiter will probably bring forth few tears, in his place now appears a trim, efficient, willing maid, easy to look upon and easy to tip. The absence of the drinks of other days cannot be taken quite as easily. The hard drinks of the Pops were always paradoxical, they were so soft. Never distilled liquor served straight or in the form of any mixed drink. Light beers and wines were the hardest drinks obtainable. It would be untrue to say that many of the Pops patrons will not miss the slight stimulus of the malt and grape drinks but they must yield to the present situation. The management, if it cannot serve real drinks, will serve delicious soft drinks as possible. The management will make the entertainments on the stage even better than in other years. Some of the delights of the palate will have to give way to aural pleasures.

Record

POP CONCERTS

The Pops Concerts at Symphony Hall, which are under the full swing of their opening week, will take on an added glory this evening. It is to be Milliners' Night. Living "manikins" in the chic headgear of the coming summer will consume refreshing drinks with other mortals, float about the corriders in the intermissions, and listen to an appropriate programme.

V Victory proms will be innovations of the "Pops," which reopen at Symphony Hall, Monday night, as a welcome feature of the spring and summer season. Greater Boston's multitude of milliners as well as many from adjoining cities, will be much in evidence Wednesday night, which has been designated as "Milliners' Night." Conductor Agide Jacchia will again thrill with delight the large audiences, and for the mid-week programme announces that the motif of each number will be of especial interest to la femme. The selections will range from Mlle. Modiste to Madama Butterfly and "The Sirens." Millinery night at the "Pops" will be given under the auspices of the Boston Retail Millinery Association, Mr. A. A. Allendorff, president. The "wholesale" branch will be well represented also, and large blocks of seats have been assigned for these special hosts and their guests. The leaders among Boston wholesalers have announced that their guests will include the living models, a handsome coterie who display with so much chic and charm the chapeaux to be selected by milady. During the intermissions, these models will promenade, while vieing with their attractiveness will be many hostesses who are active members of the retail association.

A feature new to the Pops also will be the girl waiters, who will be very nattily attired in black, with a draped apron and fetching cap of Joffre blue voile. For Thursday night, the house has been taken by the 14th Engineers, and all are rejoicing that these returned heroes, who were the first Americans sailing from these shores, may forget the brunt of battle and its consequences in the bliss of music and its congenial accompaniment of tinkling glasses, delectable confections, and admiring fair friends.

MUSIC AND MUSICI...

NEW ENGLAND AND THE SYMPH... ORCHESTRA

A Field That It Has Cultivated T... Season Generously and Profitably — Lie Nailed About Departures from t... Band—Verse from Miss Lowell Abo... Mr. Loeffler — Mr. Ysaye's Summer ... Richard Strauss to Conduct in Vienna. Items and Opinions

IN one particular of which the Bo...tonian public of the Symphony O...chestra has heard little, it ... notably broadened its work in t... season now ending. For many yea... it has undertaken series of concerts ... Providence and Worcester, and annuall... paid a single but regular visit to Northamp...ton, New Bedford, and other cities of Mas...sachusetts. Last winter and this spri... it has added to these expeditions o... casional concerts in Lowell, Lawrenc... Haverhill or Fitchburg. These cities a... easy of access and return in a single eve...ing; the journey lays relatively small t... on the treasury of Symphony Hall; t... audiences have been large and the result... revenue considerable. Better still, ... new publics have heard the orches... Mr. Rabaud eagerly; enjoyed the m... acting as well as the lighter nur... the programme; and are now ... anticipating the renewal of the vi... season. Such cities as Lowell o... field, for example, such a college ... Northampton, readily yield an audi... a symphony concert; but relatively ... do the orchestras of New York jo... thither; while almost as rarely until ... season has the Boston band descend... upon them.

On all these occasions the orchest... could have asked for no more recepti... audience, while that audience, in turn, h... given every sign of lively pleasure. T... Symphony Orchestra is indeed a natio... institution that Boston and New York, Ch...cago and San Francisco (when these ... moter cities have the chance) hear gladly. ... is none the less bound to cultivate the p...lic of New England in the metropoli... which it came into being and first gath... reputation. In the past, when all thi... were working in the well oiled rut ... routine, the management was somew... disposed to overlook this opportunity. N... it has seen and seized it with equal pleasu... and profit to all concerned. So in Euro... the celebrated orchestra of Mr. Mengelbe... at Amsterdam takes the whole of Holla... for its field, and similarly widens prest... and public. Mr. Monteux should go glad... next winter to these New England co...certs.

Here in Boston

There is no truth whatever in the ... surd report now going about the town t... twenty, thirty and even forty men of ... Symphony Orchestra will leave the ba... at the end of the present season in Ju... because they are dissatisfied with the co...ditions under which they now work or a... anxious over the future of the concer... As a matter of fact a few players a... quitting the orchestra when The Pops a... done because they are engaged only for t... season of 1918-19. A few more are betai...ing themselves of their own motion to wha... they believe better posts with the Philade...phia or the Detroit Orchestra, each ... which is improving its personnel. T... total number of departures in both cat...gories is less than ten and almost whol... among secondary players. A trade-journ... of music in Chicago is the presumab... source of these yarns, while gossip in Bo...ton has also sped them. Evidently th... Symphony Orchestra has sufficiently re... gained its prestige to stir the malice ... those who dislike or dread it.

Among the interesting pieces that Mr... Jacchia will put upon the programmes o... The Pops next week are his own arrange...ment for small orchestra of an ancien... madrigal by Caccini, announced for Friday... evening; the second suite from Bizet'... music to the play, "L'Arlésienne," listed... for Saturday; and the introduction to th... third act of "Lohengrin"—for Friday— the... first measures of Wagner's music to b... heard in Boston for nearly a year.

Frequenters of concerts hereabouts will read with interest of the engagement and approaching marriage of Miss Renée Long... to Mr. Georges Miquelle, one of the Frenc... violoncellists of the Symphony Orchestra. The comely daughter of the excellent oboist of Symphony Hall, Miss Longy has bee... a familiar figure in our concert halls often as intent listener, sometimes as pleasur...able performer. As Mme. Miquelle those who have known her as Miss Longy wil... expect to see and hear her with the old pleasure.

...and hearer alike. At the last of ...programme Mr. Jacchia had a num... of popular pieces, and the concert ... to an end with Chabrier's swift...ng music based on Spanish airs, ...ana." Among the encores was Mr. ...hia's arrangement of the famous ...lian song sung by the boatmen of ...Volga. The audience stayed to the ...note and appeared loth to go.

...the flute. That ... Samson ... made her nest in ... Delilah," for the downward chromatic sextolets of the flute were afterwards used to much better advantage in the great love song of that opera.

Two popular duets are in Part II., one for soprano and alto, and one for alto and tenor. Both were clearly tuneful and directly popular music. But the most popular solo number of the entire work is given to the baritone, another hit for the pagan side, it is rather Omar Khayyam-ish, and is entitled "Be Glad." It is intentionally a trifle superficial or vulgar, with drums, cymbals and triangle in the accompaniment to add to its spice. Of course it praises pleasure and does so in a bright three-eight rhythm, with a syncopation frequent on the second beat—a species of waltz with hiccoughs.

Sung by Mr. Werrenrath, which means that it was very well sung, this won a decided success and always will with the general public, although it is a little beneath even a Birmingham Festival work. Although applauded by the audience, it was at once rebuked

THIRD WEEK OF THE POP CONCERTS

For Tuesday, May 20, the Temple Israel has engaged the entire floor at the Pop Conserts in Symphony Hall to entertain the Union of Congregations and Federation of Temple Sisterhoods who are holding their national convention in Boston May 19-22. Thursday, May 22, has a Russian program, and Friday is Roxbury Latin School night. The program for tomorrow follows:

Overture "La Forza del Destino".....Verdi
Aubade Printaniere .....Lacombe
Traumerei .....Schumann
Fantasia, "Samson and Delilah"...Saint-Saens
Carnival in Italy .....Cella
Viola Solos: a. Melodie; b. Bagatelle.....
(Mr. Florian Whittmann) .....Wittmann
Serenade .....Schubert-Jacchia
(Mr. Carl Lamson, accompanist)
Scherzo from the "Eroica" Sympathony....
Dance, "Piemontesi" .....Beethoven
Intermezzo, "William Ratcliff".....Singaglia
Valse des Fleurs from the "Nutcracker" Suite
.....Tschaikowsky
Bacchanale (The Venusberg Mountain) from "Tannhauser" .....Wagner

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AMERICAN, MAY 6,

POPS STILL POPULAR THOUGH VERY 'DRY'

TRAVELER, TUESDAY, MAY 6,

BIG AUDIENCE AT OPENING OF POPS

The Pops opened in Symphony Hall last night with Agide Jacchia conducting the eighty-piece orchestra, and will be continued for a period of ten weeks, nightly except Sundays. This is the third season that Mr. Jacchia has led this body.

It is certainly a welcome event judging from the throngs of music-loving Bostonians that turned out for the initial performance last evening. The main floor was crowded, every table being occupied long before the first number. Both galleries were likewise crowded.

Mr. Jacchia came to his flower-decked stand 'mid thunderous applause. The first interpretation was the "Entrance of The Boyards," by Halvorsen. This was wildly acclaimed. Likewise the overture from "William Tell." The third was a double number, the "Pastorale" and "Capriccio." The latter was for string instruments.

The "Fantasia, Carmen" was a beautiful interpretation. The harp solo by Alfred Holy, "Idyll," and the "Spanish Dance," received a number of encores. It was the hit of the evening. The balance of the program consisted of "Rondo Capriccioso," by Mendelssohn; "Enfantillage," by van Westerhout; "Finale of Scheherazade," Rimsky-Korsakoff; "Fantasia from La Tosca"; "Sacrificial Dance from The Promise of Medea," "Love's Dream After The Ball," and the "Rhapsody, Espana."

Tuesday night is reserved for the Liberty Loan Committee for the boosting of the Fifth Victory Loan at which prominent speakers will be present. However, Wednesday will give those present an opportunity to gaze upon the latest millinery styles, as this night is to be known as "Milliner's Night." A special program is arranged.

TIMES, New York City, MAY 11, 191

Musicians and the Loan.

The Boston Symphony Orchestra, composed of men of seventeen nationalities, is officially "100 per cent. subrally for the Victory Loan, when one of Frieda Hempel helped to put the loan over the top at Norfolk, Va., last Monday. She sang and offered $5,000 for bonds, while others took $50,000.

Amparito Farrar was a volunteer to accompany Colonel Haywood, Representative Hicks, and the Mayor of Louvain on an up-State tour for the loan.

Max Rosen played at Brooklyn's big rally for the Victory loan, when one of the large pledges was offered if the violinist would give Schubert's "Ave Maria," as an encore.

POPS BEGIN NEXT WEEK

Next Monday night, May 5th, the Pop concerts will begin, and henceforth on all but Sunday evenings, for a period of ten weeks, Symphony hall will be the scene of lively activity from eight to eleven.

Agide Jacchia, who is about to have his third season at the helm of the Pops Orchestra, has become an indispensible part of the Pops. Although primarily a conductor of Italian Opera. he has had a marked success in catching the occulent spirit of a rousing march, a symphonic suite, an operetta selection or —what is hardest of all—a Viennese Waltz.

TRAVELER, MAY 10,

SECOND WEEK OF POPS MONDAY

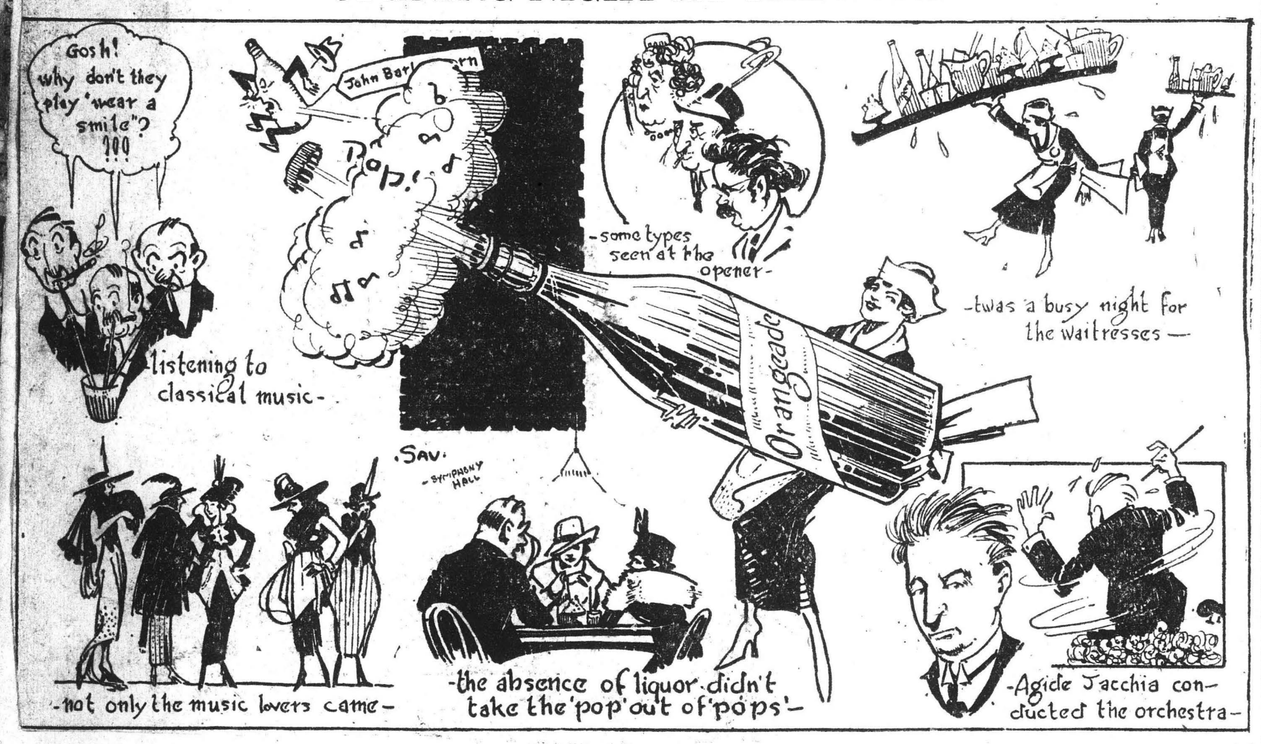
Wednesday and Thursday Evenings Special

The Pops start in on their second week at Symphony Hall next Monday night. Two of the evenings will be special nights, Wednesday, Booksellers' night, in honor of the annual convention of the booksellers in this city, and Thursday, Professional Woman's night.

Monday night's program is a fair sample of the care and success with which Mr. Jacchia selects his numbers. It is as follows:

Wedding March.....Mendelssohn
Overture, "Jeanne d'Arc".....Verdi
Gavotte.....Martini
Fantasia, "Faust".....Gounod
Organ, Mr. Snow.
Suite, "Roma".....Bizet
"Ave Maria".....Schubert-Wilhelmj
Organ, Mr. Snow.
Prelude.....Rachmaninoff
Overture to "Tannhaeuser".....Wagner
Selection, "Jack o'Lantern".....Caryll
Canzone.....Van Westerhout
Waltz, "Espana".....Waldteufel
Finale, Fourth Symphony.....Tschaikowsky

OPENING NIGHT AT THE POPS



POPS OPEN SEASON WITH BIG HOUSE

Jacchia's Program and Conducting Make Hit

It evidently didn't require the big electric "Pops" sign outside Symphony Hall last night to acquaint the music lovers of Greater Boston with the fact that the Pops season for 1919 was on, for they were pouring into the hall long before the 8 o'clock starting hour at a rate that threatened to trot out the standing room only sign.

The audience was a regular Pops gathering, democratic as usual, Back Bay and Brookline mixing with the representatives of the humbler walks of life, all thoroughly enjoying this particularly and much envied Boston institution now in its 34th season. Agide Jacchia, the popular conductor, was kept busy several minutes when he came to the flower surrounded conductor's stand acknowledging the audience's applause. He opened with a stirring rendition of the "Star Spangled Banner." Would that other conductors could put the fire into their directing Mr. Jacchia does.

As usual with his programs, the numbers caught the fancy of the house with the result that encores were enthusiastically demanded throughout the evening. If one missed the occasional pop of opening a bottle of beer, ale or wine, owing to the fact this year's Pops are on a prohibition plane, he was more than compensated by the improved service afforded through the substitution of charming young ladies, becomingly attired, for the none too satisfactory men waiters of previous seasons. The refreshments and soft drinks were freely patronized and "smokes" were in demand throughout the evening. It was good to see so many young fellows in service uniform enjoying the concert.

Another innovation this year, pleasing to all, was the larger type used in the printing of the placard announcement of extra numbers. One can read them from any part of the hall without straining his eyes. To mention the hits of the evening would be to enumerate the numbers on the program with the exception added.

Tonight's concert will be for the Liberty loan committee, there being no tickets for sale to the public, but for tomorrow night, "Milliners' night," Mr. Jacchia has arranged a program that bids fair to fill the house.

POST, MAY 7,

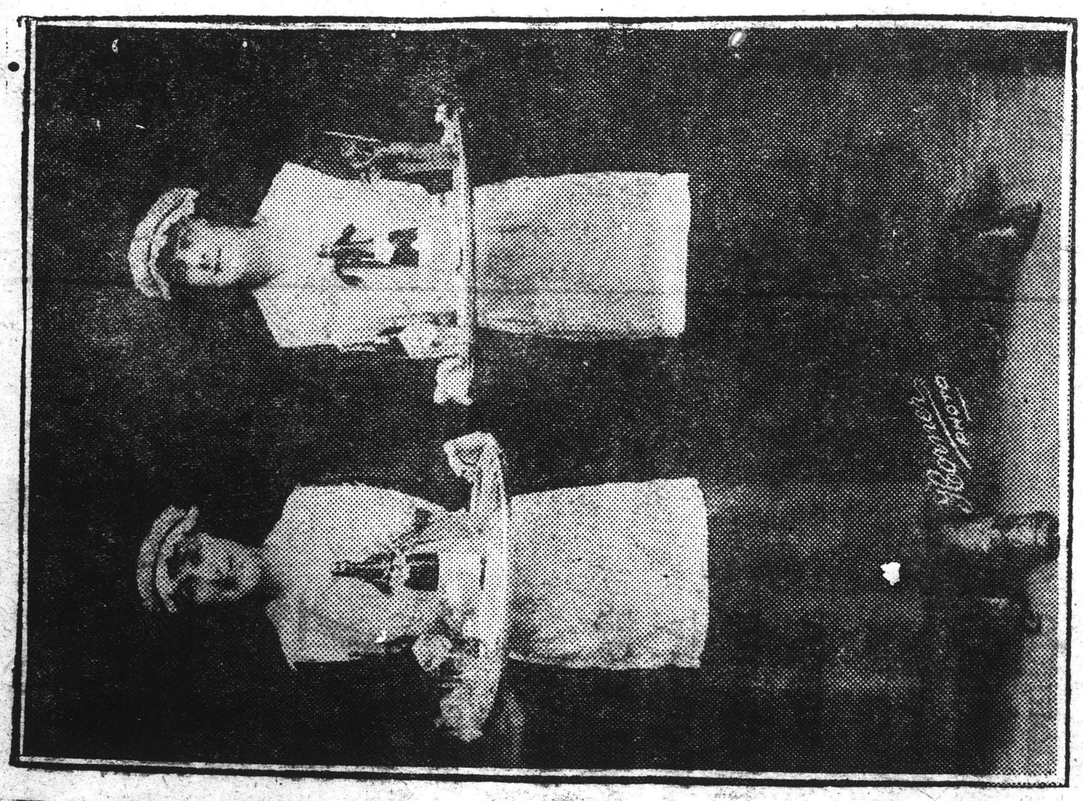
TONIGHT AT THE POPS

The Pop concerts at Symphony Hall, which are under the fully swing of their opening week, will take on an added glory this evening. It is to be Milliners' night. Living "manikins" in the latest headgear of the coming summer will consume refreshing drinks with other mortals, float about the corridors during intermissions, and listen to the following appropriate programme, the titles of which describe ladies of all degrees, climes and morals:

March and Cortege from "The Queen of Sheba".....Goldmark
Overture, "Merry Wives of Windsor".....Nicolai
Waltz, "Les Sirenes".....Waldteufel
Fantasia, "Madama Butterfly".....Puccini
Ballet Suite, "Sylvia".....Delibes
'Cello solo, "The Swan".....Saint-Saëns
Children's Parade.....van Westerhout
Dance of the Hours, from "La Gioconda".....Ponchielli
Selection, "Mademoiselle Modiste".....Herbert
Reve Angelique.....Rubinstein
Waltz, "Wine, Woman and Song".....Strauss
March, "Pomp and Circumstance".....Elgar

TRAVELER, TUESDAY, MAY 13,

Twin Waitresses at Pops Have Patrons Guessing



(Photo by Horner)

Here are the twin waitresses at the Pops concert. They are Maud, on the left, and Dora Patterson, who look so much alike they had to be assigned to opposite corners of Symphony Hall, so as not to confuse patrons.

Patterson Sisters Now Assigned to Opposite Corners

When you are at Pops be careful that you don't stop Miss Maud Patterson and demand what she is carrying to another customer on a tray, because it may have been Miss Dora who took your order.

The Patterson sisters, twin waitresses at Pops, look so much alike that their patrons get all mixed up and wonder why their waitress does not stop, when in reality the waitress they see is not their waitress at all, but her sister.

Such an occurrence transpired on the opening night of the Pops concert. A patron who had ordered a bottle saw "his waitress" passing. He thought it was his bottle too, and his supposed grievances began to weigh on him until the bottle came along on the arm of a waitress who looked the spitting image of the waitress who had served him.

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TIGHT BINDING

140

...MAY 10,

WEEK OF POPS MONDAY

...sday and Thursday ...venings Special

...start in on their second week ...Hall next Monday night. ...evenings will be special ...Wednesday, Booksellers' night, ...the annual convention of the ...in this city, and Thursday, ...Woman's night.

...night's program is a fair ...the care and success with ...Jacchia selects his numbers. ...follows:

...Mendelssohn
...Jeanne d'Arc" ... Verdi
...Martini
...Gounod
...Organ, Mr. Snow. ... Bizet
...Schubert-Wilhelmj
...Organ, Mr. Snow.
...Rachmaninoff
...Tannhaeuser" ... Wagner
...Will o'Lantern" ... Caryll
...Van Westerhout
...Waldteufel
...Fourth Symphony ... Tschaikowsky

...ight the fancy of the house with ...that encores were enthusi- ...demanded throughout the even- ...one missed the occasional pop ...a bottle of beer, ale or wine, ...the fact this year's Pops are ...prohibition plane, he was more ...compensated by the improved ser- ...vorded through the substitution of ...young ladies, becomingly at- ...the none too satisfactory men ...of previous seasons. The re- ...nts and soft drinks were freely ...zed and "smokes" were in de- ...throughout the evening. It was ...see so many young fellows in ...uniform enjoying the concert. ...her innovation this year, pleas- ...all, was the larger type used in the ...of the placard announcement ...numbers. One can read them ...any part of the hall without strain- ...his eyes. To mention the hits of ...evening would be to enumerate the ...ers on the program with the extras ...d.

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The Patterson sisters, twin waitresses at Pops, look so much alike that their patrons get all mixed up and wonder why their waitress does not stop, when in reality the waitress they see is not their waitress at all, but her sister.

Such an occurrence transpired on the opening night of the Pops concert. A patron who had ordered a bottle saw "his waitress" passing. He thought it was his bottle too, and his supposed grievances began to weigh on him until his own bottle came along on the arm of a twin.

Such confusion has forced the steward to assign the Patterson twins to opposite corners of the hall.

The Patterson twins have to dress exactly alike while they are waiting on the patrons of Symphony Hall. On the street they can be seen in almost identical garments.

TRANSCRIPT, MAY 6,

THE POPS OF 1919

NEW VARIATIONS ON A FAMILIAR THEME

Two Publics Now Frequent the Concerts, and Warily Conductor and Manager Hold the Balance Even—Mr. Jacchia's Signal and Many-Sided Merits—Old Ways Give Place to Saving Substitute or Fresh Device

TWO publics now frequent The Pops and a discreet management has difficulties, no doubt, to hold even the balance between them. One of these publics fills the lower balcony nightly; is numerous in the upper balcony; is by no means unrepresented at the tables of the floor. It comes to a Pop, primarily as it would go to any other concert—to hear the music of the evening for itself and to hear four-fifths of a noted orchestra playing it. A year or two ago these listeners rejoiced when the band was raised in number from fifty or sixty to seventy or eighty—to the whole Symphony Orchestra except a score of "principals" whose contracts exempt them from these spring and sum-

mer concerts. This public is as pleased when items from the "standard repertory" of the Symphony Concerts slip into a Pop, as did, last evening (when the new series began) the final division of Rimsky-Korsakov's suite from The Arabian Nights, "Scheherazade" or Chabrier's full-throated and stout-rhythmed rhapsody, "España"; as will Enesco's graphic and titillating Roumanian Rhapsody and the tumbling finale of Chaikovsky's fourth symphony later in the week. Grateful to these hearers also are the old overtures to "William Tell," to "Mignon" and the like, the waltzes of the elder Strauss, the "popular classics" that recumbent upon the shelves of the orchestral library from July through April, bestir themselves at the beginning of each May for their spring of speech from the stage of Symphony Hall. Yet this public is not displeased when it hears a potpourri from a current musical play or an unforgotten operetta. It would dine well, musically, when it comes to a Pop, but it does not forget that most dinners end with a dessert and mix the lighter dishes with the heavier.

The other and contrasting public would have only highly spiced viands, "fizzy" drinks, sweetmeats and syllabubs served in these spring repasts of music at Symphony Hall. If it had its unchecked way, the programmes of The Pops would seldom go much beyond sonorous or vivacious marches, a waltz here and there, endless "selections" from the musical plays of

many vintages, and once and again ear-tickling trifles for small orchestra or solo instruments. For it, in particular, last evening, stood a Boyards' March, Czibulka's tinkling and treacly "Love's Dream after the Ball" and pretty little exercises for twinkling strings or solo harp; while by Wednesday, Friday and Saturday, it will be hearing and clapping "Mlle. Modiste," "Sinbad," and "Poet and Peasant." It is this public which annually draws and gilds a halo about the "Old Pops" as they flourished when the Symphony Orchestra sat on the stage of the "old" Music Hall, that rolls the word "high-brow" as a choice morsel under its tongue, and glances reproachfully toward those balconies when Mr. Hoffmann's violin begins the tale of "Scheherazade" or when the strings stalk through the first unisons of the Roumanian Rhapsody. Yet, if the observable truth is to be told, the bark of this public is worse than its bite. To The Pops it still flocks; and last evening it was plainly to be seen and heard applauding Scarlatti and Mendelssohn (in light arrangements of pleasant trifles) and even hanging intent upon the irresistible swirl and clang of the Russian music to the Arabian Nights—and also to Mr. Diaghilev's celebrated ballet.

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in this May and June. Moreover, is he who is soon to bring Wagner back to many a hungry and eager Bostonian ear. By the same token it was good to see his light hand and to hear his quick ear exercising strings and horns and woodinds in the lighter graces of one a[illegible] another piece upon his programme. As agreeably and by a signal virtue of these [illegible]tins, be they French or Italian, he can be both scholarly and amusing, as he was again when he turned Scarlatti's gentle and graceful Pastorale into an octet for wind instruments and then wrought the complementary Caprice into running and shining figures for the lighter strings.

Mr. Jacchia, however, would not be his balanced and dutiful self, did he not spend equal pains upon his "selections" from "Sinbad" upon his big-voiced marches, upon his other "popular" numbers. Not seldom, as with Czibkulka's glinting and laughing trifle last evening, he and the band almost transfigure them. Not one such piece goes carelessly or even in routine. No conductor of The Pops has hitherto held the orchestra so strictly to its work, kept a standard even for the "Sinbads"

and the "Angels' Dreams." To crown these virtues, Mr. Jacchia is also providing his audience with their only opera of the year. He has worked often in the theatre, he knows and hears his "Carmen" and his "Tosca" of Monday's programme, as music-drama on the stage. Quickly, keenly, he calls his audience to like vision and hearing. Once more, last evening, invisible but by no means inaudible, Carmen, Jose and Escamillo went to and fro in the gypsy tavern, the dawn broke over the battlements of Sant' Angelo and Floria Tosca and her Cavaradossi again sang their loves. Turn by turn and with equal illusion, Mr. Jacchia can make Symphony Hall at a Pop a concert-room, an opera house or a theatre. As this generation knows "these concerts," he is the paragon of conductors for them.

Usually the rest of the record of a first Pop in a new spring and a new series is only as playful routine as the recorder can make it. Last evening, however, change awaited him—discoverable, debatable, unescapable change. No longer are the "light refreshments," as the time-honored phrase still names them, either mildly vinous or pleasantly malted. A month or two before its time, the "soft drink" has entered into Symphony Hall and possessed the tables of The Pops. Where once sat the ale or the beer of metropolitan men, now sits the Sundae of the suburban schoolgirl; where once sparkled the wine of France, of Italy, of the Rhine, now flows the dull red stream of Nebraskan grape-juice or the amber slops—Bevos or Pablos—that mock the ancient glories of St. Louis and Milwaukee. Some of this "soft stuff" lifts its soporific head unabashed; other specimens of it with a superior sense of convivial decency, disguise themselves under ancient and honorable names—a "Pop Punch," for example, a "Loganberry Highball," and the like. "To what base uses we may return, Horatio!" Candies were properly proferred besides these "drinks" and the lettuce sandwich and other derelicts of the tea-table garnished them.

So be it. The passionate regulators of the habits of others, the fussy moralists who would end every pleasure for which they do not care, have so willed and theirs among a sentimental and busy folk, are the seats of the mighty. The Pops with the "soft stuff" of yesterday have merely taken time by the forelock and exhibited the spirit of resignation which we shall all be showing a month or two hence. It was in evidence last evening, among the samplers of the new beverages, while to encourage it, there were incidental compensations. Presentable young women, prettily set in grayish head gear and aprons, with here and there a bright bow, now minister to the thirsty and waitresses, as every one knows that freqnents Bostonian restaurants, are a Bostonian delight. These "girl waiters" do please the eye, but more please it the green trees that set the edge of the stage and the flowery bank that encloses the conductor. The palate may balk at these Pops of 1919, but the eye, as well as the ear, shall at least be gladdened. Mem. (As the old diarists used to write): You may still smoke—if you happen to be a man.

H. T. P.

TRANSCRIPT, MAY 7,

About a Bostonian Ban

England suffered infinitely more from the war than did the United States, but nobody there has been so inept as to exclude the music of Wagner from opera house or concert-hall. How pleasantly this contrasts with the situation in our Boston, the famous orchestra of which did not play a single Wagner number during the season just ending. And why did the Boston orchestra boycott Wagner? Because all of the great German masters were ignored? Oh, no; he was the only one, excepting those still living. Why was Wagner alone boycotted? Was it because a microscopic organization consisting of two men and a woman (Sherlock Holmes couldn't find any more) "agitated" specially against Wagner? Is Boston so easily cowed? Or was it because the Boston Orchestra was piloted by a Frenchman? But why should a Frenchman boycott Wagner any more than an Englishman? It was a French officer who said "We are making war on the Germans, not on their music." The only plausible explanation of the Boston boycott on Wagner is that Mr. Rabaud harbored resentment (or let us charitably say thought he ought to harbor resentment) against him because of his libretto, "A Capitulation," in which certain French statesmen were ridiculed during the siege of Paris in 1870.

The comic side of all this is that Wagner's farcical libretto was aimed at the Germans much more than at the French. In the final chorus the managers of the royal German theatres are introduced; they dance awkwardly and are mocked. Wagner himself wrote regarding "A Capitulation": "My subject touches on no other side of the French than one by the illumination of which we Germans are really mirrored in a much more ridiculous light than the French, who, in all their follies, are at least original, whereas we, in our disgusting imitation of them, sink far below the level of the ludicrous."

In view of these facts, does it not seem just a little amazing that the good people of Boston should have been for a whole season deprived of the pleasure of hearing the music of Wagner simply because Mr. Rabaud either did not know these facts or lacks a sense of humor? How about his successor? When Mr. Monteux was with the Russian Ballet he refused to conduct the music of Richard Strauss. That was understandable, for Strauss is still living, and it has since been tacitly agreed that living German composers should not be helped to a living by the performance of their works while the war is on. But will he, too, keep Wagner from his Boston and other audiences because of a chauvinistic misunderstanding nearly half a century old? If so, the tea-party spirit must have departed entirely from Boston, as well as all sense of humor. [The New York Evening Post

Items and Announcements

For reasons best known to the ingenious management of the Pop Concerts, this evening at them is "Milliners' Night." Hence possibly the appearance on Mr. Jacchia's programme of such titles as "Sirens," "Pomp and Circumstance," and "Mademoiselle Modiste." The list of pieces stands:

March from "The Queen of Sheba" ... Gounod
Overture to the Opera, "The Merry Wives of Windsor" ... Nicolai
Waltz, "Sirens" ... Waldteufel
Fantasia from "Madama Butterfly" ... Puccini
Suite from the Ballet, "Sylvia" ... Delibes
Solo for Vlioncello, "The Swan" ... Saint-Saëns (Mr. Miquelle)
Children's Parade ... van Westerhout
Dance of the Hours ... Ponchielli
Selection from "Mlle. Modiste" ... Herbert
Angelic Dream ... Rubinstein
Waltz, "Wine, Women and Song" ... Strauss
March, "Pomp and Circumstance" ... Elgar

The Symphony Concerts of next autumn are to begin relatively early on Friday afternoon, Oct. 10, and Saturday evening, Oct. 11. The succession of them will be broken not only by the five monthly journeys to New York and other cities southward, but also by a week of concerts at midwinter in the Middle West.

HERALD, MAY 8,

MILLINERS HAVE GAY NIGHT AT POPS

Models Show Latest in Spring Headgear

"Mademoiselle Modiste" was never a milliner, but, through the tuneful Victor Herbert score she figured brilliantly in the course of "Milliners' night" at the Pops in Symphony Hall last night. It was in all a characteristic program, lightly and deftly attuned to the occasion, and Mr. Jacchia revealed genuine humor in his scheduled numbers.

It was during the intermissions that the milliners had their most spectacular moments. Models, very much alive, promenaded through the aisles and corridors, showing off the latest in spring headgear, designed by local artisans.

A YD hat worn and designed by Miss Lucretia Seymour of the House of Caroline, and a Victory loan hat created by Miss Frances Mooers of the same establishment, were two striking features. Three red, white and blue pompoms on the YD hat represented bombs, while the band circling the headpiece was offset with several YD insignias. The Victory hat, made in five parts, was also elaborated by the Roman numeral five.

Albert A. Allendorf, president of the New England Association, superintended the display. The principal Boston millinery houses represented included: C. A. Browning Co., Andrews Inc., Bowditch & Clapp, Clapp & Tilton Co., the New Hat Frame Co. Miss Emilien Levy model, showed several hats, but perhaps the most individual, was a moderate poke shape of white Georgette, with a false crown of black velvet ribbon fastened together with lacy circles of faggotting with coarse black silk. A band of the black velvet rims the hat with slightly fullled edges turned toward the crown and ends in a single streamer twisted under the chin and thrown over the shoulder. Miss Levy also wore a dressier hat of peach color Georgette with a crown entirely covered with flat silk flowers of the same delicate color.

Jockey Models.

Higgins & Gardner showed three distinctive hats, the most original being a jockey shape of taupe straw, placed on a tan Georgette circular brim. The effect was at once dressy and practical. A little lace brimmed hat had a crown completely built of curling ostrich feathers in leek green, each plume modified slightly by the addition of the merest touch of black glycerined ostrich.

Bowditch & Clapp were represented by six models. The most striking was a large turquoise poke shape, the brim cut away at the back, and two graceful plumes of rose and turquoise mixed nodded at the back.

The hat which attracted most comment, however, was a wide brimmed brown straw with a graceful edging of wired Georgette and some flowers about the crown. The richness of the materials gave this hat particular distinction.

A leghorn shape with a three-tiered brim of rose taffeta, and a crown of rose taffeta pulled slightly to the right and caught with little roses to the brim was another favorite.

The suits, wraps and coats worn by the models during the evening were the creditable products of Max Raphel.

Many retail houses were represented by young ladies wearing their samples, and among these were a few that one can only describe as "freak" hats—clever, they were, no doubt, but not in keeping with the purpose of the evening. People from far and wide gathered with the practical intention of getting summer ideas certainly achieved their purpose.

Boston.—Milliners' Night at the Pops concert, in Symphony Hall, was an innovation, the results of which were so promising, that a yearly repetition of the fete is anticipated. The idea was to present to those interested—and particularly to representatives of out of town millinery houses now in Boston for the summer opening weeks, styles originated and manufactured by Boston wholesale houses. Milliners' Night was launched under the auspices of the New England Millinery Association, and was attended in large numbers by the millinery interests from all over New England.

The models were presented by mannequins from several large wholesale houses. The concert pieces rendered by an orchestra were chosen with regard to their portrayal of the many-sided feminine character, and airs like "The Queen of Sheba," "Madame Butterfly," "Mademoiselle Modiste," and others were played.

Miss Blanchard, designer for C. A. Browning Co., displayed a degree of origination that was entirely backed up by workmanship, and her two pretty models, held the attention of the house through a series of dazzling changes. Perhaps the most striking was a "butterfly hat," of pale blue tulle, with a brim cut into petal shaped scallops at each side of the front and in one piece at the back. These sections of brim were bound with pale blue satin, and a further gleam of brightness was added by the iridescent bead trimming hanging about the sides of the crown half concealed in a wisp of maline.

This house showed another hat with a cut brim that was very striking, being two panels of leghorn bound with black satin, one on either side of a wide brim of Chantilly lace. At just the smartest angles on either side, waved graceful plumes of black paradise.

A Sally Hat.

Perhaps the best model of their many attractive hats was a Sally poke, narrow at the back, long at the front, made of smooth sand color moire taffeta, relieved by two plumes of mixed rose and sand color ostrich at the back.

Clapp & Tilton showed two black hats of the transparent variety. One had a brim of three narrowing tiers of satin bound maline, the maline crown banded by a wide bias fold of maline tied about at the base with a narrow black velvet ribbon, finishing in a flat bow with long ends tacked to the brim of the right side to follow the lines of the edge.

A crown of sparkling jet galloon, pierced with a long jet pin, brightened the other model, whose brim was made of two rows of pleated net.

Shannon Bros. showed three hats, one a black taffeta, stiff brimmed with a perky wired bow of the taffeta direct in front. Three large inflated loops stood up in the front flanked by a jaunty end wired to an upright position. The other end was skillfully brought back around the crown and along the right side of the brim. A bright red rose half closed, made a bright gleam of color nestling at the base of this flaunting bow. Shannon's hats were all good wearable styles with a distinction of line rather than materials. A little navy taffeta toque surounded by bright field flowers, had a double fold of navy maline turned straight up to form a screen for the gay buttercups and poppies.

POST, MAY 8,

Milliners' Night at Pops a Show in Color

THEY WENT TO THE MILLINERS' "POPS" LAST NIGHT.
Real "Pops" hats, wraps and all the "fixin's" were displayed by pretty girls. In a sapphire blue cape and a $300 chapeau, Miss Marie Sawter was a charming figure. Pretty Miss Florence Berlo wore a victory red coat with a "Spider" hat in silk maline.

No one is in doubt now what to wear at the Pops. Last night the New England milliners had their night at Symphony Hall and for the first time in the history of "Pops" models seated at tables and promenading showed suitable wraps, gowns and hats to the guests.

Thronged to capacity the great hall was aglow with the riotous "Victory" colors, which are this season embodied into smart evening apparel. Miss "YD" and "Miss Liberty Loan" were two features of the evening contributed by Madame Caroline. They were two red, white and blue hats, with crowns and brims adorned with "Y. D.'S" and "V.'S" and brought hearty applause from the audience.

Boston's stride as a millinery centre was given much prominence in the striking exhibition of C. A. Browning. Pretty girls featured exclusively evening and dance and restaurant hats of wonderful distinction.

The huge "war tax" hat worn by Miss Marie Sawyer was adorned with great sprays of Paradise plumes. Chantilly lace in black drooped over cut leghorn and the only crown was of silk maline which revealed the coiled coiffure beneath. Exclusively "Boston" made was this $300 beauty.

The spider-web hat is another Boston creation that would make Paris gasp a bit. Of turquoise blue silk maline the brim is cut petal fashion, hung in beads delicate enough to resemble the outlines of cobwebbing and surmounted by a wispy mist of a tam-o'shanter crown in maline. This atop of the head of Florence Berlo, worn with a Victory red satin wrap, was one of the bright lights of the most brilliant night of Boston's Victory Pops.

TIGHT BINDING

140

MAY 10,

EEK OF S MONDAY

nd Thursday gs Special

on their second week next Monday night. ngs will be special Booksellers' night, nual convention of the this city, and Thursday, Woman's night.

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..... Martini
..... Gounod
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Needless, almost, to say which of these two publics a conductor of Mr. Jacchia's

ability and ambition prefers, and as needful to note also the even hand with which he skilfully and discriminatingly gratifies now the one and now the other—and, indeed, the rest between. No conductor in the thirty-four springs of The Pops has made the "active repertory" so full and various as he; and none has put together programmes so well balanced between his tastes, expectations, and satisfactions. Mr. Jacchia is a leader who can give vivid play with rhythms, lay on vivid color richly, marshal his orchestra striding progressions through large sonorities into upswelling climaxes; yet, no one keep his strings a-shimmering at need to prompt his flutes, his oboes, his horns to their softest and most liquid tones. He is also a musician of keen mind, quick wit and catholic inclinations, a conductor who knows and cherishes the best of music, who is eager to try "new things," who knows but one discontent—the discontent of routine. Such a musician, such a leader summoned anew to The Pops and welcomed there by a public knowing and loving him, has his right to fragments of "Scheherazade," to "España," when he wills either piece sound so richly, so vividly as did both last evening, to experiments with novelties with Casella's Ringing Bells last year, as he will with

in this May and June. Moreover, is he the one who is soon to bring Wagner back to many a hungry and eager Bostonian ear. By the same token it was good to see his right hand and to hear his quiet, caressing strings and horns and woodwinds in the lighter graces of one a[illegible] piece upon his programme. As greatly aid by a signal virtue of these [illegible] they French or Italian, he can [illegible] both scholarly and amusing, as he was again when he turned Scarlatti's gentle and graceful Pastorale into an octet for wind instruments and then wrought the complementary Caprice into running and shining figures for the lighter strings.

Mr. Jacchia, however, would not be his balanced and dutiful self, did he not spend equal pains upon his "selections" from "Sinbad" upon his big-voiced marches, upon his other "popular" numbers. Not seldom, as with Czibkulka's glinting and sighing trifle last evening, he and the band almost transfigure them. Not one such piece goes carelessly or even in routine. No conductor of The Pops has hitherto held the orchestra so strictly to its work, kept a standard even for the "Sinbads"

and the "Angels' Dreams." To crown these virtues, Mr. Jacchia is also providing his audience with their only opera of the year. He has worked often in the theatre, he knows and hears his "Carmen" and his "Tosca" of Monday's programme,

TRANSCRIPT MAY 7,

About a Bostonian Ban

England suffered infinitely more from the war than did the United States, but nobody there has been so inept as to exclude the music of Wagner from opera house or concert-hall. How pleasantly this contrasts with the situation in our Boston, the famous orchestra of which did not play a single Wagner number during the season just ending. And why did the Boston orchestra boycott Wagner? Because all of the great German masters were ignored? Oh, no; he was the only one, excepting those still living. Why was Wagner alone boycotted? Was it because a microscopic organization consisting of two men and a woman (Sherlock Holmes couldn't find any more) "agitated" specially against Wagner? Is Boston so easily cowed? Or was it because the Boston Orchestra was piloted by a Frenchman? But why should a Frenchman boycott Wagner any more than an Englishman? It was a French officer who said "We are making war on the Germans, not on their music." The only plausible explanation of the Boston boycott on Wagner is that Mr. Rabaud harbored resentment (or let us charitably say thought he ought to harbor resentment) against him because of his libretto, "A Capitulation," in which certain French statesmen were ridiculed during the siege of Paris in 1870.

The comic side of all this is that Wagner's farcical libretto was aimed at the Germans much more than at the French. In the final chorus the managers of the royal German theatres are introduced; they dance awkwardly and are mocked. Wagner himself wrote regarding "A Capitulation": "My subject touches on no other side of the French than one by the illumination of which we Germans are really deserves an honorable retirement of this sort. She is the most famous of the battleships of her day—those which reached their prime in the period of the Spanish War.

The Oregon eclipsed all her

Western Canada Farmers

PAY FOR LAND FROM ONE YEAR'S CROP

"Forging ahead!" is the term that may well be applied to agriculture in Western Canada. Splendid homes and well equipped farms are to be seen everywhere, while the farmer's bank account shows a comfortable balance at the end of 1917.

Farm lands are **increasing in value**, while adjoining **farmers secure adjoining** holdings.

No better investment can be made than

the audiences because of a chauvinistic misunderstanding nearly half a century old? If so, the tea-party spirit must have departed entirely from Boston, as well as all sense of humor. [The New York Evening Post

Items and Announcements

For reasons best known to the ingenious management of the Pop Concerts, this evening at them is "Milliners' Night." Hence possibly the appearance on Mr. Jacchia's programme of such titles as "Sirens," "Pomp and Circumstance," and

as music-drama on the stage. Quickly, keenly, he calls his audience to like vision and hearing. Once more, last evening, invisible but by no means inaudible, Carmen, Jose and Escamillo went to and fro in the gypsy tavern, the dawn broke over the battlements of Sant' Angelo and Floria Tosca and her Cavaradossi again sang their loves. Turn by turn and with equal illusion, Mr. Jacchia can make Symphony Hall at a Pop a concert-room, an opera house or a theatre. As this generation knows "these concerts," he is the paragon of conductors for them.

Usually the rest of the record of a first Pop in a new spring and a new series is only as playful routine as the recorder can make it. Last evening, however, change awaited him—discoverable, debatable, unescapable change. No longer are the "light refreshments," as the time-honored phrase still names them, either mildly vinous or pleasantly malted. A month or two before its time, the "soft drink" has entered into Symphony Hall and possessed the tables of The Pops. Where once sat the ale or the beer of metropolitan men, now sits the Sundae of the suburban schoolgirl; where once sparkled the wine of France, of Italy, of the Rhine, now flows the dull red stream of Nebraskan grape-juice or the amber slops—Bevos or Pablos—that mock the ancient glories of St. Louis and Milwaukee. Some of this "soft stuff" lifts its soporific head unabashed; other specimens of it with a superior sense of convivial decency, disguise themselves under ancient and honorable names—a "Pop Punch," for example, a "Loganberry Highball," and the like. "To what base uses we may return, Horatio!" Candies were properly proferred besides these "drinks" and the lettuce sandwich and other derelicts of the tea-table garnished them.

So be it. The passionate regulators of the habits of others, the fussy moralists who would end every pleasure for which they do not care, have so willed and theirs among a sentimental and busy folk, are the seats of the mighty. The Pops with the "soft stuff" of yesterday have merely taken time by the forelock and exhibited the spirit of resignation which we shall all be showing a month or two hence. It was in evidence last evening, among the samplers of the new beverages, while to encourage it, there were incidental compensations. Presentable young women, prettily set in grayish head gear and aprons, with here and there a bright bow, now minister to the thirsty and waitresses, as every one knows that freqnents Bostonian restaurants, are a Bostonian delight. These "girl waiters" do please the eye, but more please it the green trees that set the edge of the stage and the flowery bank that encloses the conductor. The palate may balk at these Pops of 1919, but the eye, as well as the ear, shall at least be gladdened.

Mem. (As the old diarists used to write): You may still smoke—if you happen to be a man.

H. T. P.

HERALD, MAY 8,

MILLINERS HAVE GAY NIGHT AT POPS

Models Show Latest in Spring Headgear

"Mademoiselle Modiste" was never a milliner, but, through the tuneful Victor Herbert score she figured brilliantly in the course of "Milliners' night" at the Pops in Symphony Hall last night. It was in all a characteristic program, lightly and deftly attuned to the occasion, and Mr. Jacchia revealed genuine humor in his scheduled numbers.

It was during the intermissions that the milliners had their most spectacular moments. Models, very much alive, promenaded through the aisles and corridors, showing off the latest in spring headgear, designed by local artisans.

A YD hat worn and designed by Miss Lucretia Seymour of the House of Caroline, and a Victory loan hat created by Miss Frances Mooers of the same establishment, were two striking features. Three red, white and blue pompoms on the YD hat represented bombs, while the band circling the headpiece was offset with several YD insignias. The Victory hat, made in five parts, was also elaborated by the Roman numeral five.

Albert A. Allendorf, president of the New England Association, superintended the display. The principal Boston millinery houses represented included: C. A. Browning Co., Andrews Inc., Bowditch & Clapp, Clapp & Tilton Co., the New Hat Frame Co., Superior Millinery Co., Higgins Gardner Co., Shannon Bros. Co., R. J. Munn & Brother, and the Hub Hat Co.

The New Hat Frame Co., Miss Lillian Levy model, showed several hats, but perhaps the most individual, was a moderate poke shape of white Georgette, with a false crown of black velvet ribbon fastened together with lacy circles of faggotting with coarse black silk. A band of the black velvet rims the hat with slightly fullled edges turned toward the crown and ends in a single streamer twisted under the chin and thrown over the shoulder. Miss Levy also wore a dressier hat of peach color Georgette with a crown entirely covered with flat silk flowers of the same delicate color.

Jockey Models.

Higgins & Gardner showed three distinctive hats, the most original being a jockey shape of taupe straw, placed on a tan Georgette circular brim. The effect was at once dressy and practical. A little lace brimmed hat had a crown completely built of curling ostrich feathers in leek green, each plume modified slightly by the addition of the merest touch of black glycerined ostrich.

Bowditch & Clapp were represented by six models. The most striking was a large turquoise poke shape, the brim cut away at the back, and two graceful plumes of rose and turquoise mixed nodded at the back.

The hat which attracted most comment, however, was a wide brimmed brown straw with a graceful edging of wired Georgette and some flowers about the crown. The richness of the materials gave this hat particular distinction.

A leghorn shape with a three-tiered brim of rose taffeta, and a crown of rose taffeta pulled slightly to the right and caught with little roses to the brim was another favorite.

The suits, wraps and coats worn by the models during the evening were the creditable products of Max Raphel.

Many retail houses were represented by young ladies wearing their samples, and among these were a few that one can only describe as "freak" hats—clever, they were, no doubt, but not in keeping with the purpose of the evening. People from far and wide gathered with the practical intention of getting summer ideas certainly achieved their purpose.

Women's Wear, Friday, May 9,

EXHIBITIONS OF HAT STYLES BY BOSTON HOUSES

Models at Milliners' Night of "Pop Concert" Receive Admiring Comment—Showing to Be Repeated Yearly.

Boston.—Milliners' Night at the Pops concert, in Symphony Hall, was an innovation, the results of which were so promising, that a yearly repetition of the fete is anticipated. The idea was to present to those interested—and particularly to representatives of out of town millinery houses now in Boston for the summer opening weeks, styles originated and manufactured by Boston wholesale houses. Milliners' Night was launched under the auspices of the New England Millinery Association, and was attended in large numbers by the millinery interests from all over New England.

The models were presented by mannequins from several large wholesale houses. The concert pieces rendered by an orchestra were chosen with regard to their portrayal of the many-sided feminine character, and airs like "The Queen of Sheba," "Madame Butterfly," "Mademoiselle Modiste," and others were played.

Miss Blanchard, designer for C. A. Browning Co., displayed a degree of origination that was entirely backed up by workmanship, and her two pretty models, held the attention of the house through a series of dazzling changes. Perhaps the most striking was a "butterfly hat," of pale blue tulle, with a brim cut into petal shaped scallops at each side of the front and in one piece at the back. These sections of brim were bound with pale blue satin, and a further gleam of brightness was added by the iridescent bead trimming hanging about the sides of the crown half concealed in a wisp of maline.

This house showed another hat with a cut brim that was very striking, being two panels of leghorn bound with black satin, one on either side of a wide brim of Chantilly lace. At just the smartest angles on either side, waved graceful plumes of black paradise.

A Sally Hat.

Perhaps the best model of their many attractive hats was a Sally poke, narrow at the back, long at the front, made of smooth sand color moire taffeta, relieved by two plumes of mixed rose and sand color ostrich at the back.

Clapp & Tilton showed two black hats of the transparent variety. One had a brim of three narrowing tiers of satin bound maline, the maline crown banded by a wide bias fold of maline tied about at the base with a narrow black velvet ribbon, finishing in a flat bow with long ends tacked to the brim of the right side to follow the lines of the edge.

A crown of sparkling jet galloon, pierced with a long jet pin, brightened the other model, whose brim was made of two rows of pleated net.

Shannon Bros. showed three hats, one a black taffeta, stiff brimmed with a perky wired bow of the taffeta direct in front. Three large inflated loops stood up in the front flanked by a jaunty end wired to an upright position. The other end was skillfully brought back around the crown and along the right side of the brim. A bright red rose half closed, made a bright gleam of color nestling at the base of this flaunting bow. Shannon's hats were all good wearable styles with a distinction of line rather than materials. A little navy taffeta toque surounded by bright field flowers, had a double fold of navy maline turned straight up to form a screen for the gay buttercups and poppies.

POST, MAY 8,

Milliners' Night at Pops a Show in Color

THEY WENT TO THE MILLINERS' "POPS" LAST NIGHT.
Real "Pops" hats, wraps and all the "fixin's" were displayed by pretty girls. In a sapphire blue cape and a $300 chapeau, Miss Marie Sawter was a charming figure. Pretty Miss Florence Berlo wore a victory red coat with a "Spider" hat in silk maline.

No one is in doubt now what to wear at the Pops. Last night the New England milliners had their night at Symphony Hall and for the first time in the history of "Pops" models seated at tables and promenading showed suitable wraps, gowns and hats to the guests.

Thronged to capacity the great hall was aglow with the riotous "Victory" colors, which are this season embodied into smart evening apparel. Miss "YD" and "Miss Liberty Loan" were two features of the evening contributed by Madame Caroline. They were two red, white and blue hats, with crowns and brims adorned with "Y. D.'S" and "V.'S" and brought hearty applause from the audience.

Boston's stride as a millinery centre was given much prominence in the striking exhibition of C. A. Browning. Pretty girls featured exclusively evening and dance and restaurant hats of wonderful distinction.

The huge "war tax" hat worn by Miss Marie Sawyer was adorned with great sprays of Paradise plumes. Chantilly lace in black drooped over cut leghorn and the only crown was of silk maline which revealed the coiled coiffure beneath. Exclusively "Boston" made was this $300 beauty.

The spider-web hat is another Boston creation that would make Paris gasp a bit. Of turquoise blue silk maline the brim is cut petal fashion, hung in beads delicate enough to resemble the outlines of cobwebbing and surmounted by a wispy mist of a tam-o'shanter crown in maline. This atop of the head of Florence Berlo, worn with a Victory red satin wrap, was one of the bright lights of the most brilliant night of Boston's Victory Pops.

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REDUCTION RATIO

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TIGHT BINDING

TRANSCRIPT, SATURDAY, MAY 10,

Opera House. So paired either violinist bids fair to be at the top of his bent with uncommon sweep and glow of tone to be expected from Mr. Ysaye and more than his usual energy of song and ardor of progress from Mr. Elman. Not a violinist of the elder generation may match Mr. Ysaye at his best in command of the "grand style." Not one of the younger strikes hotter fire than Mr. Elman. Thus is each virtuoso likely to be the complement of the other. They will be heard in four pieces for two violins, all of which come seldom in these days to the concert-room and three of which are the ancient classics of the violin in which Mr. Ysaye and Mr. Elman both excel. The pieces are:

Concertante ..... Mozart
Sonata in E major ..... Händel
Concerto in D minor ..... Bach
Suite B (Opus 71) ..... Moszkowski

The Pops Continued

At last The Pops are free from the interruptions that during the present week have disturbed the usual succession of the concerts. From this evening onward, they will run their usual course, with the variety of programme and the quality of performance that Mr. Jacchia has now established. No previous conductor of The Pops has stocked them with so ample and widely ranging a repertory, while none has so resolutely kept the orchestra to its mettle. "Selections" from current musical plays and operettas, waltzes and other dance-tunes, songful or playful trifles, familiar overtures, fantasias that epitomize well liked and well remembered operas—all stand side by side on Mr. Jacchia's lists; while in all he keeps the orchestra to warm, colorful, rhythmic and characterizing voice. No wonder the audiences gladly hear him and his seventy-odd men from the Symphony Orchestra. As kindly have they taken to the new régime ordaining "soft drinks" in the "light refreshments." Thus are The Pops well started on the usual spring and summer way. For this evening the programme stands:

March, "Entrance of the Gladiators" ..... Fucik
Overture, "Poet and Peasant" ..... Suppé
Minuet ..... Puccini
Fantasia from "Mefistofele" ..... Boito
Suite, "L'Arlésienne" (No. 2) ..... Bizet
Violin Solo, "Souvenir de Moscou" ... Wieniawski
(Mr. Hoffmann)
Romance ..... Martucci
First Hungarian Rhapsody ..... Liszt
Introduction to Act III. of "The Jewels of the Madonna" ..... Wolf-Ferrari
Waltz, "Blue Danube" ..... Strauss
Ronde d'Amour ..... van Westerhout
Overture, "1812" ..... Chaikovsky

For the evenings of next week Mr. Jacchia proposes many interesting pieces, viz.: For Monday, Verdi's forgotten overture, "Jeanne d'Arc"; Bizet's seldom heard suite, "Roma"; Wagner's overture to "Tannhäuser"; and the whirling finale to Chaikovsky's fourth symphony; for Tuesday, Wagner's prelude to "Lohengrin" and the Polonaise from Chaikovsky's opera, "Eugen Onégin": for Wednesday, Mendelssohn's overture, "Fingal's Cave"; the suite from Chaikovsky's ballet, "The Nut Cracker"; the amusing finale of Mr. Chadwick, Symphonic Sketches, "A Vagrom Ballad": Liszt's tone-poem, "Mazeppa"; and the Valkyrs Ride from Wagner's "Die Walküre; for Thursday, Casella's fiery and songful rhapsody, "Italia"; the sprightly and artful scherzo from Mr. Rabaud's second symphony; and fragments of the ballet-music from "The Prophet" seldom heard outside the opera house; for Friday, Cherubini's rarely heard overture, "Ali Baba," and Mr. Chadwick's sterling over-

ADVERTISER MAY 11

"DRY" POPS AS ATTRACTIVE AS EVER

Prohibition won't hurt the Po
The first six nights have served f
all the forces at Symphony Hall, mi
istering to the ear and the palate,
find this out. Innovations have be
tested and traditions retried. It
accordingly very plain that the Po
patrons like the newly-installe
waitresses, that they like to he
solos by the virtuosi of the Bosto
Symphony Orchestra in its Summe
guise, that they like the music o
Wagner (which has never been banne
from the broad-minded Pops); finally
that they approve of Mr. Jacchia'
programs as thoroughly as they ap
prove of his fervor.

There will be two special nights fo
the coming week—Booksellers' Nigh
on Wednesday, May 14, and Professior
Women's Night on Thursday, May 15

RECORD, MAY 15.

RETURNING TO HIS POST AS LEADER OF THE BOSTON POPS

AGIDE JACCHIA

The popular Pops leader has been unable to conduct the Pops for a few performances owing to a swollen vein in one ankle, which makes standing most painful. His physicians have told him that he could return to his post this evening, much to his delight as well as the pleasure of his admirers. Mr. Jacchia is offering Boston a series of extremely fine concerts. On his programs stand much beautiful music as well as some of the lighter music of the day.

HERALD, MAY 11.

SECOND WEEK OF THE POPS

The world may be weary of this or that, but it is not weary of the Pop concerts. The first six nights served for all the forces at Symphony Hall, ministering to the ear and the palate, to find the just pace of popularity. Innovations have been tested and traditons re-tried. The public likes the newly-installed waitresses; it likes to hear solos by the virtuosi of the Boston Symphony Orchestra in its summer guise; it approves of Mr. Jacchia's programs as thoroughly as it approves his fervor.

Mr. Jacchia knows the art of discriminately mixing musical styles into an attractive evening's entertainment, setting music of popular appeal beside music of character. Suites, overtures, marches, waltzes, operatic fantasias, selections from the operettas of the hour, all crowd abundantly one upon the other. So large is his repertory that virtually no repetitions may be found in the 12 programs of the first two weeks.

There will be two special nights for this week—Booksellers' night on Wednesday, May 14, and Professional Women's night on Thursday, May 15. For the first of these, Small, Maynard & Co. have engaged a large block of seats to entertain members of the American Booksellers' Association, which will hold its annual convention in Boston. For Thursday, Mrs. Marie Dewing Faelten, president of the Professional Women's Club, and Mrs. Sybil H. Holmes, president of the Massachusetts Association of Women Lawyers, have also taken a section of the floor for their members.

The programs of the second week follow:

MONDAY, MAY 12.

Wedding March ..... Mendelssohn
Overture, "Jeanne d'Arc" ..... Verdi
Gavotte ..... Martini
Fantasia, "Faust" ..... Gounod
Organ, Mr. Snow.
Suite, "Roma" ..... Bizet
"Ave Maria" ..... Schubert-Wilhelmj
Organ, Mr. Snow.
Prelude ..... Rachmaninoff
Overture to "Tannhaeuser" ..... Wagner
Selection, "Jack o'Lantern" ..... Caryll
Canzone ..... Van Westerhout
Waltz, "Espana" ..... Waldteufel
Finale, Fourth Symphony ..... Tschaikowsky

TUESDAY, MAY 13.

Marche Militaire ..... Schubert
Overture, "Masaniello" ..... Auber
"Whispering of the Flowers" ..... Blon
Fantasia, "La Boheme" ..... Puccini
Prelude to "Lohengrin" ..... Wagner
Tarantelle ..... Jacchia
"Ave Maria" ..... Bach-Gounod
Cortege Solenelle ..... Glazounoff
Selection, "Sometime" ..... Friml
Intermezzo, "Pagliacci" ..... Leoncavallo
Waltz, "Jolly Fellows" ..... Vollstedt
Polonaise from "Eugen Onegin" .. Tschaikowsky

WEDNESDAY, MAY 14.

Hungarian March ..... Berlioz
Overture, "Fingal's Cave" ..... Mendelssohn
Minuet ..... Bolzoni
Fantasia, "Jewels of the Madonna" Wolf-Ferrari
Suite, "Nutcracker" ..... Tschaikowsky
Harp solo, "Dream" ..... Oberthur
Mr. Theodore Cella.
Aria (for strings and organ) ..... Rehfeld
A Vagrom Ballad ..... Chadwick
Mazeppa ..... Liszt
Romanze ..... Van Westerhout
Waltz, "Tres Jolie" ..... Waldteufel
"Ride of the Valkyries" ..... Wagner

THURSDAY, MAY 15.

Professional Women's Club Night.
March, "Semper Fidelis" ..... Sousa
Overture to "The Sicilian Vespers" ..... Verdi
Romanza ..... Van Westerhout
Fantasia, "Lohengrin" ..... Wagner
Scherzo, Second Symphony ..... Rabaud
Flute solo:
Mr. Brooke.
Berceuse ..... Godard
Rhapsody, "Italia" ..... Casella
Ballet music, "The Prophet" ..... Meyerbeer
a, Waltz. b, Redowa.
Impromptu, Op. 90, No. 2 ..... Schubert
Waltz, "Roses from the South" ..... Strauss
"Pomp and Circumstance" ..... Elgar

FRIDAY, MAY 16.

March, "Stars and Stripes" ..... Sousa
Overture, "Ali Baba" ..... Cherubini
"Song Without Words" ..... Tschaikowsky
Fantasia, "Pagliacci" ..... Leoncavallo
Ballet music, "Queen of Sheba" ..... Gounod
Hymnus (Trio) ..... Nagel
Organ, Mr. Albert W. Snow; violin, Mr. Hoffmann; violoncello, Mr. G. Miquelle.
"Turkish Patrol" ..... Michaelis
Overture, "Melpomene" ..... Chadwick
Selection, "L'Oracolo" ..... Leoni
Souvenir ..... Drdla
"The Marionettes" ..... Lacombe
March from "Aida" ..... Verdi

SATURDAY, MAY 17.

Coronation March ..... Svendsen
Overture, "Light Cavalry" ..... Suppe
Waltz, "Tales from the Vienna Woods" . Strauss
Fantasia, "Cavalleria Rusticana" ... Mascagni
Ballet suite, "Coppelia" ..... Delibes
a, Waltz. b, Czardas.
Tarantelle for Flute and Clarinet . Saint-Saens
Messrs. Brooke and Mimart.
Largo from the "New World" Symphony Dvorak
Second Hungarian Rhapsody ..... Liszt
Selection, "Fiddlers Three" ..... Johnstone
Meditation from "Thais" ..... Massenet
Solo violin, Mr. Hoffmann.
Waltz, "The Skaters" ..... Waldteufel
Overture, "Mignon" ..... Thomas

TRANSCRIPT, MAY 10.

CONCERTS AND COMPOSERS

Wagner Finds Flourishing Place at the Pops to Applauding Hearers—Casella's Glowing "Italia" Played Again — More About Mr. Monteux's Intentions—Mr. Clifton to Conduct in Paris

WAGNER can wait, said one of the voices in the mild controversy last winter over the exclusion of his music from the Symphony Concerts in deference to an understandable, if superfluous, scruple on the part of Mr. Rabaud. He has waited—for as much as three short months—until the retiring conductor has departed for overseas, until summer "Pops" have succeeded winter "Symphonies." Mr. Jacchia is a catholically minded conductor; as he said pointedly the other day, "he is an artist before he is an Italian; as he might have added, he is a musician before he is a man of war. He included music of Wagner in his programmes of last year and his audiences answered him, not with demur and protest, but with every sign of eager interest and lively pleasure. Therefore, to a public still more hungry for music that it has long known and enjoyed, he is again, this spring, restoring the familiar overtures, the familiar fragments from the operas and the music-dramas. Last Saturday, a distinctively "popular" audience roundly applauded the overture to "Tannhäuser"; last Tuesday a more exacting company was as cordially disposed toward the prelude to "Lohengrin." On Wednesday, "The Ride of the Valkyrs," familiar "favorite" at The Pops, went as well. For next week, the prelude to "Tristan" and the music of the Venusberg in "Tannhäuser" are announced and, sooner or later, the crown of all these pieces, the sumptuous and songful prelude to "The Mastersingers" will follow.

Clearly the audiences at Symphony Hall hear all this music gladly, while the orchestra plays it and Mr. Jacchia (or in the instance of the prelude to "Lohengrin," Mr. Lenom) leads it with as frank zest. As clearly, to all but hide-bound and perverted minds, the shimmer of the descending and ascending Grail, the chivalric pomps of "Lohengrin," the battle of the flesh and the spirit through the overture to "Tannhäuser," the Valkyrs swirling across the skies, the love that is stronger than death of Tristan and Isolde—all expressed in a music of universal beauty and power to be the heritage of mankind—have as little to do with the passions of the late war as the Richard Wagner who died forty years before it began. Even to Boston, Wagner has come back unopposed and to stay—if Mr. Monteux reads as clearly as Mr. Jacchia the signs of the musical times.

Casella, the Italian, has likewise come back with the rhapsody, "Italia," heard for the first time at The Pops last May, long since and by many a title deserving a place in the Symphony Concerts, and renewing, last evening, the rhythmic life, the glowing tonal colors, the manifold and illusory atmosphere, the ardors large or fine, that pervade this pulsing, stinging music. Inevitably, Mr. Lenom was not quite Mr. Jacchia with so Italianate a piece; here and there his pace seemed a little slow or his accents lacked sharpness; but the rhapsody plainly stirred him as it stirred players and hearers. Not without emotion may many a listener hear the hollow, haunting, desolate folk-tune of the Sicilian sulphur-mines with which the rhapsody begins—folk-melody comparable almost with the "Ay Ouchem" of the Volga boatmen. As penetrating is the succeeding folk-motive and Casella's development of it that open visions of the Italian plains, broad and bare, still, solitary, heat-smitten, yet of wistful memory to those that have known them. Another emotion leaps from the whirling measures, the mounting clamors, the outflung zest of the finale of Neapolitan folk-dance; while in all the rhapsody are the bite of Casella's rhythms, the richness of his tonal coloring, the hot fire of his imagination. The "Young Italians" who have fashioned such music as this "Italia," as Malipiero's "Pauses of Silence," deserve place in other suns than that of their own concerts.

Mr. Monteux Foretells

With the promptness that is the wonder of two worlds, the Post Office has today delivered to this department the number of The Musical Courier for April 24 last—a round three weeks in transit from New York to Boston. It contains Mr. Monteux's answers to a question or two about his plans for the Symphony Concerts next autumn. Belated though the paragraphs seem, they follow hereunder.

My appointment is so recent that my plans are still unformulated. I am going to France for a visit, sailing about May 1, and I shall bring back any worthy novelties I may find, but I intend to figure in no way when in Boston as a propagandist for French music. Just as good wine needs no bush, so good French music needs no special propaganda, and that is the only kind I shall play. I do not think I shall find much room on my programmes for ultra-modern music. As for German music, I expect to pursue the same course as I have since the war began. You will remember that I refused to conduct Strauss's "Till Eulenspiegel" when I first came to America. I do not now expect to place works by living German composers on the Boston programmes the coming season. I do not think that the American people want to hear them; but I shall conduct the classics of musical literature, just as I have done throughout the war, irrespective of nationality.

From Americans I shall play all worthy works that I can find. I hope to do the first symphony of John Alden Carpenter, which, unless I am mistaken, has never been done either in Boston or New York, and other pieces of his as well; and there is fine music which I know by MacDowell, Chadwick and Loeffler. I am very sensible of the kindness and appreciation that has been shown me in America and I hope to show my appreciation of it by doing what I can to help along good American music. You may be sure that, although I have mentioned only some of your best-known composers, I shall be glad to examine manuscripts of new works from the younger and comparatively unknown men, and whatever I judge worthy of a Boston Symphony programme will find a place on on

Mr. Monteux is mistaken as to Mr. Car
penter's symphony. It was played in Bos
ton a year ago last month, with M
Schmidt conducting in lieu of Dr. M
who had been eager to bring the pie
hearing. It well deserves repetition u
Mr. Monteux. No symphony yet writte
an American composer, except Mr. L
fler's, is comparable with it. Possibl
new conductor will hazard Mr. Loe
music as well. It also deserves rest
performance and new hearing.

Items and Announcements

Two overtures, each heard none too hereabouts, stand on the programme Mr. Jacchia prepared but in which Lenom will lead at the Pop Conce Symphony Hall this evening. One is tively ancient and virtually unknown m Cherubini's large-voiced overture to final opera, "Ali Baba"; the other, familiar, is work of Mr. Chadwick's imaginative years, the concert ove named for the muse, "Melpomene." detail the programme is:

March, "Stars and Stripes" .....
Overture to the Opera, "Ali Baba" .... Che
Song Without Words ..... Chai
Fantasia from the Opera, "Pagliacci" Leon
Ballet Music from the Opera, "Queen
Sheba" .....
Hymn for Organ, Violin and Violincello ....
(Messrs. Snow, Hoffmann, Miquelle.)
Turkish Patrol ..... Mi
Concert Overture, "Melpomene" ..... Ch
Selection from the Opera, "L'Oracolo" ....
Souvenir .....
The Marionettes .....
March from "Aida" .....

Mr. Chalmers Clifton, well remembe
Boston as the ablest conductor of
Cecilia" in recent years, is to lead th
atory Orchestra at P
Fren ... music, to take

TRAVELER, MAY 17

POPS THRIVE ON PROHIBITI

Those who thought taking the w
beer and ale from the Pops marked
death of this popular amusement sh
drop around to Symphony Hall
week night and note the crowded ho
that wax enthusiastic over Condu
Jacchia's peerless program.

The Pops start in on their third w
next Monday night. The Temple Is
has engaged the entire floor for T
day night, entertaining the Unio
Congregations and Federation of T
ple Sisterhoods, who are holding t
national convention here May
Thursday night will bring an all-
sian program, while Friday night
be Roxbury Latin school night.

Monday night's program is:

Overture, "La Forza del Destino" .....
Aubade Frintaniere ..... Lac
Traumerei ..... Schu
Fantasia, "Samson and Delihah" .. Saint-
Carnival in Italy .....
Viola, Solos:::: ::::::zLemfwyp vbgk
Viola Solos: (a) Melodie; (b) Bagatelle
Wittman
Florian Wittmann; Carl Lamson, Accompanist
Serenade ..... Schubert-Jacchi
Scherzo from the "Eroica" Symphony . Beethove
Dance, "Piemontesi" ..... Sinigagl
Intermezzo, "William Ratcliff" ..... Mascag
Valse des Fleurs from the "Nutcracker"
Suite ..... Tschaikowsk
Bacchanale (The Venusberg Mountain) from
"Tannhauser" ..... Wagne

POST, MAY 19

JACCHIA'S BROTHER TO VISIT AMERICA

Mr. Jacchia, conductor of the Pops returns to the conductor's stand for to night's concert, after an absence of sev eral evenings, due to illness. M Jacchia has just received word from hi brother, from Italy, where he is prom inent in the manufacture of the Caprot airplane, that he expects to visit th United States within the next fe weeks in the interests of the Caprot plane.

"It is without doubt," said M Jacchia, "in connection with the inte national interests in cross-Atlantic fl ing that my brother is to visit th country, for the Caproni Company, I understand, proposes to enter into t manufacture of seaplanes as well a army machines."

TRAVELER, MAY 20,

JACCHIA OPPOSES MUSIC BOYCOT

Bans Only Strauss in Retaliation

Signor Agide Jacchia, conductor of the Symphony "Pop" concerts, who is still suffering from an attack of phlebitis which threatens to confine him to his bed for two or three days to come, gave his opinions yesterday on the subject of art as related to politics. Signor Jacchia, who is a strong protagonist of the "art for art's sake" theory, said he was unable to see any connection between these two fields. Art was self-sufficient and should never be besmirched by being dragged through the mire of politics, he declared.

In pursuance of this belief, Signor Jacchia is not to exclude German music from his programs during the coming season. He will make his selections impartially, irrespective of the nationality or political tendencies of the composer.

Wagner and Beethoven will figure as prominently and as frequently as Verdi and Rabaud. Signor Jacchia makes only one exception, which comes in the nature of a reprisal, to this otherwise inflexible rule. The music of Strauss will not be played. He explains this departure as a sort of revenge upon Strauss himself, who at the beginning of the war prohibited the playing of all French and Italian music throughout Germany for solely political reasons.

Concerning the rumors of Signor Jacchia's brother coming over to this country in connection with a projected transatlantic flight in a Caproni hydroplane, the conductor states that aside from the fact his brother is to arrive here shortly in the interests of some Italian airplane company which is attempting to form some sort of Italian-American aviation corporation, he knows nothing definite. The signor adds when he was asked to do some work of this nature in behalf of his brother he politely declined as "business held no charm for him."

TRANSCRIPT, MAY 24

Progress of the Pops

THERE is every likelihood that, from next Monday onwards, Mr. Jacchia can resume without interruption his work as conductor of The Pops. Meanwhile, with Mr. Lenom leading in programmes prepared by the disabled director, the concerts have continued on their wonted way. Incidentally it now stands clear that the substitution of "soft" drinks for the mildly "hard stuff" that was dispensed of old at Symphony Hall has in no wise lessened the numbers and the enjoyment of the audience. Virtually every table on the floor is taken nightly; while only in the balconies does the listening company fluctuate. More and more also it appears that the mainstay of The Pops, outside their perennial quality as a Boston institution, are the diversity, the interest and the sustained merit of Mr. Jacchia's programmes and his own skill and zest as conductor. In the past to lead at The Pops has been a "side line," as the commercial travellers say, for this or that musician. For Mr. Jacchia it is his chief work through the musical year. For this evening the programme stands:

Procession of Bacchus from the Ballet "Sylvia" ..... Delibes
Overture to the Opera, "Figaro's Wedding"
Serenata Barcarola ..... Mag
Fantasia from the Opera, "Lucia" ..... de N
Prelude to the Opera, "Tristan and Isolde"
Wag
Moonlight from the Opera, "Werther" ..... Mass
Pastorale for Octet of Wood-Winds—Caprice for Strings ..... Saint
(Arranged by Mr. Jacchia)
Ballet Music from "Samson and Delilah"
Saint-Sa
Slavic March ..... Chaik
Ave Maria from the Opera, "Othello" ..... Verdi
Waltz, "Thousand Nights" ..... Strauss
Selection from the Musical Play, "Katinka"
Friml

Two "special nights" befall next week a "Harvard Night" on Wednesday at which the Glee Club of the college will be heard in seven numbers, and a fragment of the suite, "Stevensoniana," by Edward B. Hill, '94, will be played, and the night of the holiday, Friday, when sundry numbers will be as a memorial music to the fallen in the recent war. To suit also a quasi-military occasion the resounding march from Chaikovsky's "Pathetic Symphony" will be heard. For the sentiment of the day as well, Mr. Chadwick's symphonic sketch, "Noel" will serve. For Monday the programme contains the tone-poem, "Finlandia," the first music by Sibelius to be heard in Boston for a year since the late Mr. Rabaud seemed unaware of the existence of that eminent composer; a fragment of Goldmark's fanciful and songful symphony, "The Country Wedding" and for a novelty a solo-piece for bassoon to be played by the excellent Mr. Laus. The list for Thursday will bring Wagner's glowing prelude to "The Mastersingers" and Enesco's fiery "Roumanian Rhapsody"; while on Saturday the audience will hear one of Mr. Carpenter's war pieces, the march, "Khaki Sammy."

AMERICAN, MAY 24

Wagner in Again.

Wagner is beginning to figure importantly upon the Pops programs. The audiences receive him politely and there are no casualties. Personally, I never believed in excluding dead German composers from concert programs provided their music was the sort which gives pleasure. The only bad feature of letting them in again is the satisfaction it gives the irrepressible Huns, of whom we have a few in our midst. They seem to think that a Wagner overture on our programs is some sort of a "Victory" for the Fatherland.

Now that we have our heel upon the neck of the German Michael I suppose we ought to disregard the hissing of the German geese in our midst, but it is exasperating. An even better argument against Wagner on Pops programs is that Mr. Jacchia is making them heavy enough without him.

There is altogether too much symphonic music on these programs. An audience which is gobbling ice cream, guzzling ginger ale and lemonade and smoking cigarettes is not in the proper frame of mind to be diverted by the Symphony Pathetique of Tschaikowsky, the prelude to Tristan, and even the lively movement from Beethoven's Heroic Symphony.

And it is not fair to the symphonies to play them under such conditions. Jacchia was not brought here to conduct symphonies. More operettas and more ragtime, Mr. Jacchia.

POST, MAY 25

FOURTH WEEK OF POPS

Agide Jacchia, the popular conductor of the Pop concerts at Symphony Hall, is again at the helm as the institution faces its fourth week. During his illness, from which he has recovered, Mr. Claude Lenom of old-time renown has obligingly taken his place. Unruffled by disputes over wine and beer, the Pops complacently prosper on sandwiches and salubrious mixtures of unfermented fruit juices.

Harvard night comes on Wednesday next, May 28. The hall and the waitresses will be decked in red. There will be a lively programme interspersed with rare selections from the Harvard Glee Club. Decoration Day (Friday, May 30) will have appropriate numbers, memorial and patriotic.

TRANSCRIPT

ITEMS ABOUT M

A Bassoon Solo at the Pops and Choral Concerts—M Chamber Music Festival — Paris

SIBELIUS, of whom goo
baud had never heard,
the less, is an eminent
turns to Symphony Hall th
the tone-poem, "Finlandia," th
item in Mr. Jacchia's progra
Pop Concert. The list con
fragment from Goldmark's
phony "Rustic Wedding,"
piece for bassoon to be p
excellent Mr. Laus. In fu
Mr. Jacchia conducting, the
stands:

March, "Sambre and Meuse" ....
Overture to the Opera, "William
Polish Dance .....
Fantasia from the Opera, "La Bo
Three Movements from the Incide
to Daudet's Play, "L'Arlésienne
(Prelude; Minuet Carl
Revery for Bassoon with Orchest
(Bassoon: Mr. Laus
"In the Garden," Love-Scene
Symphony, "Country Wedding"
Tone-Poem, "Finlandia" .....
Carnival in Paris .....
Romance .....
Waltz, "Girls of Baden" .....
Ride of the Valkyrs .....

It is fast becoming an open
Mr. Monteux is contemplating
ance next winter of Franck's
atorio, "The Beatitudes" by th
Orchestra and Mr. Townsend's
Chorus in a concert outside of
series. In recent years, the pie
heard but once in Boston and th
revealingly at the hands of
The likelihood, indeed, is that M
will renew the three concerts
masterpieces which Dr. Muck a
work of the orchestra in his
Then, it will be recalled, the p
ly responded to th

HERALD, MAY 2

POPS' FOURTH

Agide Jacchia, the popul
of the Pop concerts at Sym
is again at the helm as th
faces its fourth week. Du
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Lenom of old-time renow
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The jubilation of Har
(which comes on Wednesda
28), knows no check. The
waitresses will be decked i
uates and undergraduates
from all the country roun
the general public will also
like to watch young spirit
even while they listen to a
lively program, interspersed
selections from the Harvard
Decoration day (Friday, M
have appropriate numbers,
and patriotic. These are th
for the week:

MONDAY, MAY 26

March, "Sambre et Meuse" .....
Overture, "William Tell" .....
Polish Dance .....
Fantasia, "La Boheme" .....
Suite, "L'Arlesienne" No. 1 .....
a, Prelude. b, Minuet. c,
Reverie (bassoon and orchestra) ..
Mr. Laus
"In the Garden," from the "Rus
ding" Symphony .....
Finlandia .....
Carnival in Paris .....
Romanza ..... Van
Waltz, "Girls of Baden" .....
Ride of the Valkyries .....

TUESDAY, MAY 27

March, "101st Infantry" .....
Overture, "Phedre" .....
Souvenir .....
Fantasia, "Aida" .....
Suite, "Peer Gynt" .....
a, Morning Mood. b, Anitra's D
the Hall of the Mountain K
Trio, "Devotion" .....
Messrs. Hoffmann, violin; Holy,
Organ.
Scherzo, "Midsummer Night's Dr
Overture, "Rienzi" .....
Selection, "Jack o'Lantern" .....
"The Lost Chord" .....
Solo trumpet, Mr. Mager
Waltz, "On the Beautiful Blue Danu
Cortege de Bacchus .....

WEDNESDAY, MAY 28

Harvard Night
March, "101st Infantry" .....
Overture, "Zampa" .....
Waltz, "Estudiantina" .....
Harvard Glee Club:
Drinking Song .....
Lullaby .....
Hunting Song .....
Serenade .....
Bacchanale from "Tannhaeuser" ....
Slavonic Dance No. 1 .....
Lullaby for strings, from "Stevenso
E. B
Harvard Glee Club:
Traestat hoc nobis .....
Morning Hymn .....
Prayer of Thanksgiving .....
Selection, "Sinbad" .....
Quartet from "Rigoletto" .....
Hungarian Dance No. 1 .....
March, "Up the Street" .....

THURSDAY, MAY 29

Overture, "La Forza del Destino" ..
Waltz, "Pomone" .....
Andante Cantabile .....
Fantasia, "Mefistofele" ..... Tsch
Roumanian Rhapsody .....
Flute Solo:
Romance Without Words .....
Polonaise .....
Mr. Allan Brooke
Dance of the Priestesses of Dagon,
"Samson and Delilah" .....
Rondo Capriccioso ..... Sai
Selection, "Maytime" ..... Mendelssohn
Duet .....
Intermezzo, Act II., "The Jewels of
Madonna" .....
Prelude to "Die Meistersinger" ..... Wolf

FRIDAY, MAY 30

Decoration Day Program
Overture, "Siege of Corinth" .....
Memories .....
Canzone .....
Fantasia, "Faust" ..... Van Wes
"The Souls of Our Heroes" .....
Noel (Christmas) .....
Elise Triste .....
Largo (with organ) .....
Third Movement from the "Sympho
Pathetique" .....
Aria (strings and organ) ..... Tschaik
American Patrol .....
Miserere from "Il Trovatore" ..... Me

SATURDAY, MAY 31

March, "Khaki Sammy" .....
Overture, "The Beautiful Galatea" ..... Car
Waltz, "Vienna Blood" .....
Fantasia, "Lohengrin" .....
Dance of the Hours, from "La Gioconda
Trumpet Solo, "My Heart at Thy Dea
Dance," "Samson and Delilah" ... Saint-
Marionettes .....
Hungarian Rhapsody No. 1 in F .....
Selection, "The Rainbow Girl" .....
Missus .....
Intermezzo, "Cavalleria Rusticana" ..
(With Organ)
Invitation to the Dance ..... Weber-Ba

TIGHT BINDING

INFORMATION OBSCURED

TRANSCRIPT, SATURDAY, MAY 10,

Opera House. So paired either violinist bids fair to be at the top of his bent with uncommon sweep and glow of tone to be expected from Mr. Ysaye and more than his usual energy of song and ardor of progress from Mr. Elman. Not a violinist of the elder generation may match Mr. Ysaye at his best in command of the "grand style." Not one of the younger strikes hotter fire than Mr. Elman. Thus is each virtuoso likely to be the complement of the other. They will be heard in four pieces for two violins, all of which come seldom in these days to the concert-room and three of which are the ancient classics of the violin in which Mr. Ysaye and Mr. Elman both excel. The pieces are:

Concertante ..... Mozart
Sonata in E major ..... Händel
Concerto in D minor ..... Bach
Suite B (Opus 71) ..... Moszkowski

The Pops Continued

At last The Pops are free from the interruptions that during the present week have disturbed the usual succession of the concerts. From this evening onward, they will run their usual course, with the variety of programme and the quality of performance that Mr. Jacchia has now established. No previous conductor of The Pops has stocked them with so ample and widely ranging a repertory, while none has so resolutely kept the orchestra to its mettle. "Selections" from current musical plays and operettas, waltzes and other dance-tunes, songful or playful trifles, familiar overtures, fantasias that epitomize well liked and well remembered operas—all stand side by side on Mr. Jacchia's lists; while in all he keeps the orchestra to warm, colorful, rhythmic and characterizing voice. No wonder the audiences gladly hear him and his seventy-odd men from the Symphony Orchestra. As kindly have they taken to the new régime ordaining "soft drinks" in the "light refreshments." Thus are The Pops well started on the usual spring and summer way. For this evening the programme stands:

March, "Entrance of the Gladiators" ..... Fucik
Overture, "Poet and Peasant" ..... Suppé
Minuet ..... Puccini
Fantasia from "Mefistofele" ..... Boito
Suite, "L'Arlésienne" (No. 2) ..... Bizet
Violin Solo, "Souvenir de Moscou" ... Wieniawski
(Mr. Hoffmann)
Romance ..... Martucci
First Hungarian Rhapsody ..... Liszt
Introduction to Act III. of "The Jewels of the Madonna" ..... Wolf-Ferrari
Waltz, "Blue Danube" ..... Strauss
Ronde d'Amour ..... van Westerhout
Overture, "1812" ..... Chaikovsky

For the evenings of next week Mr. Jacchia proposes many interesting pieces, viz.: For Monday, Verdi's forgotten overture, "Jeanne d'Arc"; Bizet's seldom heard suite, "Roma"; Wagner's overture to "Tannhäuser"; and the whirling finale to Chaikovsky's fourth symphony; for Tuesday, Wagner's prelude to "Lohengrin" and the Polonaise from Chaikovsky's opera, "Eugen Onégin": for Wednesday, Mendelssohn's overture, "Fingal's Cave"; the suite from Chaikovsky's ballet, "The Nut Cracker"; the amusing finale of Mr. Chadwick, Symphonic Sketches, "A Vagrom Ballad": Liszt's tone-poem, "Mazeppa"; and the Valkyrs Ride from Wagner's "Die Walküre; for Thursday, Casella's fiery and songful rhapsody, "Italia"; the sprightly and artful scherzo from Mr. Rabaud's second symphony; and fragments of the ballet-music from "The Prophet" seldom heard outside the opera house; for Friday, Cherubini's rarely heard overture, "Ali Baba," and Mr. Chadwick's sterling over-

TRANSCRIPT, MAY 10.

CONCERTS AND COMPOSERS

Wagner Finds Flourishing Place at the Pops to Applauding Hearers—Casella's Glowing "Italia" Played Again — More About Mr. Monteux's Intentions—Mr. Clifton to Conduct in Paris

WAGNER can wait, said one of the voices in the mild controversy last winter over the exclusion of his music from the Symphony Concerts in deference to an understandable, if superfluous, scruple on the part of Mr. Rabaud. He has waited—for as much as three short months—until the retiring conductor has departed for overseas, until summer "Pops" have succeeded winter "Symphonies." Mr. Jacchia is a catholically minded conductor; as he said pointedly the other day, "he is an artist before he is an Italian; as he might have added, he is a musician before he is a man of war. He included music of Wagner in his programmes of last year and his audiences answered him, not with demur and protest, but with every sign of eager interest and lively pleasure. Therefore, to a public still more hungry for music that it has long known and enjoyed, he is again, this spring, restoring the familiar overtures, the familiar fragments from the operas and the music-dramas. Last Saturday, a distinctively "popular" audience roundly applauded the overture to "Tannhäuser"; last Tuesday a more exacting company was as cordially disposed toward the prelude to "Lohengrin." On Wednesday, "The Ride of the Valkyrs," familiar "favorite" at The Pops, went as well. For next week, the prelude to "Tristan" and the music of the Venusberg in "Tannhäuser" are announced and, sooner or later, the crown of all these pieces, the sumptuous and songful prelude to "The Mastersingers" will follow.

Clearly the audiences at Symphony Hall hear all this music gladly, while the orchestra plays it and Mr. Jacchia (or in the instance of the prelude to "Lohengrin," Mr. Lenom) leads it with as frank zest. As clearly, to all but hide-bound and perverted minds, the shimmer of the descending and ascending Grail, the chivalric pomps of "Lohengrin," the battle of the flesh and the spirit through the overture to "Tannhäuser," the Valkyrs swirling across the skies, the love that is stronger than death of Tristan and Isolde—all expressed in a music of universal beauty and power to be the heritage of mankind—have as little to do with the passions of the late war as the Richard Wagner who died forty years before it began. Even to Boston, Wagner has come back unopposed and to stay—if Mr. Monteux reads as clearly as Mr. Jacchia the signs of the musical times.

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With the promptness that is the wonder of two worlds, the Post Office has today delivered to this department the number of The Musical Courier for April 24 last—a round three weeks in transit from New York to Boston. It contains Mr. Monteux's answers to a question or two about his plans for the Symphony Concerts next autumn. Belated though the paragraphs seem, they follow hereunder.

My appointment is so recent that my plans are still unformulated. I am going to France for a visit, sailing about May 1, and I shall bring back any worthy novelties I may find, but I intend to figure in no way when in Boston as a propagandist for French music. Just as good wine needs no bush, so good French music needs no special propaganda, and that is the only kind I shall play. I do not think I shall find much room on my programmes for ultra-modern music. As for German music, I expect to pursue the same course as I have since the war began. You will remember that I refused to conduct Strauss's "Till Eulenspiegel" when I first came to America. I do not now expect to place works by living German composers on the Boston programmes the coming season. I do not think that the American people want to hear them; but I shall conduct the classics of musical literature, just as I have done throughout the war, irrespective of nationality.

From Americans I shall play all worthy works that I can find. I hope to do the first symphony of John Alden Carpenter, which, unless I am mistaken, has never been done either in Boston or New York, and other pieces of his as well; and there is fine music which I know by MacDowell, Chadwick and Loeffler. I am very sensible of the kindness and appreciation that has been shown me in America and I hope to show my appreciation of it by doing what I can to help along good American music. You may be sure that, although I have mentioned only some of your best-known composers, I shall be glad to examine manuscripts of new works from the younger and comparatively unknown men, and whatever I judge worthy of a Boston Symphony programme will find a place on one

Mr. Monteux is mistaken as to Mr. Carpenter's symphony. It was played in Boston a year ago last month, with Mr. Schmidt conducting in lieu of Dr. Muck, who had been eager to bring the piece to hearing. It well deserves repetition under Mr. Monteux. No symphony yet written by an American composer, except Mr. Loeffler's, is comparable with it. Possibly the new conductor will hazard Mr. Loeffler's music as well. It also deserves restudied performance and new hearing.

Items and Announcements

Two overtures, each heard none too often hereabouts, stand on the programme that Mr. Jacchia prepared but in which Mr. Lenom will lead at the Pop Concert in Symphony Hall this evening. One is relatively ancient and virtually unknown music—Cherubini's large-voiced overture to his final opera, "Ali Baba"; the other, more familiar, is work of Mr. Chadwick's more imaginative years, the concert overture named for the muse, "Melpomene." In detail the programme is:

March, "Stars and Stripes" ..... Sousa
Overture to the Opera, "Ali Baba" .... Cherubini
Song Without Words ..... Chaikovsky
Fantasia from the Opera, "Pagliacci" ..... Leoncavallo
Ballet Music from the Opera, "Queen of Sheba" ..... Gounod
Hymn for Organ, Violin and Violincello ..... Nagel
(Messrs. Snow, Hoffmann, Miquelle.)
Turkish Patrol ..... Michaelis
Concert Overture, "Melpomene" ..... Chadwick
Selection from the Opera, "L'Oracolo" ..... Leoni
Souvenir ..... Drdla
The Marionettes ..... Lacombe
March from "Aida" ..... Verdi

Mr. Chalmers Clifton, well remembered in Boston as the ablest conductor of "The Cecilia" in recent years, is to lead the Symphony Orchestra at Paris in music, to take pla[illegible] French [illegible]

TRANSCRIPT, MAY

Pops

later consider[illegible] very likelihood that, from [illegible]r Smart day onwards, Mr. Jacchia [illegible]icion he without interruption his [illegible]en on uctor of The Pops. Mean- [illegible]r. Lenom leading in pro- [illegible] words ared by the disabled director, [illegible]gically ave continued on their wonted [illegible]en play tally it now stands clear that [illegible]; wher ion of "soft" drinks for the [illegible]al scal l stuff" that was dispensed of [illegible]ofesso hony Hall has in no wise less- [illegible]ons t mbers and the enjoyment of the [illegible]thday irtually every table on the floor [illegible]uld b lightly; while only in the hal- [illegible]oreve s the listening company fluctuate, [illegible]oriou more also it appears that the [illegible]heris of The Pops, outside their peren- [illegible]r th ity as a Boston institution, are [illegible]ed b sity, the interest and the sustained [illegible]woul Mr. Jacchia's programmes and [illegible]harp skill and zest as conductor. In [illegible]ghtf to lead at The Pops has been a [illegible]nin ne," as the commercial travellers [illegible]xpec this or that musician. For Mr. [illegible]s h it is his chief work through the [illegible]nora year. For this evening the pro- [illegible]org e stands:

[illegible] on of Bacchus from the Ballet [illegible]rld.la ..... Delibes
[illegible] the to the Opera, "Figaro's Wedding" [illegible]
[illegible]emp Barcarola ..... Mas[illegible]
[illegible]ntly a from the Opera, "Lucia" ..... D[illegible]
[illegible] th to the Opera, "Tristan and Isolde" [illegible]
[illegible]n. ht from the Opera, "Werther" ..... Massenet
[illegible] the for Octet of Wood-Wind [illegible] strings ..... [illegible]
[illegible]play (Arranged by Mr. Jacchia) [illegible]
[illegible] Music from "Samson and Delilah" [illegible]
[illegible] March ..... Saint-Saens
[illegible]g ria from the Opera, "Othello" ..... Verdi
[illegible]s on "Thousand Nights" ..... [illegible]
[illegible] from the Musical Play, "Katinka" [illegible]
[illegible]tw Primi
[illegible] th "special nights" befall next week—
[illegible]olc arvard Night" on Wednesday at
[illegible]ape the Glee Club of the college will be
[illegible]eter in seven numbers, and a fragment of
[illegible]at ite, "Stevensoniana," by Edward B.
[illegible] (op. 94, will be played, and the night of
[illegible] an holiday, Friday, when sundry num-
[illegible] ssowill be as a memorial music to the
[illegible] hi in the recent war. To suit also
[illegible] rasusi-military occasion the resounding
[illegible] Th from Chaikovsky's "Pathetic Sym-
[illegible] H" will be heard. For the sentiment
[illegible] day as well, Mr. Chadwick's sym-
[illegible] onic sketch, "Noel" will serve. For
[illegible] Monday the programme contains the tone-
[illegible] poem, "Finlandia," the first music by
[illegible] Sibelius to be heard in Boston for a year
[illegible] since the late Mr. Rabaud seemed unaware
[illegible] of the existence of that eminent composer;
[illegible] a fragment of Goldmark's fanciful and
[illegible] songful symphony, "The Country Wed-
[illegible] ding" and for a novelty a solo-piece for
[illegible] bassoon to be played by the excellent Mr.
[illegible] Laus. The list for Thursday will bring
[illegible] Wagner's glowing prelude to "The Master-
[illegible] singers" and Enesco's fiery "Roumanian
[illegible] Rhapsody"; while on Saturday the audi-
[illegible] ence will hear one of Mr. Carpenter's wa
[illegible] pieces, the march, "Khaki Sammy."

TRANSCRIPT, MAY

ITEMS ABOUT M

A Bassoon Solo at the Pops and Choral Concerts—M Chamber Music Festival — Paris

SIBELIUS, of whom goo baud had never heard, the less, is an eminent turns to Symphony Hall th the tone-poem, "Finlandia," th item in Mr. Jacchia's progra Pop Concert. The list con fragment from Goldmark's phony "Rustic Wedding," piece for bassoon to be p excellent Mr. Laus. In fu Mr. Jacchia conducting, the stands:

March, "Sambre et Meuse" ....
Overture to the Opera, "William
Polish Dance ....
Fantasia from the Opera, "La Bo
Three Movements from the Incide to Daudet's Play, "L'Arlésienne (Prelude; Minuet Carl
Revery for Bassoon with Orchest (Bassoon: Mr. Laus
"In the Garden," Love-Scene
Symphony, "Country Wedding"
Tone-Poem, "Finlandia" ....
Carnival in Paris ....
Romance ....
Waltz, "Girls of Baden" ....
ride of the Valkyrs ....

It is fast becoming an open Mr. Monteux is contemplating nce next winter of Franck's torio, "The Beatitudes" by th rchestra and Mr. Townsend' horus in a concert outside of ries. In recent years, the pie eard but once in Boston and th vealingly at the hands of the likelihood, indeed, is that M ill renew the three concerts asterpieces which Dr. Muck ta ork of the orchestra in his hen, it will be recalled, the p responded to th

ADVERTISER MAY 11

"DRY" POPS AS ATTRACTIVE AS EVER

Prohibition won't hurt the Po The first six nights have served f all the forces at Symphony Hall, mi istering to the ear and the palate, find this out. Innovations have be tested and traditions retried. It accordingly very plain that the Po patrons like the newly-installe waitresses, that they like to hea solos by the virtuosi of the Bost Symphony Orchestra in its Summe guise, that they like the music Wagner (which has never been banne from the broad-minded Pops); finally that they approve of Mr. Jacchia' programs as thoroughly as they ap prove of his fervor.

There will be two special nights fo the coming week—Booksellers' Nigh on Wednesday, May 14, and Professio Women's Night on Thursday, May 15

HERALD, MAY 11.

SECOND WEEK OF THE POPS

The world may be weary of this or that, but it is not weary of the Pop concerts. The first six nights served for all the forces at Symphony Hall, ministering to the ear and the palate, to find the just pace of popularity. Innovations have been tested and traditons re-tried. The public likes the newly-installed waitresses; it likes to hear solos by the virtuosi of the Boston Symphony Orchestra in its summer guise; it approves of Mr. Jacchia's programs as thoroughly as it approves his fervor.

Mr. Jacchia knows the art of discriminately mixing musical styles into an attractive evening's entertainment, setting music of popular appeal beside music of character. Suites, overtures, marches, waltzes, operatic fantasias, selections from the operettas of the hour, all crowd abundantly one upon the other. So large is his repertory that virtually no repetitions may be found in the 12 programs of the first two weeks.

There will be two special nights for this week—Booksellers' night on Wednesday, May 14, and Professional Women's night on Thursday, May 15. For the first of these, Small, Maynard & Co. have engaged a large block of seats to entertain members of the American Booksellers' Association, which will hold its annual convention in Boston. For Thursday, Mrs. Marie Dewing Faelten, president of the Professional Women's Club, and Mrs. Sybil H. Holmes, president of the Massachusetts Association of Women Lawyers, have also taken a section of the floor for their members.

The programs of the second week follow:

MONDAY, MAY 12.

Wedding March ..... Mendelssohn
Overture, "Jeanne d'Arc" ..... Verdi
Gavotte ..... Martini
Fantasia, "Faust" ..... Gounod
Organ, Mr. Snow.
Suite, "Roma" ..... Bizet
"Ave Maria" ..... Schubert-Wilhelmj
Organ, Mr. Snow.
Prelude ..... Rachmaninoff
Overture to "Tannhaeuser" ..... Wagner
Selection, "Jack o'Lantern" ..... Caryll
Canzone ..... Van Westerhout
Waltz, "Espana" ..... Waldteufel
Finale, Fourth Symphony ..... Tschaikowsky

TUESDAY, MAY 13.

Marche Militaire ..... Schubert
Overture, "Masaniello" ..... Auber
"Whispering of the Flowers" ..... Blon
Fantasia, "La Boheme" ..... Puccini
Prelude to "Lohengrin" ..... Wagner
Tarantelle ..... Jacchia
"Ave Maria" ..... Bach-Gounod
Cortege Solenelle ..... Glazounoff
Selection, "Sometime" ..... Friml
Intermezzo, "Pagliacci" ..... Leoncavallo
Waltz, "Jolly Fellows" ..... Vollstedt
Polonaise from "Eugen Onegin" .. Tschaikowsky

WEDNESDAY, MAY 14.

Hungarian March ..... Berlioz
Overture, "Fingal's Cave" ..... Mendelssohn
Minuet ..... Bolzoni
Fantasia, "Jewels of the Madonna" Wolf-Ferrari
Suite, "Nutcracker" ..... Tschaikowsky
Harp solo, "Dream" ..... Oberthur
Mr. Theodore Cella.
Aria (for strings and organ) ..... Rehfeld
A Vagrom Ballad ..... Chadwick
Mazeppa ..... Liszt
Romanze ..... Van Westerhout
Waltz, "Tres Jolie" ..... Waldteufel
"Ride of the Valkyries" ..... Wagner

THURSDAY, MAY 15.

Professional Women's Club Night.
March, "Semper Fidelis" ..... Sousa
Overture to "The Sicilian Vespers" ..... Verdi
Romanza ..... Van Westerhout
Fantasia, "Lohengrin" ..... Wagner
Scherzo, Second Symphony ..... Rabaud
Flute solo:
Mr. Brooke.
Berceuse ..... Godard
Rhapsody, "Italia" ..... Casella
Ballet music, "The Prophet" ..... Meyerbeer
a, Waltz. b, Redowa.
Impromptu, Op. 90, No. 2 ..... Schubert
Waltz, "Roses from the South" ..... Strauss
"Pomp and Circumstance" ..... Elgar

FRIDAY, MAY 16.

March, "Stars and Stripes" ..... Sousa
Overture, "Ali Baba" ..... Cherubini
"Song Without Words" ..... Tschaikowsky
Fantasia, "Pagliacci" ..... Leoncavallo
Ballet music, "Queen of Sheba" ..... Gounod
Hymnus (Trio) ..... Nagel
Organ, Mr. Albert W. Snow; violin, Mr. Hoffmann; violoncello, Mr. G. Miquelle.
"Turkish Patrol" ..... Michaelis
Overture, "Melpomene" ..... Chadwick
Selection, "L'Oracolo" ..... Leoni
Souvenir ..... Drdla
"The Marionettes" ..... Lacombe
March from "Aida" ..... Verdi

SATURDAY, MAY 17.

Coronation March ..... Svendsen
Overture, "Light Cavalry" ..... Suppe
Waltz, "Tales from the Vienna Woods" . Strauss
Fantasia, "Cavalleria Rusticana" ... Mascagni
Ballet suite, "Coppelia" ..... Delibes
a, Waltz. b, Czardas.
Tarantelle for Flute and Clarinet .. Saint-Saens
Messrs. Brooke and Mimart.
Largo from the "New World" Symphony Dvorak
Second Hungarian Rhapsody ..... Liszt
Selection, "Fiddlers Three" ..... Johnstone
Meditation from "Thais" ..... Massenet
Solo violin, Mr. Hoffmann.
Waltz, "The Skaters" ..... Waldteufel
Overture, "Mignon" ..... Thomas

RECORD, MAY 15.

RETURNING TO HIS POST AS LEADER OF THE BOSTON POPS

AGIDE JACCHIA

The popular Pops leader has been unable to conduct the Pops for a few performances owing to a swollen vein in one ankle, which makes standing most painful. His physicians have told him that he could return to his post this evening, much to his delight as well as the pleasure of his admirers. Mr. Jacchia is offering Boston a series of extremely fine concerts. On his programs stand much beautiful music as well as some of the lighter music of the day.

TRAVELER, MAY 17,

POPS THRIVE ON PROHIBITION

Those who thought taking the wines beer and ale from the Pops marked th death of this popular amusement shoul drop around to Symphony Hall an week night and note the crowded house that wax enthusiastic over Conduc Jacchia's peerless program.

The Pops start in on their third next Monday night. The Temple Is has engaged the entire floor for T day night, entertaining the Unio Congregations and Federation of T ple Sisterhoods, who are holding t national convention here May Thursday night will bring an all- sian program, while Friday night be Roxbury Latin school night.

Monday night's program is:

Overture, "La Forza del Destino" .....
Aubade Printaniere ..... Lac
Traumerei ..... Schu
Fantasia, "Samson and Delilah" .. Saint-
Carnival in Italy .....
Viola Solos: (a) Melodie; (b) Bagatelle Wittmann
Florian Wittmann; Carl Lamson, Accompanist
Serenade ..... Schubert-Jacchi
Scherzo from the "Eroica" Symphony . Beethove
Dance, "Piemontesi" ..... Sinigagli
Intermezzo, "William Ratcliff" ..... Mascagn
Valse des Fleurs from the "Nutcracker" Suite ..... Tschaikowsk
Bacchanale (The Venusberg Mountain) from "Tannhauser" ..... Wagne

POST, MAY 19

JACCHIA'S BROTHER TO VISIT AMERICA

Mr. Jacchia, conductor of the Pops returns to the conductor's stand for to night's concert, after an absence of sev eral evenings, due to illness. Mr Jacchia has just received word from hi brother, from Italy, where he is prom inent in the manufacture of the Caproni airplane, that he expects to visit th United States within the next fe weeks in the interests of the Caproni plane.

"It is without doubt," said M Jacchia, "in connection with the inte national interests in cross-Atlantic fl ing that my brother is to visit th country, for the Caproni Company, I understand, proposes to enter into th manufacture of seaplanes as well a army machines."

TRAVELER, MAY 20,

JACCHIA OPPOSES MUSIC BOYCOTT

Bans Only Strauss in Retaliation

Signor Agide Jacchia, conductor of the Symphony "Pop" concerts, who is still suffering from an attack of phlebitis which threatens to confine him to his bed for two or three days to come, gave his opinions yesterday on the subject of art as related to politics. Signor Jacchia, who is a strong protagonist of the "art for art's sake" theory, said he was unable to see any connection between these two fields. Art was self-sufficient and should never be besmirched by being dragged through the mire of politics, he declared.

In pursuance of this belief, Signor Jacchia is not to exclude German music from his programs during the coming season. He will make his selections impartially, irrespective of the nationality or political tendencies of the composer.

Wagner and Beethoven will figure as prominently and as frequently as Verdi and Rabaud. Signor Jacchia makes only one exception, which comes in the nature of a reprisal, to this otherwise inflexible rule. The music of Strauss will not be played. He explains this departure as a sort of revenge upon Strauss himself, who at the beginning of the war prohibited the playing of all French and Italian music throughout Germany for solely political reasons.

Concerning the rumors of Signor Jacchia's brother coming over to this country in connection with a projected transatlantic flight in a Caproni hydroplane, the conductor states that aside from the fact his brother is to arrive here shortly in the interests of some Italian airplane company which is attempting to form some sort of Italian-American aviation corporation, he knows nothing definite. The signor adds when he was asked to do some work of this nature in behalf of his brother he politely declined as "business held no charm for him."

ERICAN MAY 24,

Wagner in Again.

Wagner is beginning to figure importantly upon the Pops programs. The audiences receive him politely and there are no casualties. Personally, I never believed in excluding dead German composers from concert programs provided their music was the sort which gives pleasure. The only bad feature of letting them in again is the satisfaction it gives the irrepressible Huns of whom we have a few in our midst. They seem to think that a Wagner overture on our programs is some sort of a "Victory" for the Fatherland.

Now that we have our heel upon the neck of the German Michael I suppose we ought to disregard the hissing of the German geese in our midst, but it is exasperating. An even better argument against Wagner on Pops programs is that Mr. Jacchia is making them heavy enough without him.

There is altogether too much symphonic music on these programs. An audience which is gobbling ice cream, guzzling ginger ale and lemonade and smoking cigarettes is not in the proper frame of mind to be diverted by the Symphony Pathetique of Tschaikowsky, the prelude to Tristan and even the lively movement from Beethoven's Heroic Symphony.

And it is not fair to the symphonies to play them under such conditions. Jacchia was not brought here to conduct symphonies. More operettas and more ragtime, Mr. Jacchia.

POST, MAY 25

FOURTH WEEK OF POPS

Agide Jacchia, the popular conductor of the Pop concerts at Symphony Hall, is again at the helm as the institution faces its fourth week. During his illness, from which he has recovered, Mr. Claude Lenom of old-time renown has obligingly taken his place. Unruffled by disputes over wine and beer the Pops complacently prosper on sundaes, sandwiches and salubrious mixtures of unfermented fruit juices.

Harvard night comes on Wednesday next, May 28. The hall and the waitresses will be decked in red. There will be a lively programme interspersed with rare selections from the Harvard Glee Club. Decoration Day, Friday, May 30, will have appropriate numbers, memorial and patriotic.

HERALD, MAY 2

POPS' FOURTH

Agide Jacchia, the popul of the Pop concerts at Sym is again at the helm as th faces its fourth week. Du ness, from which he has re Lenom of old-time renow obligingly taking his place.

The jubilation of Har (which comes on Wednesda 28), knows no check. The waitresses will be decked i uates and undergraduates from all the country roun the general public will als like to watch young spirit even while they listen to a lively program, intersperse selections from the Harvar Decoration day (Friday, M have appropriate numbers and patriotic. These are th for the week:

MONDAY, MAY 26

March, "Sambre et Meuse" ....
Overture, "William Tell" ....
Polish Dance ....
Fantasia, "La Boheme" ....
Suite, "L'Arlesienne" No. 1 ....
a, Prelude. b, Minuet. c,
Reverie (bassoon and orchestra) ..
Mr. Laus
"In the Garden," from the "Ru ding" Symphony ....
Finlandia ....
Carnival in Paris ....
Romanza ....
Waltz, "Girls of Baden" ....
Ride of the Valkyries ....

TUESDAY, MAY 27

March, "101st Infantry" ....
Overture, "Phedre" ....
Souvenir ....
Fantasia, "Aida" ....
Suite, "Peer Gynt" ....
a, Morning Mood. b, Anitra's D
the Hall of the Mountain
Trio, "Devotion" ....
Messrs. Hoffmann, violin; Holy, Organ.
Scherzo, "Midsummer Night's D
Overture, "Rienzi" ....
Selection, "Jack o'Lantern" ....
"The Lost Chord" ....
Solo trumpet, Mr. Mage
Waltz, "On the Beautiful Blue Dan
Cortege de Bacchus ....

WEDNESDAY, MAY 28

Harvard Night
March, "101st Infantry" ....
Overture, "Zampa" ....
Waltz, "Estudiantina" ....
Harvard Glee Club:
Drinking Song ....
Lullaby ....
Hunting Song ....
Serenade ....
Bacchanale from "Tannhaeuser" ....
Slavonic Dance No. 1 ....
Lullaby for strings, from "Stevens E.
Harvard Glee Club:
Traestat hoc nobis ....
Morning Hymn ....
Prayer of Thanksgiving ....
Selection, "Sinbad" ....
Quartet from "Rigoletto" ....
Hungarian Dance No. 1 ....
March, "Up the Street" ....

THURSDAY, MAY 29

Overture, "La Forza del Destino" ..
Waltz, "Pomone" ....
Mandante Cantabile ....
Fantasia, "Mefistofele" ....
Roumanian Rhapsody ....
Flute Solo: ....
Romance Without Words ....
Polonaise ....
Mr. Allan Brooke
Dance of the Priestesses of Dagon, Samson and Delilah" ....
Sando Capriccioso ....
Selection, "Maytime" ....
Duet ....
Mezzo, Act II., "The Jewels of Madonna" ....
Prelude to "Die Meistersinger" ....

FRIDAY, MAY 30

Decoration Day Program
Overture, "Siege of Corinth" ....
Stories ....
Tone ....
Fantasia, "Faust" ....
"Souls of Our Heroes" ....
(Christmas) ....
Triste ....
(with organ) ....
Movement from the "Sympho
Quartetique" ....
Strings and organ) ....
Roman Patrol ....
Overture from "Il Trovatore" ....

SATURDAY, MAY 31

"Khaki Sammy" ....
Overture, "The Beautiful Galatea" ....
"Vienna Blood" ....
Fantasia, "Lohengrin" ....
Hours of the Hours, from "La Gioconda
Duet Solo, "My Heart at Thy Do
"Samson and Delilah" ....
Marionettes ....
Hungarian Rhapsody No. 1 in F ....
Medley, "The Rainbow Girl" ....
Medley ....
Overture, "Cavalleria Rusticana" ....
(With Organ)
Waltz to the Dance ....

INFORMATION OBSCURED

SCRIPT, MAY 2

he Pops

every likelihood that, from nday onwards, Mr. Jacchia me without interruption his ductor of The Pops. Mean- Mr. Lenom leading in pro- ared by the disabled director, ve continued on their wonted tally it now stands clear that on of "soft" drinks for the stuff" that was dispensed of ny Hall has in no wise less- ers and the enjoyment of the ally every table on the floor tly; while only in the bal- e listening company fluctuate. re also it appears that the he Pops, outside their peren- s a Boston institution, are he interest and the sustained Jacchia's programmes and and zest as conductor. In ad at The Pops has been a s the commercial travellers or that musician. For Mr. his chief work through the For this evening the pro- s:

Bacchus from the Ballet, ...Delibes
Opera, "Figaro's Wedding," Mozart
ola.....de N is
he Opera, "Lucia".....Donizetti
Opera, "Tristan and Isolde," Wagner
the Opera, "Werther"..Massenet
tet of Wood-Winds—Capri e .....Sca latti
nged by Mr. Jacchia)
m "Samson and Delilah," Saint-Sa ns
.....Chalk w sky
the Opera, "Othello".....Verdi
d Nights".....Strauss
he Musical Play, "Katinka," Friml

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we have our heel upon the German Michael I suppose o disregard the hissing of geese in our midst, but it ng. An even better argu- st Wagner on Pops pro- at Mr. Jacchia is making enough without him. altogether too much sym- ic on these programs. An hich is gobbling ice cream inger ale and lemonade g cigarettes is not in the e of mind to be diverted mphony Pathetique o ky, the prelude to Tristan e lively movement from Heroic Symphony. ot fair to the symphonies n under such conditions not brought here to con nies. More operettas an e, Mr. Jacchia.

ST, MAY 25

TH WEEK OF POPS

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TRANSCRIPT MAY 26,

ITEMS ABOUT MUSIC

A Bassoon Solo at the Pops—Mr. Monteux and Choral Concerts—Mrs. Coolidge's Chamber Music Festival — Incidents in Paris

SIBELIUS, of whom good father Rabaud had never heard, but who, none the less, is an eminent composer, returns to Symphony Hall this evening in the tone-poem, "Finlandia," the conspicuous item in Mr. Jacchia's programme for the Pop Concert. The list contains also a fragment from Goldmark's pretty symphony "Rustic Wedding," and a solo-piece for bassoon to be played by the excellent Mr. Laus. In full and with Mr. Jacchia conducting, the programme stands:

March, "Sambre and Meuse".....Planquette
Overture to the Opera, "William Tell"...Rossini
Polish Dance.....Scharwenka
Fantasia from the Opera, "La Bohème".Puccini
Three Movements from the Incidental Music to Daudet's Play, "L'Arlésienne".....Bizet
(Prelude; Minuet; Carillon)
Revery for Bassoon with Orchestra.....Cassado
(Bassoon: Mr. Laus)
"In the Garden," Love-Scene from the Symphony, "Country Wedding".....Goldmark
Tone Poem, "Finlandia".....Sibelius
Carnival in Paris.....Svendsen
Romance.....van Westerhout
Waltz, "Girls of Baden".....Komzak
Ride of the Valkyrs.....Wagner

It is fast becoming an open secret that Mr. Monteux is contemplating a performance next winter of Franck's eloquent oratorio, "The Beatitudes" by the Symphony Orchestra and Mr. Townsend's Symphony Chorus in a concert outside of the regular series. In recent years, the piece has been heard but once in Boston and then none too revealingly at the hands of The Cecilia. The likelihood, indeed, is that Mr. Monteux will renew the three concerts of choral masterpieces which Dr. Muck added to the work of the orchestra in his final year. Then, it will be recalled, the public eagerly responded to th

HERALD MAY 25,

POPS' FOURTH WEEK

Agide Jacchia, the popular conductor of the Pop concerts at Symphony Hall, is again at the helm as the institution faces its fourth week. During his illness, from which he has recovered, Mr. Lenom of old-time renown has been obligingly taking his place.

The jubilation of Harvard Night (which comes on Wednesday next, May 28) knows no check. The hall and the waitresses will be decked in red. Graduates and undergraduates will pour in from all the country round; those of the general public will also come who like to watch young spirits rise high, even when they listen to an especially lively program, interspersed with rare selections from the Harvard Glee Club. Decoration day (Friday, May 30) will have appropriate numbers, memorial and patriotic. These are the programs for the week:

MONDAY, MAY 26

March, "Sambre et Meuse".....Planquette
Overture, "William Tell".....Rossini
Polish Dance.....Scharwenka
Fantasia, "La Bohème".....Puccini
Suite, "L'Arlésienne" No. 1.....Bizet
a. Prelude, b. Minuet, c. Carillon.
Revery (bassoon and orchestra).....Cassado
Mr. Laus
"In the Garden," from the "Rustic Wedding" Symphony.....Goldmark
Finlandia.....Sibelius
Carnival in Paris.....Svendsen
Romance.....Van Westerhout
Waltz, "Girls of Baden".....Komzak
Ride of the Valkyries.....Wagner

TUESDAY, MAY 27

March, "101st Infantry".....Maquarre
Overture, "Phèdre".....Massenet
Souvenir.....Drdla
Fantasia, "Aida".....Verdi
Suite, "Peer Gynt".....Grieg
a. Morning Mood, b. Anitra's Dance, c. In the Hall of the Mountain King.
Trio, "Devotion".....Johnson
Messrs. Hoffmann, violin; Holy, harp; Snow, Organ.
Scherzo, "Midsummer Night's Dream" Mendelssohn
Overture, "Rienzi".....Wagner
Selection, "Jack o' Lantern".....Caryll
"The Lost Chord".....Sullivan
Solo, Trumpet, Mr. Mager
Waltz, "On the Beautiful Blue Danube".Strauss
Cortège de Bacchus.....Delibes

WEDNESDAY, MAY 28

Harvard Night

March, "101st Infantry".....Maquarre
Overture, "Zampa".....Herold
Waltz, "Estudiantina".....Waldteufel
Harvard Glee Club
Bacchanale, "Tannhauser".....Wagner
Slavonic Dance No. 1.....Dvorak
Lullaby, "Stevensoniana".....Hill
Harvard Glee Club
"Sinbad".....Romberg
Quartet, Rigoletto.....Verdi
Hungarian Dance No. 1.....Brahms
"Up the Street".....Morse

RECORD, MAY 31,

GUSTAV STRUBE AT HIS OLD POST AS POPS CONDUCTOR

Gustav Strube, for 18 years a member of the Boston Symphony Orchestra, and for 14 years, from time to time, conductor of the Pop concerts, returns today to Boston to lead the Pops again. Mr. Jacchia, this season's conductor, has been confined to his home for some time by illness. Mr. Lenom has conducted on some occasions. The management have now secured the services of Mr. Strube, who will conduct the performances until further notice.

Two special nights of more than usual interest are scheduled for this week. Thursday, June 5, will be Italian Night. A program from the country of carolling tenors without some opera selections would be inconceivable; but the majority of the numbers on the program are not from operas, which goes to prove that the Italians have produced unoperatic music which is both popular and delightful.

Tuesday night, June 3, has been partly taken over by the War Camp Community Service, Mr. C. W. Waldron, director, for the entertainment of our soldiers and sailors. This will be the only public Pops Night this year which has been dedicated to them. A "Whizz-Bang" program will be interspersed with community singing in the intermissions.

Phila. May 27.

THE "POP" CONCERTS.

One of the best means of supplying attractive and wholesome entertainment for thousands of people has been found to be "The Pops" at Symphony Hall. There are many attractive regular forms of entertainment that give pleasure and complete satisfaction to a large portion of the great public, but there are also many instances where the theatre, the concert hall or the high-class picture house will hardly gratify the restless man who has been accustomed for years to meet his friends at the club and social gatherings. Symphony Hall with its great orchestra, giving popular concerts during the spring and early summer months, playing semi-classic and popular music is not lacking in genial atmosphere for during the programs light refreshments are served at tables where groups of friends may gather to spend a social and profitable evening.

TRANSCRIPT, MAY 27,

PLAYS AND CONCERTS

Mr. Jacchia Returns to the Pops—A New Schedule at the Plymouth — Summer Farces at the Copley

BACK to Symphony Hall last evening came Mr. Jacchia, no longer disabled physically and leading with the rhythmic verve, the melodic warmth, the ardor for every piece, each according to its kind, that make his Pops more engaging, more spirited than any the Bostonian public has known in years. His programmes, besides, are as full of interest and zest. With reason, his audience yesterday applauded his return. For this evening the list of pieces runs in agreeable miscellany:

March, "101st Infantry".....Maquarre
Overture to Racine's Play, "Phèdre"....Massenet
Souvenir.....Drdla
Fantasia from the Opera, "Aida".....Verdi
Three Fragments from the Music to Ibsen's Play, "Peer Gynt".....Grieg
(Morning Mood; Anita's Dance; In the Hall of the Mountain King)
Trio, "Devotion".....Johnson
(Violin, Mr. Hoffmann; Harp, Mr. Holy; Organ, Mr. Snow)
Scherzo from the Music to Shakspeare's Comedy, "A Midsummer Night's Dream"..... Mendelssohn
Overture to the Opera, "Rienzi".....Wagner
Selection from the Musical Play, "Jack o' Lantern".....Caryll
Song, "The Lost Chord".....Sullivan
(Trumpet, Mr. Mager)
Waltz, "Blue Danube".....Strauss
Procession of Bacchus from the Ballet, "Sylvia".....Delibes

According to the present schedule at the Plymouth, "Pinafore" and "The Mikado" —most sought in these days of all the operettas by Gilbert and Sullivan—will divide the third and final week of the stay of the company that has once more and exhilaratingly brought them back to Boston. "Pinafore" will be sung and acted on Mon-

RECORD, MAY 28,

Harvard Night at Pops

For the benefit of graduates, undergraduates and the general public who are interested, Symphony Hall will flaunt red banners tonight for the Pop Concert will be dedicated to the great university. The following music of "pep," interspersed with part songs by the college glee club, will enliven the evening:—

March, "101st Infantry".....Maquarre
Overture, "Zampa".....Herold
Waltz, "Estudiantine".....Waldteufel
Harvard Glee Club
Bacchanale, "Tannhauser".....Wagner
Slavonic Dance No. 1.....Dvorak
Lullaby, "Stevensoniana".....Hill
Harvard Glee Club
"Sinbad".....Romberg
Quartet, Rigoletto.....Verdi
Hungarian Dance No. 1.....Brahms
"Up the Street".....Morse

TRANSCRIPT, MAY 31.

UNFORTUNATELY Mr. Jacchia's illness still disables him and since last Tuesday, Mr. Lenom has been leading at the Pop Concerts, to be succeeded next week by Mr. Strube returning to a post he of old adorned. Last Monday, Mr. Jacchia returned to his place, conducted with his usual zest and energy—and next day experienced a relapse that for the present shuts him in his rooms. There, however, he still puts together the wide-ranging programmes that are not the least of the interest and the pleasure of the Pops; while conductor and orchestra as painstakingly play the chosen pieces. Thus the list for the evening includes four operatic fragments as well as one of Liszt's rhapsodies, Berlioz's arrangement of Weber's "Invitation to the Dance" and a sample of Mr. Carpenter as wartime and topical composer in a march, "Khaki Sammy." The list of pieces stands:

March, "Khaki Sammy".....Carpenter
Overture to the Operetta, "The Beautiful Galatea".....Suppé
Waltz, "Vienna Blood".....Strauss
Fantasia from the Opera, "Lohengrin"..Wagner
Dance of the Hours from the Opera, "La Gioconda".....Ponchielli
Trumpet Solo, "My Heart at Thy Dear Voice," from the Opera, "Samson and Delilah".....Saint-Saëns
The Marionettes.....Lacombe
Hungarian Rhapsody No. 1.....Liszt
Selection from the Musical Play, "The Rainbow Girl".....Hirsch
Narcissus.....Nevin
Intermezzo from the Opera, "Cavalleria Rusticana".....Mascagni
Invitation to the Dance.....Weber-Berlioz

Two special "nights" befall next week—an evening for the War Camp Community Service on Tuesday and an evening with an Italian programme on Thursday. For more or less novel pieces, as lists at The Pops go or for notably interesting numbers, the programmes for the new week promise on Monday Weber's overture to his opera, "Oberon," the prelude to Wagner's "Tristan" and the whirling, jostling finale of Chaikovsky's fourth symphony; on Tuesday a seldom heard fantasia of Rimsky-Korsakov for violin and orchestra with Mr. Thillois to play the violin part; on Wednesday fragments of Verdi's opera, "Othello," Liszt's third rhapsody, an oboe-piece for the excellent Mr. Speyer, and Smetana's racing overture to his opera, "The Bartered Bride"; on Thursday, ancient and modern, symphonic and operatic. Italian composers from Scarlatti and Corelli through Rossini and Verdi to Sinigaglia and Casella on Friday, the closing scene from Wagner's "Tristan"; and on Saturday, Berlioz's overture, "Roman Carnival." There is likelihood that the incoming Strube will alter some of these items.

Only a few in Boston longed to hear the music of Wagner while American soldiers were fighting in France. Not because Wagner, after the Franco-Prussian war, wrote a foolish, contemptible satire on the Parisians, but because his arrogance and the spirit of his later music were aggressively German. If music by him had been played last season, there would probably have been no unpleasant scene; there might have been applause, for the audience of the Boston Symphony Hall applauds everything, especially a funeral march played in memory of a composer or a citizen.

There is no reason why Mr. Monteux should not conduct music by Wagner next season, if he shows himself skilled in the interpretation of the music. The time has not come, however, when an American can listen patiently to the music of Richard Strauss, Max Bruch, Felix Weingartner, Engelbert Humperdinck and other living representatives of German "Kultur." No one in his right and patriotic mind wishes to pay fees to them or to their publishers.

It must be said, however, that the question of "enemy music" has not been solved in France or in England to the satisfaction of everyone. If Wagnerian operas have been performed in London, there has been in the same city an outcry against performances of music by Brahms, and there was on one occasion, incredible as the statement seems, a protest against music by Handel.

Soon after the present war broke out Saint-Saens wrote in behalf of an anti-German movement in Paris. Saint-Saens is in his 84th year, but he still writes vigorously, violently. Perhaps his attack was directed not so much against the music of Wagner as against the Wagnerian cult in France, the influence of which, in our judgment, he overestimates.

Some other Frenchmen are not so bitterly hostile toward Germanic music. Lucien Chevaillier set himself the task of obtaining the opinions of French musicians who have fought in the war. "By whom," he asks, "should the controversy be definitely settled unless by the musicians that risked their lives in defence of their nation and stood up against Wagner's compatriots? For they are judges who cannot be suspected of partiality toward the German composer."

We now quote from an article in the Daily Telegraph of London: "By means of a publication called Gazette des Classes du Conservatoire, it was sought to obtain from soldier-musicians and musicians mobilized, though not actually in the firing line, an answer to three questions, of which the second ran thus: 'Should German musicians be allowed to retain their places? Brahms and and Wagner?' The results were tabulated as follows: Out of 56 French musicians at the front who were interrogated 46 expressed themselves in favor of Wagner's works being reinstated in their country's repertory; two were radically opposed to that view; four returned less categorical negatives; two replied vaguely, and two vouchsafed no answer. Then, among the musicians mobilized, but serving in the rear lines, 12 were in favor of reviving the Wagner works, while only one was found to be diametrically opposed to any such revival."

Mr. Chevaillier, citing these opinions, asked whether any one would dare to dispute the opinion of the French soldiers "after they had passed under the Arc de Triomphe."

But Saint-Saens contends that for him the Wagner question goes beyond the kingdom of music, for, as he says, the Germans, having long misunderstood Wagner, made of him their national composer, their "great art hero," so that they named war trenches after the characters in his operas. "In these circumstances for us to perform his works would be equivalent to setting up the German flag."

The editor of Le Monde Musical in which this article of Saint-Saens was published, wrote in reply. Mr. Mangeot said:

"It is precisely that which exasperates musicians who have taken the 'Wotan and 'Siegfried' lines—to be accused of hoisting the German flag because they ask not to be wholly deprived of Wagner's operas." He mentioned the fact that Gen. Mangin and his headquarters staff attended a performance of "Die Walkuere" at Wiesbaden.

"They would laugh if they were told that they had thus saluted the German flag." Mr. Mangeot also said to Saint-Saens that "his countrymen, having gone to war in defence of their freedom, and having achieved that end, now demanded to be left free in the choice of their artistic pleasures; after all, it will be easy for those who do not wish to hear Wagner's music any more to stay at home when his music is played." And Saint-Seans was reminded of the fact—that his anti-German attack had also been aimed at Beethoven, Schumann, Schubert, whose names had not been given to "the German trenches." Had we listened to you there would have been an end of the Mass in D, and you would have made of us destroyers of cathedrals."

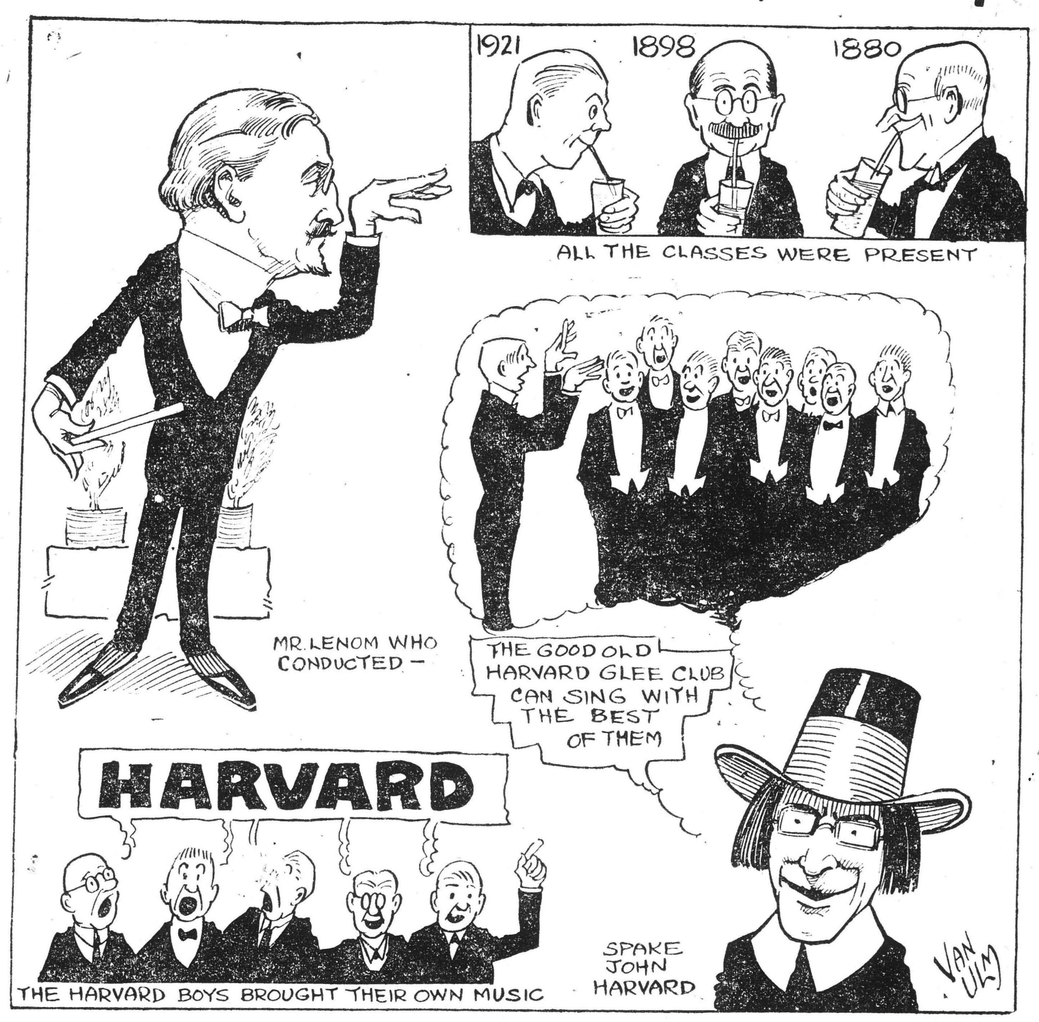
Mr. Stravinsky put music by Wagner on programs, or a program, of the Philharmonic Society of New York last season, that was expected of him. The wonder is that he did not prepare exclusively German programs throughout the year. Nor would it have been surprising if Mr. Stokowski of Philadelphia had done likewise.

Mr. Rabaud showed the musical public of Boston that a Frenchman could be a master interpreter of Beethoven's symphonies and overtures. His interpretation of Wagner's music would undoubtedly have been impressive, for he was celebrated in Paris as a conductor of Wagnerian opera; as he was praised enthusiastically by the Viennese critics in 1899 when he, with Max d'Ollonne, conducted a series of elaborate concerts with diversified programs in that musically fastidious city. It was unfortunate for us that the war was raging; that Wagner was to the great majority not persona grata.

There need be no fear that Mr. Monteux will "Germanize" the musical public by conducting Wagner's music. In years past we have had too much German music, too much, and too little French, Russian, English music. Strong doses, one might say drenches, of Sibelius did not console us. It was a good thing to lose Sibelius for one season. His music will be the fresher when we hear it again. Mr. Monteux is a man of catholic taste. He will not come here as a propagandist of any cult.

Record Mar 27

Harvard Men Make Merry at Pops



Graduates and undergraduates of Harvard made merry last evening at the Harvard Night concert at the Symphony Hall Pops. Owing to the indisposition of Agide Jacchia, the evening's program was conducted admirably by Mr. Lenom.

The Harvard Glee Club rendered many selections and came in for the lion's share of the applause.

Many of the students present thought the Glee Club was putting something over when they started the program by singing "The Drinking Song" and ended with a "Prayer of Thanksgiving."

Selections from "Sinbad" were well received. A special Decoration Day program has been arranged for tomorrow.

RECORD, MAY 31.

COMMUNITY SINGING AT POPS WAR NIGHT

The new feature of community singing, in combination with the Pops, will be introduced at Symphony Hall on War Camp Community service night, which is scheduled for June 3. A special program for this first night for service men yet given in Boston has been arranged by Mr. Jacchia, leader of the orchestra.

The decorations of Symphony Hall on this occasion, in charge of Mrs. A. Lincoln Filene, chairman of the W. C. C. S. central bureau of entertainments, will consist simply of the American flag, flags of the Allies, the Y. D. standard, State flag and war camp community service insignia.

The community singing will be led by E. B. Aborn and a number of the favorite songs of the soldiers, suggested by them, will be sung

HERALD, JUNE 1,

THE POPS THRIVE

On all nights except Sunday, and particularly the warm ones, Boston is flocking to Symphony Hall to hear an unprecedented combination so far as the musical world goes—the finest of all orchestras playing the lightest of all music. By no means the least part of the Pops are the soloists. During the coming week the following will play Mr. Heim, trumpeter; Mr. Hoffmann the concert master (his last week), and Mr. Gerardi, violinist, Mr. Holy, harpist, Mr. Snow, organist, Messrs, Thillois and Speyer, Frenchmen who play the violin and oboe respectively and who bravely served in the war.

Two special nights of more than usual interest are scheduled. Thursday, June 5, will be Italian night. A program from the country of carolling tenors without some operatic selections would be inconceivable; but the majority of the numbers on the program are not from operas, which proves that the Italians have produced unoperatic music which is popular and delightful.

Tuesday night, June 3, has been partly taken over by the War Camp Community Service, C. W. Waldron, director, for the entertainment of soldiers and sailors. This will be the only public Pops night this year which has been dedicated to them. A "Whiz-Bang" program will be interspersed with community singing in the intermissions. The programs of the week follow:

MONDAY, JUNE 2, 1919

Prelude to "Carmen" ..... Bizet
Overture to "Oberon" ..... Weber
Romanza ..... Cella
Fantasia, "La Tosca" ..... Puccini
Prelude to "Tristan and Isolde" .. Wagner
Intermezzo "Naila" ..... Delibes
"Hymn to St. Cecilia" ..... Gounod
Messrs. Hoffmann, violin; Holy, harp
Snow, organ.
Finale from the Fourth Symphony ..
Tschaikowsky
Selection, "Sometime" ..... Friml
Reverie, "The Voice of Chimes" .... Luigini
Waltz, "Wine Women and Song" ... Strauss
In the Hall of the Mountain King
from "Peer Gynt" ..... Grieg

TUESDAY, JUNE 3

War Camp Community Service Night
March, "Bullets and Bayonets" ..... Sousa
Overture, "Robespierre" ..... Litolff
Waltz, "Espana" ..... Waldteufel
Selection, "Carmen" ..... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ..... Mascagni
Violin Solo, Concert Fantasia .....
Rimsky-Korsakoff
Mr. Thillois.
Quartet from "Rigoletto" ..... Verdi
Prelude to Act III., "Lohengrin" ... Wagner
Selection, "Jack O' Lantern" ..... Caryll
Cavalry Charge ..... Spindler
Waltz, "Roses From the South" .... Strauss
American Patrol ..... Meacham

WEDNESDAY, JUNE 4

Overture, "Robespierre" ..... Litolff
Bohemian Dance from "Carmen" .... Bizet
Marche Miniature ..... Tschaikowsky
Fantasia, "Othello," ..... Verdi
Third Hungarian Rhapsody ..... Liszt
Oboe Solo ..... Paladilhe
Mr. Speyer
Intermezzo, "Pagliacci" ..... Leoncavallo
Overture to "The Bartered Bride" . Smetana
Little Suite ..... Trucco
a. Reverie.
b. Arietta.
c. Gavotta.
Humoresque ..... Dvorak
Valse Bleue ..... Margis
Selection, "Katinka" ..... Friml

THURSDAY, JUNE 5.

Italian Night.
Triumphal March from "Aida" ..... Verdi
Overture to "William Tell" ..... Rossini
Interludio ..... Tirindelli
Intermezzo, "L'Amico Fritz" ..... Mascabni
Suite ..... Van Westerhout
a. Children's Parade.
b. Canzone.
c. Romanza.
d. Children at Play.
Violin Solo, "La Follia" ..... Corelli
Mr. Gerardi.
a. Pastorale ..... Scarlatti
b. Capriccio (1658-1757)
Rhapsody, "Italia" ..... Casella
Overture, "Le Baruffe Chiozzote" ...
Sinigaglia
Minuet ..... Puccini
Waltz, "Il Bacio" ..... Arditi
Dance of the Hours from "La Gioconda" ..... Ponchielli

FRIDAY, JUNE 6.

March, "Lorraine" ..... Ganne
Overture, "Poet and Peasant" ..... Suppe
Waltz, "Gold and Silver" ..... Lehar
Fantasia, "La Traviata" ..... Verdi
Ballet Music from "Faust" ..... Gounod
Ave Maria (for strings and organ
Schubert-Wilhelm
Cello Solo, Mr. Miquelle.
Second Polinaise ..... Liszt
"Love Death" from "Tristan and Isolde" ..... Wagner
Selection, "Glorianna" ..... Friml
The Lost Chord ..... Sullivan
Cornet Solo, Mr. Heim; organ, Mr. Snow
Waltz, "Morning Journals" ..... Strauss
Farandole from the Suite "L'Arlesienne" No. 2 ..... Bizet

SATURDAY, JUNE 7

March, "The Merry Soldier" ..... Sabathil
Overture, "Merry Wives of Windsor"
Nicolai
Waltz, "Artist's Life" ..... Strauss
Fantasia, "Il Trovatore" ..... Verdi
Prelude to "Lohengrin" ..... Wagner
Violin solo: Two Spanish Dances—a, Malaguena; b, Habanera .. Sarasate
Mr. Jacques Hoffmann.
Prelude ..... Rachmaninoff
Overture, "The Roman Carnival" ... Berlioz
Selection, "Fiddlers Three" ..... Johnstone
Turkish Patrol ..... Michaelis
Waltz, "Eternelle Ivresse" ..... Ganne
March Militaire ..... Schubert

HERALD, JUNE 1,

Symphony Hall Event

An important event announced for this week is war camp community service night at Symphony Hall, for June 3, when several hundred United States army and naval officers and enlisted men, soldiers, sailors and marines will be the guests of Boston war camp community service and a number of its co-operating organizations.

A special program has been arranged by Mr. Jacchia for the occasion, and the novel feature—for Symphony Hall and the Pops—of community singing, to be led by Mr. Edward B. Aborn, will be introduced.

The hall will be decorated with American flags, flags of the allies, the YD standard, state flag, and city and war camp community service insignias.

The list of invited guests includes his excellency Gov. Calvin Coolidge and Mrs. Coolidge, his honor the Mayor and Mrs. Peters, Gen. and Mrs. Edwards, Admiral Herbert O. Dunn, commandant of the Boston Navy Yard; Chaplain Parker, now stationed on the receiving ship of Boston at Hingham, and several hundred service men.

Among those who have secured tables and invited service men as their guests are Mrs. Gamaliel Bradford of Wellesley Hills, Mrs. George W. Wheelwright, Mrs. A. Lincoln Filene, Miss Margaret R. Starratt, Miss Esther Conant, Mr. Chauncey W. Waldron, Mr. and Mrs. Rufus D. Smith, Mrs. George C. Larrabee, Miss Edith M. Howes, Mrs. Mark Andrews, Mrs. H. F. Winslow, Mrs. Herbert E. Fales, Mrs. Addison Burnham, Mrs. Harold Sears, Miss Alma Greenwood, Miss N. Jean Olessen, Mr. and Mrs. Joseph Lee, Mrs. Lila Woodbury Lane, Mrs. John Balch of Milton.

HERALD JUNE 1.

WILL CONDUCT "POPS" NEXT WEEK

Gustav Strube, conductor and composer, veteran violinst of the Boston Symphony orchestra, and favorite conductor of the Pops for many a season will preside as guest conductor over the Pops orchestra in Symphony Hall for the fifth week, beginning Monday night. This will give Mr. Jacchia full opportunity to recuperate from his illness.

HERALD, JUNE 1,

POPS SECURE GUSTAV STRUBE

Gustav Strube, conductor and composer, veteran violinist of the Boston Symphony Orchestra, and favorite conductor of the pops for many a season is in town, ready to act as guest conductor over the Pops orchestra in Symphony Hall for the fifth week of the pops, beginning tomorrow night. It has been deemed wise thus to give Mr. Jacchia full opportunity to recuperate from his illness. For the past fortnight during Mr. Jacchia's enforced absence Mr. Clement Lenom, also a Pops leader of several past seasons, has been guest conductor.

Many Bostonians still speak of the lightness and brightness of Mr. Strube's programs, which would make the rainiest evening sociable. Of his own marches and melodies, which were great favorities, at least "Cruiser Harvard" and the "Serenade" will be heard during the week.

Mr. Strube was a member of the years (190-1913), and conducted the Pops for 14 seasons. At the Worcester festivals for six years he conducted both the Philadelphia and Boston Symphony orchestras. From Boston he went to Baltimore, where for six years he has been a mainstay of the Peabody Institute of Musical Instruction, and virtually created te Baltimore Symphony Orchestra, which is municipally owned. Mr. Strube has also composed serious music, which has been performed in the larger cities.

TRAVELER, JUNE 2,

GUSTAV STRUBE TO LEAD POPS FOR WEEK

Gustav Strube, the musician and composer, who is an old favorite among the Pops conductors of the past, has come to Boston to be guest conductor at the Pop concerts in Symphony Hall for the present week. Tonight he will make his bow to the Bostonian public for the first time in six years. The program follows:

Prelude to "Carmen" ..... Bizet
Overture to "Oberon" ..... Weber
Romanza ..... Cella
Fantasia, "La Tosca" ..... Puccini
Prelude to "Tristan and Isolde" ..... Wagner
Serenade ..... Strube
Hymn to Saint Cecilia ..... Strube
(Violin-harp-organ.)
Finale from the Fourth Symphony Tschaikowsky
Selection, "Sometimes" ..... Friml
Reverie, "The Voice of Chimes" ..... Buigini
Waltz, "Wine, Woman and Song" .... Strauss
In the Hall of the Mountain King ..... Grieg

POST, JUNE 1,

Jacchia Praises Miss Bellini

Marguerite Bellini. (Photo by White.)

Miss Marguerita Bellini, a young Boston girl of Italian parentage, and who has earned the greater part of the money used for her musical education by her own efforts, has written a work for orchestra that is being considered so seriously that Mr. Brennan, the manager of the Symphony Orchestra, has brought it to the attention of Mr. Jacchia, the conductor of the Pops.

Mr. Jacchia says that the work has so much merit that he intends to place it on one of his popular programmes during the season.

The young music student is hopeful of an early performance of her ambitious work and is longing for the day of rehearsal. Mr. Jacchia says Miss Bellini shows remarkable gifts in orchestral construction, but adds that, of course, in many places it requires the hand of a more experienced musician to give the score the professional finish.

Miss Bellini is adding to her educational fund by working every night during the Pops season at Symphony Hall. She is one of the 35 attractive waitresses who serve refreshments at the Pop concerts during this season of "light refreshments only" service, and it was in this way that the attention of the management was brought to the talented student.

Aside from the material assistance her earnings at the Pops aid her in her studies, the chief reason for applying for a place among the fair waitresses was for the opportunity it afforded her to hear the orchestra night after night for 10 weeks, a privilege she could not otherwise enjoy and which she considers invaluable to her in the career for which she seems destined.

THE POPS

On all nights except Sunday, and particularly the warm ones, Boston is flocking to Symphony Hall to hear an unprecedented combination so far as the musical world goes—the finest of all orchestras playing the lightest of all music. By no means the least part of the Pops are the soloists. During the coming week the following will play: Mr. Heim, who is perhaps the best trumpeter in the country; Mr. Hoffmann, the concertmaster (his last week), and Mr. Gerardi, violinists; Mr. Holy, harpist; Mr. Snow, organist; Messrs. Thillois and Speyer, Frenchmen who play the violin and oboe respectfully and have bravely served in the war.

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HERALD, JUNE 3,

EXPECT RUSH FOR SYMPHONY TICKETS

Monteaux Engagement Makes Concert Series Popular

The option to last year's subscribers to the Boston Symphony Orchestra concerts to renew their subscriptions for the coming season expires tomorrow and the advance sales already indicate a strong public interest in this season's series. The engagement of Pierre Monteaux as conductor, who created such a favorable impression at last year was loaned by the Metropolitan Opera Company to conduct the opening concerts here and who that time, is believed to have much to do with this advance sale. There is every liklihood that by October there will be no seats left to sell from week to week at the Friday afternoon concerts.

Practically every seat has been taken for the 10 Boston Sympathy Orchestra concerts in New York. The five concerts to be given in Washington will be just as popular.

Symphony concerts only have been exempted from the war tax under government regulations and the prices of tickets have remained unchanged. In a sense they are lower, for prices have soared in all other directions and the expense of maintaining the orchestra is much larger than ever before.

GLOBE- JUNE 4

SOLDIERS SING WAR SONGS AT THE POP

War Camp Service Night Brings Noted Guests

Gov Coolidge, Gen Ruckman Present —Solo by Ferdinand Thillois

Flags and banners adorned Symphony Hall last evening, when more than 25[illegible] persons enjoyed the program of War Camp Community Service night at the Pops. Khaki and blue predominated in the audience. During intermissions the songs of the camps and trenches were sung by the uniformed guests, under the direction of E. B. Aborn, with Arthur Fiedler accompanying. A feature of the concert program was the "Concert Fantasia" played by Ferdinand Thillois, the French violinist, veteran of the Marne, Argonne and Chemin des Dames battles.

Among the guests were Gov and Mrs Coolidge, Gen Ruckman, Chaplain McNair, Col Blake, Lieut Parker, Lieut Commander Brickley and Maj A. F. Elwell, who were the guests of Mrs A. Lincoln Filene; Mrs Lila W. Lane, Chauncey W. Waldren, Miss Alma Greenwood, Alexander T. M. Van Renssalaer of New York, Miss Margaret R. Stoddard, chairman of the Home Hospitality Committee, and Ensign H. C. Stoddard, Lieut Marvin S. Bowman, Miss Esther Conant, and 50 of the wounded soldiers from the Base Hospital at Parker Hill, escorted by a group of officers.

Members of the Girls' City Club, Y. W. C. A., members and representatives of girls' societies of Greater Boston, accompanied by uniformed guests from the camps about the city, occupied the galleries.

The orchestral performance was conducted by Agide Jacchia.

HERALD, JUNE 4,

POP CONCERT FOR WAR SERVICE MEN

Governor, Army and Navy Officers Among the Audience

Last night was War Camp Community Service night at the Pop concert and for the first time in its history the Boston Symphony Orchestra played for a body of service men. Gustav Strube conducted. Another feature which gave added interest to the program was the community singing, introduced for the first time at a Pop concert and which was led by E. D. Aborn, song leader of the W. C. C. S.

The decorations of the hall were simple, consisting only of American flags and the standard of the War Camp Community Service. The program was arranged especially for the occasion and included many of the songs that have been so popular for the past two years among the service boys.

Gov. and Mrs. Coolidge, Maj.-Gen McCain of Camp Devens, Col. E. M Blake, representing Maj.-Gen. Edwards Chaplain McNair of the Boston Navy Yard, Lt. H. C. Parker of Camp Devens and Miss Alma Greenwood were guests at Mrs. A. Lincoln Filene's table.

Present also were 50 men from the Parker Hill Hospital and more than 10[illegible] army and navy officers.

TRAVELER JUNE 7,

POPS ON SECOND HALF OF SEASON

Monday evening next inaugurates the second half of the Pops season in Symphony Hall. Mr. Strube will be at the conductor's stand. Mr. Theodorowicz succeeds Mr. Hoffman as concert master. Mr. Heim, the trumpeter, returns. Mr. de Mailly, the admired flutist, returns after a long illness.

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Overture to "Masaniello" ..... Auber
Waltz, "Tres Jolie" ..... Waldteufel
Scenes Pittoresques ..... Massenet
Overture to "Mignon" ..... Thomas
Suite, "Children's Corner" ..... Debussy
Fantasia, "I Pagliacci" ..... Leoncavallo
Hungarian Dance No. 5 ..... Brahms
Selection, "The Fortune Teller" ..... Herbert
Ave Maria (strings and organ) . Schubert-Strube
Violoncello solo, Mr. Miquelle.
Waltz, "Enjoy Life" ..... Strauss
Finlandia ..... Sibelius

AMERICAN JUNE 7,

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There will be three special nights this week. On Tuesday, June 10, the Boston Athletic Assn., under the direction of Mr. Frank Son, have taken a number of tables. Thursday, June 12, the members of the Euclid Lodge will make merry. For Friday night, June 13, the entire floor has been appropriated by the Insurance Society of Massachusetts.

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The programs of the week follow:

MONDAY, JUNE 2, 1919

Prelude to "Carmen" ..... Bizet
Overture to "Oberon" ..... Weber
Romanza ..... Cella
Fantasia, "La Tosca" ..... Puccini
Prelude to "Tristan and Isolde" .. Wagner
Intermezzo "Naila" ..... Delibes
"Hymn to St. Cecilia" ..... Gounod
Messrs. Hoffmann, violin; Holy, harp
Snow, organ.
Finale from the Fourth Symphony .. Tschaikowsky
Selection, "Sometime" ..... Friml
Reverie, "The Voice of Chimes" .... Luigini
Waltz, "Wine Women and Song" ... Strauss
In the Hall of the Mountain King from "Peer Gynt" ..... Grieg

TUESDAY, JUNE 3

War Camp Community Service Night
March, "Bullets and Bayonets" ..... Sousa
Overture, "Robespierre" ..... Litolff
Waltz, "Espana" ..... Waldteufel
Selection, "Carmen" ..... Bizet
Prelude and Siciliana from "Cavalleria Rusticana" ..... Mascagn
Violin Solo, Concert Fantasia ..... Rimsky-Korsakoff
Mr. Thillois.
Quartet from "Rigoletto" ..... Verdi
Prelude to Act III., "Lohengrin" ... Wagner
Selection, "Jack O' Lantern" ..... Caryll
Cavalry Charge ..... Spindler
Waltz, "Roses From the South" .... Strauss
American Patrol ..... Meacham

WEDNESDAY, JUNE 4

Overture, "Robespierre" ..... Litolff
Bohemian Dance from "Carmen" .... Bizet
Marche Miniature ..... Tschaikowsky
Fantasia, "Othello," ..... Verdi
Third Hungarian Rhapsody ..... Liszt
Oboe Solo ..... Paladilhe
Mr. Speyer
Intermezzo, "Pagliacci" ..... Leoncavallo
Overture to "The Bartered Bride" . Smetana
Little Suite ..... Trucco
a. Reverie.
b. Arietta.
c. Gavotta.
Humoresque ..... Dvorak
Valse Bleue ..... Margis
Selection, "Katinka" ..... Friml

THURSDAY, JUNE 5.

Italian Night.
Triumphal March from "Aida" ..... Verdi
Overture to "William Tell" ..... Rossini
Interludio ..... Tirindelli
Intermezzo, "L'Amico Fritz" ..... Mascabni
Suite ..... Van Westerhout
a. Children's Parade.
b. Canzone.
c. Romanza.
d. Children at Play.
Violin Solo, "La Follia" ..... Corelli
Mr. Gerardi.
a. Pastorale ..... Scarlatti
b. Capriccio (1658-1757)
Rhapsody, "Italia" ..... Casella
Overture, "Le Baruffe Chiozzote" ... Sinigaglia
Minuet ..... Puccini
Waltz, "Il Bacio" ..... Arditi
Dance of the Hours from "La Gioconda" ..... Ponchielli

FRIDAY, JUNE 6.

March, "Lorraine" ..... Ganne
Overture, "Poet and Peasant" ..... Suppe
Waltz, "Gold and Silver" ..... Lehar
Fantasia, "La Traviata" ..... Verdi
Ballet Music from "Faust" ..... Gounod
Ave Maria (for strings and organ Schubert-Wilhelm
Cello Solo, Mr. Miquelle.
Second Polinaise ..... Lisz
"Love Death" from "Tristan and Isolde" ..... Wagne
Selection, "Glorianna" ..... Frim
The Lost Chord ..... Sullivai
Cornet Solo, Mr. Heim; organ, Mr. Snow
Waltz, "Morning Journals" ..... Strauss
Farandole from the Suite "L 'Arlesienne" No. 2 ..... Bizet

SATURDAY, JUNE 7

March, "The Merry Soldier" ..... Sabathil
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "Artist's Life" ..... Strauss
Fantasia, "Il Trovatore" ..... Verdi
Prelude to "Lohengrin" ..... Wagner
Violin solo: Two Spanish Dances—a, Malaguena; b, Habanera .. Sarasate
Mr. Jacques Hoffmann.
Prelude ..... Rachmaninoff
Overture, "The Roman Carnival" ... Berlioz
Selection, "Fiddlers Three" ..... Johnstone
Turkish Patrol ..... Michaelis
Waltz, "Eternelle Ivresse" ..... Ganne
March Militaire ..... Schubert

TRAVELER, JUNE 2,

GUSTAV STRUBE TO LEAD POPS FOR WEEK

Gustav Strube, the musician and composer, who is an old favorite among the Pops conductors of the past, has come to Boston to be guest conductor at the Pop concerts in Symphony Hall for the present week. Tonight he will make his bow to the Bostonian public for the first time in six years. The program follows:

Prelude to "Carmen" ..... Bizet
Overture to "Oberon" ..... Weber
Romanza ..... Cella
Fantasia, "La Tosca" ..... Puccini
Prelude to "Tristan and Isolde" ..... Wagner
Serenade ..... Strube
Hymn to Saint Cecilia ..... Strube
(Violin-harp-organ.)
Finale from the Fourth Symphony Tschaikowsky
Selection, "Sometimes" ..... Friml
Reverie, "The Voice of Chimes" ..... Buigini
Waltz, "Wine, Woman and Song" .... Strauss
In the Hall of the Mountain King ..... Grieg

HERALD, JUNE 1,

Symphony Hall Event

An important event announced for this week is war camp community service night at Symphony Hall, for June 3, when several hundred United States army and naval officers and enlisted men, soldiers, sailors and marines will be the guests of Boston war camp community service and a number of its co-operating organizations.

A special program has been arranged by Mr. Jacchia for the occasion, and the novel feature—for Symphony Hall and the Pops—of community singing, to be led by Mr. Edward B. Aborn, will be introduced.

The hall will be decorated with American flags, flags of the allies, the YD standard, state flag, and city and war camp community service insignias.

The list of invited guests includes his excellency Gov. Calvin Coolidge and Mrs. Coolidge, his honor the Mayor and Mrs. Peters, Gen. and Mrs. Edwards, Admiral Herbert O. Dunn, commandant of the Boston Navy Yard; Chaplain Parker, now stationed on the receiving ship of Boston at Hingham, and several hundred service men.

Among those who have secured tables and invited service men as their guests are Mrs. Gamaliel Bradford of Wellesley Hills, Mrs. George W. Wheelwright, Mrs. A. Lincoln Filene, Miss Margaret R. Starratt, Miss Esther Conant, Mr. Chauncey W. Waldron, Mr. and Mrs. Rufus D. Smith, Mrs. George C. Larrabee, Miss Edith M. Howes, Mrs. Mark Andrews, Mrs. H. F. Winslow, Mrs Herbert E. Fales, Mrs. Addison Burnham, Mrs. Harold Sears, Miss Alma Greenwood, Miss N. Jean Olessen, Mr. and Mrs. Joseph Lee, Mrs. Lila Woodbury Lane, Mrs. John Balch of Milton.

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WILL CONDUCT "POPS" NEXT WEEK

Gustav Strube, conductor and composer, veteran violinist of the Boston Symphony orchestra, and favorite conductor of the Pops for many a season will preside as guest conductor over the Pops orchestra in Symphony Hall for the fifth week, beginning Monday night. This will give Mr. Jacchia full opportunity to recuperate from his illness.

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POPS SECURE GUSTAV STRUBE

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Many Bostonians still speak of the lightness and brightness of Mr. Strube's programs, which would make the rainiest evening sociable. Of his own marches and melodies, which were great favorities, at least "Cruiser Harvard" and the "Serenade" will be heard during the week.

Mr. Strube was a member of the years (190-1913), and conducted the Pops for 14 seasons. At the Worcester festivals for six years he conducted both the Philadelphia and Boston Symphony orchestras. From Boston he went to Baltimore, where for six years he has been a mainstay of the Peabody Institute of Musical Instruction, and virtually created te Baltimore Symphony Orchestra, which is municipally owned. Mr. Strube has also composed serious music, which has been performed in the larger cities.

POST, JUNE 1,

Jacchia Praises Miss Bellini

Marguerite Bellini. (Photo by White.)

Miss Marguerita Bellini, a young Boston girl of Italian parentage, and who has earned the greater part of the money used for her musical education by her own efforts, has written a work for orchestra that is being considered so seriously that Mr. Brennan, the manager of the Symphony Orchestra, has brought it to the attention of Mr. Jacchia, the conductor of the Pops.

Mr. Jacchia says that the work has so much merit that he intends to place it on one of his popular programmes during the season.

The young music student is hopeful of an early performance of her ambitious work and is longing for the day of rehearsal. Mr. Jacchia says Miss Bellini shows remarkable gifts in orchestral construction, but adds that, of course, in many places it requires the hand of a more experienced musician to give the score the professional finish.

Miss Bellini is adding to her educational fund by working every night during the Pops season at Symphony Hall. She is one of the 35 attractive waitresses who serve refreshments at the Pop concerts during this season of "light refreshments only" service, and it was in this way that the attention of the management was brought to the talented student.

Aside from the material assistance her earnings at the Pops aid her in her studies, the chief reason for applying for a place among the fair waitresses was for the opportunity it afforded her to hear the orchestra night after night for 10 weeks, a privilege she could not otherwise enjoy and which she considers invaluable to her in the career for which she seems destined.

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The programs of the week follow:

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Prelude to "Carmen".....Bizet
Overture to "Oberon".....Weber
Romanza.....Cella
Fantasia, "La Tosca".....Puccini
Prelude to '"Tristan and Isolde"..Wagner
Intermezzo, "Naila".....Delibes
"Hymn to St. Cecilia".....Gounod
Messrs. Hoffmann, violin; Holy, harp Snow, organ.
Finale from the Fourth Symphony.. Tschaikowsky
Selection, "Sometime".....Friml
Reverie, "The Voice of Chimes"....Luigini
Waltz, "Wine Women and Song"...Strauss
In the Hall of the Mountain King from "Peer Gynt".....Grieg

TUESDAY, JUNE 3
War Camp Community Service Night

March, "Bullets and Bayonets".....Sousa
Overture, "Robespierre".....Litolff
Waltz, "Espana".....Waldteufel
Selection, "Carmen".....Bizet
Prelude and Siciliana from "Cavalleria Rusticana".....Mascagni
Violin Solo, Concert Fantasia..... Rimsky-Korsakoff
Mr. Thillois.
Quartet from "Rigoletto".....Verdi
Prelude to Act III., "Lohengrin"...Wagner
Selection, "Jack O' Lantern".....Caryll
Cavalry Charge.....Spindler
Waltz, "Roses From the South"....Strauss
American Patrol.....Meacham

WEDNESDAY, JUNE 4

Overture, "Robespierre".....Litolff
Bohemian Dance from "Carmen"....Bizet
Marche Miniature.....Tschaikowsky
Fantasia, "Othello,".....Verdi
Third Hungarian Rhapsody.....Liszt
Oboe Solo.....Paladilhe
Mr. Speyer
Intermezzo, "Pagliacci".....Leoncavallo
Overture to "The Bartered Bride".Smetana
Little Suite.....Trucco
a. Reverie.
b. Arietta.
c. Gavotta.
Humoresque.....Dvorak
Valse Bleue.....Margis
Selection, "Katinka".....Friml

THURSDAY, JUNE 5.
Italian Night.

Triumphal March from "Aida".....Verdi
Overture to "William Tell".....Rossini
Interludio.....Tirindelli
Intermezzo, "L'Amico Fritz".....Mascabni
Suite.....Van Westerhout
a. Children's Parade.
b. Canzone.
c. Romanza.
d. Children at Play.
Violin Solo, "La Follia".....Corelli
Mr. Gerardi.
a. Pastorale.....Scarlatti
b. Capriccio (1658-1757)
Rhapsody, "Italia".....Casella
Overture, "Le Baruffe Chiozzote"... Sinigaglia
Minuet.....Puccini
Waltz, "Il Bacio".....Arditi
Dance of the Hours from "La Gioconda".....Ponchielli

FRIDAY, JUNE 6.

March, "Lorraine".....Ganne
Overture, "Poet and Peasant".....Suppe
Waltz, "Gold and Silver".....Lehar
Fantasia, "La Traviata".....Verdi
Ballet Music from "Faust".....Gounod
Ave Maria (for strings and organ Schubert-Wilhelm
Cello Solo, Mr. Miquelle.
Second Polinaise.....Liszt
"Love Death" from "Tristan and Isolde".....Wagner
Selection, "Glorianna".....Friml
The Lost Chord.....Sullivan
Cornet Solo, Mr. Heim; organ, Mr. Snow
Waltz, "Morning Journals".....Strauss
Farandole from the Suite "L'Arlesienne" No. 2.....Bizet

SATURDAY, JUNE 7

March, "The Merry Soldier".....Sabatini
Overture, "Merry Wives of Windsor" Nicolai
Waltz, "Artist's Life".....Strauss
Fantasia, "Il Trovatore".....Verdi
Prelude to "Lohengrin".....Wagner
Violin solo: Two Spanish Dances—a, Malaguena; b, Habanera..Sarasate
Mr. Jacques Hoffmann.
Prelude.....Rachmaninoff
Overture, "The Roman Carnival"...Berlioz
Selection, "Fiddlers Three".....Johnstone
Turkish Patrol.....Michaelis
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March Militaire.....Schubert

HERALD, JUNE 1,

Symphony Hall Event

An important event announced for this week is war camp community service night at Symphony Hall, for June 3, when several hundred United States army and naval officers and enlisted men, soldiers, sailors and marines will be the guests of Boston war camp community service and a number of its co-operating organizations.

A special program has been arranged by Mr. Jacchia for the occasion, and the novel feature—for Symphony Hall and the Pops—of community singing, to be led by Mr. Edward B. Aborn, will be introduced.

The hall will be decorated with American flags, flags of the allies, the YD standard, state flag, and city and war camp community service insignias.

The list of invited guests includes his excellency Gov. Calvin Coolidge and Mrs. Coolidge, his honor the Mayor and Mrs. Peters, Gen. and Mrs. Edwards, Admiral Herbert O. Dunn, commandant of the Boston Navy Yard; Chaplain Parker, now stationed on the receiving ship of Boston at Hingham, and several hundred service men.

Among those who have secured tables and invited service men as their guests are Mrs. Gamaliel Bradford of Wellesley Hills, Mrs. George W. Wheelwright, Mrs. A. Lincoln Filene, Miss Margaret R. Starratt, Miss Esther Conant, Mr. Chauncey W. Waldron, Mr. and Mrs. Rufus D. Smith, Mrs. George C. Larrabee, Miss Edith M. Howes, Mrs. Mark Andrews, Mrs. H. F. Winslow, Mrs. Herbert E. Fales, Mrs. Addison Burnham, Mrs. Harold Sears, Miss Alma Greenwood, Miss N. Jean Olessen, Mr. and Mrs. Joseph Lee, Mrs. Lila Woodbury Lane, Mrs. John Balch of Milton.

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In the Hall of the Mountain King.....Grieg

POST, JUNE 1,

Jacchia Praises Miss Bellini

Marguerite Bellini. (Photo by White.)

Miss Marguerita Bellini, a young Boston girl of Italian parentage, and who has earned the greater part of the money used for her musical education by her own efforts, has written a work for orchestra that is being considered so seriously that Mr. Brennan, the manager of the Symphony Orchestra, has brought it to the attention of Mr. Jacchia, the conductor of the Pops.

Mr. Jacchia says that the work has so much merit that he intends to place it on one of his popular programmes during the season.

The young music student is hopeful of an early performance of her ambitious work and is longing for the day of rehearsal. Mr. Jacchia says Miss Bellini shows remarkable gifts in orchestral construction, but adds that, of course, in many places it requires the hand of a more experienced musician to give the score the professional finish.

Miss Bellini is adding to her educational fund by working every night during the Pops season at Symphony Hall. She is one of the 35 attractive waitresses who serve refreshments at the Pop concerts during this season of "light refreshments only" service, and it was in this way that the attention of the management was brought to the talented student.

Aside from the material assistance her earnings at the Pops aid her in her studies, the chief reason for applying for a place among the fair waitresses was for the opportunity it afforded her to hear the orchestra night after night for 10 weeks, a privilege she could not otherwise enjoy and which she considers invaluable to her in the career for which she seems destined.

THE POPS

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Two special nights of more than unusual interest are scheduled. Thursday, June 5, will be Italian night. A programme from the country of carolling tenors without some opera selections would be inconceivable; but the majority of the numbers on the programme are not from operas, which goes to prove that the Italians have produced unoperatic music which is both popular and delightful.

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CAMBRIDGE CHRONICLE JUNE 7,

STRUBE RULES THE POPS

The popularity of the Pop concerts at Symphony hall, which are now mid-season, has been heightened by the combination of warm weather and cool drinks, also by the guest conductor, Gustav Strube, who presided last week and will continue during this. Mr. Strube is no newcomer to the Pops, and remains a favorite by virtue of his distinguished musicianship, his lively gesture and the light music which he chooses. He was a member of the Boston Symphony orchestra for 23 years, the Pops conductor of a dozen seasons, and has recently built up a symphony orchestra in Baltimore.

HERALD, JUNE 3,

EXPECT RUSH FOR SYMPHONY TICKETS

Monteaux Engagement Makes Concert Series Popular

The option to last year's subscribers to the Boston Symphony Orchestra concerts to renew their subscriptions for the coming season expires tomorrow and the advance sales already indicate a strong public interest in this season's series. The engagement of Pierre Monteaux as conductor, who created such a favorable impression at last year was loaned by the Metropolitan Opera Company to conduct the opening concerts here and who that time, is believed to have much to do with this advance sale. There is every liklihood that by October there will be no seats left to sell from week to week at the Friday afternoon concerts.

Practically every seat has been taken for the 10 Boston Sympathy Orchestra concerts in New York. The five concerts to be given in Washington will be just as popular.

Symphony concerts only have been exempted from the war tax under government regulations and the prices of tickets have remained unchanged. In a sense they are lower, for prices have soared in all other directions and the expense of maintaining the orchestra is much larger than ever before.

GLOBE- JUNE 4

SOLDIERS SING WAR SONGS AT THE POPS

War Camp Service Night Brings Noted Guests

Gov Coolidge, Gen Ruckman Present —Solo by Ferdinand Thillois

Flags and banners adorned Symphony Hall last evening, when more than 250 persons enjoyed the program of War Camp Community Service night at the Pops. Khaki and blue predominated in the audience. During intermissions the songs of the camps and trenches were sung by the uniformed guests, under direction of E. B. Aborn, with Arthur Fiedler accompanying. A feature of the concert program was the "Concert Fantasia" played by Ferdinand Thillois, the French violinist, veteran of the Marne, Argonne and Chemin des Dames battles.

Among the guests were Gov and Mrs Coolidge, Gen Ruckman, Chaplain McNair, Col Blake, Lieut Parker, Lieut Commander Brickley and Maj A. F. Elwell, who were the guests of Mrs A. Lincoln Filene; Mrs Lila W. Lane, Chauncey W. Waldren, Miss Alma Greenwood, Alexander T. M. Van Renssalaer of New York, Miss Margaret R. Stoddard, chairman of the Home Hospitality Committee, and Ensign H. C. Stoddard, Lieut Marvin S. Bowman, Miss Esther Conant, and 50 of the wounded soldiers from the Base Hospital at Parker Hill, escorted by a group of officers.

Members of the Girls' City Club, Y. W. C. A., members and representatives of girls' societies of Greater Boston, accompanied by uniformed guests from the camps about the city, occupied the galleries.

The orchestral performance was conducted by Agide Jacchia.

HERALD, JUNE 4,

POP CONCERT FOR WAR SERVICE MEN

Governor, Army and Navy Officers Among the Audience

Last night was War Camp Community Service night at the Pop concert and for the first time in its history the Boston Symphony Orchestra played for a body of service men. Gustav Strube conducted. Another feature which gave added interest to the program was the community singing, introduced for the first time at a Pop concert and which was led by E. D. Aborn, song leader of the W. C. C. S.

The decorations of the hall were simple, consisting only of American flags and the standard of the War Camp Community Service. The program was arranged especially for the occasion and included many of the songs that have been so popular for the past two years among the service boys.

Gov. and Mrs. Coolidge, Maj.-Gen McCain of Camp Devens, Col. E. M Blake, representing Maj.-Gen. Edwards Chaplain McNair of the Boston Navy Yard, Lt. H. C. Parker of Camp Devens and Miss Alma Greenwood were guests at Mrs. A. Lincoln Filene's table.

Present also were 50 men from the Parker Hill Hospital and more than 100 army and navy officers.

TRAVELER JUNE 7,

POPS ON SECOND HALF OF SEASON

Monday evening next inaugurates the second half of the Pops season in Symphony Hall. Mr. Strube will be at the conductor's stand. Mr. Theodorowicz succeeds Mr. Hoffman as concert master. Mr. Heim, the trumpeter, returns. Mr. de Mailly, the admired flutist, returns after a long illness.

There will be three special nights, Tuesday, being Boston Athletic Association night; Thursday, Euclid lodge night, with members participating both as soloists and composers, and Friday night, Insurance night. Monday night's program will be:

March, "Black Bess".....Strube
Overture to "Masaniello".....Auber
Waltz, "Tres Jolie".....Waldteufel
Scenes Pittoresques.....Massenet
Overture to "Mignon".....Thomas
Suite, "Children's Corner".....Debussy
Fantasia, "I Pagliacci".....Leoncavallo
Hungarian Dance No. 5.....Brahms
Selection, "The Fortune Teller".....Herbert
Ave Maria (strings and organ).Schubert-Strube
Violoncello solo, Mr. Miquelle.
Waltz, "Enjoy Life".....Strauss
Finlandia.....Sibelius

AMERICAN JUNE 7,

STRUBE LEADS POPS

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Since next week will inaugurate the second half of the season, several virtuosi engaged for the second half may be heard.. Mr. Julius Theodorowicz, a native of Poland, member of the Boston Symphony Orchestra since 1895, except for interruptions (such as when he played second violin in the famous Kneisel Quartet), becomes concertmaster of the Pops, which post he has taken for several years. Mr. Heim, rivalled by no more than two or three trumpeters living, has also returned, and takes great delight in playing the love song from "Samson and Delilah," "Killarney" and "Till We Meet Again," not to speak of the huge delight, which he gives in the same, with splendid tone. Mr. Charles DeMailly, long absent from serious illness, will also be welcomed back this week as first flutist.

DAILY RECORD, JUNE 7,

Strube Leads Pops

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There will be three special nights this week. On Tuesday, June 10, the Boston Athletic Assn., under the direction of Mr. Frank Son, have taken a number of tables. Thursday, June 12, the members of the Euclid Lodge will make merry. For Friday night, June 13, the entire floor has been appropriated by the Insurance Society of Massachusetts.

Post Pops

POP CONCERTS

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THE POPS THRIVE

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Fantasia, "La Tosca".....Puccini
Prelude to '"Tristan and Isolde"..Wagner
Intermezzo "Naila".....Delibes
"Hymn to St. Cecilia".....Gounod
Messrs. Hoffmann, violin; Holy, harp
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Finale from the Fourth Symphony..
Tschaikowsky
Selection, "Sometime".....Friml
Reverie, "The Voice of Chimes"....Luigini
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Waltz, "Espana".....Waldteufel
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Prelude and Siciliana from "Cavalleria Rusticana".....Mascagni
Violin Solo, Concert Fantasia.....
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Mr. Thillois.
Quartet from "Rigoletto".....Verdi
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Interludio .....Tirindelli
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a. Children's Parade.
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a. Pastorale .....Scarlatti
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Rhapsody, "Italia".....Casella
Overture, "Le Baruffe Chiozzote"...
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Jacchia Praises Miss Bellini

Marguerite Bellini. (Photo by White.)

Miss Marguerita Bellini, a young Boston girl of Italian parentage, and who has earned the greater part of the money used for her musical education by her own efforts, has written a work for orchestra that is being considered so seriously that Mr. Brennan, the manager of the Symphony Orchestra, has brought it to the attention of Mr. Jacchia, the conductor of the Pops.

Mr. Jacchia says that the work has so much merit that he intends to place it on one of his popular programmes during the season.

The young music student is hopeful of an early performance of her ambitious work and is longing for the day of rehearsal. Mr. Jacchia says Miss Bellini shows remarkable gifts in orchestral construction, but adds that, of course, in many places it requires the hand of a more experienced musician to give the score the professional finish.

Miss Bellini is adding to her educational fund by working every night during the Pops season at Symphony Hall. She is one of the 35 attractive waitresses who serve refreshments at the Pop concerts during this season of "light refreshments only" service, and it was in this way that the attention of the management was brought to the talented student.

Aside from the material assistance her earnings at the Pops aid her in her studies, the chief reason for applying for a place among the fair waitresses was for the opportunity it afforded her to hear the orchestra night after night for 10 weeks, a privilege she could not otherwise enjoy and which she considers invaluable to her in the career for which she seems destined.

THE POPS

On all nights except Sunday, and particularly the warm ones, Boston is flocking to Symphony Hall to hear an unprecedented combination so far as the musical world goes—the finest of all orchestras playing the lightest of all music. By no means the least part of the Pops are the soloists. During the coming week the following will play: Mr. Heim, who is perhaps the best trumpeter in the country; Mr. Hoffmann, the concertmaster (his last week), and Mr. Gerardi, violinists; Mr. Holy, harpist; Mr. Snow, organist; Messrs. Thillois and Speyer, Frenchmen who play the violin and oboe respectfully and have bravely served in the war.

Two special nights of more than unusual interest are scheduled. Thursday, June 5, will be Italian night. A programme from the country of carolling tenors without some opera selections would be inconceivable; but the majority of the numbers on the programme are not from operas, which goes to prove that the Italians have produced unoperatic music which is both popular and delightful.

Tuesday night, June 3, has been partly taken over by the War Camp Community Service, Mr. C. W. Waldron, director, for the entertainment of our soldiers and sailors. This will be the only public Pops night this year which has been dedicated to them. A "Whiz-Bang" programme will be in

CAMBRIDGE CHRONICLE JUNE 7,

STRUBE RULES THE POPS

The popularity of the Pop concerts at Symphony hall, which are now mid-season, has been heightened by the combination of warm weather and cool drinks, also by the guest conductor, Gustav Strube, who presided last week and will continue during this. Mr. Strube is no newcomer to the Pops, and remains a favorite by virtue of his distinguished musicianship, his lively gesture and the light music which he chooses. He was a member of the Boston Symphony orchestra for 23 years, the Pops conductor of a dozen seasons, and has recently built up a symphony orchestra in Baltimore.

HERALD, JUNE 3,

EXPECT RUSH FOR SYMPHONY TICKETS

Monteaux Engagement Makes Concert Series Popular

The option to last year's subscribers to the Boston Symphony Orchestra concerts to renew their subscriptions for the coming season expires tomorrow and the advance sales already indicate a strong public interest in this season's series. The engagement of Pierre Monteaux as conductor, who created such a favorable impression at last year was loaned by the Metropolitan Opera Company to conduct the opening concerts here and who that time, is believed to have much to do with this advance sale. There is every liklihood that by October there will be no seats left to sell from week to week at the Friday afternoon concerts.

Practically every seat has been taken for the 10 Boston Sympathy Orchestra concerts in New York. The five concerts to be given in Washington will be just as popular.

Symphony concerts only have been exempted from the war tax under government regulations and the prices of tickets have remained unchanged. In a sense they are lower, for prices have soared in all other directions and the expense of maintaining the orchestra is much larger than ever before.

GLOBE- JUNE 4

SOLDIERS SING WAR SONGS AT THE POPS

War Camp Service Night Brings Noted Guests

Gov Coolidge, Gen Ruckman Present —Solo by Ferdinand Thillois

Flags and banners adorned Symphony Hall last evening, when more than 25[illegible] persons enjoyed the program of War Camp Community Service night at the Pops. Khaki and blue predominated in the audience. During intermissions the songs of the camps and trenches were sung by the uniformed guests, under direction of E. B. Aborn, with Arthur Fiedler accompanying. A feature of the concert program was the "Concert Fantasia" played by Ferdinand Thillois, the French violinist, veteran of the Marne, Argonne and Chemin des Dames battles.

Among the guests were Gov and Mrs Coolidge, Gen Ruckman, Chaplain McNair, Col Blake, Lieut Parker, Lieut Commander Brickley and Maj A. F. Elwell, who were the guests of Mrs A. Lincoln Filene; Mrs Lila W. Lane, Chauncey W. Waldren, Miss Alma Greenwood, Alexander T. M. Van Renssalaer of New York, Miss Margaret R. Stoddard, chairman of the Home Hospitality Committee, and Ensign H. C. Stoddard, Lieut Marvin S. Bowman, Miss Esther Conant, and 50 of the wounded soldiers from the Base Hospital at Parker Hill, escorted by a group of officers.

Members of the Girls' City Club, Y. W. C. A., members and representatives of girls' societies of Greater Boston, accompanied by uniformed guests from the camps about the city, occupied the galleries.

The orchestral performance was conducted by Agide Jacchia.

HERALD, JUNE 4,

POP CONCERT FOR WAR SERVICE MEN

Governor, Army and Navy Officers Among the Audience

Last night was War Camp Community Service night at the Pop concert and for the first time in its history the Boston Symphony Orchestra played for a body of service men. Gustav Strube conducted. Another feature which gave added interest to the program was the community singing, introduced for the first time at a Pop concert and which was led by E. D. Aborn, song leader of the W. C. C. S.

The decorations of the hall were simple, consisting only of American flags and the standard of the War Camp Community Service. The program was arranged especially for the occasion and included many of the songs that have been so popular for the past two years among the service boys.

Gov. and Mrs. Coolidge, Maj.-Gen McCain of Camp Devens, Col. E. M Blake, representing Maj.-Gen. Edwards Chaplain McNair of the Boston Navy Yard, Lt. H. C. Parker of Camp Devens and Miss Alma Greenwood were guests at Mrs. A. Lincoln Filene's table.

Present also were 50 men from the Parker Hill Hospital and more than 10[illegible] army and navy officers.

TRAVELER JUNE

POPS ON SECOND HALF OF SEASON

Monday evening next inaugurates the second half of the Pops season in Symphony Hall. Mr. Strube will be at the conductor's stand. Mr. Theodorowicz succeeds Mr. Hoffman as concert master. Mr. Heim, the trumpeter, returns, Mr. de Mailly, the admired flutist, returns after a long illness.

There will be three special nights, Tuesday, being Boston Athletic Association night; Thursday, Euclid lodge night, with members participating both as soloists and composers, and Friday night, Insurance night. Monday night's program will be:

March, "Black Bess".....
Overture to "Masaniello".....
Waltz, "Tres Jolie".....
Scenes Pittoresques.....
Overture to "Mignon".....
Suite, "Children's Corner".....
Fantasia, "I Pagliacci".....
Hungarian Dance No. 5.....
Selection, "The Fortune Teller".....
Ave Maria (strings and organ).....
Violoncello solo, Mr. Miquelle.
Waltz, "Enjoy Life".....
Finlandia .....

AMERICAN JUNE 7,

STRUBE LEADS POPS

The popularity of the Pop Concerts at Symphony Hall has been heightened by the combination of warm weather and iced refreshments, also by the guest conductor, Mr. Strube, who presided last week and will continue during this.

Since next week will inaugurate the second half of the season, several virtuosi engaged for the second half may be heard. Mr. Julius Theodorowicz, a native of Poland, member of the Boston Symphony Orchestra since 1895, except for interruptions (such as when he played second violin in the famous Kneisel Quartet), becomes concertmaster of the Pops, which post he has taken for several years. Mr. Heim, rivalled by no more than two or three trumpeters living, has also returned, and takes great delight in playing the love song from "Samson and Delilah," "Killarney" and "Till We Meet Again," not to speak of the huge delight, which he gives in the same, with splendid tone. Mr. Charles DeMailly, long absent from serious illness, will also be welcomed back this week as first flutist.

RECORD, JUNE 7,

Strube Leads Pops

The popularity of the Pop concerts at Symphony Hall has been heightened by the combination of warm weather and iced refreshments, also by the guest conductor, Mr. Strube, who presided last week and will continue during this. Mr. Strube is no newcomer to the Pops and remains a favorite by virtue of his distinguished musicianship, his lively gesture, and the light music which he chooses. He was a member of the Boston Symphony Orchestra for 23 years, the Pops conductor of a dozen seasons, and has since launched and raised to a state of importance the civic symphony Orchestra of Baltimore.

Since next week will inaugurate the second half of the season, several virtuosi engaged for the second half may be heard. Mr. Julius Theodorowicz, a native of Poland, member of the Boston Symphony Orchestra since 1895 except for interruptions (such as when he played second violin in the famous Kneisel Quartet) becomes concertmaster of the Pops, which post he has taken for several years. Mr. Heim, rivalled by no more than two or three trumpeters living, has also returned.

There will be three special nights this week. On Tuesday, June 3, the Boston Athletic Assn., under the direction of Mr. Frank Son, have taken a number of tables. Thursday, June 12, the members of the Euclid Ledge will make merry. For Friday night, June 13, the entire floor has been appropriated by the Insurance Society of Massachusetts.

POP CONCERTS

The popularity of the Pop concerts at Symphony Hall, which are now mid-season, has been heightened by the combination of warm weather and cool drinks, also by the guest conductor, Gustav Strube, who presided last week and will continue during this. Mr Strube is no newcomer to the Pops and remains a favorite by virtue of his distinguished musicianship, his lively gesture, and the light music which he chooses. He was a member of the Boston Symphony Orchestra for 23 years, the Pops conductor of a dozen seasons and has recently built up a symphony orchestra in Baltimore.

TIGHT BINDING

JUNE 7,

SECOND ...F OF SEASON

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...be three special nights, ...of Boston Athletic Associ... Thursday, Euclid lodge ...members participating both ...d composers, and Friday ...ce night. Monday night's ...bo:

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...ie" ..... Waldteufel
...ues" ..... Massenet
...non" ..... Thomas
...s Corner" ..... Debussy
...gliacci" ..... Leoncavallo
...e No. 5 ..... Brahms
...Fortune Teller" ..... Herbert
...gs and organ) Schubert-Strube
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...Life" ..... Strauss
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...be three special nights ...On Tuesday, June 10, the ...letic Assn., under the ...Mr. Frank Son, have ...ber of tables. Thursday, ...members of the Euclid ...ake merry. For Friday ...13, the entire floor has ...riated by the Insurance ...Massachusetts.

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...of the Pop concerts ...all which are now ...been heightened by ...of warm weather ...also by the guest ...Strube, who pre... ...and will continue ...Strube is no new... ...and remains a fa... ...of his distinguished ...vely gesture, and ...hich he chooses. He ...the Boston Sym... ...for 23 years, the ...f a dozen seasons, ...built up a symphony ...more.

TRANSCRIPT JUNE 7

SUMMER MUSIC

The Pop Concerts Turn the Mid-Season Corner with Mr. Strube Conducting, a Few Changes in the Orchestra and a Succession of Light Programmes

WITH the concert at Symphony Hall this evening, the first month of The Pops ends; with the concert of next Monday the second and concluding month begins. As usual, this turning of the mid-season post will bring a few changes in the personnel, but not in the numbers of the orchestra. Mr. Theodorowicz, for example, will succeed Mr. Hoffmann as concert-master and Mr. de Mailly, returning to continuous work for the first time in months, will take Mr. Brooke's chair as first flute. Mr. Strube, moreover, will continue for at least another week as guest-conductor in lieu of the disabled Jacchia. A public that readily recalled his merit as director of the concerts, proved and ripened through twelve summers has welcomed him accordingly, and renewed familiar pleasure in his programmes and performance. Seldom indeed has Mr. Strube been abler or more agreeable conductor than through the five concerts that have brought him back to an old public and made him known to a new. For this evening his pieces are:

March, "The Merry Soldier" ..... Sabathil
Overture to the Opera, "Merry Wives of Windsor" ..... Nicolai
Waltz, "Artist's Life" ..... Strauss
Fantasia from the Opera, "Il Trovatore" ..... Verdi
Prelude to the Opera, "Lohengrin" ..... Wagner
Two Spanish Dances for Violin ..... Sarasati (Mr. Hoffmann)
Prelude in C-sharp minor ..... Rakhmaninov
Overture, "The Roman Carnival" ..... Berlioz
Selection from the Musical Play, "Fiddlers Three" ..... Johnstone
Serenade ..... Strube
Waltz, "La Barcarole" ..... Waldteufel
American Fantasy ..... Herbert

Through next week, Mr. Strube's programme will, for the most part, traverse familiar pieces, often the light numbers that have become little classics of The Pops. On Monday, however, for novelty, two arrangements will be heard from Debussy—one of "The Shepherd's Song," the other of "The Golliwogs' Cake Walk" from the book of fanciful and humorous piano-pieces that he called "Children's Corner." The programme for next Saturday likewise brings for the first time this season a potpourri from Sullivan's operetta, "The Mikado." Three evenings next week have also their special label—Tuesday, when members of the Boston Athletic Association have taken many tables; Thursday when Euclid Lodge will be similarly placed; and Friday when the Insurance Society of Massachusetts will occupy the whole floor. On all three occasions the untaken places in the hall will be open as usual to the public.

POST, JUNE 8

NEW SOLOISTS FOR POPS

Since this day marks the exact middle of the Pops' season, some virtuosi of interest, engaged for the second half of the season, may be booked for. In the first place, Mr. Julius Theodorowicz will be concert master. A native of Poland, he played as soloist throughout Europe. He was concert master in Vienna under the two waltz kings, Komzak and Ziehner. He has been a member of the Boston Symphony Orchestra since 1898, except for interruptions (such as seven seasons when he played second violin in the great Kneisel quartet.) For several years he has been concert master at the Pops. Mr. Heim, the trumpeter, has also returned to the Pops. His brass octet, which played at Camp Devens and elsewhere last year, was extremely popular, and at the Pops Saint-Saens' "My Heart at Thy Voice," "Killarney" and "Till We Meet Again" "stream in silver tones" from Heim's trumpet.

Charles De Mailly, the young French flutist, who has been absent for months on account of illness, has now recovered, and will resume his duties this week, playing a solo next Wednesday, June 11.

Mr. Strube, who presided as guest conductor last week, will continue during this week.

There will be three special nights this week. On Tuesday, June 10, the Boston Athletic Association, under the direction of Frank Son, have taken a number of tables. Thursday, June 12, the members of the Euclid Lodge will make merry, the occasion being under the supervision of Charles Dennee, W. M. Members will figure on the programme, both as soloists and as composers, and members of the fraternity as well as of the lodge will be particularly welcome. For Friday night, June 13, the entire floor has been appropriated by the Insurance Society of Massachusetts, E. H. Sondheim, president, and Percy A. Upham, secretary. Each of these nights will be public.

ADVERTISER JUNE 8,

Strube Remains as Leader of Pops

THE Pops concerts are becoming ever more popular, because Symphony Hall remains as cool as a cathedral; also because of the iced refreshments ever on hand. Mr. Strube, who presided as guest conductor last week, will continue during this week.

This week marking the middle of the season, several virtuosi engaged for the second half may be heard. Julius Theodorowicz becomes concertmaster of the Pops. Mr. Heim, famous as a trumpeter, has also returned. Charles DeMailly will also be welcomed back as first flutist.

GLOBE—JUNE 8,

Symphony Hall "Pops"

Mr Strube, the guest conductor of the "Pops" at Symphony Hall, will stay a second week. The special nights scheduled include Tuesday, June 10, Boston Athletic Association; Thursday, June 12, Euclid Lodge, members of the society being on the program as soloists and conductors, and Friday, June 13, Insurance Society of Massachusetts.

Monday evening's program will be as follows: March, "Black Bess," Strube; overture to "Masaniello," Auber; waltz, "Tres Jolie," Waldteufel; scenes pittoresques, Massenet; overture to "Mignon," Thomas; suite, "Children's Corner," Debussy; fantasia, "I Pagliacci," Leoncavallo; selection, "The Fortune Teller," Herbert; "Ave Maria" (strings and organ), cello solo, Mr Miquelle, Schubert-Strube; waltz, "Enjoy Life," Strauss; "Finlandia," Sibelius.

HERALD, JUNE 8

STRUBE TO LEAD POPS ANOTHER WEEK

The Pops concerts are becoming ever more popular with the hot weather, because Symphony Hall remains as cool as a cathedral; also because of the iced refreshments. Mr. Strube, guest conductor last week, will continue during this. He is no newcomer to the Pops and remains a favorite. He was a member of the Boston Symphony orchestra for 23 years and the Pops conductor of a dozen seasons. He has since launched and raised to a position of importance the Civic Symphony orchestra of Baltimore.

Several virtuosi engaged for the second half may be heard. Julius Theodorowicz, member of the Boston Symphony orchestra since 1895 except for interruptions (such as when he played second violin in the Kneisel quartet), becomes concertmaster of the Pops. Mr. Heim, trumpeter, has also returned. Charles DeMailly, long absent on account of serious sickness, will also be welcomed back this week as first flutist.

There will be three special nights this week. On Tuesday, June 10, the Boston Athletic Association, under the direction of Mr. Frank Son, has taken a number of tables. Thursday, June 12, the members of Euclid lodge will make merry, under the supervision of Charles Dennee, W. M. Members will figure on the program both as soloists and as composers, and members of the fraternity as well as of the lodge will be particularly welcome. For Friday night, June 13, the entire floor has been appropriated by the Insurance Society of Massachusetts, E. H. Sondheim, president, and Percy A. Upham, secretary. Each of these nights will also be public. The programs of the week follow:

MONDAY, JUNE 9

March, "Black Boss" ..... Strube
Overture to "Masaniello" ..... Auber
Waltz, "Tres Jolie" ..... Waldteufel
Scenes Pittoresques ..... Massenet
a, Angelus. b, Fete Boheme.
Overture to "Mignon" ..... Thomas
Suite "Children's Corner" ..... Debussy
a, Shepherd's Song. b, Golliwog's Cake-Walk.
Fantasia, "Pagliacci" ..... Leoncavallo
Hungarian Dance No 5 ..... Brahms
Selection, "The Fortune Teller" ..... Herbert
Ave Maria (strings and organ) ..... Schubert-Strube
Violoncello solo, Mr. Miquelle.
Waltz, "Enjoy Life" ..... Strauss
Finlandia ..... Sibelius

TUESDAY, JUNE 10.

Boston Athletic Association Night
Hungarian March ..... Berlioz
Waltz, "Vienna Blood" ..... Strauss
Salut d'Amour ..... Elgar
Overture Solennelle "1812," with organ, ... Tschaikowsky
Fantasia, "Faust" ..... Gounod
Violoncello solo, "Caprice Hongrois" ..... Dunkler
Mr. Miquelle
Intermezzo, Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Overture to "Tannhaeuser" ..... Wagner
Selection, "Fiddlers Three" ..... Johnstone
Largo ..... Handel
Violin, Mr. Theodorowicz; harp, Mr. Cella; organ, Mr. Snow
Serenade ..... Drdla
March, "Joist Infantry" ..... Maquarre

WEDNESDAY, JUNE 11

March, "Father of Victory" ..... Ganne
Overture, "If I Were King" ..... Adam
Waltz, "Showers of Gold" ..... Waldteufel
Fantasia, "La Boheme" ..... Puccini
Cortege de Bacchus, from "Sylvia" ..... Delibes
Flute Solo, Mr. DeMailly.
Two Slavic Dances ..... Dvorak
Overture to "Sakuntala" ..... Goldmark
Suite, "Peer Gynt" ..... Grieg
a, Morning Mood. b, In the Hall of the Mountain King.
Valse Caprice ..... Nagel
Selection, "Mademoiselle Modiste" ..... Herbert
Polonaise from "Eugen Oniegin" ..... Tschaikowsky

THURSDAY, JUNE 12

Euclid Lodge Night.
March, "Massachusetts State Guard" ..... Harlow
Overture to "William Tell" ..... Rossini
Waltz, "Artist Life" ..... Strauss
Fantasia, "Il Trovatore" ..... Verdi
Prelude to "Lohengrin" ..... Wagner
Andalusia ..... Sequeira
Harp Solo, Mr. Holy.
Rhapsody, "Espana" ..... Chabrier
Selection, "The Defender" ..... Dennee
Madrigal ..... Jacchia
Oboe solo, Mr. Stanislaus
Waltz, "Girls of Baden" ..... Komzak
Pomp and Circumstance ..... Elgar
With organ.

FRIDAY, JUNE 13.

Insurance Association of Mass. Night.
March, "The Comet" ..... Strube
Overture to "Mignon" ..... Thomas
Waltz from "The Bat" ..... Strauss
Fantasia, "Cavalleria Rusticana" ..... Mascagni
Suite, "Nutcracker" ..... Tschaikowsky
a, Danse des Mirlitons. b, Trepak. c, Valse des Fleurs.
Violin solo, "Gypsy Airs" ..... Sarasate
Mr. Theodorowicz
Entrance of the Boyards ..... Halvorsen
Overture to "Rienzi" ..... Wagner
Selection, "Sunshine" ..... Friml
Kammenoi Ostrow ..... Rubinstein
Waltz, "Jolly Fellows" ..... Vollstedt
March, "Stars and Stripes" ..... Sousa

SATURDAY, JUNE 14

March from "The Queen of Sheba" ..... Gounod
Overture to "Pique-Dame" ..... Tschaikowsky
Waltz, "Thousand and One Nights" ..... Strauss
Fantasia, "Tosca" ..... Puccini
Suite, "L'Arlesienne" No. 2 ..... Bizet
a, Pastorale. b, Minuet. c, Farandole.
Ave Maria ..... Bach-Gounod
Norwegian Dance ..... Grieg
Overture Solennelle, "1812" ..... Tschaikowsky
With organ.
Selection, "The Mikado" ..... Sullivan
Valse Triste ..... Sibelius
Ride of the Valkyries ..... Wagner
American Patrol ..... Meacham

TRAVELER, JUNE 10,

INSURANCE men of Massachusetts are to be in evidence at Symphony Hall on the evening of "Friday the 13th" next. It's understood, though, Lloyd's has not been called in to accept any risk on them by reason of the day and date

ADVERTISER JUNE

Acoustics Most Important, Says Elson

By LOUIS C. ELSON

BERLIOZ once said—"A concert-hall is in itself a musical instrument," which may explain why Mr. Gericke, when he was conductor of the Boston Symphony Orchestra, constantly urged the present writer to come with the orchestra to Philadelphia. "Unless you hear us in the Academy of Music there," said he, "you do not know what the orchestra really is." Some years after I heard our band in that edifice, but Mr. Gericke said the hall had deteriorated a little at that time, on such slight and mysterious causes do the acoustics of an auditorium depend.

Our orchestra has been fortunate from the very beginning, in its halls. The old Music Hall, on Winter place, was one of the most remarkable places for sound in this country. One incident may prove this scientifically. Theodore Thomas was once rehearsing his great orchestra there. They were trying the first movement of Beethoven's Ninth Symphony, which begins with the notes A and E alone. Thomas stopped the players after four measures; "No C-sharp," he exclaimed. Again they started and again Thomas brought them to a stop this time with some additional remarks. Once more, and now the director was beginning a most fiery oration when Bernhard Wistemann, the first violin of the organization, spoke: "No one is playing C-sharp, Mr. Thomas, it is the hall!" And so it was. The acoustics were so excellent that the hall sounded the fourth overtone of A so clearly that Thomas thought that some violinist was interpolating a C-sharp.

Again an acoustical mystery, for when the large organ was taken away, some rows of seats added, and the orchestra placed in a slightly different position the beauty of some of the tones in the same hall was impaired and the auditorium became only slightly above the average.

Symphony Hall, in spite of the fact that many scientists were consulted during its construction, was inferior to the old Music Hall, but for some occult reason it is noticeably better now than when it was first used. Something similar may be said about a celebrated hall in Paris. There, too, they consulted many scientists, and numerous were the experiments made beforehand. But when the Trocadero was finished it was (and is) one of the poor halls of musical Paris. Meanwhile the ugly little hall where the competitions used to take place in the Paris Conservatoire was one of the best acoustical spots in Christendom. It was horrible in its lack of ventilation, but they would not allow extra ventilators to be cut in the walls or ceiling, lest in some strange manner the wonderful qualities of sound in the hall should disappear.

AMERICAN JUNE 14,

JACCHIA RETURNS TO POPS.

Next Tuesday will see the return of Agide Jacchia, the favorite Pops conductor, to Symphony Hall, where, all things being favorable, he intends to conduct all the remaining Pop concerts of the season. The enthusiasm and gusto which singles him out from all Pop conductors is stronger than ever from the impatience at his enforced absence.

TRAVELER, JUNE 14,

JACCHIA AGAIN TO LEAD POPS

Conductor Jacchia returns to the Pops in Symphony Hall next Tuesday night. Special nights crowd the week, Monday being New England Conservatory night; Wednesday, Harvard night; Thursday, Tufts night, and Friday, Boston University night.

Tonight's program will be:

March from "The Queen of Sheba" ..... Gounod
Overture to "Pique-Dame" ..... Suppe
Waltz, "Thousand and One Nights" ..... Strauss
Fantasia, "Tosca" ..... Puccini
Suite, "L'Arlesienne," No. 2 ..... Bizet
Ave Maria ..... Bach-Gounod
Norwegian Dance ..... Grieg
Overture Solennelle "1812" (with organ) ..... Tschaikowsky
Selection, "The Mikado" ..... Sullivan
Valse Triste ..... Sibelius
Ride of the Valkyries ..... Wagner
American Patrol ..... Meacham

JUNE 15, ADVERTISER

Jacchia at Pops Again

Agide Jacchia, long hindered from conducting the Pop concerts at Symphony Hall, will preside over the orchestra once more, beginning next Tuesday. Tomorrow night all who are interested in the New England Conservatory of Music will be welcome. Mr. Lenom, who is a member both of the faculty and the Boston Symphony Orchestra, will conduct. Wednesday night is Harvard night. Thursday brings Tufts night. For Friday, Boston University has taken the entire house.

RECORD, JUNE 14,

Jacchia at Pops

Next Tuesday will see the return of Agide Jacchia, the favorite Pops conductor, to Symphony Hall, where, all things being favorable, he intends to conduct all the remaining Pop concerts of the season.

Special nights will crowd next week. On Monday all who are interested in the New England Conservatory of Music will be welcome to its particular night, at which the student body and the alumni will celebrate.

On Wednesday, all comers from Commencement week at Harvard will be made to feel at home by the playing of such encores as "Up the Street" and "Cruiser Harvard." Thursday brings Tufts Night, whereat the College Glee Club will sing. For Friday, Boston University has taken the entire house.

HERALD, JUNE 15

JACCHIA WITH POPS AGAIN

Agide Jacchia, long hindered from conducting the Pop concerts at Symphony Hall, will lead the orchestra once more, beginning next Tuesday, which post he has every intention of holding through the four remaining weeks, showing the vim with which he opened the concerts in May.

Tomorrow all who are interested in the New England Conservatory of Music will be welcome to its particular night, at which the student body and alumni will celebrate. Mr. Flanders, manager, has engineered the occasion, seconded by Miss Marion Skinner, president of the senior class, and chairman of the entertainment committee. Mr. Lenom, a member of the faculty and of the Boston Symphony orchestra, will conduct a program, including music by students. On Wednesday all comers from commencement week at Harvard will be at home hearing "Up the Street" and "Cruiser Harvard." Thursday brings Tufts night, whereat the College Glee Club will sing. For Friday, Boston University has taken the entire house.

The programs of the week follow:

MONDAY, JUNE 16,

New England Conservatory of Music Night
Mr. Lenom will conduct.
March from "Aida" ..... Verdi
Waltz ..... Langley
Hymn to St. Cecilia ..... Gounod
Violin, Mr. Theodorowicz; organ, Mr. Snow; harp, Mr. Holy.
Fantasia, "Lohengrin" ..... Wagner
Overture, "Rip Van Winkle" ..... Chadwick
English Horn Solos:
Berceuse en Carillon ..... Stuart Mason
Serenade Gaie ..... Stuart Mason
Mr. Speyer, accompaniment by the composer.
Aurora (for organ and orchestra) ..... H. Dunham
Organ, Mr. Snow.
Rhapsody, "Espana" ..... Chabrier
Overture Solennelle "1812" ..... Tschaikowsky
Invocation from "Les Erinnyes" ..... Massenet
'Cello solo, Mr. Georges Miquelle.
Selection, "Jack O'Lantern" ..... Caryll
March, "Stars and Stripes" ..... Sousa

TUESDAY, JUNE 17

Entrance of the Gladiators ..... Fucik
Overture to "Il Guarany" ..... Gomes
En Sourdine ..... Tellam
Fantasia, "Othello" ..... Verdi
Suite, "Nutcracker" ..... Tschaikowsky
a, Overture Miniature; b, Danse de la Fee Dragee; c, Trepak.
Organ Solo, Mr. Snow.
Enfantillage ("Children at Play") ..... Van Westerhout
Roumanian Rhapsody ..... Enescu
Dance of the Hours, from "La Gioconda" ..... Ponchielli
Intermezzo, "L'Amico Fritz" ..... Mascagni
Entr'acte Valse ..... Helmesberger
The Toreador, from "Carmen" ..... Bizet

WEDNESDAY, JUNE 18

Entrance of Anthony, from "A Night in Egypt" ..... Arensky
Overture to "The Bronze Horse" ..... Auber
"Love's Dream After the Ball" ..... Czibulka
Fantasia, "Samson and Delilah" ..... Saint-Saens
Alsatian Scenes ..... Massenet
a, Sunday Morning; b, Sunday Evening.
Harp Solo, Mr. Cella.
Traumerei ..... Schumann
Overture to "William Tell" ..... Rossini
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Intermezzo from "William Ratcliff" ..... Mascagni
Waltz, "Eternelle Ivresse" ..... Ganne
March, "Cruiser Harvard" ..... Strube

THURSDAY, JUNE 19

Tufts' Night
Prelude to "Carmen" ..... Bizet
Overture to "William Tell" ..... Rossini
Fantasia "Rigoletto" ..... Verdi
Tuftonia's Days ..... Hayes, '13
Aren't You Glad You're a Tufts Man? ..... Hayes, '13
Fight, Tufts, Fight! ..... Newton, '90
Loyalty Song of Jackson ..... Lewis, '87
We Stand ..... Lewis '87
Solo for English Horn ..... Barrett
Mr. Stanislaus.
Rhapsody, "Espana" ..... Chabrier
Win for the Brown and Blue ..... Savage '07
Dear Alma Mater ..... Lewis, '87
Suite, "L'Arlesienne," No. 2 ..... Bizet
Waltz, "Jolly Fellows" ..... Vollstedt
Intermezzo, Act III., "The Jewels of the Madonna" ..... Wolf-Ferrari
Coronation March "The Prophet" ..... Meyerbeer

FRIDAY, JUNE 20

Boston University Night
Marche Militaire ..... Schubert
Waltz, "Tales from the Vienna Woods" ..... Strauss
Meditation from "Thais" ..... Massenet
Violin solo, Mr. Theodorowicz.
Fantasia, "The Jewels of the Madonna" ..... Wolf-Ferrari
Suite, "Nutcracker" ..... Tschaikowsky
The Lost Chord ..... Sullivan
Solo trumpet, Mr. Heim.
En Sourdine ..... Tellam
Overture Solennelle "1812" ..... Tschaikowsky
Clarissima ..... Patterson
Ave Maria ..... Bach-Gounod
Kammenoi Ostrow ..... Rubinstein
Hungarian Dance in D major ..... Brahms

SATURDAY, JUNE 21

Triumphal March from "Aida" ..... Verdi
Overture to "Mignon" ..... Thomas
Waltz, "The Whispering of the Flowers" ..... Blon
Fantasia, "Madama Butterfly" ..... Puccini
Rhapsody, "Italia" ..... Casella
Turkish March ..... Mozart
Serenade ..... Schubert-Jacchia
Largo (with organ) ..... Handel
Slavic March ..... Tschaikowsky
Introduction to Act III. of "Lohengrin" ..... Wagner
Reve Angelique (with organ) ..... Rubinstein
Waltz, "On the Beautiful Blue Danube" ..... Strauss

GLOBE—JUNE 15,

N. E. Conservatory Night Tomorrow at the "Pops"

Agide Jacchia, long hindered from conducting the "Pop" concerts at Symphony Hall, will preside over the orchestra once more, beginning next Tuesday, which post he has every intention of henceforth holding through the four weeks that will remain of the season.

Tomorrow the New England Conservatory of Music will have its special night at which the student body and alumni will celebrate. Mr Lenom, who is a member both of the faculty and the Boston Symphony Orchestra, will conduct a program including numbers by students.

The selections will be as follows: March, "Aida," Verdi; waltz, Langley; hymn to St Cecilia (violin, Mr Theodorowicz; organ, Mr Snow; harp, Mr Holy) Gounod; selection, "Lohengrin," Wagner; overture, "Rip Van Winkle," Chadwick; English horn solos, Stuart Mason; "Aurora" (organ, Mr Albert W. Snow), H. Dunham; rhapsody, "Espana," Chabrier; overture, solennelle, "1812," Tschaikowsky; invocation from "Errynies" (cello solo, Mr Miquelle), Massenet; selection, "Jack o' Lantern," Caryll; march, "Stars and Stripes," Sousa.

Other special nights will be Wednesday, "Harvard"; Thursday, "Tufts"; Friday, "Boston University."

TRAVELER, JUNE 20,

B. U. GLEE CLUB TO SING AT POPS

Plan Big Celebration There Tonight

Tonight will be Boston University night at the "pop" concerts. The entire Symphony Hall is reserved for students, and a larger gathering than ever is expected, due to the celebrating of the 50th anniversary of the chartering of Boston University and the gathering of class reunions.

John P. Marshall, professor of the history and theory of music, and now in the United States service, will be at the organ. Mr. Marshall, until he entered the service, was organist of the Boston Symphony orchestra. Special numbers will be rendered by the men's and girls' glee clubs of the university. The committee in charge includes Miss Mildred Cheney, Waltham; Ralph Carleton, Whitman; Israel Miller, Sharon.

Following the concert graduates will gather at the Woodland Park Hotel and Lasell Seminary grounds for the Epsilon chapter week-end house party and reunion. Raymond A. Robbins, '96, Auburndale, is general chairman, and has 26 committees working with him.

On Saturday morning outdoor sports will begin for alumni and members of the graduating classes, and a baseball game between the alumni and the college team will start the fun. This will be followed by a basket ball game.

A special memorial service will be held in the Lasell Chapel, Sunday morning, at 10:45 o'clock, for the Boston University men who gave their lives in the service of their country. President Samuel H. Merlin will conduct the services.

GLOBE—JUNE 22,

The account books at Symphony Hall show that in this era of soft drinks, ices, cakes and sandwiches at the "Pop" concerts, over $1000 more have been rung in for refreshments to date than last Summer, when the beer freely flowed—a good point for the prohibitionists. However, not before civilization itself totters will the "Pops" yield an inch to the Anti-Tobacco League!

Eighth Week of "Pops" at Symphony Hall

Mr Jacchia, who has resumed his conductorship of the "Pop" concerts at Symphony Hall, will begin the eighth week tomorrow evening with a program for "Graduate Nurses' Night," the entertainment being given under the auspices of the Massachusetts State Nurses' Association.

Wednesday will be "Operatic Night," selections from operas of five Nations being given. Thursday the Boston City Club have taken the entire floor and many balcony seats.

The program Monday evening is as follows: March, "Semper Fidelis," Sousa; overture to "Martha," Flotow; "Reverie," Redway-Rissland; fantasia, "Carmen," Bizet; ballet suite, "Sylvia," Delibes; "Song Without Words," Tschaikowsky; intermezzo, "I Pagliacci," Leoncavallo; Second Hungarian Rhapsody, Liszt; selection, "Eileen," Herbert; waltz, "Espana," Waldteufel; "Manon's Letter," Gillet; quartet from "Rigoletto," Verdi.

ADVERTISER JUNE 22.

JACCHIA MAKES POP CONCERTS LIVELY

Having conducted the Pop Concerts of the past week at Symphony Hall, Mr. Jacchia has demonstrated his ability to make the remaining three weeks of the Pops season the liveliest of all.

Next Wednesday will be operatic night, the only one of the season, although Mr. Jacchia is an operatic conductor par excellence. The operas of five nations will be heard. Tomorrow night has been entitled graduate nurses' night by the Massachusetts State Nurses' Association. For Thursday the Boston City Club has made the night their own by taking the entire floor and many balcony seats.

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JUNE 22 HERALD,

GLORIFIES THE POPS

Having conducted the Pop concerts of the past week at Symphony Hall, Mr. Jacchia has demonstrated his ability to make the remaining three weeks of the Pops season the liveliest of all. If his unprecedented popularity as a Pops leader may be explained by his electric and tireless energy, his buoyant spirits and his musicianly authority, then the present strength of these qualities mark him as in the fullest power of his career.

Next Wednesday, June 25th, will be operatic night, the only one of the season, although Mr. Jacchia is an operatic conductor par excellence. The operas of five nations will be heard.

Tomorrow night the Massachusetts State Nurses' Association have taken a number of seats under the direction of Anna L. Gibson, R. N.

For Thursday, June 26, the Boston City Club has made the night its own by taking the entire floor and many balcony seats.

The programs of the week follow:

MONDAY, JUNE 23.

Graduate Nurses' Night.

March, "Semper Fidelis".....Sousa
Overture to "Martha".....Flotow
Reverie ..... Redway-Rissland
Fantasia, "Carmen"..... Bizet
Ballet Suite, "Sylvia".....Delibes
(a) Les Chasseresses. (b) Pizzicato.
Song Without Words.....Tschaikowsky
Intermezzo, "Pagliacci".....Leoncavallo
Second Hungarian Rhapsody.....Liszt
Selection, "Eileen"..... Herbert
Waltz, "Espana"..... Waldteufel
Manon's Letter.....Gillet
Quartet from "Rigoletto".....Verdi

TUESDAY, JUNE 24.

Entrance of the Gladiators.....Fucik
Overture to "Masaniello".....Auber
Interlude ..... Tirindelli
Fantasia, "Aida..... Verdi
Ballet Music from "The Cid"....Massenet
(a) Castillane. (b) Aragonaise.
Violin solos. (a) Nocturne, Op. 27, No. 2, Chopin. (b) Scherzetto.....Wittman
Mr. Theodorowicz.
Entr'acte "Mignon"..... Thomas
Third Hungarian Rhapsody.....Liszt
Fantasia, "Carmen"..... Bizet
Turkish Patrol..... Michaelis
Intermezzo, "L'Amico Fritz".....Mascagni
The Ride of the Valkyries.....Wagner

WEDNESDAY, JUNE 25.

Operatic Night.

Coronation March from "The Prophet" Meyerbeer
Polonaise from "Eugen Onegin" Tschaikowsky
Prelude to Act III, "Natoma".....Herbert
Fantasia, "La Boheme".....Puccini
Overture to "Tannhaeuser".....Wagner
Ave Maria from "Othello".....Verdi
Gypsy Dance from "Carmen".....Bizet
Sextet from "Lucia".....Donizetti
Bacchanale from "Samson and Delilah" Saint-Saens
Meditation from "Thais".....Massenet
Intermezzo, "Cavalleria Rusticana" Mascagni
Dance of the Hours from "La Gioconda" Ponchielli

THURSDAY, June 26.

City Club Night.

March, "Bocaccio"..... Suppe
Overture to "Mignon".....Thomas
Waltz, "Tales from the Vienna Woods" Strauss
Fantasia, "Madame Butterfly".....Puccini
Suite, "Sylvia"..... Delibes
(a) Les Chasseresses. (b) Valse lente.
(c) Cortege de Bacchus.
Ave Maria (for strings and organ) Schubert-Wilhelmj
Prelude ..... Rachmaninoff
Overture to "The Flying Dutchman" Wagner
Selection, "Fiddlers Three".....Johnstone
"La Paloma"..... Yradier
Waltz, "Violets"..... Waldteufel
March, "Entrance of the Gladiators" Fucik

FRIDAY, JUNE 27.

March from "Queen of Sheba"....Gounod
Overture, "Oberon".....Weber
Minuet ..... Boccherini
Fantasia, "A Masked Ball".....Verdi
Suite, "Coppelia." (a) Valse. (b) Czardes ..... Delibes
Intermezzo Act II, "The Jewels of the Madonna" ..... Wolf-Ferrari
Aubade Printaniere..... Lacombe
First Hungarian Rhapsody.....Liszt
Selection, "Sinbad"..... Romberg
Prelude Act IV, "Carmen".....Bizet
"Pomone," Waltz .....Waldteutel
"Pomp and Circumstance".....Elgar

SATURDAY, JUNE 28.

Entrance of the Boyards.....Halvorsen
Overture, "Jeanne d'Arc".....Verdi
Berceuse ..... Godard
Fantasia, "Pagliacci" ..... Leoncavallo
Suite, "Peer Gynt".....Grieg
(a) Death of Aase. (b) In the Hall of the Mountain King.
Intermezzo, "Cavalleria Rusticana" Mascagni
A Petits Pas.....Sudessi
Third Hungarian Rhapsody.....Liszt
Selection, "Her Regiment".....Herbert
Volga Bargeman's Song (Orchestrated by Jacchia)
"Estudiantina," Waltz.....Waldteufel
American Patrol ..... Meacham

Tufts Night at the Pops

Elaborate costumes worn by ladies at Tufts night at the Pops last Thursday added to the brilliancy of the concert set aside for the eve of the college class day. The hall was crowded with the graduating class and under-graduates who gathered to enjoy an evening that was to be all their own. Mr. Hermon C. Bumpus, president of Tufts, attended with a party of friends, as did Mr. Austin B. Fletcher, chairman of the board of trustees of the college; and Mr. Alfred C. Haskell, president of Tufts club. Mr. James F. Malone led the class cheering. Mr. Jacchia, the regular Pop concert conductor, conducted the regular program, and several extra numbers were sung by the students, with Prof. Lewis of the faculty directing.

ADVERTISER JUNE 2

TUFTS NIGHT AT "POPS" IS POPULAR SUCCESS

Elaborate costumes at Tufts Night a the "Pops" last Thursday added to th brilliancy of the concert set aside fo the eve of the college class day. Th hall was crowded with the graduatin class and undergraduates who gathere to enjoy an evening that was to b all their own. President Hermon Bumpus, Austin B. Fletcher, chairma of the board of trustees of the colleg Alfred C. Haskell, president of Tuf Club, were among those present. Jam F. Malone led the class cheering. M Jacchia conducted the regular program. Several extra numbers, sung by the students, with Professor Lewis of the faculty directing, added spirit and atmosphere to the college night.

POST, JUNE 22,

COMMENCEMENT WEEK BRILLIANT AT POPS

A stellar week of music and merry making supplemented numerous commencements. Patrons of the Pops will long remember the brilliant conservatory night, Monday, when the programme included numbers by well known local composers. Additional interest was given by the presence with the conservatory faculty and students of such Boston favorites as George Chadwick (whose overture "Rip Van Winkle," was played by the full orchestra) brought such tremendous applause that the composer was obliged to bow acknowledgement again and again. Also Stuart Mason, who played the pianoforte accompaniment for his composition with Mr. Louis Speyer as soloist of the English horn; and ever a leader, Mr. Clement Lenom, who conducted the programme as arranged by the conservatory. Mr. Albert W. Snow, organist, played the "Aurora" with the orchestra; and a special number also was Massenet's invocation from "Les Erinnyes," with George Miquelle, 'cellist, as soloist. Conductor Agide Jacchia was among the pleased auditors, and at his table were seated many notable musicians. An ovation to Mr. Langley, one of the youngest of the Symphony players followed the playing of his composition, "The Wanderer," a waltz number. While not forgetting "the music's the thing," Olin Downes, himself, would have been well pleased at the cordialty and genial greetings exchanged between the patrons of the light-hearted groups at the numerous tables.

Elaborate costumes at Tufts' Night at the Pops, Thursday, added to the brilliancy of the concert set aside for the eve of the college class day. The hall was crowded with the graduating class and undergraduates, who gathered to enjoy an evening that was to be all their own. Mr. Hermon C. Bumpus, the president of Tufts, attended with a party of friends; Mr. Austin B. Fletcher, chairman of the board of trustees of the college was another guest who received many friends during intermissions on the programme. Mr. Alfred C. Haskell, president of Tufts Club, and popular, to judge by the groups of friends gathered about his table, was another representative of the college. James F. Malone led the class cheering. Mr. Jacchia, conducted the regular programme. Several extra numbers, sung by the students, with Professor Lewis of the faculty directing, added spirit and atmosphere to the college night.

POST, JUNE 22,

THE POPS

Recovered from his illness and having conducted the Pop concerts of the past week at Symphony Hall, Mr. Jacchia plans to make the remaining three weeks of the Pops season the "liveliest" of all. If his unprecedented popularity as a Pops leader may be explained by his spirit, and his musicianly authority, the present strength of these qualities mark him as in the fullest powers of his career.

Next Wednesday, June 25, will be Operatic night, the only one of the season, although Mr. Jacchia is an operatic conductor par excellence. The operas of five nations, including his own and ours, will be heard.

Tomorrow night has been entitled "Graduate Nurses' Night" by the Massachusetts State Nurses' Association, who have taken a number of seats under the direction of Anna L. Gibson, R. N.

For Thursday, June 26, the Boston City Club has taken the entire floor and many balcony seats.

Agide Jacchia, who for three seasons has been conductor of the Pop concerts at Symphony Hall, was born near Bologna, Italy, in 1876. He was the favorite pupil of Mascagni, the famous composer, and at the age of 22 received his first professional engagement as conductor of opera. In 1900 he conducted a season of opera in Venice, after which the most important cities of Italy offered him the conductorship of their opera houses. In 1901, at the request of Mascagni, Mr. Jacchia, then only 25 years of age, conducted the first performance in Rome of Mascagni's "William Ratcliff." This was an all-star cast headed by Tetrazzini. Mr. Jacchia recalls with amusement the coincidence of the names of the six stars—they all ended in "ini."

After a season at the San Carlo Opera House, Naples, one of the largest in Italy, Jacchia was invited by Mascagni to become his assistant orchestra leader for his American tour of 1902-03. After returning to Italy he continued his career in his native country for four years and again in 1907 came to this country with the Milan Opera Company. He conducted a season of French opera at New Orleans in 1908 and from there went to South America as director of the Lombardi Opera Company. The end of the season brought the company to California and a successful tour of the large cities of the United States followed.

Mr. Jacchia was the first conductor of the Montreal Opera Company in the seasons from 1910 to 1912, and in the following season conducted an important season in Montreal, Ottawa and Toronto by the National Opera Company. Well known artists were engaged from the leading opera companies of the United States for these seasons in Canada, which were the most important in the musical history of Canada in recent years.

The year 1914 brought Mr. Jacchia to New York, where he was the conductor of the Century Opera Company at the Century Theatre, and the following season toured the United States with the Boston Grand Opera Company. His success with that organization and with the Century Opera Company of New York brought his special gifts to the attention of the management of the Symphony Orchestra, with the result that he was engaged for their "Pops" conductor in the spring of 1917. Of the leaders who in the past 34 years have conducted the Pop Concerts, there is none who has enjoyed the popularity of Mr. Jacchia, who is now in his third season.

POST JUNE 23.

PEGGY AT THE POPS

"I always like to come to Infamy Hall and listen to the Pups," said Ma, as she sat down at the table she had reserved for herself and Peggy that evening.

"Not the Pups, Ma," said Peggy. "You mean the Cops. I quite degree with you that it is a nice way to spend the evening, listening to music decomposed by all the old mastiffs."

"It's quite perspiring indeed," said Ma. "Who was that young man who bowed to you out in the slobby?"

"Do you mean that young fellow who was wearing the unicorn?" asked Peggy.

"Yes," said Ma. "The one with the gold epileptics on his shoulders."

"Oh," exclaimed Peggy, "that's a young man I was induced to a few days ago. He's an engine in the navy. He told me he went in as a slob and came right up from the cranks."

"What's a slob in the navy?" asked Ma.

"A second-class serum," explained Peggy.

"Oh," said Ma, absent-mindedly. "Hush, now, my child, they're beginning to commence. They're going to play the Overshoes from Faust."

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Ornstein With Boston Symphony

Leo Ornstein's manager, M. H. H. son, reports that a contract has closed for the young pianist's appear as soloist at a pair of the Boston S phony Orchestra's concerts at S Hall, Boston. This memorable in the young artist's career will place on December 19 and 20.

HERALD, JUNE

TUFTS NIGHT AT POP CONCE

Symphony Hall was throng night for the eighth Tufts Pops promoted by the Boston Tufts Cl the Tufts class day committee. than 600 members of the undergr body joined with the members alumni association in singing the musical numbers which were fea the program.

Mr. Monteux conducted the numbers of the program and gave way to Prof. Leo R. Lewis, director at Tufts. The audie plauded when the Tufts Glee Cl the stage for "We Stand," the patriotic song composed by Pro last summer.

The baseball team was pr guests of the evening and, election of Edward Callahan year's captain, the audience br into the Tufts "Fight Chee James F. Malone, '19, of New lowing the intermission Pres mon Carey Bumpus appeared floor and was enthusiastically

REPUBLICAN
Springfield, Mass.
JUN 5

MUSIC and MUSICIANS

THE SUCCESSOR OF HENRI RABAUD

Pierre Monteux, New Director of Boston Symphony Orchestra — His Plans for Coming Season — His Record

Early last month two distinguished musicians sailed for France. The first, Henri Rabaud, was leaving America after a year's sojourn as conductor of the Boston symphony orchestra; the second, Pierre Monteux was returning to spend the summer in his native country preparatory to his conductorship of the same great orchestra next season. There was both design and sentiment in his journey; he went in search of new and interesting scores, but also he was to set foot upon his native soil for the first time since he fulfilled his military service at the opening of the war. Called out in the first week of French mobilization, he served two years as a private soldier of the second class in the 35th territorial infantry; he was at Rheims, Verdun, Soissons and in the Argonne. After devoting two years of his career to continuous, faithful service, he was given his discharge.

As to Programs

On the eve of his departure, Mr Monteux made some very definite and unambiguous statements about his policy for the season of 1919-20. Questioned as to his leanings toward the newer and bolder music and his intentions as regards programs for next winter, he confessed that one of his immediate quests in Europe was for music of the younger French, Italian and Russian schools. However, he explained that whereas the "Monteux concerts" co-existed with four other orchestras in Paris and therefore could legitimately specialize, the Boston symphony concerts must have catholic and balanced programs.

He spoke reverently of the classics, declared himself an ardent admirer of wagner's music, expressed his liking for some American music, mentioning specifically MacDowell, Loeffeer and Carpenter. On the subject of French propaganda, he made these emphatic remarks: "I intend to figure no way when in Boston as a propagandist for French music. Just as good wine needs no bush, so good French music needs no propaganda and that is the only kind I shall play. I do not think I shall find much room on my programs for ultra-modern music. My first concern is always to play the best music of every nation."

Such catholicity was in a measure to be expected, for a varied career had given him ample experience in all the ins and outs of musical performance. Starting as a viola player and member of several ensembles for chamber music, he soon found his true vocation as conductor, and made his mark conducting the "Colonne" and "Monteux" concerts in Paris, grand opera in the larger cities of Europe and at the Metropolitan opera house in New York, not to mention the Russian ballet with which he toured Europe and America.

Success With Boston Symphony Orchestra

It will also be remembered that Mr Monteux conducted the opening concerts of the Boston symphony season just gone by, pending the arrival of Mr Rabaud. He had then been asked to become regular conductor, but the Metropolitan opera management did not see fit to relieve their sole conductor of French opera at the last minute, with the season's plans all made.

He was enthusiastically acclaimed, however, at the two pairs of Boston symphony concerts which he conducted in Boston. H. T. Parker of the Boston Transcript wrote: "Mr Monteux has the most sensitive ear possessed by any conductor since Gericke—not less keen and of Gallic clarity, precision, fineness is Mr Monteux's sense of musical design and of revelation thereof to his hearers. To this insight Mr Monteux adds the musical intuition and experience that mold the phrase, shape the period, graduate the climax as with the composer's voice and ear. To all three he lends the imagination that discovers the just accent that distributes and shades colors, that vibrates to the subtle modulations of a Dukas or a Debussy—a manifold ability, intelligence, imagination, devotion dwell in him. He possesses the true artist's mind and—what is equally essential—the true artist's conscience."

Philip Hale, in the Herald, said: "Mr Monteux has an exquisite sense of tonal values, of tonal balance and proportion. He is an evoker of clarity and logical development that characterizes his nation in literature and art. Mr Gerick had these qualities, the exercise of which gave the Boston symphony orchestra international reputation; but Mr Monteux has warmth, imagination, emotional expressiveness, qualities that were foreign to Mr Gericke's nature. As an interpreter, Mr Monteux has given memorable performances of works known and unfamiliar, performances that have been sane as well as brilliant and imaginative. As a man he has in a short time endeared himself to orchestra and public."

And Olin Downes in the Post says: "Mr Monteux is a very simple man, rather under medium hight, erect, uncommonly clear-eyed, unostentatious, self-possessed in the presence of an audience, and quietly master of his men. He had not conducted two minutes before it was apparent that he had made of the Boston symphony orchestra a finer instrument than it has been for many seasons. He is a supremely artistic interpreter, a man profoundly in earnest, and thoroughly equipped for his task."

Personality

Mr Monteux is 42 years old. One of his recent interviewers, Miss Clare Peeler, was similarly impressed with his personal charms. She described him as "short, dark, plump, vivacious to the sparkling point; the man of affairs crossed with the musician; the man of family who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could fancy Mr Monteux making only friends. The warmth and grace of the south of France, to which Mr Monteux traces his descent (his parents are Marseillaise) informs his ready smiling speech with a spontaneity all their own. . . . Two impressions remain strongly after a talk with Mr Monteux—one of his charm and kindliness of manner, the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience."

The same interviewer probed him on a much-disputed question by asking him, "What is an orchestra, a democracy or an autocracy?" "Both," he answered. "It must seem a democracy, but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for orders' sake, but only to get results."

The personnel of the Boston symphony orchestra should afford Mr Monteux the finest conceivable material to work with. The past season has proved that the considerable change of last year was distinctly for the better. In every city where the orchestra was heard the rich and delicate quality of the strings was remarked upon. The brass section remained virtually intact and maintained its old eminence; the woodwind was notably improved by the acquisition of some illustrious newcomers—all "first prize" men from the Paris conservatory.

The usual change from year to year involves from 5 to 10 per cent of the players, and nothing more than this is now transpiring. The distinguished wood-wind section remains unaltered, except that Mr Mimart, clarinetist, has returned from military service in France and will take his old place which Mr Stievenard has been temporarily filling. The only change in the brass choir will be in the second quartet of French horns. In the 60 strings there is also a minimum of change.

Camb. Chronicle
June 21

JACCHIA LEADS POPS AGAIN

Agide Jacchia, the famous conductor of Italian opera, and favorite conductor of the Pop concerts in Symphony hall, has returned to his post after an enforced absence of several weeks. He is now officiating at the helm of the marvelously fine Pops orchestra with the fullest measure of vim, enthusiasm and authority. Nightly, except Sunday, all comers may consume light refreshments while listening to a program of universal appeal.

TRANSCRIPT JUNE 21.

THE POPS

MR. JACCHIA is proving his ability to carry the Pops season to a splendid finish. Conductor of many Italian opera companies in many lands, he has made his mark as a popular leader. Next Wednesday, June 25, will be Operatic Night, the only one of the season. Music from the operas of five nations, including our own, will be heard. Monday night has been christened "Graduate Nurses' Night" by the Massachusetts State Nurses' Association, who have taken a number of seats, under the direction of Anna L. Gibson, R. N. For Thursday, June 26, the Boston City Club has made the night their own by taking the entire floor and many balcony seats.

Following are the programmes for the first three evenings of this week:

MONDAY, JUNE 23—Graduate Nurses' Night
March, "Semper Fidelis" ..... Sousa
Overture to "Martha" ..... Flotow
Reverie ..... Redway-Risslan
Fantasia, "Carmen" ..... Bizet
Ballet Suite, "Sylvia" (a, Les Chasseresses; b, Pizzicato) ..... Delibes
Song without Words ..... Chaikowsky
Intermezzo "I Pagliacci" ..... Leoncavallo
Second Hungarian Rhapsody ..... Liszt
Selection, "Eileen" ..... Herbert
Waltz, "España" ..... Waldteufel
Manon's Letter ..... Gillet
Quartet from "Rigoletto" ..... Verdi

TUESDAY, JUNE 24
Entrance of the Gladiators ..... Fucik
Overture to "Masaniello" ..... Auber
Interlude ..... Tirindelli
Fantasia, "Aida" ..... Verdi
Ballet Music from "The Cid" (a, Castillane; b, Aragonaise) ..... Massenet
Violin solos (Julius Theodorowicz):
a. Nocturne, Op. 27, No. 2 ..... Chopin
b. Scherzetto ..... Wittmann
Entr'acte, "Mignon" ..... Thomas
Third Hungarian Rhapsody ..... Liszt
Fantasia "Carmen" ..... Bizet
Turkish Patrol ..... Michaelis
Intermezzo, "L'Amico Fritz ..... Mascagni
The Ride of the Valkyries ..... Wagner

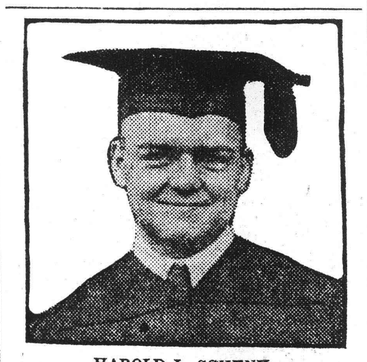
WEDNESDAY, JUNE 25—Operatic Night
Coronation March from "The Prophet," ..... Meyerbeer
Polonaise from "Eugen Onégin" ..... Chaikowsky
Prelude to Act III., "Natoma" ..... Herbert
Fantasia, "La Boheme" ..... Puccini
Overture to "Tannhäuser" ..... Wagner
Ave Maria from "Othello" ..... Verdi
Gypsy Dance from "Carmen" ..... Bizet
Sextet from "Lucia" ..... Donizetti
Bacchanale from "Samson and Delilah," ..... Saint-Saëns
Meditation from "Thais" ..... Massenet
Intermezzo, "Cavalleria Rusticana" ... Mascagni
Dance of the Hours from "La Gioconda," ..... Ponchielli

GLOBE JUNE 19

"POPS NIGHT" FOR TUFTS REVIVED

Faculty and Varsity Ball Team Will Attend

MEDFORD, June 19—Tufts undergraduates and alumni will unite at Symphony Hall tonight for the first regular Pops Night since 1912. Up to that year the affair was a tradition, but owing to changes in commencement exercises the event was dropped from the program of social festivities. Its revival this year has created a great stir and as a result more than 1500 Tufts men will be present tonight.



HAROLD L. SCHENK.

The faculty of the associated schools will participate in the event and the varsity baseball team will be in attendance as special guests of the Boston Tufts Club. Delegations from the General Alumni Association and from alumni chapters at Lawrence, Portland and New York will lead the celebration.

The musical program will be distinctively Tuftonian, with Prof Leo R. Lewis, director of music, as leader. The Tufts Gleen, Mandolin and Banjo Clubs, headed by Arnold E. Thiesfeldt, Ernest Hayward and Jason Bickford respectively, will render popular Tufts songs. "The Sword of Ferrarra," which put the Tufts Gleen Club before the public more prominently than any other musical selection, will be the principal number. Members of the Tufts Musical Quartet, the only organization of its kind in America, also will take part in the program. The cheering will be led by James F. Malone, '19, of Newton, retiring leader on the hill.

The committee includes D. T. Montague, '19, of Boston; Harold L. Schenk, '19, of Wheeling, W Va; Ralph Beattie, '19, of North Andover, and Harold N. Shepherd, '19, of Lynn.

TRAVELER, JUNE 21

OPERATIC NIGHT COMING AT POPS

The long awaited operatic night for the Pops comes next Wednesday night. Mr. Jacchia has arranged a program that bids fair to pack Symphony Hall. Tuesday night will be graduate nurses' night, and Thursday night the Boston City Club will have the entire floor. Tonight's program will be:

Triumphal March from "Aida" ..... Verdi
Overture to "Mignon" ..... Thomas
"The Whispering of the Flowers" ..... Blon
Fantasia, "Madama Butterfly" ..... Puccini
Rhapsody, "Italia" ..... Casella
Turkish March ..... Mozart
Serenade ..... Schubert-Jacchia
Largo (with organ) ..... Handel
Slavic March ..... Tschaikowsky
Introduction to Act III. "Lohengrin" .. Wagner
Reve Angelique (with organ) ..... Rubinstein
Waltz, "On the Beautiful Blue Danube" . Strauss

AMERICAN JUNE 24

Pops Program

At the Pop Concert in Symphony Hall tonight, Mr. Jacchia will conduct the following program:

1. Entrance of the Gladiators ..... Fucik
2. Overture to "Masaniello" ..... Auber
3. Interlude ..... Tirindelli
4. Fantasie "Aida" ..... Verdi
5. Ballet music from "The Cid" ... Massenet
6. Violin Solo a, Nocturne, Op. 27, No. 2 ..... Chopin
   b. Scherzetto ..... Wittmann
   (Julius Theodorowicz)
7. Entr'acte "Mignon" ..... Thomas
8. Third Hungarian Rhapsody ..... Liszt
9. Fantasia "Carmen" ..... Bizet
10. Turkish Patrol ..... Michaelis
11. Intermezzo, "L'Amico Fritz" .... Mascagni
12. The Ride of the Valkyries ..... Wagner

HERALD, JUNE 25

Mr. Jacchia

As the World Wags:

I am only a poor press agent. The Pop concerts at Symphony Hall being my business I am beset by anxious inquirers who cannot pronounce the name of our maestro. Therefore I submit to your readers this simple device—as simple as sneezing. Do it this way, exploding on the last syllable:

Yah-KEE-Ah! J. N. BURK.
Boston.

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n TIMES
ress: New York City
JUN 1 - 19

FRENCH AIRS FOR BOSTON.

The Boston Symphony Orchestra opened on May 5 its annual series of "The Pops," as those lighter concerts led by Agide Jacchia are fondly and delightfully called by dwellers at "The Hub." The management has already announced plans for next season, its thirty-ninth, to start in Boston on Oct. 10, and a month later in New York. Renewals of subscription for Carnegie Hall, as well as for the home series, will be received by W. H. Brennan, Symphony Hall, Boston.

Judge Cabot and the new Board of Directors, who are nine in number, like the Muses, have again given a deciding vote in favor of French art, inviting Pierre Monteux to resume the baton laid down by Henri Rabaud. It is interesting to note, accordingly, what M. Rabaud's season of pronounced Gallic flavor brought forth. Never was conversion more complete nor allied aim more loyal. Teuton names in Boston concerts shrank to twenty-seven, the old-line composers, good and dead ones, named noncontroversial rather than too strictly classic.

Forty-seven, a full score higher, was Rabaud's record for France. Russia, with eleven works played, led America with nine, and the rest nowhere. For the curious, however, there were Italy and England, three each, and Poland, Norway, Spain, and Belgium, one apiece. The total of works performed included fifteen "first productions" and twelve others new to Symphony Hall. In twenty-four pairs of concerts there twenty solo performers appeared, a dozen being instrumentalists, eight others stars.

"Anon, see Farnaby," is an odd [illegible] that heads Philip Hale's annual repertory résumé. But "Anon," on further reference to the suggested Farnaby, proves to be our old friend "Anonymous," and to cover the authors of an old English suite arranged by Conductor Rabaud, and pleasing withal—pronounced by Mr. Huneker charming in the French adapter's secret of orchestral coloring—when brought forward also in the New York concerts on last Jan. 9.

Allied airs "celebrating the close of the year of Victory," on Dec. 30 and 31 in Boston, accounted for such names as Rouget de Lisle, composer of "La Marseillaise"; Campenhout, of "La Brabanconne"; Gabetti, of the "Marcia Reale"; Henry Carey, of "God Save the King" and "America," and John Stafford Smith of "Anacreon in Heaven," otherwise "The Star-Spangled Banner."

America furnished Chadwick's "Land of Our Hearts" to the gala occasion. Other native or adopted Americans, first and last, were Converse, Foote, Gilbert, Hadley, Hill, Kelley, Loeffler, and MacDowell. Russia's contributions all season were Rimsky-Korsakoff, 4; Moussorgsky, 3; Borodin, Glinka, Rachmaninoff, and Tschaikovsky, each 1.

There were one-composer countries: Poland, Chopin; Norway, Grieg; Spain, Laparra. The German classics were: Beethoven, 10, including five symphonies; Mozart, 4; Bach and Schumann, both 3; Mendelssohn and Weber, 2 each, and Brahms, Liszt, and Schubert, 1.

Modern France mightily prevailed: Saint-Saëns, 8; Franck, 7; Berlioz, 4; Debussy, 3; Chabrier, Dukas, Faure, d'Indy, Lalo, Rabaud, and Ravel, 2 apiece, and single works of Bizet, Bruneau, Dubois, Guilmant, Magnard, Massenet, and Schmitt, not to mention Gluck, Mehul, Rameau, and de Lisle.

POST, JUNE 15

It is interesting to observe that coming prohibition, which has already made itself felt at the Pop concerts in Symphony Hall, has not affected in any way the patronage of these events. Heretofore in previous seasons beers, light wines, etc., have figured on the list of beverages. Anticipating the future, the management eliminated this year all alcoholic stuff from the bill of fare. Some thought this would affect the popularity of the concerts or diminish the number of table parties on the floor. Nothing of the kind has happened. The Pop concerts are enjoying the most successful season in their history, a success which appears to be due, in considerable measure, to the conducting of Mr. Jacchia, who is fortunately sufficiently recovered from his recent illness to resume conducting tomorrow night. The attraction is the music.

The Pop concerts are having a pronounced educational effect as well as providing entertainment. Mr. Jacchia has made the programmes more substantial than they have ever been before, and it is proved that this course is meeting with the support of the public, which is not willing, apparently, that the ability of members of the Boston Symphony Orchestra should be spent on nothing more ambitious than a Strauss waltz. Important and interesting music finds its way into these programmes. A public that did not know the gorgeousness and the color of modern Russian music such as Rimsky-Korsakoff's music of "Scheherazade," or the piquancy of music by early Italian masters, or the products of the genius of contemporaneous Italians besides Puccini, has now discovered the existence of Casella and other men and other contemporaneous men who may outlast the fame of the composer of "Tosca" and "La Boheme."

The Pop concerts are probably doing much to whet the curiosity of the public to hear the programmes of the subscription concerts of the winter time.

This is a fine and constructive thing. But there is something which seems to have left the Pop concerts, never to return, for which we sigh. That is, [illegible] pleasure unconfined [illegible]

The audience was not so plaguey anxious about it. People did not cease sucking lemonade through a straw, or glare around at anybody who ventured to whisper after the conductor had rapped with his baton for the orchestra to begin. The solemnity which is gathering over the Pop concerts was nonexistent. The conductor's art, too, in the good old days, was carefree. The hearer became a simple, sensuous being, like the Faun of Mallarme, as he floated in unreasoning bliss on the delicious waltz rhythms of the orchestra. And emptied a glass of beer the while.

No one thought the worse of him. The music affected him no less, and probably more, than the beer. A Pop concert is not, in our opinion, a place to meditate and pray. There is music which should be champagne to the spirit. It should cause talk and laughter and cause the tired man of business to feel like an irresponsible artist, himself, for a brief space of time. We admit it: we like to be gay. We like to peek under the hat at the next table but one and see if we can catch her eye. We don't mind the music of the popping of a cork, but we can get along without that if the audience will please forget itself and liven up a bit.

Mr. Strube, after years' absence from Boston, was invited to conduct for two weeks during the illness of Mr. Jacchia. He rapped several times for silence, and then commenced the performance of Wagner's prelude to "Tristan and Isolde." Wagnerian music hadn't been played very much in Symphony Hall of late. Many who knew the "Tannhauser" overture didn't know the prelude to "Tristan." Their curiosity was strengthened by a programme note which quoted Wagner's own high-falutin' words about this prelude, about the agony and the sighs of the music, and all that. (If composers only would leave us alone to enjoy their music in our own way!) Just as the sighing was at its height a cat, possibly pro-ally by disposition, certainly a sworn foe of Wagner's music, made its appearance. No one knew where it had come from or what it was going to do. The animal had a hunted look. It sought in vain a place where it could escape the noises on the stage. First it darted under the chair of a fat woman, then it flew out from this refuge and ran straight down the long middle aisle, which goes from the back through the centre of the hall. It went down the hall as though the devil were after it and disappeared. No one knew where it went. Its appearance before the audience was as uncanny as it was brief. But the audience was through listening to the "Tristan" prelude. A roar like the sea went up as the cat made its way down the aisle. Somebody commenced to argue with a waitress about a tip or something, and poor Wagner went down to defeat. There were some enthusiastic souls who applauded, apparently of set purpose, but this did not save the day.

We personally think that the "Tristan" music is out of place at a Pop concert. There is plenty of good music which is in place there. There are plenty of ways to enjoy good music besides sitting like schoolma'ams or the statues on the frigid walls while the music sails by. Let's realize that you can have fun without losing all right to be considered a thinking being. Let's go to the Pop concerts and have a good time.

JACCHIA WITH POPS AGAIN

Agide Jacchia, long hindered from conducting the Pop concerts at Symphony Hall, will preside over the orchestra once more, beginning next Tuesday, and, lacking unforeseen events, through the four weeks that still remain of the Pops season. He may be relied upon to impart all of the vim with which he inaugurated the concerts in May to the satisfaction of his audiences.

The coming week abounds in special Pop nights. Tomorrow all who are interested in the New England Conservatory of Music will be welcome to its particular night, at which the student body and the alumni will celebrate. Mr. Ralph Flanders, manager, has engineered the occasion, ably seconded by Miss Marion Skinner, president of the senior class and chairman of the entertainment committee. Mr. Lenom, who is a member both of the faculty and the Boston Symphony Orchestra, will conduct a programme, including numbers by students.

On Wednesday all comers from commencement week at Harvard will be made to feel at home by the playing of such encores as "Up the Street" and "Cruiser Harvard." Thursday brings Tufts Night, whereat the College Glee Club will sing. For Friday Boston University has taken the entire house.

AMERICAN JUNE 26

THIS IS CITY CLUB NIGHT AT THE POPS

The Boston City Club has taken the entire floor and sections of the balconies for the Pop Concert in Symphony Hall tonight. Mr. Jacchia will conduct the following program:

March, "Boccaccio" ..... Suppe
Overture to "Mignon" ..... Thomas
Waltz, "Tales from the Vienna Woods" Strauss
Fantasia, "Madame Butterfly" ..... Puccini
Suite, "Sylvia" ..... Delibes
Ave Maria (for strings and organ) ..... Schubert-Wilhelmj
Prelude ..... Rachmaninoff
Overture to "The Flying Dutchman" .. Wagner
Selection, "Fiddlers Three" ..... Johnstone
"La Paloma" ..... Tradier
Waltz, "Violets" ..... Waldteufel
March, "Entrance of the Gladiator" .... Fucik

POST, JUNE 25,

KARL MUCK TELLS POST HIS PLANS

Former Symphony Leader in Frank Talk With Reporter Bids Good-by to America

Sees a Gloomy Future—Talks of Prison Life—Soon to Leave for Germany

BY HERBERT L. BALDWIN
Post Staff Correspondent
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UNITED STATES WAR PRISON BARRACKS NO. 2, Chickamauga Park, Georgia, June 24.—"Germans have no place left in America, either in business or art. And I, as one of them, have no idea how long before, if ever, they will have again. I do not want to stay in nor to return to America. My future? It may be anything."

Dr. Karl Muck, once famed leader of the Boston Symphony Orchestra, the same Muck who was sought and petted by Back Bay society folk and who mingled with the elite until the keen eyes of the secret service saw him as a man dangerous to all things American, told his story to a Post staff reporter here in this prison camp today.

DR. KARL MUCK,
Former conductor of the Boston Symphony Orchestra.

IS A MEEKER MUCK

It was the same Muck whom Boston knew, yet different. A meeker Muck, he appeared far different than the faultlessly-dressed man who ruled with a rod of iron both his musicians and the musical temperaments of his orchestra's aristocratic patrons and patronesses.

Perhaps it was the nondescript dress he wore. Perhaps it was the keen-eyed, square-jawed doughboy who sat nearby with a shotgun loaded with buckshot. Or perhaps it was the lieutenant whose regulations required him to sit within hearing as Dr. Muck talked with the Post man, incidentally the first civilian, with the exception of his wife, whom the former orchestra leader has talked with since he entered the barbed wire enclosures of this prison nearly 15 months since; or perhaps, as he says himself, Karl Muck has changed.

Scant Hopes for Future

He is today, as he admits, practically a man without a country. He is going back, sent back by the government whose betrayal the secret service says he attempted, to the land that gave him birth. At the same time Dr. Muck asserts he has scant, if any, hopes for the future there. The peace terms, he says, have annihilated Germany, have practically eliminated her people as a nation from the earth.

Dr. Muck told the Post man that his imprisonment has shattered his nerves and health. "Rheumatism, and my heart is bothering me, badly." he said. Colonel C. W. Penrose, the genial old military man who commands the prison, smiled and remarked, laconically, "Well, they all have something the matter with them."

Life a Dreamy Monotony

Karl Muck's internment has been no picnic. Its been a monotonous do-nothing, see-nothing, hear-nothing life, restricted within a mile and a quarter of barbed wire fence, about which pace sentries with shotguns and above which loom towers where sit guards with machine guns and searchlights. Two Germans defied its confines. They buried them, riddled with buckshot.

Twelve miles out of Chattanooga, on a plain just outside the shadow of Lookout Mountain, this prison is near nothing. It looks like a small edition of a barren part of Camp Devens. Rows of barracks as at Ayer. Nothing to break the monotony to the eye of the row after row of barracks except two lofty chimneys of the heating plant and the towering sentry boxes. Around all the barbed wire and a double guard at each gate with padlock and key.

Life a Dreary Monotony

It's not the life of Reilly, and stories to the contrary are false. But neither Colonel Penrose nor any of his men have prevented its being not for prisoners of Karl Muck's type. Colonel Penrose explained this to the Post man today, as the old army man twirled the corners of his drooping mustache and chewed at a cigar.

"The worst punishment that we have meted out to any enemy alien has been confinement on bread and water," said Colonel Penrose. "We can't put them to work on rock piles nor roads nor on anything except things having to do with their own upkeep. You see they are not prisoners of war, and the treaties prevent certain things, and having them work at their own upkeep, such as loading food, sweeping their quarters, policing the grounds and things like that, are all the treaties allow."

And the Post man could not just help but think of "scraps of paper" in Germany.

Muck a Model Prisoner

Karl Muck has been a class "A" prisoner. He has no marks for infractions of rules against him. Like officers in the American army, Muck and his class have been allowed their own mess. They paid for it, and the government has purchased for them whatever sort of food they wanted. They have hired their own cooks and their own waiters from among their fellow prisoners, and they haven't had any work to do. Football, baseball, tennis, all kinds of sports have been allowed them, and the Y. M. C. A. has furnished a moving picture show for them twice a week.

Not a patron of the Symphony, unless it were those who were his most intimate friends, would have recognized their former favorite as he came from his barracks to talk with the Post reporter.

A Forlorn Figure

A figure hidden, almost beneath the folds of a raincoat, his face obscured by a drooping black sou'wester, Muck came shuffling along, a bit stoop-shouldered with a guard with a shotgun at his heels. A white duck shirt, without collar nor tie, white duck pants, that sadly needed an iron, and with feet encased only in tan socks and black overshoes, he plodded through a pelting rain to the room assigned by Colonel Penrose for the interview. Muck was not expecting visitors, and the hand that the Post man extended went unheeded.

The former Symphony leader appeared dazed, and was a bit defiant until the Post man introduced himself. At parting he shook hands warmly, and the apparent slight at first, the lieutenant in attendance said, was, perhaps, due to the fact that Muck doesn't like Department of Justice inquisitors.

Had Left Germany for Good

"Where am I going?" he repeated after the Post man. "Where can I go, what can I do? Back in 1912, when I came back to Boston the last time, I cut off all relations in Germany, gave up everything, and came to America as I thought for good. And now, I don't know what I am going back to. Nobody here knows the conditions there, they may change over night. I have no home there, no connections there, nothing there, nor here now.

"There is unrest, even in Germany." This last with the slight hiss of intaking breath that is characteristic of Muck as he talks. He speaks slowly, deliberatingly, a cigarette after another, and after he had emptied a box of an expensive brand that he had with him he smoked the Post man's during the rest of the interview. Muck is tanned almost the brown of an Indian. His mixed black and iron gray hair has thinned out, but he still combs it straight back from his forehead. But to go on with his talk.

Artistic Zenith in Boston

"Yes, even in Germany no one knows that which is to come," he said. "There is unrest in all of old Europe, and one of the first things to suffer in any war or any unrest is art and science. I have no home there, but I wouldn't come back here again. My orchestra is gone. My experiences here have made me not want to come back again.

"For Boston, yes, I have the best of feelings. The years that I spent with the Boston orhcestra gave me the greatest artistic pleasure I ever had in my life, in the heart as well as in performance. Even in the most harrowing times the people of Boston were very nice to me. I never saw any animosity even in the most harrowing times. That last season, I mean.

Letters From Friends

"Yes, I have heard from my friends, from Mr. Ellis, from Major Higginson, from Mrs. Gardner. The letters, oh," and again came that quick hissing intake of breath that punctuated every interjection of the Post reporter as Dr. Muck haltingly talked. "Oh, just letters to cheer up, to wait and things would all come out right, would smooth themselves out, just letters as one friend to another.

"But this place, this heat, this inactivity, my health. I was always the strongest of men. And now my heart is very, very bad. I have had to do away with all exercise, strenuous exercise, I mean. We had what you would call-ergymnastics, I guess, but I had to stop them. My heart will not allow me. Then it is damp here, and I got rheumatism. And the heat, it is terrible. The first summer was bad enough, and I burned almost as black as a negro, but this second summer we all agree is the worst. We wait and we wait, for what?

German, French, Russian Art Gone

"America has never felt any of the horrors of war. My going, the going of other Germans of art and musicianry and science will make no difference to the future of America in any of those lines. This country has not been really tortured by the horrors of war as has the art and science of Germany, of France, and look at Russia, everything gone."

And all during his interview not once did Dr. Muck mention responsibility for the war nor its causes. A direct question by the reporter brought the only flash of fire to his eyes during the talk.

"Do you think that the Kaiser, that Germany might have done differently?" asked the reporter.

The hiss of the quick intake of breath, a flash of the eye, a quick twitch of his hands and then a gesture, the same gesture of a half shrug of the shoulders and a half wave of the hands that is characteristic of Muck, and he replied: "Perhaps." And not once again would he talk of that question.

The Post man asked: "Just what, Dr. Muck, are your feelings towards Boston, toward America?"

Feelings Toward Boston Sad

A wait of a half minute as he puffed his cigarette, then the reply:

"I feel sad, that is all, and I think that it is very natural that I don't feel glad. If you have spent four years in doing the best that you can for art and really devoted every minute of your life to that one thing and never mixed in politics nor anything else the hardest part of all is to be suddenly taken out and expounded, to be sent to absolute loafing or how shall I say it? To have no occupation at all, to have nothing to do but this it gets on ones nerves, I tell you I have always worked hard and now I have nothing to do.

Army to Determine Attitude

"And what could I do if I did stay here? There are no conditions for us working here now, none for any of us. And even at home nobody knows what the conditions are. But here in America there is no place for a German. It may take generations for it to change, yes, and I can't even think when.

"I never had any idea that such a discrimination could take place. And when such treatment is possible I have no idea of how long it will last. Yes, even your young Americans have been taught that a German is something to be despised, to be shunned, to be, well I don't know how to say it. The ideas formed in the Prussian mind as a child are the strongest, and I suppose it is the same with the American child. And there your Americans in the army of occupation are going to determine much of the attitude of the coming generation of Germans towards America.

First Know Americans in Army

"This generation had no idea of America nor Americans, haven't even now. But your American children, they have been taught to despise the German and no 10, no 20, perhaps 0 years can stamp that entirely out of their minds.

"The Germans, I say, had no idea of Americans. They had no idea of fighting Americans. An American was to them a man in a land 3000 miles away; the Germans knew of the geography of the land, but of its people, what kind they were, nothing, and the first that Germany knew of the real Americans is your army of occupation. And from what I read their impressions are one that is going to breed the best terms and all that has gone shows that men should be on the best of terms. But in this time we cannot change. There is no place for the German here today.

Try to Forget America

"At home, what? The attitude of those who leave here tomorrow for Germany is this, I believe, and, yes, I have talked with them. They are going back first of all to forget America." There was no bitterness in his voice as Dr. Muck [illegible] this hour, in that matter all during his interview. He talked hesitatingly, almost, it seemed, unwillingly, and even when he mentioned his own case the tone of his voice was sad rather than bitter.

"They are going back with the idea of 'how shall we find Germany,' rather, I believe, than 'how shall we ever forget this terrible America.' Most of these men have families there; for me I have only a brother in Bavaria. I don't believe that any of them would come back to America if they could, though."

Appointed by Kaiser

The Kaiser himself, it was, who personally appointed Dr. Muck as principal conductor of the Royal Opera in Berlin, and it was Wilhelm who gave personal permission on June 2, 1906, for Dr. Muck to visit America. Dr. Muck was very close to the German court and of the deposed monarch. The Post man questioned.

"Do you believe that the Kaiser would have been overthrown if the war had not taken place?" Dr. Muck was asked.

A bit of hesitation, and he replied: "Perhaps not so soon. There were bad laws in Germany, especially in Prussia, bad laws regarding elections and such, laws there were not democratic, that didn't in the least represent democracy. The Kaiser had worked years and years to have these laws reformed. But with the junkers, it was impossible."

The Kaiser will never attempt to return to power, Dr. Muck said he believes. "No," he said, "he will never return to rulership. Why? Well, he will not." And that was the only reason he gave. Asked if he believed the vaunted military spirit of Germany was a thing of the past or was only crushed temporarily, Dr. Muck said:

"For the moment, anyway, they are sick of it. Will it come back? I don't know. If you have not had anything to eat for four years or five years you lose the spirit of everything. It all depends on circumstances. Germany must live on but at present they have the spirit of nothing; how can they have

Never Return to Boston

"The treaty, as I have read extracts of it, practically annihilates Germany sends her peoples off from the face of the earth as a nation, and, bah, these flies," and the deposed Symphony leader made a swipe at some score and more that were crawling all over his face and arms. This section of Georgia is strong on flies.

"My friends in Boston?" he parried. And then almost proudly he said: "All my social relations were with the Back Bay. I leave them sadly and I believe that they still believe in me. But I would never go back to Boston. I could not. My feeling is the same as that of ever returning to America. It has been too unpleasant."

Even in this prison Dr. Muck has had opportunity to lead an orchestra in symphonies. The Tsingtau Orchestra, a German organization that was in China when the Japanese captured the place were released, as they were all medical men, and then came to the United States, being here when war was declared, and they were interned. Dr. Muck conducted many of their weekly concerts. "It helped the spirit of the men," he said, "but compared with my Boston orchestra, no," and the "no" was an emphatic one.

War Is Over, Let It Be

Dr. Muck refused point blank to discuss the war or its outcome. "It is over, let it be," he almost flared.

His knowledge of hostilities and of the peace conference, since his internment, has of necessity been what he has learned from newspapers or from his wife. And even the papers that he and his fellow prisoners have received have been rigidly censored. They have been sent direct from the offices of the publishers as none but those were allowed even after they had been scanned by the officials. Mrs. Muck has visited him much. Even as late as yesterday she started on her way back to Boston after a visit. But all her talks with him have been with an officer present.

Mrs. Muck Goes Mack Also

"It has been doubly hard for her," said Dr. Muck. "But in an enemy country in war time it is best to be as inconspicuous as possible, and that is what Mrs. Muck has tried to do. She will go back to Germany with me, and what we shall do there we shall do together. She has no more idea than I. I have heard nothing of any animosity towards any of us in our home country. Perhaps there is, but why should there be?"

And then as the time limit for the interview expired the Post man asked: "Dr. Muck, why was it that you never became an American citizen?"

The musician arose and looking out of the window replied:

Intended to Be Citizen

"I intended to. You see, I came back to the United States in 1912 and in 1914 I decided to settle down in Boston, and in March of that year I bought a house at 50 Fenway, intending to take out my citizenship papers. Then came the war and, well, I intended to become a citizen and stay here."

"Come on, Muck," sang out the doughboy guard, as he slung his rifle into place. "Well, good-by," said the prisoner, as he shook the reporter's hand.

And as No. 1337, for that's Muck's title here, went out into the wet and back towards the quarters where he has to sweep the floor and make the cot bed and wash the windows himself the lieutenant who had sat listening winked solemnly at the Post man and said:

"Well, maybe he did."

POST, JUNE 26,

HOW MUCK LANDED IN DETENTION

Preferred Internment to Trial Involving a Woman

NOT IN PLOT AGAINST SOLDIERS' MORALS

Faced With Proof of Mann Law Violation Chose Prison

The Post's exclusive story yesterday concerning Dr. Karl Muck's prison life caused widespread discussion about Boston. There has always been a great deal of mystery thrown about the case of Dr. Muck and this has given rise to a vast crop of sensational rumors concerning the charges against the former leader of the Symphony Orchestra.

The public has had an altogether wrong idea of just what sent Dr. Muck to a detention prison.

THE REAL FACTS

It was not until the episode in Providence where either Dr. Muck or the management of the Symphony Orchestra refused to put "The Star Spangled Banner" on the orchestra programme that Dr. Muck received any attention from the authorities. It was a costly refusal for Mr. Muck, for the incident created a great storm all over the country and resulted in Washington being flooded with demands that something be done about it.

The Attorney-General then took a hand and sent a sharp and peremptory order to the local authorities of the Department of Justice asking them why they had not done something about Dr. Muck. Thereupon the investigation of Dr. Muck was taken up in earnest.

Find No Direct Overt Act

The net result was this: Dr. Muck had been in frequent correspondence with Count von Bernstorff and other German leaders. He had bought German bonds and was sending money to Germany presumably to assist in waging the war.

There was, however, no fixed and definite crime that could be laid at his door. Enough was secured to show that Dr. Muck was actively sympathetic with Germany, but no direct overt act could be proven.

Woman's Name Brought In

During the course of the investigation in which the authorities were assisted by patriotic members of the Symphony Orchestra, it developed that the name of a young woman in the Back Bay was closely connected with that of Dr. Muck. She had made frequent trips out of the State in Dr. Muck's company and it was felt that he should be arrested and charged with a violation of the Mann white slave act.

However, the definite evidence of this was rather difficult to get, but enough was secured to warrant the indictment when, quite by chance, a letter from Dr. Muck to the young woman in question was secured. How this letter was obtained will make quite a lively story some day.

Given His Choice

This letter was of such a nature that it resulted in a charge of sending scurrilous matter through the mails. Dr. Muck was promptly arrested and he could either accept detention as an enemy alien or go to trial on the charge.

He naturally elected to go to a detention camp. That is why the famous Symphony leader is now in a prison camp.

Propaganda Talk Backed

There never was any ground for statements connecting the name of Dr. Muck with propaganda to ruin the morals of the soldiers. The charge was made while scandalous enough, concerned his own personal conduct. The story was spread [illegible] that coupled Dr. [illegible]

AMERICAN / JUNE

"ROMANTIC" PROGRAM AT POP CONCERT TONIGHT

Agide Jacchia will conduct the following program at the Pop concert in Symphony Hall tonight:

March from "Queen of Sheba" ....
Overture, "Oberon" ....
Minuet, "A Masked Ball" ....
Fantasia, "Coppelia" ....
Suite, "The Jewels of the Madonna" ....
Intermezzo, Act II., ...
Aubade Printaniere ....
First Hungarian Rhapsody ....
Selection, "Sinbad" ....
Prelude to Act IV., "Carmen" ....
Waltz, "Pomone" ....
"Pomp and Circumstance" ....

TIGHT BINDING

Post June 29.-

148

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AGAINST
S' MORALS

Proof of
Violation
Prison

ive story yester-
Karl Muck's
widespread dis-
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case of Dr. Muck
rise to a vast crop
ors concerning the
former leader of
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t what sent Dr.
prison.

L FACTS

he episode in Provi-
Dr. Muck or the
Symphony Orches-
"The Star Spangled
chestra programme
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That is why the former
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Talk Baseless

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the name of Dr. Muck
to ruin the morals of
the charge against him,
s enough, concerned his
nduct. The stories were
hat coupled Dr. Muck's

JUNE 27,

PROGRAM AT
CERT TONIGHT

will conduct the
m at the Pop Con-
y Hall tonight:
of Sheba .....Weber
ed Ball" .....Verdi
.....Delibes
"The Jewels of the
.....Wolf-Ferrari
.....Lacombe
.....Liszt
Rhapsody .....Rombert
Carmen .....Bizet
.....Waldteufel
.....Elgar

HERALD, JUNE 29,

HAVE FIREWORKS
AT POP CONCERT

you ever see fireworks in Sy
y Hall? If the idea interests yo
d Fourth of July evening at t
and witness them. There will r
kyrockets, but there will be fi
s and other spectacles in the int
ions, unprecedented in Pops histo
e exact nature of these surpri
ot be revealed until they unf
selves on July 4. However, a
le who may be overcome wi
sity may investigate the back e
e of Symphony Hall at 10 A.
3, witness numerous packing box
properties" being wheeled in, a
their own guesses. This will
be the night of nights at t
for the male singers of the Bost
phony chorus, 80 in number, w
some fine part songs with orchest
by, the eminent chorister, Steph
Townsend, who has been engaged
a large chorus in Philadelph
autumn to sing in conjunction wi
orchestra of that city. To accon
te this multitude of music maker
stage will have to be extended
Of course there will be popul
also, all present participating.

GLOBE—JUNE

th Week of "Pops"
at Symphony Hall

nductor Jacchia has arranged fo
special nights this week at the
s" in Symphony Hall, the events
assigned as follows: Monday,
alkowsky Night"; Wednesday, a
uest" program, and Friday, July 4.
day concert with a male chorus of
gers led by Stephen S. Townsend.
concert will be entirely of Ameri-
ompositions and introducing some
rise" stunts.
s Theodorowicz will be the solo-
morrow evening, playing Tschai-
y's Melodie and Scherzo, for violin
other selections will include the
"Souvoff, Arensky; waltz from
ne Onegin," Tschaikowsky; "En-
of Raymonda," Glazounoff; over-
"1812" Tschaikowsky; suite, "To
eau," Cui; third movement,
erazade," Rimsk-Korskoff; finale
Fourth Symphony, Tschaikowsky;
ire, Laidoff; "Kammennoi-Os-
Rubenstein; prelude, Rachman-
"Russian Dance," Tschaikowsky.

POST, JUNE 29.

POPS' CELEBRATION

ly two weeks more remain of the
on of Pop Concerts at Symphony
Mr. Jacchia has fashioned three
special programmes for this week.
Russian-Tschaikowsky Night, which
befall tomorrow, June 30, will prob-
be considered by many the finest
e entire season, for it will consist
ther of music from the great mu-
nation—Russia. Wednesday, how-
is Request Night, and will neces-
y bring the most popular pro-
me of the season, for Mr. Jacchia
tabulated a mountain of letters re-
ting favorite pieces, and has com-
a programme strictly according
te.
celebration of July Fourth, Friday,
and patriotic holiday concert, with
le chorus of 80, has been arranged.
old such huge forces a 10-foot ex-
on of the Symphony Hall stage will
to be constructed. Since the sing-
are none other than Stephen S.
nsend's Boston Symphony Chorus,
part-singing of the very best may
looked for when their director
nts the platform to conduct four
s with orchestra, besides popular
s for encores, all participating.
Townsend has been engaged to train
horus in Philadelphia next autumn,
ing in conjunction with the orches-
of that city.
very number on this programme will
American music. Mr. Jacchia has
contended that an all-American
s programme is altogether a pos-
lity, and he has seized this chance
prove his proposition, which indeed
only be proved in the trying. There
moreover, be spectacular displays
he intermissions of this monumental
s Night. As to their nature, noth-
can be revealed except that they are
skyrockets, but more interesting,
excessively curious may stand
and the back entrance of Symphony
ll next Thursday morning and watch
nerous packing cases of "properties"
g wheeled in.
he programme follows:

AMERICAN PROGRAMME.

s and Stripes Forever .....Sousa
rture, "Herod" .....Hadley
rican Patrol .....Meacham
Stern Old Land .....Bullard
Words by Mrs. C. E. Whiton-Stone)
Battle Hymn of the Republic
Julia Ward Howe
Chorus, Stephen S. Townsend, Conductor.
Star Spangled Banner.
s, "A Day in Venice" .....Nevin
Gondoliers, b. Venetian Love Song.
Good Night.
tern Morn (for strings and organ)
Chadwick
lude to Act. III., "Natoma" .....Herbert
ongs—
Under Stars and Stripes .....Converse
Soldiers' Chorus from "Faust" ....Gounod
le chorus (Stephen S. Townsend, con-
uctor)—America.
lection, "Robin Hood" .....De Koven
To a Water Lily .....MacDowell
To a Wild Rose
ll We Meet Again .....Whiting
merican Military Fantasy .....Rollinson

ow Agide Jacchia, the conductor of
Boston Symphony Pop Concerts for
ee seasons, happened to compose the
tional anthem of Central America,
told by the gifted conductor. As mu-
al director of the Lombardi Opera
mpany, Mr. Jacchia was in Guate-
la in 1908, at the time of the Pan-
merican Congress. The Presidents of
five republics of Central America
t in assemblage for the purpose of
rming the United States of Central
erica, but opposition to some of its
nciples did not appeal to the Presi-
t of Nicaragua, and the project
led. But it was on that occasion
t Mr. Jacchia wrote the national an-
m which has since been used to cele-
ate, on the 15th of each September,
anniversary of the independence of
ntral America of 1821.

Brilliant Music Season Ahead

Seat Sale for Symphony Concerts Is Booming—Metropolitan Prospects Als o Bright—American Composers Stepping to the Front, Says Olin Downes

Signs are everywhere that there will be a very brilliant musical season next winter. By far the greater part of Symphony Hall is now sold out for the Boston Orchestra's subscription concerts on Friday afternoons, and there are practically no aisle seats left for the Saturday evening concerts. This last fact is very encouraging indeed, since during the four years of the war, and even the two years prior to that, it was seldom, granting the absence of a world-famous soloist from the programme, that one could not buy an aisle seat a half an hour before the concert commenced. The Metropolitan Opera Company of New York is experiencing the same favorable omens of patronage. Mr. Gatti, who recently departed for Europe, to stay there until next September, expects the biggest season in the history of the Metropolitan Opera Company. The New York concerts of the Boston Symphony are entirely subscribed for the season our orchestra gives there. And this, mark you, despite the fact that Pierre Monteux, the Boston Symphony conductor of next season, was flayed alive by the critics of that city when he conducted a pair of Boston Symphony concerts in that city, prior to the arrival in this country of Mr. Rabaud last fall. This seems to indicate two important and excellent things—the first, that there is a large and constantly growing public in this country deeply appreciative of symphonic music; the second, that whatever the personal popularity of the conductor—and we admire Mr. Monteux very much—the reputation and the quality of the Boston Symphony Orchestra, a better band today than it has been for many a year, is the guarantee to the public of the character of its concerts.

tury brick-a-brack, in the vast spaces of the Metropolitan?

NEW PEACE MARCH PLAYED AT POPS

Hundreds of persons attended last night's performance of the Pops in Symphony Hall and listened to the special program which had been arranged on account of the signing of the peace treaty.

The two outstanding features of the evening were the playing of the "Star Spangled Banner" under the leadership of Agide Jacchia, and the playing for the first time of a new march, "Peace Forever," composed by Albert Sand, clarinet player of the orchestra.

Mr. Sand, who lives at No. 87 Gainsboro street, occupied a table on the floor near the stage, with his wife and eleven-year-old daughter, Regina. At the conclusion of the march, in response to tremendous applause, Mr. Jacchia waved several times in the direction of Mr. Sand, who modestly bowed acknowledgment of the approval of the audience. Mr. Sand said that his inspiration to write the march came when he witnessed the parade of the 26th Division in Boston a few weeks ago. He went home that night impressed by the wonderful spectacle he had seen and the march, worthy of Sousa, was the result. It was played last night by the Symphony Orchestra from manuscript, every part of which was in the original manuscript form as it came from the hand of the composer.

Mr. Sand is a Russian and came to Boston in 1914 from the Charlottenburg Opera House at Berlin, where he played first clarinet. Being a Russian, he was glad to leave Germany when he did, as conditions at that time made him practically a prisoner.

Admirers of the conductor were pleased to note that Mr. Jacchia has completely recovered from his recent illness.

American 6/29

ADVERTISER JUNE 2

SPECIAL NIGHTS
AT POP CONCERTS

Only this week and one more remain of the season of Pop Concerts at Symphony Hall. Conductor Jacchia has made three special programs for this week. The Russian-Tschaikowsky night will come tomorrow. Wednesday is to be Request night, and will necessarily bring the most popular program of the season. To celebrate the Fourth of July a grand patriotic holiday concert, with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. There will be good part songs, with orchestra, and popular encores in which all present will be invited to join.

OSTON SUNDAY GLOBE—JUNE 29,

DR MUCK WILL SOON SAIL AWAY FOR GERMAN SHORES

DR KARL MUCK.

Great Conductor Storm Center of "German Spy" Talk Until He Was Interned

In a few days a ship will sail from one of our ports carrying the man who, more than any other native of the Central Powers, was the storm center of the enemy alien problem in the war. Dr Karl Muck, for eight years the idolized leader of the Boston Symphony Orchestra but for the past year an inmate of a southern internment camp, will leave, he says forever, the country whose hospitality he abused in true Prussian fashion, according to Secret Service agents.

Of the hundreds of Germans whom the United States Government is sending home to Germany, Dr Muck is undoubtedly the most prominent. After the death of Dr Hugo Munsterberg he was the most widely known German in New England, if not in the country. Until the breaking of the storm which began with the famous "Star Spangled Banner" controversy and ended in his internment, he was one of the most admired.

Dr Muck came to Boston from Berlin, where for 14 years he had been the principal conductor of the Royal Opera. He was a personal friend of the Kaiser and it was said when he first left Berlin that Wilhelm permitted him to go solely because of "the high regard which he had for America."

Was a Great Conductor

That Dr Muck is one of the greatest conductors of the day not even those who felt his treachery to America most keenly will deny. When he came for his first American engagement in 1906, conservative musical critics declared that his arrival brought to America "one of the greatest conductors in Europe, a man who stands in the same class with Mottl, Nikisch, Richter and Weingartner." His career at Symphony Hall supported these opinions.

Dr Muck remained in Boston until 1908, when he was recalled. He was given a tremendous sendoff. Banquets were given in his honor, he was presented loving cups and when he and his wife boarded the train for New York, hundreds of music lovers came to see them off. Four years later he returned, to remain as leader until his arrest for plotting against this country.

The charges against the Symphony conductor, when they were first made, seemed incredible to the majority of music lovers of Boston. Of course it was remembered that Dr Muck was a friend of the Kaiser, that he defended Germany's invasion of Belgium and called the Belgians cruel, but most people put that down to natural loyalty to the land of his birth. It took much evidence to convince his hosts and employer that he had deliberately betrayed them.

The controversy over Muck's refusal to allow the orchestra to play the National anthem in Providence, R I, is too recent to need much mention. True or not, the story created tremendous excitement all through the East. The incident occurred in November, 1917. The orchestra was then on tour and many cities refused to allow it to give concerts. In New York special policemen were sent to prevent a demonstration against the leader. Dr Muck sent in his resignation, which was not accepted. A few days later the orchestra, led by Dr Muck, played the National anthem, which was made a regular part of the program and in a few weeks the trouble was partially forgotten.

Arrested March 25, 1918

Then on March 25, 1918, Dr Muck was arrested by agents of the Department of Justice and taken to Station 16, and later to the East Cambridge Jail. While Muck was arrested under the President's proclamation concerning enemy aliens, it was hinted at the time of his arrest and afterward that other and extremely sensational charges might be preferred.

Dr Muck accepted arrest and confinement quietly, and apparently did not encourage those of his former friends who still believed him innocent, in their efforts for his release. It was said that he preferred internment to facing what the other charges might involve. He did not press his claim to Swiss citizenship because of his father's naturalization in Switzerland when the future leader was 8 years old. In April Dr Muck was sent to the internment camp at Fort Oglethorpe, Ga, where he remained.

Dr Muck was born at Darmstadt, Bavaria, in 1859. His father was a Government clerk, who intended his son for mercantile life. After leaving the gymnasium in Darmstadt he went to Heidelberg to study philosophy. It was while at the university that he became definitely interested in a musical career. The following year he went to the University of Leipzig, from which institution he received the degree of PhD in 1880.

It was the same year that he made what is generally supposed to have been his first professional appearance, although there is a story that he appeared as a pianist at the age of 11 and played the violin in a symphony orchestra a few years later. In 1880, however, he appeared successfully, but soon afterward gave up playing to become a conductor.

His Career as a Conductor

He was made chorus master of the Municipal Theatre at Zurich the same year. The following year he went to Salzburg, Austria, where he remained for a year and then transferred to Brunn, where he became conductor in the Municipal Opera House. This post he held until 1884, when he went to Gratz for two years, then going to Prague. In the Bohemian capital he was conductor of German opera and philharmonic concerts.

During the six years he held this post he had many important engagements in other cities. He was conductor of the company which Angelo Neumann took to Russia to present for the first time in that country Wagner's "Niebelungen Ring." It was in Prague that he met his future wife. As a "guest conductor" he made his first Berlin appearance at the Lessing Theatre in 1891, where he made such an impression that he was offered the post of conductor at the Royal Opera.

The following year he accepted the offer and soon became principal conductor at the Royal Opera. During the 14 years which followed his appointment he conducted orchestras in every capital in Europe. He appeared often at Beyreuth and conducted many of the royal operas at Covent Garden. With Felix Motte he conducted the philharmonic concerts in Vienna in 1905. The following year he came to the Boston Symphony Orchestra.

Traveler JULY 3,

JACCHIA DENIES DEAL IS CLOSED

Agide Jacchia, conductor of the Pops in Symphony Hall, today refuted the statement that he was going to Los Angeles to become leader of the Los Angeles ochestra. He has been negotiating with the Los Angeles people about the matter, but, so far as he knows, he has not been appointed to the post.

The Los Angeles management had asked Mr. Jacchia if he would be able to leave Boston by Sept. 1, making an earlier trip first to help select the musicians. No definite arrangements made, however.

HERALD JULY 4,

CHORAL POP CONCERT

The patriotic Pop concert in Sympheny Hall tonight will be the most festive of the season. Stephen S. Townsend will direct a male chorus of 80 in part songs with orchestra and popular songs, the audience to assist. There will be spectacular fireworks in the intermissions. The following All-American program will be the first which has ever been played at the Pops:—

Stars and Stripes Forever .....Sousa
Overture, "Herod" .....Hadley
American Patrol .....Meacham
O, Stern Old Land .....Bullard
Battle Hymn of the Republic.
(Male chorus with orchestra; Stephen S. Townsend, conductor.)
THE STAR SPANGLED BANNER.
Suite, "A Day in Venice" .....Nevin
Easter Morn (for strings and organ)..Chadwick
Prelude to Act III., "Natoma" .....Herbert
Songs—
(a) Under the Stars and Stripes....Converse
(b) Soldiers' Chorus from "Faust"..Gounod
AMERICA.
Selection, "Robin Hood" .....De Koven
To a Water Lily .....MacDowell
To a Wild Rose .....MacDowell
Till We Meet Again .....Whiting
American Military Fantasy .....Rollinson

TRANSCRIPT, JUNE 28

THE POP CONCERTS

THE Pop Concerts at Symphony Hall on Monday will begin their last week but one. Monday night's programme will be a Russian-Tschaikowsky night. Wednesday will be request night, and to celebrate the Fourth of July, a holiday concert with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. The first three programmes of the week follow:

Monday, Russian Tschaikowsky Night
March, "Souvoroff" .....Arensky
Waltz from "Eugen Onégin" .....Tschaikowsky
Entrance of Raymonda .....Glazounoff
Ouverture Solennelle, "1812" .....Tschaikowsky
(with organ)
Suite, "To Argenteau" .....Cui
Violin Solos:
(a) Melodie ..... Tschaikowsky
(b) Scherzo ..... Tschaikowsky
(Julius Theodorowicz)
Third movement of "Scheherazade," Rimsky-Korsakoff
Finale of the Fourth Symphony....Tschaikowsky
Polonaise .....Liadoff
Kamennoi-Ostrow (with organ).....Rubinstein
Prelude .....Rachmaninoff
Russian Dance .....Tschaikowsky

Tuesday
Hungarian March .....Berlioz
Overture, "Light Cavalry" .....Suppé
Orientale .....Cui
Fantasia, "Mefistofele" .....Boito
Prelude to "Tristan and Isolde" .....Wagner
Cello Solo, "Pathos" .....Goldstein
(Georges Miquelle)
Dance of the Camarrists, "Jewels of the Madonna" .....Wolf-Ferrari
Tragic Overture .....Chaloff
Selection, "The Firefly" .....Friml
Meditation from "Thais," solo violin..Massenet
(J. Theodorowicz)
Waltz, "The Sirens" .....Waldteufel
March, "Peace Forever" .....Sand

Wednesday, Request Night
"Pomp and Circumstance" .....Elgar
Overture to "William Tell" .....Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Cavalleria Rusticana" .....Mascagni
Finale of "Scheherazade" .....Rimsky-Korsakoff
Trumpet Solo from "Samson and Delilah" Saint-Saëns
(Mr. Helm)
Volga Bargemen's Song
(Orchestrated by Mr. Jacchia)
Love Death from "Tristan and Isolde"..Wagner
Ouverture Solenelle, "1812" .....Tschaikowsky
Largo (with organ) .....Handel
Serenade .....Schubert-Jacchia
"Invitation to the Waltz" .....Weber-Berlioz

AMERICAN JUNE 28,

POPS PROGRAM FOR
TONIGHT IS VARIED

At the Pop concert in Symphony Hall tonight, Mr. Jacobs will conduct the following program:

Entrance of the Boyards .....Halvorsen
Overture, "Jeanne d'Arc" .....Verdi
Berceuse .....Godard
Fantasia, "I Pagliacci" .....Leoncavallo
Suite, "Peer Gynt" .....Grieg
Intermezzo, "Cavalleria Rusticana"...Mascagni
A Petits Pas .....Sudessi
Third Hungarian Rhapsody .....Liszt
Selection, "Her Regiment" .....Herbert
Volga Bargemen's Song
Waltz, "Estudiantina" .....Waldteufel
American Patrol .....Meacham

POPS NEARLY OVER

The Pop Concerts at Symphony Hall are entering upon their last week, but one, under the able leadership of Agide Jacchia. For this week are scheduled three special nights of great public interest. The program for the Russian-Tschaikowsky Night, Monday (June 30), will probably be considered by many the finest of the entire season. Wednesday's program, however, is necessarily the most popular; in that Mr. Jacchia has tabulated a mountain of requests for favorite pieces and compiled a program of those which had the most votes.

To celebrate the Fourth of July (Friday) a grand patriotic holiday concert with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. There will be good part songs (with orchestra) and popular songs (all participating). Mr. Jacchia has long been anxious to prove that a rousing Pops concert of nothing but American music is entirely feasible.

TRAVELER, JUNE 28,

THREE BIG NIGHTS COMING AT POPS

Three big nights feature the programs for the Pops in Symphony Hall next week, the next to the last week of the season. Monday night brings the first of these with a Russian-Tschaikowsky program. Wednesday night comes the annual "Request Program," and Friday night, The Fourth, a "Patriotic" program, with a male chorus of 80 voices participating under the leadership of Stephen Townsend, director of the Boston Symphony Orchestra Chorus.. Friday night's program will be an All-American one, with a number of surprises promised for the intermissions. Tonight's program will be:

Entrance of the Boyards .....Halvorsen
Overture, "Jeanne d'Arc" .....Verdi
Berceuse .....Godard
Fantasia, "I Pagliacci" .....Leoncavallo
Suite, "Peer Gynt" .....Grieg
Intermezzo, "Cavalleria Rusticana"...Mascagni
A Petits Pas .....Sudessi
Third Hungarian Rhapsody .....Liszt
Selection, "Her Regiment" .....Herbert
Volga Bargemen's Song.
Waltz, "Estudiantina" .....Waldteufel
American Patrol .....Meacham

TIGHT BINDING

Post June 29.-

148

26.

UCK ED IN NTION

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nvolving
man

AGAINST
RS' MORALS

h Proof of
Violation
Prison

ive story yester-
Dr. Karl Muck's
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AL FACTS

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irect Overt Act

was this: Dr. Muck
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Name Brought In

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n His Choice

as of such a nature that
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through the mails. Dr.
mptly arrested and told
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elected to go to a de-
That is why the former
der is now in a prison

nda Talk Baseless

was any ground for state-
ing the name of Dr. Muck
nda to ruin the morals of
The charge against him,
ous enough, concerned his
conduct. The stories were
hat coupled Dr. Muck's

N JUNE 27,

PROGRAM AT
NCERT TONIGHT

will conduct the
am at the Pop Con-
ny Hall tonight:
of Sheba" ... Weber
ked Ball" ... Delibes
"The Jewels of the ... Wolf-Ferrari
... Lacombe
... Liszt
Rhapsody ... Romberg
"Carmen" ... Bizet
Walldteufel
mance" ... Elgar

ERALD, JUNE 29,

HAVE FIREWORKS
AT POP CONCERT

you ever see fireworks in Sym
y Hall? If the idea interests yo
Fourth of July evening at t
and witness them. There will r
kyrockets, but there will be fi
s and other spectacles in the int
ons, unprecedented in Pops histo
exact nature of these surpri
ot be revealed until they unf
selves on July 4. However, a
le who may be overcome w
sity may investigate the back e
e of Symphony Hall at 10 A.
witness numerous packing box
properties" being wheeled in, a
their own guesses. This will
be the night of nights at t
for the male singers of the Bost
phony chorus, 80 in number, w
some fine part songs with orchest
y, the eminent chorister, Steph
wnsend, who has been engaged
a large chorus in Philadelph
autumn to sing in conjunction wi
rchestra of that city. To accon
te this multitude of music maker
tage will have to be extended
Of course there will be popul
also, all present participating.

GLOBE—JUNE

th Week of "Pops"
at Symphony Hall

ductor Jacchia has arranged fo
special nights this week at the
in Symphony Hall, the events
assigned as follows: Monday,
alkowsky Night"; Wednesday, a
est" program, and Friday, July 4,
day concert with a male chorus of
gers led by Stephen S. Townsend.
oncert will be entirely of Ameri-
mpositions and introducing some
ise" stunts.
s Theodorowicz will be the solo-
orrow evening, playing Tschai-
y's Melodie and Scherzo, for violin
her selections will include the
"Souvoroff, Arensky; waltz from
e Onegin," Tschaikowsky; "En-
of Raymonda," Glazounoff; over-
1812" Tschaikowsky; suite, "To
eau," Cui; third movement,
erazade," Rimsk-Korskoff; finale
ourth Symphony, Tschaikowsky;
re, Laidoff; "Kammennoi-Os-
Rubenstein; prelude, Rachman-
Russian Dance," Tschaikowsky.

POST, JUNE 29.

POPS' CELEBRATION

Only two weeks more remain of the season of Pop Concerts at Symphony Hall. Mr. Jacchia has fashioned three very special programmes for this week. The Russian-Tschaikowsky Night, which will befall tomorrow, June 30, will probably be considered by many the finest of the entire season, for it will consist altogether of music from the great musical nation—Russia. Wednesday, however, is Request Night, and will necessarily bring the most popular programme of the season, for Mr. Jacchia has tabulated a mountain of letters requesting favorite pieces, and has compiled a programme strictly according to vote.

To celebration of July Fourth, Friday, a grand patriotic holiday concert, with a male chorus of 80, has been arranged. To hold such huge forces a 16-foot extension of the Symphony Hall stage will have to be constructed. Since the singers are none other than Stephen S. Townsend's Boston Symphony Chorus, some part-singing of the very best may be looked for when their director mounts the platform to conduct four songs with orchestra, besides popular songs for encores, all participating. Mr. Townsend has been engaged to train a chorus in Philadelphia next autumn, to sing in conjunction with the orchestra of that city.

Every number on this programme will be American music. Mr. Jacchia has long contended that an all-American programme is altogether a possibility, and he has seized this chance to prove his proposition, which indeed can only be proved in the trying. There will, moreover, be spectacular displays in the intermissions of this monumental Pops Night. As to their nature, nothing can be revealed except that they are not skyrockets, but more interesting. Those excessively curious may stand around the back entrance of Symphony Hall next Thursday morning and watch the numerous packing cases of "properties" being wheeled in.

The programme follows:

AMERICAN PROGRAMME.

Stars and Stripes Forever ... Sousa
Overture, "Herod" ... Hadley
American Patrol ... Meacham
Stern Old Land ... Bullard
Words by Mrs. C. E. Whiton-Stone)
Battle Hymn of the Republic
Julia Ward Howe
Male Chorus, Stephen S. Townsend, Conductor.
Star Spangled Banner.
Suite, "A Day in Venice" ... Nevin
a. Gondoliers. b. Venetian Love Song.
Good Night.
Easter Morn (for strings and organ)
Prelude to Act. III., "Natoma" ... Chadwick
Songs—
Under Stars and Stripes ... Converse
Soldiers' Chorus from "Faust" ... Gounod
The chorus (Stephen S. Townsend, conductor)—America.
Selection, "Robin Hood" ... De Koven
To a Water Lily ... MacDowell
To a Wild Rose ... MacDowell
Till We Meet Again ... Whiting
American Military Fantasy ... Rollinson

Now Agide Jacchia, the conductor of the Boston Symphony Pop Concerts for three seasons, happened to compose the national anthem of Central America, sold by the gifted conductor. As musical director of the Lombardi Opera company, Mr. Jacchia was in Guatemala in 1908, at the time of the Pan-American Congress. The Presidents of the five republics of Central America met in assemblage for the purpose of inviting the United States of Central America, but opposition to some of its principles did not appeal to the President of Nicaragua, and the project failed. But it was on that occasion that Mr. Jacchia wrote the national anthem which has since been used to celebrate, on the 15th of each September, the anniversary of the independence of Central America of 1821.

Brilliant Music Season Ahead

Seat Sale for Symphony Concerts Is Booming—Metropolitan Prospects Als o Bright—American Composers Stepping to the Front, Says Olin Downes

Signs are everywhere that there will be a very brilliant musical season next winter. By far the greater part of Symphony Hall is now sold out for the Boston Orchestra's subscription concerts on Friday afternoons, and there are practically no aisle seats left for the Saturday evening concerts. This last fact is very encouraging indeed, since during the four years of the war, and even the two years prior to that, it was seldom, granting the absence of a world-famous soloist from the programme, that one could not buy an aisle seat a half an hour before the concert commenced. The Metropolitan Opera Company of New York is experiencing the same favorable omens of patronage. Mr. Gatti, who recently departed for Europe, to stay there until next September, expects the biggest season in the history of the Metropolitan Opera Company. The New York concerts of the Boston Symphony are entirely subscribed for the season our orchestra gives there. And this, mark you, despite the fact that Pierre Monteux, the Boston Symphony conductor of next season, was flayed alive by the critics of that city when he conducted a pair of Boston Symphony concerts in that city, prior to the arrival in this country of Mr. Rabaud last fall. This seems to indicate two important and excellent things—the first, that there is a large and constantly growing public in this country deeply appreciative of symphonic music; the second, that whatever the personal popularity of the conductor and we admire Mr. Monteux very much—the reputation and the quality of the Boston Symphony Orchestra, a better band today than it has been for many a year, is the guarantee to the public of the character of its concerts.

tury brick-a-brack, in the vast spaces of the Metropolitan?

NEW PEACE MARCH PLAYED AT POPS

Hundreds of persons attended last night's performance of the Pops in Symphony Hall and listened to the special program which had been arranged on account of the signing of the peace treaty.

The two outstanding features of the evening were the playing of the "Star Spangled Banner" under the leadership of Agide Jacchia, and the playing for the first time of a new march, "Peace Forever," composed by Albert Sand, clarinet player of the orchestra.

Mr. Sand, who lives at No. 87 Gainsboro street, occupied a table on the floor near the stage, with his wife and eleven-year-old daughter, Regina. At the conclusion of the march, in response to tremendous applause, Mr. Jacchia waved several times in the direction of Mr. Sand, who modestly bowed acknowledgment of the approval of the audience. Mr. Sand said that his inspiration to write the march came when he witnessed the parade of the 26th Division in Boston a few weeks ago. He went home that night impressed by the wonderful spectacle he had seen and the march, worthy of Sousa, was the result. It was played last night by the Symphony Orchestra from manuscript, every part of which was in the original manuscript form as it came from the hand of the composer.

Mr. Sand is a Russian and came to Boston in 1914 from the Charlottenburg Opera House at Berlin, where he played first clarinet. Being a Russian, he was glad to leave Germany when he did, as conditions at that time made him practically a prisoner.

Admirers of the conductor were pleased to note that Mr. Jacchia has completely recovered from his recent illness.

Correct 6/29

ADVERTISER JUNE 2

SPECIAL NIGHTS
AT POP CONCERTS

Only this week and one more remain of the season of Pop Concerts at Symphony Hall. Conductor Jacchia has made three special programs for this week. The Russian-Tschaikowsky night will come tomorrow. Wednesday is to be Request night, and will necessarily bring the most popular program of the season. To celebrate the Fourth of July a grand patriotic holiday concert, with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. There will be good part songs, with orchestra, and popular encores in which all present will be invited to join.

OSTON SUNDAY GLOBE—JUNE 29,

DR MUCK WILL SOON SAIL AWAY FOR GERMAN SHORES

DR KARL MUCK.

Great Conductor Storm Center of "German Spy" Talk Until He Was Interned

In a few days a ship will sail from one of our ports carrying the man who, more than any other native of the Central Powers, was the storm center of the enemy alien problem in the war. Dr Karl Muck, for eight years the idolized leader of the Boston Symphony Orchestra but for the past year an inmate of a southern internment camp, will leave, he says forever, the country whose hospitality he abused in true Prussian fashion, according to Secret Service agents.

Of the hundreds of Germans whom the United States Government is sending home to Germany, Dr Muck is undoubtedly the most prominent. After the death of Dr Hugo Munsterberg he was the most widely known German in New England, if not in the country. Until the breaking of the storm which began with the famous "Star Spangled Banner" controversy and ended in his internment, he was one of the most admired.

Dr Muck came to Boston from Berlin, where for 14 years he had been the principal conductor of the Royal Opera. He was a personal friend of the Kaiser and it was said when he first left Berlin that Wilhelm permitted him to go solely because of "the high regard which he had for America."

Was a Great Conductor

That Dr Muck is one of the greatest conductors of the day not even those who felt his treachery to America most keenly will deny. When he came for his first American engagement in 1906, conservative musical critics declared that his arrival brought to America "one of the greatest conductors in Europe, a man who stands in the same class with Mottl, Nikisch, Richter and Weingartner." His career at Symphony Hall supported these opinions.

Dr Muck remained in Boston until 1908, when he was recalled. He was given a tremendous sendoff. Banquets were given in his honor, he was presented loving cups and when he and his wife boarded the train for New York, hundreds of music lovers came to see them off. Four years later he returned, to remain as leader until his arrest for plotting against this country.

The charges against the Symphony conductor, when they were first made, seemed incredible to the majority of music lovers of Boston. Of course it was remembered that Dr Muck was a friend of the Kaiser, that he defended Germany's invasion of Belgium and called the Belgians cruel, but most people put that down to natural loyalty to the land of his birth. It took much evidence to convince his hosts and employer that he had deliberately betrayed them.

The controversy over Muck's refusal to allow the orchestra to play the National anthem in Providence, R I, is too recent to need much mention. True or not, the story created tremendous excitement all through the East. The incident occurred in November, 1917. The orchestra was then on tour and many cities refused to allow it to give concerts. In New York special policemen were sent to prevent a demonstration against the leader. Dr Muck sent in his resignation, which was not accepted. A few days later the orchestra, led by Dr Muck, played the National anthem, which was made a regular part of the program and in a few weeks the trouble was partially forgotten.

Arrested March 25, 1918

Then on March 25, 1918, Dr Muck was arrested by agents of the Department of Justice and taken to Station 16, and later to the East Cambridge Jail. While Muck was arrested under the President's proclamation concerning enemy aliens, it was hinted at the time of his arrest and afterward that other and extremely sensational charges might be preferred.

Dr Muck accepted arrest and confinement quietly, and apparently did not encourage those of his former friends who still believed him innocent, in their efforts for his release. It was said that he preferred internment to facing what the other charges might involve. He did not press his claim to Swiss citizenship because of his father's naturalization in Switzerland when the future leader was 8 years old. In April Dr Muck was sent to the internment camp at Fort Oglethorpe, Ga, where he remained.

Dr Muck was born at Darmstadt, Bavaria, in 1859. His father was a Government clerk, who intended his son for mercantile life. After leaving the gymnasium in Darmstadt he went to Heidelberg to study philosophy. It was while at the university that he became definitely interested in a musical career. The following year he went to the University of Leipzig, from which institution he received the degree of PhD in 1880.

It was the same year that he made what is generally supposed to have been his first professional appearance, although there is a story that he appeared as a pianist at the age of 11 and played the violin in a symphony orchestra a few years later. In 1880, however, he appeared successfully, but soon afterward gave up playing to become a conductor.

His Career as a Conductor

He was made chorus master of the Municipal Theatre at Zurich the same year. The following year he went to Salzburg, Austria, where he remained for a year and then transferred to Brunn, where he became conductor in the Municipal Opera House. This post he held until 1884, when he went to Gratz for two years, then going to Prague. In the Bohemian capital he was conductor of German opera and philharmonic concerts.

During the six years he held this post he had many important engagements in other cities. He was conductor of the company which Angelo Neumann took to Russia to present for the first time in that country Wagner's "Niebelungen Ring." It was in Prague that he met his future wife. As a "guest conductor" he made his first Berlin appearance at the Lessing Theatre in 1891, where he made such an impression that he was offered the post of conductor at the Royal Opera.

The following year he accepted the offer and soon became principal conductor at the Royal Opera. During the 14 years which followed his appointment he conducted orchestras in every capital in Europe. He appeared often at Beyreuth and conducted many of the royal operas at Covent Garden. With Felix Motte he conducted the philharmonic concerts in Vienna in 1905. The following year he came to the Boston Symphony Orchestra.

JULY 3, HERALD JULY 4,

JACCHIA DENIES DEAL IS CLOSED

Agide Jacchia, conductor of the Pops in Symphony Hall, today refuted the statement that he was going to Los Angeles to become leader of the Los Angeles ochestra. He has been negotiating with the Los Angeles people about the matter, but, so far as he knows, he has not been appointed to the post.

The Los Angeles management had asked Mr. Jacchia if he would be able to leave Boston by Sept. 1, making an earlier trip first to help select the musicians. No definite arrangements made, however.

CHORAL POP CONCERT

The patriotic Pop concert in Symphony Hall tonight will be the most festive of the season. Stephen S. Townsend will direct a male chorus of 80 in part songs with orchestra and popular songs, the audience to assist. There will be spectacular fireworks in the intermissions. The following All-American program will be the first which has ever been played at the Pops:—

Stars and Stripes Forever ... Sousa
Overture, "Herod" ... Hadley
American Patrol ... Meacham
O, Stern Old Land ... Bullard
Battle Hymn of the Republic.
(Male chorus with orchestra; Stephen S. Townsend, conductor.)
THE STAR SPANGLED BANNER.
Suite, "A Day in Venice" ... Nevin
Easter Morn (for strings and organ) .. Chadwick
Prelude to Act III., "Natoma" ... Herbert
Songs—
(a) Under the Stars and Stripes .... Converse
(b) Soldiers' Chorus from "Faust" .. Gounod
AMERICA.
Selection, "Robin Hood" ... De Koven
To a Water Lily ... MacDowell
To a Wild Rose ... MacDowell
Till We Meet Again ... Whiting
American Military Fantasy ... Rollinson

TRANSCRIPT, JUNE 28

THE POP CONCERTS

THE Pop Concerts at Symphony Hall on Monday will begin their last week but one. Monday night's programme will be a Russian-Tschaikowsky night. Wednesday will be request night, and to celebrate the Fourth of July, a holiday concert with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. The first three programmes of the week follow:

Monday, Russian Tschaikowsky Night

March, "Souvoroff" ... Arensky
Waltz from "Eugen Onégin" ... Tschaikowsky
Entrance of Raymonda ... Glazounoff
Ouverture Solennelle, "1812" ... Tschaikowsky
(with organ)
Suite, "To Argenteau" ... Cui
Violin Solos:
(a) Melodie ... Tschaikowsky
(b) Scherzo ... Tschaikowsky
(Julius Theodorowicz)
Third movement of "Scheherazade," Rimsky-Korsakoff
Finale of the Fourth Symphony .... Tschaikowsky
Polonaise ... Lladoff
Kamennoi-Ostrow (with organ) ... Rubinstein
Prelude ... Rachmaninoff
Russian Dance ... Tschaikowsky

Tuesday

Hungarian March ... Berlioz
Overture, "Light Cavalry" ... Suppé
Orientale ... Cui
Fantasia, "Mefistofele" ... Boito
Prelude to "Tristan and Isolde" ... Wagner
Cello Solo, "Pathos" ... Goldstein
(Georges Miquelle)
Dance of the Camarrists, "Jewels of the Madonna" ... Wolf-Ferrari
Tragic Overture ... Chaloff
Selection, "The Firefly" ... Friml
Meditation from "Thais," solo violin .. Massenet
(J. Theodorowicz)
Waltz, "The Sirens" ... Waldteufel
March, "Peace Forever" ... Sand

Wednesday, Request Night

"Pomp and Circumstance" ... Elgar
Overture to "William Tell" ... Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Cavalleria Rusticana" ... Mascagni
Finale of "Scheherazade" ... Rimsky-Korsakoff
Trumpet Solo from "Samson and Delilah" Saint-Saëns
(Mr. Helm)
Volga Bargemen's Song
(Orchestrated by Mr. Jacchia)
Love Death from "Tristan and Isolde" .. Wagner
Overture Solenelle, "1812" ... Tschaikowsky
Largo (with organ) ... Handel
Serenade ... Schubert-Jacchia
"Invitation to the Waltz" ... Weber-Berlioz

AMERICAN JUNE 28,

POPS PROGRAM FOR
TONIGHT IS VARIED

At the Pop concert in Symphony Hall tonight, Mr. Jacobs will conduct the following program:

Entrance of the Boyards ... Halvorsen
Overture, "Jeanne d'Arc" ... Verdi
Berceuse ... Godard
Fantasia, "I Pagliacci" ... Leoncavallo
Suite, "Peer Gynt" ... Grieg
Intermezzo, "Cavalleria Rusticana" ... Mascagni
A Petits Pas ... Sudessi
Third Hungarian Rhapsody ... Liszt
Selection, "Her Regiment" ... Herbert
Volga Bargemen's Song
Waltz, "Estudiantina" ... Waldteufel
American Patrol ... Meacham

POPS NEARLY OVER

The Pop Concerts at Symphony Hall are entering upon their last week, but one, under the able leadership of Agide Jacchia. For this week are scheduled three special nights of great public interest. The program for the Russian-Tschaikowsky Night, Monday (June 30), will probably be considered by many the finest of the entire season. Wednesday's program, however, is necessarily the most popular; in that Mr. Jacchia has tabulated a mountain of requests for favorite pieces and compiled a program of those which had the most votes.

To celebrate the Fourth of July (Friday) a grand patriotic holiday concert with a male chorus of eighty, led by Stephen S. Townsend, has been arranged. There will be good part songs (with orchestra) and popular songs (all participating). Mr. Jacchia has long been anxious to prove that a rousing Pops concert of nothing but American music is entirely feasible.

TRAVELER, JUNE 28,

THREE BIG NIGHTS COMING AT POPS

Three big nights feature the programs for the Pops in Symphony Hall next week, the next to the last week of the season. Monday night brings the first of these with a Russian-Tschaikowsky program. Wednesday night comes the annual "Request Program," and Friday night, The Fourth, a "Patriotic" program, with a male chorus of 80 voices participating under the leadership of Stephen Townsend, director of the Boston Symphony Orchestra Chorus. Friday night's program will be an All-American one, with a number of surprises promised for the intermissions. Tonight's program will be:

Entrance of the Boyards ... Halvorsen
Overture, "Jeanne d'Arc" ... Verdi
Berceuse ... Godard
Fantasia, "I Pagliacci" ... Leoncavallo
Suite, "Peer Gynt" ... Grieg
Intermezzo, "Cavalleria Rusticana" ... Mascagni
A Petits Pas ... Sudessi
Third Hungarian Rhapsody ... Liszt
Selection, "Her Regiment" ... Herbert
Volga Bargemen's Song.
Waltz, "Estudiantina" ... Waldteufel
American Patrol ... Meacham

POST JULY 5,

THRIFT NIGHT AT THE POPS

Special Program Pleases Big Audience

Last night will go down in the history of the Pop Concerts at Symphony Hall as one of the liveliest, gayest, rip-roaring concerts ever staged in this famous hall. It was "Thrift Night" and was held to propagate the idea of thrift and stimulate the habits of saving through the purchase of thrift and war savings stamps.

From start to finish features never before staged in this hall kept the hundreds of people present on the edge of their seats. Headline attractions were balloon ascensions and the explosion of probably the largest firecracker exploded in Boston over the Fourth. It was eight feet high and two and one-half feet in diameter.

Thrift stamps were sold by the waiters and from booths erected for this purpose. Miss Alice Horan, a Watertwon young woman, took a prominent part in the main feature—the explosion of the giant firecracker. Clad in a costume to represent the Statue of Liberty, Miss Horan stepped forth from the giant cracker at the time of the explosion, mystifying those present.

AMERICAN JULY 5,

NEXT WEEK ENDS POPS

Six more nights remain of one of the most successful seasons of Pop Concerts in the long history of the famous Bostonian institution. It was at first feared that alcohol would be missed, but the number of bottles emptied this year exceeded the total drinks of the last "hard" season by a thousand cases. Agide Jacchia has won the admiration and affection of Pop-goers as perhaps no other Pops conductor.

For Monday night, July 7, a program consisting entirely of ballet and other dance music assembles a varied program of some of the best liked music in the Pops repertory. Tuesday, July 8, will bring Italian-Verdi Night, at which Mr. Jacchia, very much in his own element, could scarcely be heard to better advantage. The Closing Night on Saturday, July 12, with music combining brilliance and popularity, may be counted upon as one of the biggest of the entire season.

The programs of the week follow:

SATURDAY, JULY 12.
Closing night.
Pomp and Circumstance.....Elgar
Waltz, "Jolly Fellows".....Vollstedt
Overture to "William Tell".....Rossini
Rhapsody, "Espana".....Chabrier
Bacchanale from "Tannhauser".....Wagner
Largo (with organ).....Handel
Clarinet solo: Rigoletto Fantasia...Verdi-Bossi
Mr. Albert Sand.
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "La Boheme".....Puccini
Whispering of the Flowers.....Blon
Reve Angelique.....Rubinstein
Overture to "Mignon".....Thomas

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AMERICAN JULY 5,

GOOD PROGRAM AT POPS TONIGHT

The following program will be conducted by Mr. Jacchia at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus.....Delibes
Overture in C.....Foroni
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Fantasia, "Manon".....Massenet
Ballet music from "The Queen of Sheba" Goldmark
Violin solo, "Havanaise".....Saint-Saens
(Mr. Julius Theodorowicz)
Children at Play.....Van Westerhout
Second Hungarian Rhapsody.....Liszt
Selection, "Sindbad".....Romberg
Ave Maria from "Othello".....Verdi
Waltz, "La Barcarolle".....Waldteufel
March from "Tannhauser".....Wagner

ADVERTISER, JULY 6

LAST WEEK OF POPS.

The closing week of the Pop Concerts at Symphony Hall is at hand. The largest ten weeks in the thirty four seasons of Pops history must be attributed first of all to the conducting of Agide Jacchia. The large and fine orchestra has ably responded to his leadership. The absence of alcohol seems to have been no deterrent. More soft drinks have been consumed this season than soft and hard drinks combined in the preceding one. For tomorrow night a program of ballet and other dance music. Tuesday will bring Italian-Verdi Night.

TRANSCRIPT JULY 5,

THE POP CONCERTS

SIX more nights remain of the Pop Concert season in Symphony Hall. On Monday night the programme will consist entirely of ballet and other dance music, and Tuesday will be Italian-Verdi Night. The programmes of the first half of the week are:

MONDAY—Programme of Dance and Ballet Music
Polonaise from "Eugen Enégin"...Tschaikowsky
"Invitation to the Dance".....Weber-Berlioz
Ballet Music from "Rosamunde".....Schubert
Suite, "Nutcracker" (Danse Russe, Danse des Mirlitons, Valse des Fleurs), Tschaikowsky
Finale of "Scheherazade" (The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion).....Rimsky-Korsakoff
Ballet Music from "The Queen of Sheba," Goldmark
(Solo 'cello, Mr. Georges Miquelle)
Aragonaise from "The Cid".....Massenet
Dance of the Hours, from "La Giaconda," Ponchielli
Ball at the Capulets, from "Romeo and Juliet".....Berlioz
Minuet.....Bolzoni
Waltz, "On the Beautiful Blue Danube," Strauss
Gypsy Dance from "Carmen".....Bizet

TUESDAY—Italian-Verdi Night
March "Venezia".....Fabiani
Overture in C minor.....Foroni
Pastorale (for wood-wind octet); Capriccio for strings.....Scarlatta (1685-1757)
(Arranged by Mr. Jacchia)
Fantasia 'La Tosca".....Puccini
Fantasia, "Rigoletto" (1851); Overture to "I Vespri Siciliani" (1855); Prelude to "Aida" (1871); Fantasia, "Othello" (1887).....Giuseppi Verdi (1813-1901)
Rhapsody "Italia".....Casella
Intermezzo "L'Amico Fritz".....Mascagni
Serenade, "Among the Flowers".....Mascheroni
Ballet Music from "La Gioconda".....Ponchielli

WEDNESDAY
French Military March.....Saint-Saëns
Overture to "Il Guarany".....Gomez
"Love's Dream After the Ball".....Czibulka
Fantasia, "Aida".....Verdi
Roumanian Rhapsody.....Enesco
"The Marionettes".....Lacombe
Flute Solo: Andante, Scherzo.....Ganne
(Mr. Charles De Mailly. Accompanist, Mme. Charles De Mailly)
Ouverture Solonelle, "1812" (with organ), Tschaikowsky
Selection "Naughty Marietta".....Herbert
Adagio for Orchestra.....Clifton
Impromptu, Op. 90 No. 2.....Schubert-Jacchia
Slavonic Dance No. 1.....Dvorak

GLOBE—JULY 6,

Closing Week of the "Pops" at Symphony Hall

The closing week of the "Pops" at Symphony Hall will begin tomorrow evening with a program consisting of ballet and other dance music. In the selection from Goldmark's "Queen of Saba," the solo cellist will be Mr Miquelle.

Conductor Jacchia has arranged the following program: Polonaise from "Eugen Onegin," Tschaikowsky; "Invitation to the Dance," Weber-Berlioz; ballet music from "Rosamunde," Schubert; suite, "Nutcracker," Tschaikowsky; finale of "Scheherazade," Rimsky-Korsakoff; ballet music from "The Queen of Sheba," Goldmark; aragonaise from "The Cid," Massenet; Dance of the Hours from "La Gioconda," Ponchielli; ball music from "Romeo and Juliet," Berlioz; minuet, Bolzoni; waltz, "Blue Danube," Strauss; Gypsy Dance from "Carmen," Bizet.

HERALD, JULY 6

LAST WEEK OF POPS SEASON

The closing week of the Pop concerts at Symphony Hall is at hand. The largest 10 weeks in the 34 seasons of Pops history must be attributed first to all to the inspired conducting, the programs, and the personality of Agide Jacchia, whose following of Pop goers increases yearly. The large and fine orchestra has ably responded to his leadership. The absence of alcohol seems to have been no deterrent—a much larger quantity of soft drinks has been consumed this season than "soft" or hard drinks combined in the preceding one.

For tomorrow night, a program consisting entirely of ballet and other dance music assembles a varied program of some of the best-liked music in the Pops repertory. Tuesday will bring Italian-Verdi night, at which Mr. Jacchia, very much in his own element, could scarcely be heard to better advantage. The closing night, on Saturday, with music combining brilliance and popularity, may be counted upon as one of the biggest of the entire season.

The programs of the week follow:

MONDAY, JULY 7.
Program of dance and ballet music.
Polonaise from "Eugen Onegin...Tschaikowsky
Invitation to the Dance.....Weber-Berlioz
Ballet Music from "Rosamunde".....Schubert
Suite, "Nutcracker".....Tschaikowsky
(a) Danse Russe. (b) Danse des Mirlitons. (c) Danse des Fleurs.
Finale of "Scheherazade"....Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Ballet Music from "The Queen of Sheba" Goldmark
(Solo 'cello: Mr. Georges Miquelle)
Aragonaise from "The Cid".....Massenet
Danse of the Hours from "La Gioconda". Ponchielli
Ball at the Capulets from "Romeo and Juliet".....Berlioz
Minuet.....Bolzoni
Waltz, "On the Beautiful Blue Danube... Strauss
Gypsy Dance from "Carmen".....Bizet

TUESDAY, JULY 8.
Italian-Verdi Night.
March, "Venezia".....Fabiani
Overture in C minor.....Foroni
(a) Pastoralle for wood-wind octet. Scarlatti
(b) Capriccia for strings.....1685-1757
(Arranged by Mr. Jacchia.)
Fantasia, "La Tosca".....Puccini
Fantasia, "Rigoletto" (1851)
Overture to "I Vespri Siciliani (1855)
1813-1901 Giuseppi Verdi
Fantasia, "Othello" (1887)
Rhapsody, "Italia".....Casella
Intermezzo, "L'Amico Fritz".....Mascagni
Serenade, "Among the Flowers"...Mascheroni
Ballet Music from "La Gioconda"...Ponchielli

WEDNESDAY, JULY 9.
French Military March.....Saint-Saens
Overture to "Il Guarany".....Gomez
Love's Dream After the Ball.....Czibulka
Fantasia, "Aida".....Verdi
Roumanian Rhapsody.....Verdi
The Marionettes.....Enesco
Flute solo: Andante-Scherzo.....Lacombe
Mr. Charles De Mailly. Accompanist, Mme. Charles De Mailly.
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THURSDAY, JULY 10.
Prelude to "Carmen".....Bizet
Overture to "La Forza del Destino".....Verdi
Aubade Printaniere.....Lacombe
Fantasia, "The Jewels of the Madonna"... Wolf-Ferrari
Prelude to "Lohengrin".....Wagner
Trumpet solo, "Echoes from Switzerland" Hoch-Heim
Mr. Gustav Heim.
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Second Hungarian Rhapsody.....Liszt
Selection, "Katinka".....Friml
"Largo" (with organ).....Handel
Waltz, "The Skaters".....Waldteufel
Polish Dance.....Scharwenka

FRIDAY, JULY 11.
Triumphal March from "Aida".....Verdi
Overture to "Fra Diavolo".....Auber
Serenato.....Tarenghi
Fantasia, "Faust".....Gounod
Bacchanale from "Samson and Delilah"... Saint-Saens
En Sourdine.....Tekam
'Cello solo: Hungarian Rhapsody.....Popper
Mr. Georges Miquelle.
Slavic March.....Tschaikowsky
Selection, "The Fortune Teller".....Herbert
Letter of Manon.....Gillet
Waltz, "On the Beautiful Blue Danube"... Strauss
Dance of the Camorristi from "The Jewels of the Madonna".....Wolf-Ferrari

POST, JULY 6.

"GOOD" MUSIC IS POPULAR

"Pop" Concerts Are Proving That Public Taste Is Much Better Than It Is Commonly Supposed to Be —Young Americans Are Succeeding in Opera

An interesting thing is being gradually accomplished at the Pop concerts in Symphony Hall, which come to an end next Saturday night. The public which doesn't know, as it says, anything about music, but does know what it likes, is discovering rather to its astonishment that it enjoys what is called "good" music (as if there were any real music, whether it were a waltz or a symphony, deserving of any lesser adjective) very much, or, rather, it hasn't even yet made this discovery in a definite way. It goes with greater and greater frequency and in greater number to the Pop concerts. It is given "good" music, frequently of a very serious kind, in sugar coated pills and without being told what the pills contain. The orchestra, which has been gradually increased in numbers as the season went by and the public patronage increased, is now a band capable of playing almost anything in the orchestral repertory which the patrons of the Boston Symphony concerts hear in the winter time. The public hears a piece of music, such as the brilliant and fantastical music of the suite, "Scheherazade," which Rimsky-Korsakoff was inspired to write after tales of the Arabian Nights. It finds the music full of color and "go" and not as hackneyed as the music played at cabarets, and Mr. Jacchia, who plays this music again tomorrow night, makes it a frequently recurrent feature of his programmes.

The overture to "Tannhauser," the prelude to "Lohengrin" are old stories to this audience. It even listens with curiosity and pleasure to the prelude from "Tristan." Tomorrow night the music of the "Ball at the House of the Capulets," from Berlioz's "Romeo and Juliet" symphony will be played. On Tuesday night there will be music by the old Italian of the 18th century, Scarlatti, and by the ultra-modern young Italian, Casella, in addition to more popular waltzes, marches, and the like. On Wednesday night one of the Rumanian Rhapsodies of Enesco will figure on the programme. And so forth, including excerpts from practically all of the popular grand operas. The one composition is applauded fully as popularly as the other.

This illumines a question of public education. Conversations with a score of people in this "cultivated" city of Boston, people who frequently and with avidity go to the Pop concerts and listen to the music, show that a great many in this commonwealth are still afraid of the Symphony concerts of the winter. They are afraid for two reasons. One is the seriousness with which these concerts are mentioned and reviewed by the press, and the second is a mistaken idea which still lurks in the minds of the great public about the cost of the subscription Symphony concerts of the winter. There is the illusion in many quarters that Symphony concerts are given on the financial scale of grand opera, but without the patron getting as much of show, flare and publicity for his money.

Now there has been no season in the past twenty years when anyone who wanted to attend all of the Boston Symphony concerts could not do so by purchasing a ticket for the whole twenty-four concerts of the season for the price of $15.00. There are seats which go cheaper. But $15.00 is a safe minimum price for a seat where one can hear well and see well, if not from a front row. There are no seats where it is at all difficult to get the finest effects of the orchestra or where the full brilliance of a fortissimo will not be felt.

From the great soloists who are in America during the season a limited number are engaged to play at these concerts. Some concerts are given without soloists at all, and the experience of every hearer of a few seasons agrees that when all is said and done no soloist is so great and so interesting as the Boston Symphony Orchestra and the wonderful music which it takes such an orchestra to play. But for those who want "personalities" at public entertainments, violinists of the quality and reputation of Heifetz, and pianists such as Paderewski—in the past—Gabrilowitch, Bauer, any one of the most popular pianistic figures of the day, regularly appear. Let us say that 24 concerts cost on the average of from $15.00 or a little less, to $60.00 or a little more for the very best seats. In the one case the cost to the patron per concert is about sixty cents, and in the other less than $3.00. For these prices one hears one of the finest orchestras in existence, under a distinguished conductor, playing all of the best orchestral music, some of which can only be performed by an orchestra of the technical capacity of the Boston Symphony, and a number of the best soloists of the season. Much of the music heard at the Pop concerts also goes on the programmes, and this music is played better at the subscription concerts of the winter than it is in the summer time, because of the exhaustive rehearsals held four days of each week in Symphony Hall. More good music is frequently played in one programme of the type given by the Boston Symphony Orchestra in the winter time than may be heard in several performances of certain operas, for many an opera which is accepted at least for a few seasons and applauded makes its success because of a sensational plot, gorgeous costumes, scenery of an unusual quality, or for a hundred other reasons which have not to do with the intrinsic melodic value of the music. Whereas the music which endures in the orchestral repertory must have substance and interest to continue there for any length of time.

These things have been said before, but all the saying in the world will not supply the place of demonstration and experience. Demonstrating the interest and beauty of orchestral music is the thing which the Pop concerts are doing in Boston. They have been doing this with particular effectiveness under Mr. Jacchia, because of the spirited conducting and his zeal to make his hearers enjoy music which he enjoys himself. His success of this season is therefore the success which is of the kind particularly appropriate and needful for these concerts, and a further testimony to his grip of his public.

POST JULY 5,

THRIFT NIGHT AT THE POPS

Special Program Pleases Big Audience

Last night will go down in the history of the Pop Concerts at Symphony Hall as one of the liveliest, gayest, rip-roaring concerts ever staged in this famous hall. It was "Thrift Night" and was held to propagate the idea of thrift and stimulate the habits of saving through the purchase of thrift and war savings stamps.

From start to finish features never before staged in this hall kept the hundreds of people present on the edge of their seats. Headline attractions were balloon ascensions and the explosion of probably the largest firecracker exploded in Boston over the Fourth. It was eight feet high and two and one-half feet in diameter.

Thrift stamps were sold by the waiters and from booths erected for this purpose. Miss Alice Horan, a Watertwon young woman, took a prominent part in the main feature—the explosion of the giant firecracker. Clad in a costume to represent the Statue of Liberty, Miss Horan stepped forth from the giant cracker at the time of the explosion, mystifying those present.

GOOD PROGRAM AT POPS TONIGHT

The following program will be conducted by Mr. Jacchia at the Pop concert in Symphony Hall tonight:

Cortege de Bacchus.....Delibes
Overture in C.....Foroni
Nocturne, Op. 48, No. 1.....Chopin-Jacchia
Fantasia, "Manon".....Massenet
Ballet music from "The Queen of Sheba" Goldmark
Violin solo, "Havanaise".....Saint-Saens
(Mr. Julius Theodorowicz)
Children at Play.....Van Westerhout
Second Hungarian Rhapsody.....Liszt
Selection, "Sindbad".....Romberg
Ave Maria from "Othello".....Verdi
Waltz, "La Barcarolle".....Waldteufel
March from "Tannhauser".....Wagner

TRANSCRIPT JULY 5,

THE POP CONCERTS

SIX more nights remain of the Pop Concert season in Symphony Hall. On Monday night the programme will consist entirely of ballet and other dance music, and Tuesday will be Italian-Verdi Night. The programmes of the first half of the week are:

MONDAY—Programme of Dance and Ballet Music

Polonaise from "Eugen Enégin"...Tschaikowski
"Invitation to the Dance".....Weber-Berlioz
Ballet Music from "Rosamunde".....Schubert
Suite, "Nutcracker" (Danse Russe, Danse des Mirlitons, Valse des Fleurs), Tschaikowski
Finale of "Scheherazade" (The Sea. The Ship Goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion) .....Rimsky-Korsakoff
Ballet Music from "The Queen of Sheba," Goldmark
(Solo 'cello, Mr. Georges Miquelle)
Aragonaise from "The Cid".....Massenet
Dance of the Hours, from "La Gioconda," Ponchielli
Ball at the Capulets, from "Romeo and Juliet" .....Berlioz
Minuet .....Bolzoni
Waltz, "On the Beautiful Blue Danube," Strauss
Gypsy Dance from "Carmen".....Bizet

TUESDAY—Italian-Verdi Night

March "Venezia".....Fabiani
Overture in C minor.....Foroni
Pastorale (for wood-wind octet); Capriccio for strings.....Scarlatta (1685-1757)
(Arranged by Mr. Jacchia)
Fantasia 'La Tosca".....Puccini
Fantasia, "Rigoletto" (1851); Overture to "I Vespri Siciliani" (1855); Prelude to "Aida" (1871); Fantasia, "Othello" (1887) .....Giuseppi Verdi (1813-1901)
Rhapsody "Italia".....Casella
Intermezzo "L'Amico Fritz".....Mascagni
Serenade, "Among the Flowers"....Mascheroni
Ballet Music from "La Gioconda"....Ponchielli

WEDNESDAY

French Military March.....Saint-Saëns
Overture to "Il Guarany".....Gomez
"Love's Dream After the Ball".....Czibulka
Fantasia, "Aida".....Verdi
Roumanian Rhapsody.....Enesco
"The Marionettes".....Lacombe
Flute Solo: Andante, Scherzo.....Ganne
(Mr. Charles De Mailly. Accompanist, Mme. Charles De Mailly)
Ouverture Solonelle, "1812" (with organ), Tschaikowski
Selection "Naughty Marietta".....Herbert
Adagio for Orchestra.....Clifton
Impromptu, Op. 90 No. 2.....Schubert-Jacchia
Slavonic Dance No. 1.....Dvorak

GLOBE—JULY 6,

Closing Week of the "Pops" at Symphony Hall

The closing week of the "Pops" at Symphony Hall will begin tomorrow evening with a program consisting of ballet and other dance music. In the selection from Goldmark's "Queen of Sheba," the solo cellist will be Mr Miquelle.

Conductor Jacchia has arranged the following program: Polonaise from "Eugen Onegin," Tschaikowsky; "Invitation to the Dance," Weber-Berlioz; ballet music from "Rosamunde," Schubert; suite, "Nutcracker," Tschaikowsky; finale of "Scheherazade," Rimsky-Korsakoff; ballet music from "The Queen of Sheba," Goldmark; aragonaise from "The Cid," Massenet; Dance of the Hours from "La Gioconda," Ponchielli; ball music from "Romeo and Juliet," Berlioz; minuet, Bolzoni; waltz, "Blue Danube," Strauss; Gypsy Dance from "Carmen," Bizet.

AMERICAN JULY 5,

NEXT WEEK ENDS POPS

Six more nights remain of one of the most successful seasons of Pop Concerts in the long history of the famous Bostonian institution. It was at first feared that alcohol would be missed, but the number of bottles emptied this year exceeded the total drinks of the last "hard" season by a thousand cases. Agide Jacchia has won the admiration and affection of Pop-goers as perhaps no other Pops conductor.

For Monday night, July 7, a program consisting entirely of ballet and other dance music assembles a varied program of some of the best liked music in the Pops repertory. Tuesday, July 8, will bring Italian-Verdi Night, at which Mr. Jacchia, very much in his own element, could scarcely be heard to better advantage. The Closing Night on Saturday, July 12, with music combining brilliance and popularity, may be counted upon as one of the biggest of the entire season.

The programs of the week follow:

ADVERTISER, JULY 6,

LAST WEEK OF POPS.

The closing week of the Pop Concerts at Symphony Hall is at hand. The largest ten weeks in the thirty four seasons of Pops history must be attributed first of all to the conducting of Agide Jacchia. The large and fine orchestra has ably responded to his leadership. The absence of alcohol seems to have been no deterrent. More soft drinks have been consumed this season than soft and hard drinks combined in the preceding one. For tomorrow night a program of ballet and other dance music. Tuesday will bring Italian-Verdi Night.

HERALD, JULY 6

LAST WEEK OF POPS SEASON

The closing week of the Pop concerts at Symphony Hall is at hand. The largest 10 weeks in the 34 seasons of Pops history must be attributed first to all to the inspired conducting, the programs, and the personality of Agide Jacchia, whose following of Pop goers increases yearly. The large and fine orchestra has ably responded to his leadership. The absence of alcohol seems to have been no deterrent—a much larger quantity of soft drinks has been consumed this season than "soft" or hard drinks combined in the preceding one.

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The programs of the week follow:

MONDAY, JULY 7.
Program of dance and ballet music.

Polonaise from "Eugen Onegin...Tschaikowsky
Invitation to the Dance.....Weber-Berlioz
Ballet Music from "Rosamunde".....Schubert
Suite, "Nutcracker".....Tschaikowsky
(a) Danse Russe. (b) Danse des Mirlitons. (c) Danse des Fleurs.
Finale of "Scheherazade"....Rimsky-Korsakoff
Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.
Ballet Music from "The Queen of Sheba" Goldmark
(Solo 'cello: Mr. Georges Miquelle)
Aragonaise from "The Cid".....Massenet
Danse of the Hours from "La Gioconda". Ponchielli
Ball at the Capulets from "Romeo and Juliet" .....Berlioz
Minuet .....Bolzoni
Waltz, "On the Beautiful Blue Danube.. Strauss
Gypsy Dance from "Carmen".....Bizet

TUESDAY, JULY 8.
Italian-Verdi Night.

March, "Venezia".....Fabiani
Overture in C minor.....Foroni
(a) Pastoralle for wood-wind octet. Scarlatti
(b) Capriccia for strings.....1685-1757
(Arranged by Mr. Jacchia.)
Fantasia, "La Tosca".....Puccini
Fantasia, "Rigoletto" (1851).
Overture to "I Vespri Siciliani (1855)
1813-1901 Giuseppi Verdi
Fantasia, "Othello" (1887)
Rhapsody, "Italia".....Casella
Intermezzo, "L'Amico Fritz".....Mascagni
Serenade, "Among the Flowers"...Mascheroni
Ballet Music from "La Gioconda"...Ponchielli

WEDNESDAY, JULY 9.

French Military March.....Saint-Saens
Overture to "Il Guarany".....Gomez
Love's Dream After the Ball.....Czibulka
Fantasia, "Aida".....Verdi
Roumanian Rhapsody.....Enesco
The Marionettes.....Lacombe
Flute solo: Andante-Scherzo.....Ganne
Mr. Charles De Mailly. Accompanist, Mme. Charles De Mailly.
Ouverture Solennelle, "1812"...Tschaikowsky
(With organ.)
Selection, "Naughty Marietta".....Herbert
Adagio for orchestra.....Clifton
Impromptu op. 90, No. 2.....Schubert-Jacchia
Slavonic Dance No. 1.....Dvorak

THURSDAY, JULY 10.

Prelude to "Carmen".....Bizet
Overture to "La Forza del Destino".....Verdi
Aubade Printaniere.....Lacombe
Fantasia, "The Jewels of the Madonna".. Wolf-Ferrari
Prelude to "Lohengrin".....Wagner
Trumpet solo, "Echoes from Switzerland" Hoch-Heim
Mr. Gustav Heim.
Scherzo. "A Midsummer Night's Dream" Mendelssohn
Second Hungarian Rhapsody.....Liszt
Selection, "Katinka".....Friml
"Largo" (with organ).....Handel
Waltz, "The Skaters".....Waldteufel
Palish Dance.....Scharwenka

FRIDAY, JULY 11.

Triumphal March from "Aida".....Verdi
Overture to "Fra Diavolo".....Auber
Serenato .....Tarenghi
Fantasia, "Faust".....Gounod
Bacchanale from "Samson and Delilah".. Saint-Saens
En Sourdine.....Telham
'Cello solo: Hungarian Rhapsody.....Popper
Mr. Georges Miquelle.
Slavic March.....Tschaikowsky
Selection, "The Fortune Teller".....Herbert
Letter of Manon.....Gillet
Waltz, "On the Beautiful Blue Danube".. Strauss
Dance of the Camorrists from "The Jewels of the Madonna".....Wolf-Ferrari

SATURDAY, JULY 12.
Closing night.

Comp and Circumstance.....Elgar
Waltz, "Jolly Fellows".....Vollstedt
Overture to "William Tell".....Rossini
Rhapsody, "Espana".....Chabrier
Bacchanale from "Tannhauser".....Wagner
Largo (with organ).....Handel
Clarinet solo: Rigoletto Fantasia...Verdi-Bossi
Mr. Albert Sand.
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "La Boheme".....Puccini
Whispering of the Flowers.....Blon
Reve Angelique.....Rubinstein
Overture to "Mignon".....Thomas

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POST, JULY 6,

"GOOD" MUSIC IS POPULAR

"Pop" Concerts Are Proving That Public Taste Is Much Better Than It Is Commonly Supposed to Be —Young Americans Are Succeeding in Opera

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This illumines a question of public education. Conversations with a score of people in this "cultivated" city of Boston, people who frequently and with avidity go to the Pop concerts and listen to the music, show that a great many in this commonwealth are still afraid of the Symphony concerts of the winter. They are afraid for two reasons. One is the seriousness with which these concerts are mentioned and reviewed by the press, and the second is a mistaken idea which still lurks in the minds of the great public about the cost of the subscription Symphony concerts of the winter. There is the illusion in many quarters that Symphony concerts are given on the financial scale of grand opera, but without the patron getting as much of show, flare and publicity for his money.

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TIGHT BINDING

POST, JUNE 7

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AGED SYMPHONY USHER RECALLS DAYS OF PATTI

80 Years Old, George Hartshorn Has Been Chief Doorkeeper Half a Century

By HERBERT W. SEAMAN

One of the things George Hartshorn remembers most vividly, now that he has lived nearly 80 years, is putting on white gloves for Adelina Patti.

Putting them on his own hands, not Patti's.

That was a long time ago, but George Hartshorn has been chief usher at Symphony Hall a long time, and at the old Music Hall before that. It will be 50 years on July 4.

I don't know why this simple circumstance should stick out in his memory, which is a storehouse of good stories, but I do know that when I came upon George Hartshorn in Symphony Hall the other afternoon and interrupted his improving on the grand piano, the first thing that sprang to his mind was the incident of Patti and the white gloves. He had spent the afternoon, as is his wont in the declining years, pursuing grand motives over the keyboard, experimenting with phrases from Chopin and Liszt and Bach, playing by ear, because it is five or six years since he has been able to read music. When I entered the hall he was among the happy, golden notes that have the power to bring back youth. My voice ended his dream and his hand came down on the white and green keys sacred to Grieg. Then he sprang up.

Eighty years old, he sprang up, and then stepped lightly down from the platform to the floor level—a four-foot drop, at least.

"Let me come up," I had said.

"No," he replied, firmly, "I can get down quite easily."

How He Judges Singers

We sat at one of the tables laid out in the "Pops," and George Hartshorn told me first of all about Patti and the white gloves. He did not remember the year of Patti's visit to the old Music Hall, on the site of the present Orpheum, but he did remember the white gloves, because it was the first time the ushers had been ordered to wear them. And as the regular pay for an usher was 50 cents a night and white gloves cost considerably more than a night's pay, there was reason to remember the gloves, and also the thick carpets which were laid in the corridors of the hall and right across the sidewalks into Tremont street and Winter street for the diva's dainty feet.

Not that Patti was an idol of Hartshorn's at any time. He always preferred Melba—"more golden and mellow," he said—and now, in his old age, he is charmed more by Galli-Curci than ever he was by the dead-and-gone greats ones.

An usher of the Symphony, be it known, is no mere usher. Usually he is a university student, and therefore Mr. Hartshorn numbers among the boys who used to obey his orders many men who have attained high places in the professions. And Mr. Hartshorn himself is a musician of merit. Before he became an usher he was leader of his own orchestra. Remember that he was 30 before he began to be an usher. And in the old days of Music Hall he often performed in public, usually at dances and at such occasions as the walking contests, which were a feature of the '80s.

Strenuous Lady Walkers

There has been much talk recently of reviving these walking contests, but from Mr. Hartshorn's account of them they were very dull affairs. A lady would advertise that she would walk a quarter of a mile each quarter of an hour, night and day, for three weeks or so, and for 50 cents or so you could buy a ticket that would admit you any time during the contest. It was a spasmodic sort of thing, and toward the end rather harrowing. The lady, in a short skirt and leggings, would get her quarter of a mile done in six minutes or so and then sit down for the rest of the quarter of an hour. Near the end it became automatic. She would walk her seven laps, and then flop. The end came when a flop lasted more than a quarter of an hour. Less exciting even than six-day bicycle race.

But even these strenuous walking ladies had temperament. One of them was as temperamental as Paderewski himself, the most exacting of artists. This lady wouldn't walk unless the pianist who accompanied her was exactly to her liking. Now, of course, no pianist could be hired who would bang the ivories for six minutes every quarter-hour, day and night, for three weeks; they had to work in relays. And if there was anything wrong with the playing of any one of the six or seven pianists she kept going the fur would fly. George Hartshorn was her favorite pianist, but as he had the hiring of the others he felt the lash of her tongue at times.

Song Competitions and Free Silver

There were other contests at the Music Hall beside walking matches. Mr. Hartshorn told of one lady from Neponset, who, having spent all she had in training her voice, entered the singing competition at the hall. The crowd howled her down and she never sang another note in public. There was also a man who essayed to sing "The Bridge." He dropped in pitch at each verse, but only a quarter-note at a time; if it had been a half-note the pianist might have transposed to follow him. As it was, by the time he had finished the singer was two full tones below the key he started in.

The Music Hall was the scene of many a political meeting in the old days. Hartshorn heard President Grant speak there, but his memory of Bryan's free silver speech was more vivid. But the most spectacular political event in which Hartshorn had a hand was one in which George Fred Williams was involved. It was upon this wise:

"They came pretty near getting the door away from me that night. The Democrats were going to hold their convention there on such and such a day, and there was trouble between the gold Democrats and the silver Democrats over the candidate. Well, on the night before the convention the silver Democrats, headed by George Fred Williams, got into the hall. They stayed there all the evening, and then at 12 o'clock they announced that they would stay all night and probably all the next day. I was to hold the door against all comers. There were lots of comers. The gold Democrats got wind of what was happening, and tried to rush the door. That meant work for me. They pretty nearly beat me two or three times. Then they fetched the police, but the police commissioners ruled that it was a civil affair; and nobody could shift the silver Democrats until the convention was over.

What Happened to George Fred

"All went well until the silver Democrats got hungry. Some of them went out to get something to eat, and George Fred Williams, leader of them all, was among them. And I had orders not to let them into the hall. That meant that George Fred Williams was locked out of his own convention.

"Well, it was a bright and busy time. There were rallies in the street, outside, and I believe a scrap or two, and one man was killed by a live wire in trying to get in by the fire escape."

Mr. Hartshorn was silent for a moment. He stroked his clean-shaven chin. Then he said: "We had horse shows [illegible]

"Society affairs?"

"No. You misunderstand me. A horse trainer would hire the hall and charge admission and invite people to bring along their wildest horses, and he would ride them. I have seen the most rampageous brutes tamed in an hour and riding around the hall quietly, with tin cans tied to their tails. They were good days for Hartshorn's orchestra. We were there. And baby shows, too. And woman suffrage banquets. I heard Julia Ward Howe speak a number of times. The last time was in the new hall here."

Then we talked of dancing, new and old. I asked Mr. Hartshorn how he liked modern dancing. He smiled. He was evidently reluctant to criticize the rising generation which would have to live and endure the world as it is and will be, not as he knew it. Still, he didn't mind admitting that the new dances didn't appeal to him.

"Whatever you play, they get up and waltz to it—if you call it waltzing," he said. He was for the old square dances. "Why, at a little affair recently—well, it wasn't more than about 15 years ago—I was asked to play for dancing at a little house party. Before the dancing was supposed to begin I started to play Tuttle's Serenade, a nice, slow piece in 4-4 time. And I'm blessed if they didn't get up and begin to waltz to it."

"And what did you do?"

"I stopped playing and they stopped dancing. Then I told them it wasn't a dance and I didn't want anybody to dance to it."

Beating the Janitor on Noise

I could have sat hours and listened to this fine old man, who had been present officially at pretty nearly every big meeting in Boston since the first Peace Jubilee of 1869, when he was first engaged as usher. But that would not have been fair to him. There are books in the man. The best plan was to let him roam where he willed in the pleasant fields of memory. Who was I that I should try to guide him with foolish questions?

"Never late in my life," he said. "And I never got my house programmes mixed. I have heard nearly every concert this orchestra and the old Harvard Orchestra ever gave, and never once did I give out the wrong programme.

"I remember when I had been here 25 years. A. P. Peck was manager then—he was the man who hired me—and he gave me a gold medal. But that wasn't anything like the time when I got married 12 years ago. I was over in my apartment on Batavia street, and the ceremony was only just over, parson there and everything, when suddenly there was one awful noise in the street. I heard it coming close, and then it was right under the window. We looked out, and there was Comee, the business manager; and Strube, the conductor, and the painters and the plumbers and the ushers and the whole floor staff out there, with drums and clarinets and horns and trumpets, raising a terrible din. Strube, the conductor, a very dignified gentleman, as I remember, was torturing a trombone and trying to drown the noise made by the janitor from Chickering Hall, who was blacker than the ace of spades, having been attending to the furnace. That was a great day for me.

"And now what will you hear about: Paderewski, or the time they made the ladies take their hats off, or Adelaide Phillips, or what?"

"Go ahead," I said. "Tell me about Paderewski." And Hartshorn told me a story about the great pianist and nation-builder that probably has never been told before, because it is told from an usher's standpoint.

"Paderewski," said Mr. Hartshorn, "is a fine man and a fine pianist—when he is feeling good, but when he isn't you can tell from the way he is playing. Also, he has whims. He can't bear a door to open while he is playing. That's hard on ushers. We always keep the audience out during a movement, but you can't prevent people going out, can you? Well, Paderewski was playing a long opening movement one time, and the crowd was gathering outside. After about 20 minutes somebody said to me, 'Mr. Hartshorn, do you know that this movement lasts about three-quarters of an hour?' I said I don't care if it lasts all night, I'm going to let nobody in. And I didn't, until the end of the movement, and then they poured in. There were so many of them and they took so long, that Paderewski began to get impatient and struck chords. But I paid no attention. I obeyed the rules and seated everybody. By the time he was ready to play again he was pretty mad. I could see he was mad by the way he played.

"But of recent years he has been better, less upset about little things. There is no doubt that his mind has been on Poland more than on music, even. He couldn't help playing well, of course, even when he was thinking of Poland, but little things didn't matter then. I don't know that I consider him the greatest pianist. I'd as soon hear George Copeland."

When Ladies Took Hats Off

Mr. Hartshorn then harked back to 1895, when the Legislature passed a law that women must remove their hats in places of amusement. This revolutionary measure went into effect as quietly as could be. So far as Mr. Hartshorn saw, there was only one objector—"one of the big bugs, she was"—and she steadfastly refused to take her hat off, even when a man behind her was demanding his money back. And there was a time when Mrs. Comee, wife of the assistant manager of the orchestra, sat on an aisle seat with a hat as big as an umbrella.

"But I didn't tell her." I told her husband, in the box office, and he didn't go out and tell her. Probably he was as cautious as I was. She, to my knowledge, was the only person who ever sat through a performance with her hat on, since the passage of the law.

"And then there was the rule about seats in the aisles. One night at a concert I saw a very well-dressed, beautiful lady, sitting on a chair out in the aisle, and when I got closer I saw that it was Adelaide Philipps, the singer. Well, I wasn't going to invite trouble, so I went and saw the manager, and he said: 'I don't care if it's the great Panjandrum himself, she's got to get out of the aisle.' So I went and told her, and she got up and smiled sweetly. But the people sitting near by growled at me, because they saw who it was. And afterwards Adelaide Phillips came to me in the box office and shook hands with me and said: 'Mr. Hartshorn, you are right.'"

It is the prerogative of age to live in the past and to reject the modes of the present. Mr. Hartshorn is not of that sort. I asked him whether the orchestra was better 20 years ago than it is today, and he said no; it is better now than ever it was, and he cannot imagine anything better. And who was the best conductor? I asked. And he replied, "This man—Mr. Jacchia."

Has Heard Great Masters

"How do the singers of today compare with those of other days?"

"They are just as good, some much better—Caruso and Galli-Curci, for example."

"Do you like modern music?"

"I don't see anything new about what is called modern music. It is no better and no more studious than the work of the old masters, of course. Some of the new music I don't understand. This 5-8 and 11-8 time is quite incomprehensible to me."

Then what I thought would be the last question:

"If you had your life to live again, would you act differently?"

"No"—emphatically. "I have a little something saved, of course, but if I had a million I should hate to leave this place." He looked behind him at the great organ and the grand piano. Then he thought a while, and said:

"One evening I came in here and sat down at the organ and began to play to myself. The hall was empty and full of great shadows. I must have been playing a quarter of an hour, when I heard some clapping down in the auditorium. I looked and couldn't see anything, so I played again, and then heard more clapping.

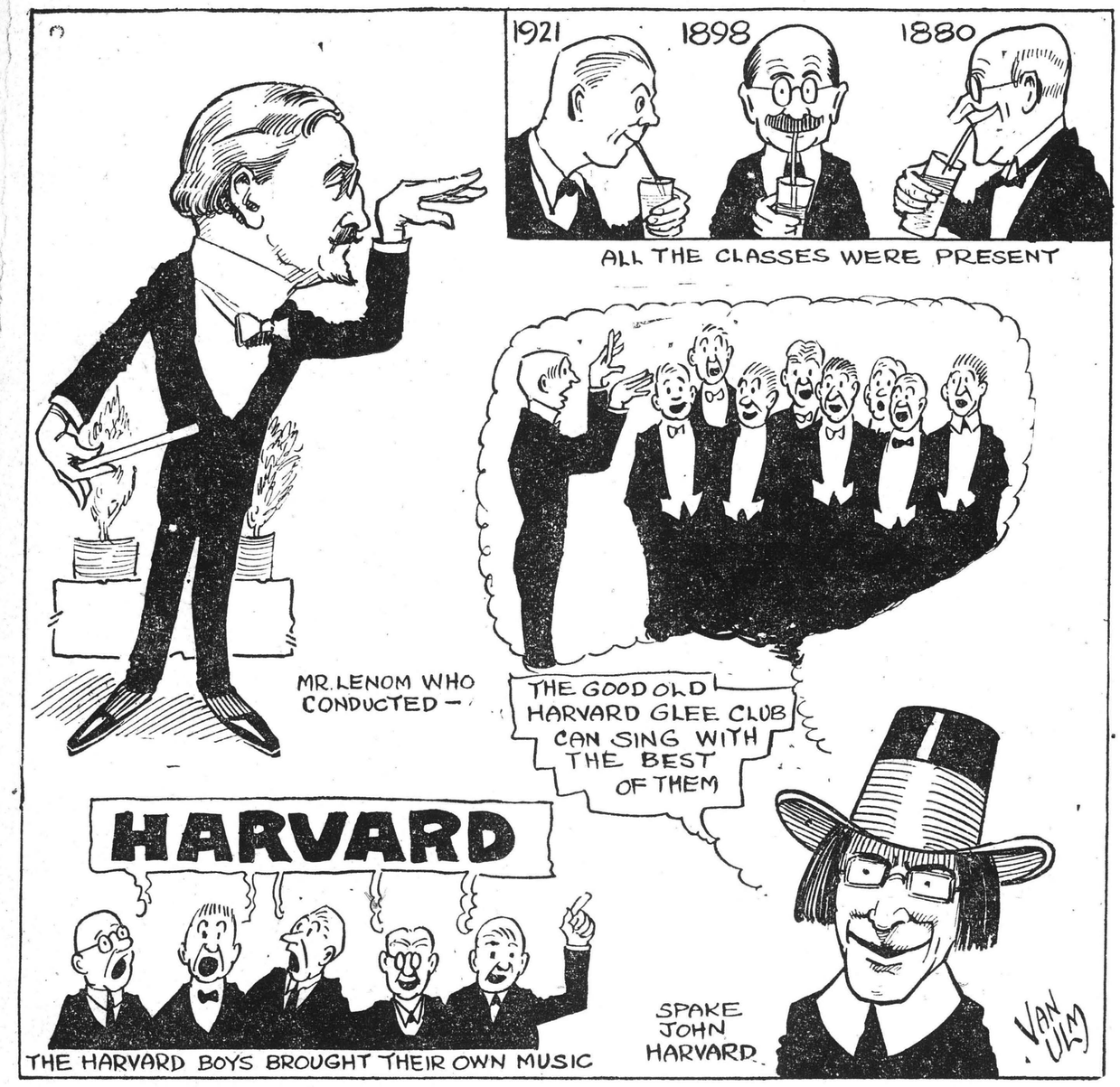
"'Who is there?' I cried. And who should step out of the darkness but Gericke, the conductor, himself. 'That is fine,' he said. 'I didn't know you played the organ, Mr. Hartshorn.' I am very proud of that. Only once did I ever play the big organ in public, and that was during an automobile show. I was 70 years old then.

"Just think: I have heard every conductor of the Symphony since Sir Georg Henschel, and I have heard practically every concert the orchestra ever gave. I sit up here at night on the end of the first balcony, because I like it best.

"And to think that when Mr. Peck gave me this job I didn't expect to be here six weeks. I didn't like Peck at first. He was a peculiar man and hard to get along with unless you knew his ways. They were great days, those early ones. I remember the second peace jubilee, 1874. I was taking money at the doors so fast that I could only throw the bills into a wastepaper basket. There was no attempt to check them; they just poured in."

Record – Thurs. May 29

Harvard Men Make Merry at Pops



Graduates and undergraduates of Harvard made merry last evening at the Harvard Night concert at the Symphony Hall Pops. Owing to the indisposition of Agide Jacchia, the evening's program was conducted admirably by Mr. Lenom.

The Harvard Glee Club rendered many selections and came in for the lion's share of the applause.

Many of the students present thought the Glee Club was putting something over when they started the program by singing "The Drinking Song" and ended with a "Prayer of Thanksgiving."

Selections from "Sinbad" were well received. A special Decoration Day program has been arranged for tomorrow.

Defiantly Facing Prohibition, the Pops Still Charm the Crowd

"What will become of the Pops with prohibition?" has been asked by more than one purveyor of gloom recently. If there can be any solace to the genuine rum guzzler, outside of the forbidden, that solace is the Pops. There is no denying that the beer and wine of old will be deeply missed. So deeply that reformers may come and gloat over a purged Pops, and an extended fountain and cuisine will but poorly comfort the unrequited palate.

The first step was to make the orchestra, 80 strong, and the largest it has ever been. Eighty is an ideal number for general symphonic purposes. More would be actually superfluous. And please do not be alarmed—the programs remain low-brow enough for the most exacting taste. Every bulwark will be set up against the onslaught of the "Anti-Tobacco League." What is more, in defiance of all tradition, there will be young ladies charmingly garbed to serve the tables.

Consider the waltz, "Wine, Women and Song." The clue to this distressing Pop situation has been found in that title. It describes the three kinds of intoxication. The first being blue-pencilled, every effort is being made to glorify the other two.

Dainty maidens are to arrive from somewhere down town every evening, disappear at the left, and emerge as if from the Vogue magazine, in a chic costume, turned out by the busy sewing machine of Mlle. Hazen. Filmy voile over black, with a bit of ribbon at the waist and neck in the color of a particular function.

Gone are the dusky and noisy minions of beer, and gracefully may the light and slender-footed invaders be counted upon to fulfill needs, embellish the scene, and adroitly refrain from dropping trays during the music.

And then the other element of delight—song. Agide Jacchia, the product of melodious Italy and favorite of two seasons at the Pops, is hunting out old operetta scores that have mellowed rather than gone flat with age, and searching among the musical comedies of the year for tunes of distinction.

Mr. Jacchia has made another precedent. He has proved to Pop-goers that it pays to take pains with light music. It is an axiom of the profession that nothing is harder in all symphonic music than to catch the airy swirl of a Viennese waltz—to perfection. Mr. Jacchia has insisted upon rehearsing and polishing up details to make that mark—and he has made it. As for operatic music, Mr. Jacchia has had too large an operatic experience and reputation to leave any doubt on that point. As a youthful student at the famous Conservatory of Music in Pesaro, who became his master and lifelong friend but Pietro Mascagni himself? No wonder the Intermezzo from "Cavalleria" has flowed with such passionate fervor from under his baton. Graduating with medals in 1898, Agide Jacchia became a conductor of the Brescia Opera at the age of 23. During the next four years he conducted both in Milan and Rome. When Mascagni came to this country in 1902, Mr. Jacchia accompanied him as his chief assistant. He returned to Italy and figured as conductor in various opera houses until 1907, when for two seasons he led the Milano Opera Company in San Francisco.

In 1909 he conducted a short and brilliant season of Italian opera in the Academy of Music, New York. During the years 1910-14 he was general music director of the Montreal Opera company and the National Opera company of Canada, successively. The season 1914-15 saw him chief Italian conductor at the Century Theatre in New York. And thence to Boston, where many will remember him as conductor of the National Opera company at the Boston Opera House. He has studied the likes and dislikes of his audiences, and he is fairly bursting just now with enthusiasm over some new pieces which he has discovered and others which he has orchestrated.

The other night a worthy drummer of the Boston Symphony orchestra walked into a dance hall and listened to a jazz band for the first time in his life. His companion looked at him curiously to see whether he would clap his hands to his ears in dismay or jump upon a table and shout "Eureka." He did neither. He watched them for some time, and then said: "I can make 25 per cent. more noise, and I can show them a dozen things in novel effects of percussion."

The Pops came into being in the spring of 1885. Mr. Gericke, as the second conductor of the Boston Symphony orchestra, conceived the idea at the end of his initial season of extending the concerts with lighter music, after the European practice. They were an immediate success, and the old Music Hall, three times a week, became the gayest place in town.

When June came around, that correct institution, the Boston Symphony orchestra, had lost its reserve to such an extent that the false floor was taken out of Music Hall, chairs and tables put in, and the series became "Promenade" concerts occuring every night except Sunday. They were immediately christened the "Pops," however, and were so much liked that they ran right through the summer to the end of September. The following season was almost as long, but the management then decided that such industry was none too good for the musicians, and the Pops have evaporated in July ever since.

Until the spring of 1900 they were given in the old Music Hall. That spring, Symphony Hall not being entirely completed, and Music Hall being required for other uses, the Pops moved to Mechanics' Hall, and in 1901 they moved farther along Huntington avenue to their present home in Symphony Hall.

In case any one should maintain the Pops will not be the best solace in the world for our soldiers, the following incident is cited:

One of our Yankee divisions wrote home last summer, asking for the Pop programs, which his mother sent him. He wrote that "nothing brought him closer to the old town." He is back now, and tells how he tied a program to a stone and hurled it over like a grenade. Some time later it came back in the same way with a sprawling question mark over "Good Morning, Mr. Zip Zip Zip," and next to the "Beautiful Blue Danube," was scratched, "Nur wir konnen spielen." Indeed!

Symphony Concert === Monteux

WEEK-END CONCERTS

RABAUD'S SYMPHONY AND SONGS FROM MUSORGSKY

An Interesting and Grateful Music Characteristic of the Composer and Conductor —Miss Braslau's Vivid Russian Excursion—Intermezzi of a Double Day—Sabbath Entertainments—Mr. Monteux Goes to Paris

THE memory of man runneth not to a day wherein the Symphony Orchestra has undertaken two concerts—one in the afternoon, another in the evening. Yet this thing befell on Saturday—last probably, of the perturbations of routine, of the departures from habit, that two years of war and an autumn of influenza have enforced upon band and audiences. The parade of returned troops on Friday, preoccupying the town and actually passing Symphony Hall, put out of the question the usual afternoon concert. It befell accordingly on Saturday; while four hours later followed the usual repetition of the evening. Possibly the audience at either was smaller than is customary; but otherwise there was no observable consequence. No doubt the players, being musicians in an orchestra "did their bit" in grumbling, since it is the nature of their kind so to do. No doubt, Mr. Rabaud, already fatigued by a long and laborious season and naturally spending himself to the utmost upon his own symphony, felt the strain of a double occasion. Yet doubled only the more gratefully and immediately, was the return. For in the evening as in the afternoon the audience not only received the piece with eager interest and hearty applause, but rose in its places, along with the orchestra, in tribute to the just deserts of the Parisian composer and conductor who has dwelt and worked for a space in this town. Nor were both companies lacking in warmth towards Miss Braslau, the singer of the day from the "jeune troupe" of the Metropolitan Opera House.

Though Mr. Rabaud's symphony—number two in E minor opus five—has entered concert-halls in the United States only in recent years, it is relatively youthful work, written and played for the first time in Paris in 1899. By date of original performance at least, no more than a month separates it from the tone-poem, "La Procession Nocturne"; yet it hardly attains the finesse of handling, the adroitness of imagination, distinguishing that piece and still more the opera of "Marouf" and the incidental music to Mr. Firmin-Gémier's version of "The Merchant of Venice"—all three heard in Boston or in New York during the current season. On the other hand, the symphony bears few marks of the direct influence of illustrious elders. There are obvious kinships between the temperament of Mr. Rabaud, as man and composer in youth or in middle age, and the temperament of Franck. The music of the symphony more than once reflects these affinities. Nor is it without mark of the formal procedures that twenty years ago who pant for "reminiscences," no doubt become part of the common and accepted heritage of contemporary music. Those who pant for "remininiscences," no doubt heard in Mr. Rabaud's measures occasional hint of Wagnerian harmonies, progressions, tonal coloring; but where in the music of the middle and conservative generation of European and American composers are they not to be spied out by superfluously searching eyes?

So far as affinities are concerned, it seems fairest and truest to say that Mr. Rabaud's symphony is in the direct line of the symphonic tradition as it descends into our day from Beethoven through Brahms and also through Franck. The large manipulation of tonal masses through the first movement foreshadows in a way the Mahler who ran to excess with them. It was possible in the ascent and amplification of the choral theme of the second movement to hear a faint hint of Bruckner. But no Mahler and (outside Vienna) no Bruckner existed musically in 1899, least of all in Mr. Rabaud's Parisian world. Rather, all these incidental kinships lie within the circle of the classical symphonic tradition continued. By the same token, except in unclouded lucidity and in unflagging logic of design, Mr. Rabaud's symphony bears no distinctively Gallic ear-marks. Within those traits, it is a French music. Otherwise, in 1899, any heir to the symphonic ages, having also the composer's mind, heart and hand, might have written it anywhere.

To hear the music, however, is to take little thought of these coördinations. Rather, Mr. Rabaud's symphony interests the ear, quickens the mind, stirs responsive emotion and generally pleasures the hearer by intrinsic virtue. The motives out of which he builds it and which he intertwines in the successive movements, are as clear as the day and as plainly charactered. In development and progress with them, in contrast and cumulation, Mr. Rabaud discloses no little technical resource and invention. The lay ear follows with unconscious satisfaction in such unified and rounded work, the course of the symphony; the expert listener finds many a detail interesting and piquant. The music, however, is no mere music of an expert craftsman. Throughout it is animated with clear depth and range of mood, with communicating warmth of feeling, with grateful play of imagination. Grave power and large emotion sway and swing the tonal masses, the advances and the recessions of the first movement. The second, with its choral motive, works the illusion of deep and ascetic aspiration—an aspiration characteristically Rabaudian in freedom from the occasional sentimentality of Franck and the frequent sentimentality of Bruckner, in a recurring beauty also, to which the mind rather than the heart answers the quicker.

Out of both divisions shines a clear candor, a warm insistence of melody; for Mr. Rabaud is not of those composers who stifle instrumental song in workmanship or strangle it after a few measures lest they seem too simple in a sophisticated time. The scherzo renews this melodic frankness, touches it with fancy, suggests through all its freedom of form and lightness of pace the fine masculine quality of Beethoven's scherzi. Beethoven-like, again, are the iterated rhythms of the finale; but more Franckian are the mounting brightness and the final advance into large, swelling, choral-like close. A reflective, a logical symphony, if the hearer chooses to exalt these qualities in the music; a symphony warm and even rich with grateful melody; a symphony of exemplary and painstaking workmanship; but also a symphony animate with the directness of feeling, the fine imagination, the justice in all things that underlie the grave, the ascetic, the sincere and the scrupulous Henri Rabaud.

There was intermezzo in the concert when Mr. Laurent, the first flute of the orchestra, played with the string choir three of the seven divisions of Bach's familiar suite in B minor; while for finale stood Beethoven's overture to Goethe's play of "Egmont." Beyond peradventure it is a noble and eloquent music, a large and heroic tapestry in tones. Beyond questioning Mr. Rabaud and the orchestra played it, as they usually play romantic pieces, with light and heat. And yet, and yet, how many times has it been heard at the Symphony Concerts; while other overtures, even some of Beethoven's own, repose year in and year out upon the shelves of the neighboring library! No doubt the late Professor Norton read in "Hamlet" daily with pleasure; but not all of us at the Symphony Concerts are Nortons with Beethoven. There can be too much of him in a season; the standard repertory is indeed a convenient thing; but it has been known to turn classics hackneyed. Fortunately, there was Mr. Laurent to freshen Bach's suite and a Rabaud leading it whose ear at last had compassed the true balance in such pieces between the solo instrument and the accompanying choir. For the first time this season Mr. Rabaud's

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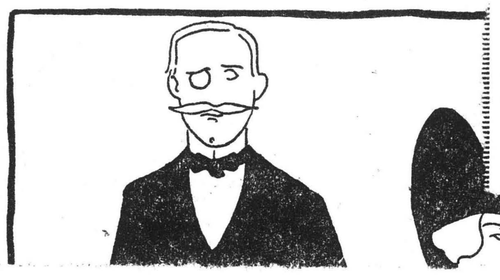
Stephen Mottimore and Louisa, his Wife—

(Mr. Permain and Miss Mo



MONTEUX AND MUSIC

SUNDRY OPINIONS FROM THE NEW CONDUCTOR

The Range of His Experiences — Catholicity and Wagner — Symphonic Versus Operatic Pieces—A Word About French, and Also About American, Composers—Orchestra and Leader

NO two people could be imagined more different in type than Pierre Monteux, the new conductor of the Boston Symphony Orchestra, and Henri Rabaud, the retiring conductor. Except for the Gallic courtesy that distinguishes them both, they seem at opposite poles. Rabaud is tall, slender, grizzled; Monteux is short, dark, plump. Monteux is vivacious to the sparkling point; Rabaud, reserved to the utmost. The one suggests the scholar by his stoop, his preoccupied gravity, the care with which he brings out his few words. The other is the man of affairs crossed with the musician; the man of family, the man who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could not imagine Mr. Rabaud as making enemies; one could fancy Mr. Monteux as making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise) inform his redy smiling speech with a spontaneity all their own.

Yet Mr. Monteux is ill described if you think him one without strong views, one who veers to the wind of others' opinions. Ask him what he thinks of "Pagliacci" or of the operas of Puccini and see the devotee's indignation in his musician's eye. But if you expect any chauvinistic prejudices to narrow his kindly and broad view of life and of art, again you will be mistaken. Ask him what he thinks of Wagner's music and see what this man, French to the tips of his artists' fingers, has to say on that subject. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reasons of personality, this catholicity obviously springs from the range of his artistic experience.

"I suppose I have conducted every kind of music there is to conduct," Mr. Monteux began. As conductor of the Colonne Concerts and of his own concerts in the Casino at Paris, he directed the performance of symphonic and oratorio music; in the same capacity at the Paris Opéra, the Théatre des Champs-Elysées, Covent Garden, Berlin, Vienna and Budapest, he gained operatic experience, to which he added at the Metropolitan Opera House, where he has conducted French operas since 1917. As conductor of the Russian Ballet on four tours he has specialized in ballet music with notable success.

"Of all music I prefer the symphonic form, in that it is purest," Mr. Monteux said. "In opera, you have what you call the accessories. But the symphony is music and only music. No, I cannot say to you whose music I prefer. Bach, Mozart, Saint-Saëns, Beethoven I have played, and I love all their symphonies. I like all the good music. That is why I care less for opera; because so much operatic music caters to the popular taste, for example, like 'Pagliacci.' A-ah!" (He shuddered dramatically; then laughed at himself.) "Puccini? Mais oui; second rate, also. Facile; you know what I mean? Easy to play; easy to listen to; easy to win applause with. It is music for the public; as for me I like music for the musicians."

"And shall you hold to that idea in your programmes?"

"But I have not yet planned; so many things have to be considered. Only one thing is sure; the public is not the same for concerts as one has for operas, and the Boston public is well used to the best. So I shall hope to give them of the very best, of all countries."

"Wagner, for instance? You like his music?"

"But yes!" His face glowed. "Yes, immensely I like his music. I have often given it. Perhaps for a while yet, if the feeling of the public is against it for other reasons, it may not be best to do so; that is all to be ascertained. But it is great music; it will always be great music and as such it will one day again take its place."

"You gave concerts in Paris exclusively of modern music at one time, did you not?"

"Yes, and I am very fond of it in some forms; but there the conditions were different. There were five orchestras in Paris at the time, all drawing full houses. On Sunday afternoons, figure to yourself five orchestras played in different halls at exactly the same hour. So, one of them, you see, just had to make its programmes of the modern only. Now, with the Boston orchestra it is different. It has what you call monopoly; so its programmes must be broad; they must not only be of modern, but of classic pieces; not of French music alone, nor of Italian, nor of Russian, nor of American. There must be some of all."

An excellent signed photograph of Saint-Saëns, on the piano that takes up one side of the conductor's study, attracted the interviewer's eye, and we spoke of the aged composer's attainments and personality. It appeared that Mr. Monteux and Saint-Saëns are intimate friends, as well as associates in work and the younger man greatly admires the older. "I conducted his last concert in Paris, just before the war," Mr. Monteux continued. "We gave his 'Lyre and the Harp' and Saint-Saëns was his own organist. He was not at all satisfied with the organist chosen and he said, "I will play the organ myself—but who shall conduct?" It was at rehearsal, and a friend of mine said, 'Monteux is in the audience.' At once Saint-Saëns demands that I come to the stand—that I conduct. Voilà! I have conducted much of Saint-Saëns—'La Princesse Jaune,' 'Phryne,' 'Henri VIII.' But of all his operas I like 'Samson and Delilah.' It is to me his greatest work, almost pure melody."

"There has been no great music growing out of the war, in France at least," Mr. Monteux said regretfully in answer to a question. "Nor will there be for some time, I believe. Men's minds have been on other things. One writes you know to an occasion and one cannot be equal to the occasion as it has been in France these four years."

"Have you ever composed, Mr. Monteux?" He leaned forward confidentially, finger up. "Yes, indeed. I have composed many things. And do you know where they are, those compositions? In a big box, tied up tight with a string. And they will never see the sun, I promise you. I play too much other people's music to write any more of my own. Not since fifteen years ago, when I composed for the last time, have I written anything. For I believe that a man can only have one career, and that mine is to conduct. I shall always be a conductor."

"You find the personal equation a strong factor in conducting, do you not, Mr. Monteux? What is an orchestra, a democracy or an autocracy?"

"Both," the conductor answered. "It must seem a democracy but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for the orders' sake, but only to get results." Mr. Monteux seemed as he spoke an epitome of that remarkable nation whose foremost quality has long been the ability to influence others, while always respecting the individual's liberty. One could not imagine this smiling, vivacious little man ever becoming autocratic; but one could readily perceive how his personality might arouse in others enthusiasm for that music which so evidently rules his life.

Presently we spoke of Russian composers and Mr. Monteux expressed his admiration for the works of Rimsky-Korsakov, of Borodin and of Stravinsky. "So many material difficulties have interfered with presenting Russian operas," he said regretfully. "People wonder why more are not performed; but you see it needs more than the composer and the librettist; more even than the artists. Not so with the giving of their orchestral music. I look forward to that. It will be my hope to include all kinds of good music, even American," he added with a laugh. "France ought to hear some of your composers, by the way; you have several that should be known in Europe. Loeffler, Carpenter, four or five others are well worthy to be heard; some have been. Then I shall seek out and bring over some good concert music from Italy. That is a side of Italian musical development that has been too much ignored, for the operatic pieces always receive the emphasis. There are a number of young Italian composers of whom I hear good things said, as well as the older ones whose music I hope to bring forward."

"Is there anything you would especially like to say for publication, Mr. Monteux?"

"Yes," he said, unexpectedly and earnestly. "This: In playing French music I shall not make French propaganda. You understand; Rabaud, Messager and I, we have been brought up in France; it is our country; we naturally love and we play the music of our country. But not to make propaganda for it; that would be stupid. French music is great enough not to need any; and you Americans know and love French music already. I shall not play French music because it is French music, you understand, although I love it. But I shall play the best music of every nation."

[Clare Peeler in Musical America.

AT BOYLSTON ST.
in "Captain Kidd, Jr."
Tessie Kiyakawa in "A Courageous Coward"

Transcript Nov. 18, 1918

At the Feast (IV)

"Alta galatos Tabernandago
"Picaro focsb ria!

On then! What a Sabbath, Madame Marie! Is it the tambourine of the fat chirin! that I hear, or a hogshead that one smashes? It is a battle to the death between Cider and Wine! They are nothing to mature folks, these

Continued on Page Sixteen

Basque Music for Boston

Continued from Page Fourteen

larks. Yet, nevertheless, it is good to hear the laughter of the young people and to chant again in the evening the songs of the dawn!

The girls dance, the boys sneer, the drinkers bawl their songs of labor. And into all this hubbub I mingle prudently the holy chant of the morning, even though the wine of Irrougeli dulls my memory. For the Cascarotes intrude now; and among these bohemians of bewitched glances, who knows where this dance might lead us, which sweeps everything, this frenzied arin-arin where the buck-footed Mr. Debroua (the devil) is sure to sneak in.

Allegro energico, F minor, 6-8—Horns and kettledrums commence a persistent accompaniment figure of marked rythm, with trills in the woodwind; all the strings present a rude dance-tune, and the brass instruments follow suit. There are plentiful modulations, with a lot of orchestral ventriloquizing, and clever shifts of rhythm from 6-8 to 9-8 and back again; then the oboe introduces a second theme in C minor. Both themes are treated anew, exchanging keys. In the final climax the organ combines the hymn-like principal theme of the first movement with the dance-tunes of this, and there is a riotous climax.

In Survey

There is nothing radical in the material or the treatment of this little suite, nor is it consciously conservative. It seems to be quite spontaneous, and proportionally pleasing; in spite of a very direct appeal, I should expect it to wear well. There is much in the external impression of the work which recalls Bizet without the reproach of imitation—not the Bizet of "Carmen," but rather the Bizet of "L'Arlésienne" and still more of "Roma." The work will not only please, it will refresh.

Formally the suite presents a rather complicated and exceedingly well executed example of "generative treatment" in the first movement, after which it drops learning overboard. The man in the street need not be in the slightest degree repelled by the "generative" episode, which is artfully concealed as it should be, instead of thrust forward like a sore thumb or a new pair of gloves, as dutiful young composers sometimes thrust it. To say, however, that the suite is simple of effect does not in the slightest degree imply poverty of resource on the part of the composer, who is, on the contrary, exceedingly fluent in the unpopular arts of counterpoint and thematic variation.

To the present reviewer, the absence of the Zortzico rhythm and character from any and all parts of the suite is in the nature of a distinct lack, because the Zortzico is the exclusive artistic property of the Basque, as well as pleasing on its own merits. Probably the composer could answer quite properly that he has not aimed to exhaust the interest of Basque music in a single suite, or even that one who knows the Basques intimately attaches less importance to the Zortzico than such a total stranger as the present reviewer. At all events, the present suite seems to bear out the theory that the Basques are a cross between the Béarnais and the Mediterraneans!

PHILIP GREELEY CLAPP

Mr. Monteux Foretells

With the promptness that is the wonder of two worlds, the Post Office has today delivered to this department the number of The Musical Courier for April 24 last—a round three weeks in transit from New York to Boston. It contains Mr. Monteux's answers to a question or two about his plans for the Symphony Concerts next autumn. Belated though the paragraphs seem, they follow hereunder.

My appointment is so recent that my plans are still unformulated. I am going to France for a visit, sailing about May 1, and I shall bring back any worthy novelties I may find, but I intend to figure in no way when in Boston as a propagandist for French music. Just as good wine needs no bush, so good French music needs no special propaganda, and that is the only kind I shall play. I do not think I shall find much room on my programmes for ultra-modern music. As for German music, I expect to pursue the same course as I have since the war began. You will remember that I refused to conduct Strauss's "Till Eulenspiegel" when I first came to America. I do not now expect to place works by living German composers on the Boston programmes the coming season. I do not think that the American people want to hear them; but I shall conduct the classics of musical literature, just as I have done throughout the war, irrespective of nationality.

From Americans I shall play all worthy works that I can find. I hope to do the first symphony of John Alden Carpenter, which, unless I am mistaken, has never been done either in Boston or New York, and other pieces of his as well; and there is fine music which I know by MacDowell, Chadwick and Loeffler. I am very sensible of the kindness and appreciation that has been shown me in America and I hope to show my appreciation of it by doing what I can to help along good American music. You may be sure that, although I have mentioned only some of your best-known composers, I shall be glad to examine manuscripts of new works from the younger and comparatively unknown men, and whatever I judge worthy of a Boston Symphony programme will find a place on one.

Mr. Monteux is mistaken as to Mr. Carpenter's symphony. It was played in Boston a year ago last month, with Mr. Schmidt conducting in lieu of Dr. Muck, who had been eager to bring the piece to hearing. It well deserves repetition under Mr. Monteux. No symphony yet written by an American composer, except Mr. Loeffler's, is comparable with it. Possibly the new conductor will hazard Mr. Loeffler's music as well. It also deserves restudied performance and new hearing.

Items and Announcements

Two overtures, each heard none too often hereabouts, stand on the programme that Mr. Jacchia prepared but in which Mr. Lenom will lead at the Pop Concert in Symphony Hall this evening. One is relatively ancient and virtually unknown music, Cherubini's large-voiced overture to his final opera, "Ali Baba"; the other, more familiar, is work of Mr. Chadwick's more imaginative years, the concert overture named for the muse, "Melpomene." In detail the programme is:

March, "Stars and Stripes".....Souza
Overture to the Opera, "Ali Baba"....Cherubini
Song Without Words.....Chaikovsky
Fantasia from the Opera, "Pagliacci"
Leoncavallo
Ballet Music from the Opera, "Queen of Sheba".....Gounod
Hymn for Organ, Violin and Violincello.....Nagel
(Messrs. Snow, Hoffmann, Miquelle.)
Turkish Patrol .....Michaelis
Concert Overture, "Melpomene".....Chadwick
Selection from the Opera, "L'Oracolo".....Leoni
Souvenir .....Drdla
The Marionettes .....Lacombe
March from "Aida".....Verdi

Mr. Chalmers Clifton, well remembered in Boston as the ablest conductor of "The Cecilia" in recent years, is to lead the Conservatory Orchestra at Paris in a concert of French and American music, to take place

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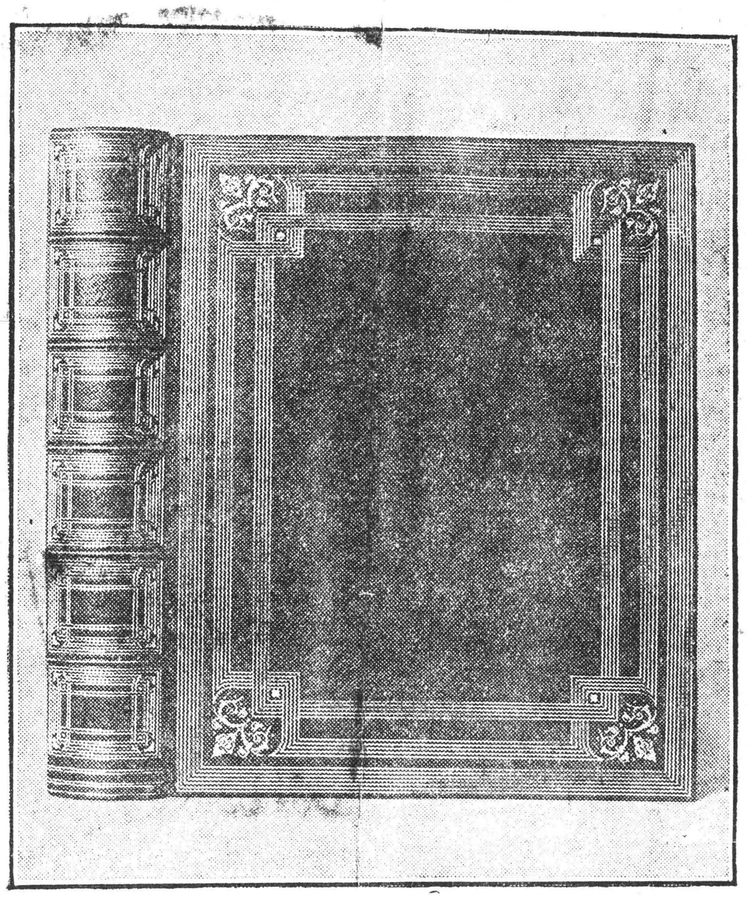
From the Public of the Symphony Concerts to Henry L. Higginson

A Memorial Volume Containing 4000 Signatures and a Preface by President Eliot Given Him Today, His Eighty-Fourth Birthday



The Tooled Cover of the Book

TODAY is the eighty-fourth birthday of Mr. Henry L. Higginson, the founder and, for thirty-seven years, the sustainer of the Boston Symphony Orchestra. To signal the occasion, to surprise and please Mr. Higginson, to recall the end, last spring, of his active connection wth the Symphony Concerts, a few of his friends gave him this afternoon a unique book to be memorial of this long proprietorship. It is bound in full crushed brown levant leather with light brown morocco lining and fly-leaves. The covers, inside and outside, are tooled by hand in gold to a design suggested in the picture above, and made for the book by Mr. F. C. D. Palmer of the Rose Bindery. The pages are of vellum and on them are pasted the names of some 4000 subscribers to the Symphony Concerts, each in his or her own signature upon a little slip of white paper. On the first pages of the book as message and preface to Mr. Higginson stands the following letter to him written by his old friend, President Eliot of Harvard:

Dear Major Higginson:

Some of the thousands of persons who have had their lives made more interesting and happier by the concerts of your Symphony Orchestra in Boston and its vicinity during the past thirty-seven years wish to declare to you on your eighty-fourth birthday their personal gratitude and their strong sense of the public benefits which have resulted and will result from your disinterested and patient labors on behalf of the orchestra and the community it has served. Many of the signers of this Memorial are acquaintances who have long cherished high respect for you and your good works, or friends, old and young, who feel for you the sincerest affection; but most of them are strangers who gladly embrace this their first opportunity to tell you directly that you have gladdened and exalted their physical and spiritual lives.

Boston was historically the right place in the United States to develop an orchestra of high merit. The soil in which you planted the Boston Symphony Orchestra in 1880-81 had been well prepared during the forty years preceding by a series of earlier organizations for providing orchestral concerts in the community where you and I grew up. These pioneering organizations were the Boston Academy of Music, the Musical Fund Society, the Germania Orchestra, the Philharmonic Society, and the Harvard Musical Association. Their resources were limited, and their achievements modest, but they made ready a supporting public for you. Your purpose was to create an orchestra out of the best available material in all the world competent to render to perfection the best music in the world. In this very difficult undertaking your success has been marvelous. Your plans and policies have been wise, and generous towards both your public and the artists whom you employed. Your orchestra has given year by year a demonstration of the exceeding value of coöperative discipline. You have steadily insisted that the skilled musician's occupation is not a mechanical trade but an artistic profession. You have given your public the pure, refining, exalting, inspiring music of all nations and all periods. You have enlarged and strengthened the appreciation of sweet and noble music in this community.

We shall all better appreciate the work you have done for Boston and the country, if we bear in mind that good music sustains and consoles the human spirit in times of adversity, and is, next to good literature, the best expression of public prosperity, social joy, and religious transport. It transcends the limits of language or race, requires no versions or translations, and ranges freely through all the civilized world and the successive generations of men. Your success in creating the Symphony Orchestra as a permanent institution will have a high educational value in the future; for common enjoyment of immortal music allied with immortal poetry will prove an exalting and binding influence among the various elements of the American population.

On behalf of the signers of this Memorial I greet you and Mrs. Higginson with heartiest congratulations on the principal work of your useful life, warmest thanks, and best wishes for your enjoyment of serene content as you look backward, and still more as you look forward.

Your old friend,

CHARLES W. ELIOT

Major Henry L. Higginson.

Baltimore Sun June 22 1919

Boston Symphony Orchestra's New Conductor, Pierre Monteuax, Discusses The Coming Se

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There was both design and sentiment in his journey; he went in search of new and interesting scores, but he also was to set foot upon his native soil for the first time since he fulfilled his military service at the opening of the war. Called out in the first week of French mobilization, he served two years as private soldier of the second class in the Thirty-fifth Territorial Infantry; he was at Rheims, Verdun, Soissons and in the Argonne. After devoting two years of his career to continuous faithful service he was given his discharge.

Intentions As To Programs.

On the eve of his departure Mr. Monteux made some very definite and unambiguous statements about his policy for the season of 1919-1920.

Questioned as to his leanings toward the newer and bolder music and his intentions as regards programs for next winter, he confessed that one of his immediate quests in Europe was for music of the younger Italian, French and Russian schools. However, he explained that, whereas the "Monteux" concerts co-existed with four other orchestras in Paris and, therefore, could legitimately specialize, the Boston Symphony concerts must have catholic and balanced programs.

He spoke reverently of the classics, declared himself an ardent admirer of Wagner's music, expressed his liking for some American music, mentioning specifically MacDowell, Loeffler and Carpenter. On the subject of French propaganda, he made these emphatic remarks: "I intend to figure no way when in Boston as a propagandist for French music. Just as good wine needs no bush, so good French music needs no propaganda, and that is the only kind I shall play. I do not think I shall find much room on my program for ultra-modern music. My first concern is always to play the best music of every nation."

His Career.

Such catholicity was in a measure to be expected, for a varied career has given him ample experience in all the ins and outs of musical performance. Starting as a viola player and member of several ensembles for chamber music, he soon found his true vocation as conductor, and made his mark conducting the "Colonne" and "Monteux" concerts in Paris, grand opera in the larger cities of Europe and at the Metropolitan Opera House in New York, not to mention the Russian Ballet, with which he toured Europe and America.

It will also be remembered that Mr. Monteux conducted the opening concert of the Boston Symphony season just gone by, pending the arrival of M. Rabaud, and he had then been asked to become regular conductor, but the Metropolitan Opera management did not see fit to release their sole conductor of French opera at the last minute, with the season's plans all made.

He was enthusiastically acclaimed, however, at the two pairs of Boston Symphony concerts which he conducted in Boston. Mr. E. T. Parker wrote in the Boston Transcript: "Mr. Monteux has the most sensitive ear possessed by any conductor since Gericke. Not less keen and of Gallic clarity, precision, finesse is Mr. Monteux's sense of musical design and of revelation thereof to his hearers. To this insight Mr. Monteux adds the musical intuition and experience that mold the phrase, shape the period, graduate the climax as with the composer's voice and ear. To all three he lends the imagination that discovers the just accent that distributes and shades colors, that vibrates to the subtle modulations of a Dukas or a Debussy—a manifold ability, intelligence, imagination, devotion dwell in him. He possesses the true artist's mind and, what is equally essential, the true artist's conscience."

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And Mr. Olin Downes, in the Post: "Mr. Monteux is a very simple man, rather under medium height, erect, uncommonly clear-eyed, unostentatious, self-possessed in the presence of an audience and quietly master of his men. He had not conducted two minutes before it was apparent that he had made of the Boston Symphony Orchestra a finer instrument than it has been for many seasons. He is a supremely artistic interpreter—a man profoundly in earnest and thoroughly equipped for his task."

Personality.

Mr. Monteux is 42 years old. One of his recent interviewers, Miss Clare Peeler, was similarly impressed with his personal charms. She describes him as "short, dark, plump, vivacious to the sparkling point; the man of affairs crossed with the musician; the man of family who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could fancy Mr. Monteux making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise), inform his ready smiling speech with a spontaneity all their own. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reason of personality, this catholicity obviously springs from the range of his artistic experience."

PIERRE MONTEUAX.

The same interviewer probed him on a much-disputed question by asking him, "What is an orchestra, a democracy or an autocracy?" "Both," he answered. "It must seem a democracy, but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for order's sake, but only to get results."

Personnel.

The personnel of the Boston Symphony Orchestra should afford Mr. Monteux the finest conceivable material and maintained its old eminence; the wood-wind was notably improved by the acquisition of some illustrious newcomers—all "first-prize" men from the Paris Conservatory.

The usual change from year to year involves from 5 to 10 per cent. of the players, and nothing more than this is now transpiring. The distinguished wood-wind section remains unaltered, except that Mr. Minart, clarionetist, has returned from military service in France and will take his old place, which Mr. Stievenard has been temporarily filling. The only change in the brass choir will be in the second quartet of French horns. In the 60 strings there is also a minimum of change.

From National
NEW YORK CITY
Address
Date APR 26 1919

WORLD
New York City
APR 27 1919

CURRENT CONCERT SEASON OFFERS USUAL QUANTITY WITH A LIBERAL QUALITY

By Pierre V. R. Key.

SO far as the regular [illegible]n of 1918-1919 is concerned, it is virtually [illegible] concerning the recent appoint[illegible]ras, the oratorio and oth[illegible] [illegible]ual vocal and [illegible]

When Henri Rabaud took h[illegible] the Boston Symphony—after Pierre Monteux had transformed it into the noisiest orchestra in the world—its appearances here reflected distinction. It would be interesting to learn why the directors invited M. Monteux to return. For unless he discloses capacities hitherto undiscovered we fear we shall not enjoy the Boston Symphony concerts as once we did. Praise is due the Philadelphia Symphony Orchestra and Leopold Stokowski, who is becoming a factor to [illegible] reckoned with. Whatever else in [illegible] way of symphony programmes [illegible] York had was inferior.

THE Boston Symphony Orchestra gives more than a hundred concerts every season, at home and in other cities. To rehearse and conduct them requires all the time and energy of a strong man. Henri Rabaud, who has been at the head of this famous organization during the season just closing, has been duly impressed by this fact, and as he is more interested in composing (his opera "Marouf" is in the Metropolitan's repertory and his symphony has been played here, too) he has declined a re-engagement, and the directors have chosen for his successor Pierre Benjamin Monteux. Many will regret the retirement of M. Rabaud, who gave admirable readings of French masterworks, and interesting ones of the German classics, in the interpretation of which latter, however, he displayed a singular conservatism. The choice of M. Monteux as successor may seem odd, inasmuch as he first became known in this country as a conductor of ballet music. But it was ballet music of a superior kind, including such masterworks as Stravinsky's "Petrouchka" and "L'Oiseau de Feu," as produced by the Ballet Russe. In Paris he began as a viola player in the Colonne Orchestra, and also got experience at the Opéra Comique. Later, he conducted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons. During the present season he has had charge of the French operas at the Metropolitan in this city. He also conducted in Carnegie Hall the first two concerts of the Boston Orchestra—an ungrateful task, as there were some thirty new members, few of them equal to their predecessors.

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And Mr. Olin Downes, in the Post: "Mr. Monteux is a very simple man, rather under medium height, erect, uncommonly clear-eyed, unostentatious, self-possessed in the presence of an audience and quietly master of his men. He had not conducted two minutes before it was apparent that he had made of the Boston Symphony Orchestra a finer instrument than it has been for many seasons. He is a supremely artistic interpreter—a man profoundly in earnest and thoroughly equipped for his task."

Personality.

Mr. Monteux is 42 years old. One of his recent interviewers, Miss Clare Peeler, was similarly impressed with his personal charms. She describes him as "short, dark, plump, vivacious to the sparkling point; the man of affairs crossed with the musician; the man of family who knows and loves his fellows; the man of enthusiasms that are yet balanced by good sense and that become especially attractive under a winning manner. One could fancy Mr. Monteux making only friends. The warmth and grace of the south of France, to which Mr. Monteux traces his descent (his parents are Marseillaise), inform his ready smiling speech with a spontaneity all their own. Two impressions remain strongly after a talk with Mr. Monteux—one of his charm and kindliness of manner; the other of the catholicity of his musical outlook. Outside of reason of personality, this catholicity obviously springs from the range of his artistic experience."

PIERRE MONTEUAX.

The same interviewer probed him on a much-disputed question by asking him, "What is an orchestra, a democracy or an autocracy?" "Both," he answered. "It must seem a democracy, but really be an autocracy. You must be altogether en rapport with your men, but they must really look to you absolutely. Only to draw out their best from them, you understand. One does not love to give orders for order's sake, but only to get results."

Personnel.

The personnel of the Boston Symphony Orchestra should afford Mr. Monteux the finest conceivable material to work with. The past season has proved that the considerable change of last year was distinctly for the better. In every city where the orchestra was heard the rich and delicate quality of the strings was remarked upon. The brass section remained virtually intact and maintained its old eminence; the wood-wind was notably improved by the acquisition of some illustrious newcomers—all "first-prize" men from the Paris Conservatory.

The usual change from year to year involves from 5 to 10 per cent. of the players, and nothing more than this is now transpiring. The distinguished wood-wind section remains unaltered, except that Mr. Minart, clarionetist, has returned from military service in France and will take his old place, which Mr. Stievenard has been temporarily filling. The only change in the brass choir will be in the second quartet of French horns. In the 60 strings there is also a minimum of change.

From _____

Address _____

Date _____

THE Boston Symphony Orchestra gives more than a hundred concerts every season, at home and in other cities. To rehearse and conduct them requires all the time and energy of a strong man. Henri Rabaud, who has been at the head of this famous organization during the season just closing, has been duly impressed by this fact, and as he is more interested in composing (his opera "Marouf" is in the Metropolitan's repertory and his symphony has been played here, too) he has declined a re-engagement, and the directors have chosen for his successor Pierre Benjamin Monteux. Many will regret the retirement of M. Rabaud, who gave admirable readings of French masterworks, and interesting ones of the German classics, in the interpretation of which latter, however, he displayed a singular conservatism. The choice of M. Monteux as successor may seem odd, inasmuch as he first became known in this country as a conductor of ballet music. But it was ballet music of a superior kind, including such masterworks as Stravinsky's "Petrouchka" and "L'Oiseau de Feu," as produced by the Ballet Russe. In Paris he began as a viola player in the Colonne Orchestra, and also got experience at the Opéra Comique. Later, he conducted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons. During the present season he has had charge of the French operas at the Metropolitan in this city. He also conducted in Carnegie Hall the first two concerts of the Boston Orchestra—an ungrateful task, as there were some thirty new members, few of them equal to their predecessors.

WORLD
New York City
APR

CURRENT CONCERT SEASON OFFERS USUAL QUANTITY WITH A LIBERAL QUALITY

By Pierre V. R. Key.

SO far as the regular [illegible] on of 1918-1919 is concerned, it is virtually [illegible] concerning the recent appoint[illegible]ras, the oratorio and o[illegible] [illegible] Symphony [illegible]ual vocal and [illegible]

When Henri Rabaud took h[illegible] the Boston Symphony—after Pierre Monteux had transformed it into the noisiest orchestra in the world—its appearances here reflected distinction. It would be interesting to learn why the directors invited M. Monteux to return. For unless he discloses capacities hitherto undiscovered we fear we shall not enjoy the Boston Symphony concerts as once we did. Praise is due the Philadelphia Symphony Orchestra and Leopold Stokowski, who is becoming a factor to [illegible] reckoned with. Whatever else in the way of symphony programmes New York had was inferior.

TIGHT BINDING

From EVENING POST
Address New York City
Date APR 12 1919

MUSIC AND DRAMA

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AMERICAN
New York City.
MAY 25 1919

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IN Boston, Monsieur Monteux may be welcomed with open arms. His achievements here in New York, however, as one of Giulio Gatti-Casazza's corps of operatic metronomists have not won him many admirers. Nor did his two appearances as temporary musical director of the band from the club add greatly to his reputation.

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From REPUBLICAN
Springfield, Mass.
MAR 23 1919

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Orchestra Will Give Concert at College on the 26th

The influence of the Boston symphony orchestra, not merely on local musical conditions, but over wide tracts of the United States, is to-day one of its most notable distinctions. This influence has been felt directly in its many tours, of which the one to the San Francisco exposition of 1915 was the most notable; in the famous conductors it has presented the American public; in the unrivaled artistic quality of its performances.

To-day the conditions which govern the policies of the Boston symphony are changed in many important respects from those of the years to 1917. Its existence was due first of all to Maj Higginson's initiative, energy and generosity; secondly to the foresight and efficiency of the management of C. A. Ellis, and finally to the distinguished European conductors who were given absolute control of all that pertained to the artistic quality of the performances.

Recently Maj Higginson, full of years and weary of the personal responsibilities entailed on him, gave up his personal share in the development of the orchestra and intrusted it to a body of trustees who are fully aware of the fact that the future of the Boston symphony must be the future of an organization which belongs essentially to the public and ministers to the public need. Mr Ellis has resigned his position in favor of his previous assistant business manager, W. H. Brennan. As a result of all this, and in response to legitimate and inevitable public sentiment, extensive changes in the personnel of the orchestra have taken place. Principal among these is the replacement of German musicians by French and Americans.

A German conductor of distinguished gifts, false to his trust and the confidence reposed in him by the management in a most delicate situation, has been replaced by the present conductor, Henri Rabaud, recently made a member of the French institute. Of him, Philip Hale says, "musician of broad sympathies, kind authority and a spirit which blaz when the music makes demand."

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From STANDARD UNION
BROOKLYN, N. Y.
Address
Date APR 20 1919

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Address Brooklyn, N. Y
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EVENING SUN
New York City
APR 5 1919

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From Globe
Address PHILADELPHIA, PA.
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Springfield, Mass.
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From EVENING POST
Address New York City
Date APR 17 1919

MUSIC AND DRAMA

Monteux to Conduct Boston Symphony.

Henri Rabaud, who came from France last November to conduct the Boston Symphony Orchestra for the present season, has declined the invitation of the trustees to extend his contract. He prefers to devote his time to composition, and finds that a season of over 100 concerts leaves no opportunity or energy for his chosen vocation.

His compatriot, Pierre Monteux, who has been engaged to succeed him, conducted the opening Boston Symphony concerts of the present season in conjunction with his duties at the Metropolitan Opera House, and pending the delayed arrival of Mr. Rabaud.

He has had a varied career as musician and conductor. Born in Paris on April 4, 1875, Pierre Benjamin Monteux studied at the conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's Orchestra, he was a member of the Opéra Comique orchestra, and he became much occupied in chamber music, playing in several ensembles, the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs. Chevillard, Hayot, and Salmon, and in the concerts of the Musical Composers' Society.

He conducted in the several concert halls of Paris, and instituted the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Stravinsky's "Sacré de Printemps" and "Petrouchka," causing violent demonstrations in audiences of divided opinion. In 1911 he was engaged as conductor of the Russian Ballet, with which he made four tours throughout Europe. In the same capacity he came to the United States in 1916 and became known to our public as a conductor of French and Russian ballets. In the summer of 1917 he conducted the Civic Orchestra in New York, and the following autumn he was appointed the regular French conductor of the Metropolitan Opera Company.

From AMERICAN
Address: New York City.
Date MAY 25 1919

THE prospects of a successful season by the New Symphony Society are excellent, however, in spite of the danger of Mr. Bodanzky's dropping out for one or two concerts because of his obligations to the Metropolitan Opera Company. And those prospects, it would seem, are materially enhanced by the Boston Symphony Orchestra's engagement of Pierre Monteux as successor to Henri Rabaud.

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IN Boston, Monsieur Monteux may be welcomed with open arms. His achievements here in New York, however, as one of Giulio Gatti-Casazza's corps of operatic metronomists have not won him many admirers. Nor did his two appearances as temporary musical director of the band from the Hub add greatly to his reputation.

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IT is hardly surprising, then, that many of the local patrons of the Boston Symphony Orchestra are seriously considering whether they will not give up their rights as subscribers to the visiting organization and buy season tickets for the New Symphony Orchestra. As between Pierre Monteux and Artur Bodanzky, after all, there can be only one choice.

From AMERICAN
Address: New York City.
Date MAY 25 1919

THE two concerts of the New Symphony Orchestra, with Artur Bodanzky at the baton, offers a case in point. It can hardly be said that the orchestra in itself compares favorably with the Philharmonic, the New York Symphony or the Boston Symphony. Yet did these two concerts, though preceded by only a short period of rehearsing, prove to be far more interesting and inspiring than any one of the other multitudinous symphonic concerts of the year, including those provided by the Philadelphians under Leopold Stokowski. And for what reason? Simply because it so happens that Artur Bodanzky is the greatest conductor now available in America.

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From REPUBLICAN
Springfield, Mass.
MAR 23 1919

BOSTON SYMPHONY AT SMITH

Orchestra Will Give Concert at College on the 26th

The influence of the Boston symphony orchestra, not merely on local musical conditions, but over wide tracts of the United States, is to-day one of its most notable distinctions. This influence has been felt directly in its many tours, of which the one to the San Francisco exposition of 1915 was the most notable; in the famous conductors it has presented the American public; in the unrivaled artistic quality of its performances.

To-day the conditions which govern the policies of the Boston symphony are changed in many important respects from those of the years to 1917. Its existence was due first of all to Maj Higginson's initiative, energy and generosity; secondly to the foresight and efficiency of the management of C. A. Ellis, and finally to the distinguished European conductors who were given absolute control of all that pertained to the artistic quality of the performances.

Recently Maj Higginson, full of years and weary of the personal responsibilities entailed on him, gave up his personal share in the development of the orchestra and intrusted it to a body of trustees who are fully aware of the fact that the future of the Boston symphony must be the future of an organization which belongs essentially to the public and ministers to the public need. Mr Ellis has resigned his position in favor of his previous assistant business manager, W. H. Brennan. As a result of all this, and in response to legitimate and inevitable public sentiment, extensive changes in the personnel of the orchestra have taken place. Principal among these is the replacement of German musicians by French and Americans.

A German conductor of distinguished gifts, false to his trust and the confidence reposed in him by the management in a most delicate situation, has been replaced by the present conductor, Henri Rabaud, recently made a member of the French institute. Of him, Philip Hale says, "A musician of broad sympathies, kindly authority and a spirit which blazes when the music makes demand."

The Boston symphony orchestra will be heard at Smith college for the first time under the new conductor on Wednesday evening, March 26, at 8 o'clock, in John M. Greene hall. Tickets are now on sale at Music hall, Northampton, at $1 and $1.50. The program will be as follows.—

Overture, "Coriolanus" ..... Beethoven
Symphony in D minor ..... Franck
Lento. Allegro non troppo.
Allegretto.
Allegro non troppo.
"La Jeunesse d'Hercule," Symphonic Poem ..... Saint-Saens
"Sadko," musical picture... Rimsky-Korsakoff
"Espana," Rhapsody for orchestra.. Chabrier

From UNION
Address
Date

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From EVENING SUN
New York City
APR 3 1919

Concerning Two Leaders.

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From PRESS
Address Philadelphia, Pa.
APR 17 1919

HENRI RABAUD DECIDES TO LEAVE BOSTON SYMPHONY

Boston, April 16.—Henri Rabaud who ... from France last November to ... the Boston Symphony Orchestra ... season has declined to extend his contract according to an announcement by the trustees today. He prefers to devote his time to composition and will return to Paris.

Pierre Monteux who conducted the opening concerts of the orchestra last Fall will succeed him next season.

From TIMES
Address New York City
Date APR 17 1919

MONTEUX SUCCEEDS RABAUD

Metropolitan Opera Conductor to Lead the Boston Symphony.

BOSTON, April 16.—Henri Rabaud, who came from France last November to conduct the Boston Symphony Orchestra this season, has declined to extend his contract, according to an announcement by the trustees today. He prefers to devote his time to composition, and will return to Paris.

Pierre Monteux, who conducted the opening concerts of the orchestra last Fall, will succeed him next season.

Metropolitan Opera officials confirmed last night the announcement of Mr. Monteux's release for next season to the Boston Symphony Orchestra. A similar request last year came too late for a successor to be found for French opera here. Though Monteux's contract had another year to run, Mr. Gatti-Casazza has now waived any further rights, as the Boston offer of $20,000 salary is higher than the Metropolitan ever paid any conductor but Toscanini. Mr. Monteux came to this country originally with the Russian Ballet.

Newspaper Cutting Bureau in the World

From
Address
Date

The deportation of Karl Muck, former conductor of the Boston Symphony Orchestra, about whom raged the battle royal upon the matter of his disloyalty to the United States some time since, may be forced by reason of a bill now before Congress. The bill provides for the uncompromising deportation of all enemy aliens interned in the United States immediately upon the signing of the Peace Treaty. Muck and Kunwald, another conductor, are in the class of "resident aliens," and they would suffer deportation with the rest.

From
Address
Date APR 17 1919

Monteux to Direct Symphony Orchestra

BOSTON, April 16—Henri Rabaud, who came from France last November to conduct the Boston Symphony Orchestra this season, has declined to extend his contract, according to a statement by the trustees today. He prefers to devote his time to composition and will return to Paris. Pierre Monteux, who conducted the opening concerts of the orchestra last fall, will succeed him next season.

From LEDGER
Address Brooklyn, N. Y
Date

Monteux to Be Boston Symphony Conductor.

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From NEWS
Address: Baltimore, Md.
Date

MUSIC AND MU

A musical event that is very attractive in prospect will take place at the Lyric the night of May 15, when the Scotti Grand Opera Company will make ... arance in Baltimore in a

interesting affairs are ncert by the Rus- et at Albaugh's ght and the piano nger at the Lyric undell Hall, both

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ssian gipsy mu- ssian Cathedral stir among the being "assem- ibuted" under evist Govern- e world this by any wild ed such, can thodox action three quoted

d that Glaz- ow have been ing" of these there is an dy, and that of a group of mposers. gipsy songs artet at the this week al Committee Refugees in be given ad- of the ap- rchestra, and singers will sphere"

Pierre Monteux

Pierre Monteux has been selected as the director of the Boston Symphony Orchestra, following Henri Rabaud, who will return to France and devote himself to composition.

in fact, still is, in the opinion of the Irish peasantry, a diminutive fairy addicted to tall hats and knee breeches. Anybody able to catch one would immediately be transformed into

Phila. Press. Apr. 20

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Sir George Henschel, in His Recently-published "Musings and Memories of a Musician," Tells the Story of the Founding of the Boston Symphony Orchestra, Which He Organized and Conducted for the First Three Years of Its Existence.

THERE has been published within the year a substantial volume called "Musings and Memories of a Musician" (The Macmillan Company), in which Sir George Henschel recounts experiences of a long and honorable career devoted to the lyric art. It is a particularly genial book and to read it without discovering a single word of censure for anything or anybody except it be a thing that is unworthy or a person who deals in unworthy things, is to get a hint of the causes on which the personal popularity of this artist rested for so many years in England.

It is full of choice bits of wisdom and humor and of apposite anecdote and the temptation to quote is almost irresistible. However, I am going to pass over the artistic in favor of the purely utilitarian, and wrench out of this charming series of memoirs a lesson in history. How many know that Sir George Henschel organized the Boston Symphony Orchestra and put it on its feet, serving as its conductor for the first three seasons of its history? And that it was mere chance that picked him out for the task, which was possible only because he came to this country to marry an American girl?

For those who do not, that portion of his book that relates to the formation of the orchestra will be interesting reading, and even those who do may find in them a new interest when the story comes tripplingly from his pen. There will be space here to quote only a small portion of it, and in the interest of getting as much of it as possible before you, the present writer will take down his hat from the rack and sally forth for a promenade, leaving the office in entire charge of Sir George Henschel, Mus. Doc. (It is characteristic that in his book he tells neither of his being knighted nor of receiving the degree which adorns his name.)

We shall have space only for his narration of how he happened to become the first conductor of the Boston Symphony Orchestra.

* * *

"THE MEMBERS of the orchestra of the Harvard Musical Society," he says near the outset of his narration, "had grown old with it; a fact which naturally led to a gradual lessening of the technical and intellectual power of interpretation and, consequently, to a decrease of attraction as regards the public. Their last orchestral concert of the season 1880-1881 happening to fall upon a date only a week or two previous to my marriage to Miss Bailey, she and I thought it would be a nice thing to offer our joint services as soloists on that occasion. The offer was made and gratefully accepted, and, as a counter compliment, I was asked to conduct, at that same concert, one of my own works. I chose a manuscript concert-overture in D minor, an early and rather poor composition which, after its subsequent performance in London under Hans Richter a year or so later, I promptly destroyed. Whether it was that I had succeeded in imparting some of my youthful enthusiasm to the aged band, or that the players were determined to show the newcomer what they were capable of in an emergency, the performance certainly went exceedingly well, and had not only considerable success, but, as will be seen, far-reaching consequences.

"There was among the audience on that night one who, although a keen business man, partner in the old-established highly-respected banking firm of Lee Higginson & Co., had a very deep affection for music, in fact, had as a young man spent some time in Vienna for the purpose of studying that art with a view to making it—in the first place through the means of the pianoforte—his profession, and only been prevented from carrying out his intention by an accident to one of his arms, Colonel Henry Lee Higginson—for after his return from Vienna he had served in the United States Volunteers during the Civil War, becoming major and brevet lieutenant colonel in the First Massachusetts Cavalry, and being severely wounded at Aldie, in Virginia, in 1863—was and, I am happy to add, still is one of those high-minded, public-spirited men of whom any community might well be proud. Fearless, just, kind, upright and honorable in every fiber of his being, he cared for the good of the Commonwealth as much as for that of his own flesh and blood. His wife, a daughter of the great scientist, Louis Agassiz, was one of a small circle of ladies who held what in France they called a salon, at whose afternoon teas the representatives—resident or transitory—of art and science, music and literature, used to meet and discuss the events and questions of the day. * * *

* * *

"IT WAS at the house of Mrs. George D. Howe, a few days after that concert of the Harvard Musical Society, Colonel Higginson asked me to meet him; and there, in a few words, as was his wont, he revealed his plan of establishing in Boston, on a firm financial basis, an annual series of orchestral concerts on a large scale, and asked me if, eventually, I would undertake to form the new orchestra and be its first conductor. There would be no committee. I would be my own master as regards the making of the programs, number of rehearsals, indeed in every respect. He also hinted at a very substantial salary, being, as he remarked, sensible of the fact that such a position would naturally not leave me as free to earn as much by my singing as would otherwise be the case.

"The offer was a very tempting one, especially since the regular conducting of a big symphony orchestra had for a long time been one of my ambitions, but there was the question of casting myself—perhaps for good—adrift from so much that was dear to me in Europe, and I begged to be allowed to think the matter over.

"Two days after my marriage, it was in Washington, where part of our honeymoon was spent, I received a telegram from Colonel Higginson, followed by a letter, in which he definitely offered me the post. And since we had already in our first interview agreed that it would better for us not to bind ourselves for more than a year, thus giving, after the expiration of it, each of us the option of either renewing or discontinuing the agreement, I accepted. All details were settled upon after my return to Boston. I engaged the members of the orchestra, selecting them at Mr. Higginson's very wise suggestion, as nearly as possible from the members of the Old Harvard Society, and among other local players, so as not to arouse too much opposition.

"During my visit to Germany I bought a very extensive orchestral library, taking great pleasure and pride in personally indexing and cataloging the nearly three hundred works I had acquired. Rehearsals commenced early in October and on the 22d of that month the 'Boston Symphony Orchestra,' as with Colonel Higginson's assent I had christened it, was launched on its public career and I became, for the time being, a resident of the United States. * * *

* * *

"THE simple and straightforward announcement made by Mr. Higginson in the Boston papers at the end of March, 1881, headed 'In the Interest of Good Music,' plainly stating the accomplished fact of the establishment of the new orchestra and giving my name as that of the first conductor, came as a great surprise to the general public, not wholly agreeable, I fear, to some musicians, and evidently a positive shock to most critics, one of whom promptly delivered himself of the following declaration: 'Some protest is certainly needed to stem this tide of adulation that rises and breaks at the feet of Mr. Henschel. We have had conductors in Boston, and good ones. It is a mistaken idea of Mr. Henschel's friends—if not of his own—that we have waited here, all unconscious of our own poverty and great needs, for this musical trinity combined in the person of Mr. Henschel—oratoric exponent, composer and orchestral conductor. We are not, and have not been, half as ignorant as they supposed.'

"Others followed suit in similar terms, though apparently with little effect on public opinion, for when, early in September, the sale of tickets for the first season commenced, both Mr. Higginson and I were greatly astonished and gratified at the demand for them. As early as 8 o'clock on the morning of the sale people commenced getting into line before the doors of the old Music Hall, one paper even asserting this to have taken place on the afternoon of the previous day. The 'Transcript,' Boston's premier evening paper, asked in bewilderment: 'Where does all the audience come from? Where have all the symphony-goers been during the last ten years if they have hidden themselves so completely from public view?' This was encouraging."

* * *

THIS is only a fragment of the writer's description of the early days of the Boston Symphony, and several chapters follow to describe the events of the three years he spent in charge of its destinies. At the end of the three years, the organization by that time well established, he felt the call of Europe and especially of his adopted country, England. The plans of the organization had extended and contemplated for the fourth season rather lengthy tours of the New England cities. Sir George—then plain Mr. Henschel—did not feel that he wanted to embark on so complicated a schedule and by agreement with the founder of the organization withdrew, greatly regretted.

The American chapters of his book abound with humorous observation of our country and its people, always kindly and sometimes admiringly put. I will conclude with an anecdote placed in Philadelphia relative to his observations on freedom of class distinctions he found here and could apparently never quite reconcile himself to, with the true British viewpoint.

"My wife and I were staying at a hotel in Philadelphia," he says, "and, having a recital in the evening, took our dinner in the public dining-room, but by ourselves two hours before the official dinner hour. We had the honor of being served by the head waiter, a highly elegant, faultlessly-attired, nice-looking, polite negro. He was scrupulously attentive and must have known our identity, for when we had finished our meal and got up to leave the room, he courteously removed our chairs and said to us: 'I hope you'll have a great success tonight. I've been in the show business myself!'"

J. O. H.

DAUGHTERS OF CONFEDERACY.

The monthly meeting of the Philadelphia Chapter of the Daughters of the Confederacy will be held in the Bellevue-Stratford tomorrow at 2.30 P. M. Mrs. William Douglas Mason, president of this chapter, who was a deligate to the convention in Louisville, will give a report of the convention.

ENGLAND suffered infinitely more from the war than America. But nobody in England has been so inept as to try to make the revolutionist, the Prussia-hating, and by-the-Prussians-hated Richard Wagner a scapegoat for the Huns. In London Sir Henry Wood and Sir Thomas Beecham have steadily featured him in concert hall and opera house; and how it has been elsewhere in England we may infer from the following programme of the Good Friday concert given by the famous Hallé Orchestra, in Manchester:

Overture—"Rienzi" ..... Wagner
Romance—"Elsa's Dream" ("Lohengrin") .. Wagner
Miss MIRIAM LICETTE.
Air—"Sound an alarm" ("Judas Maccabæus") Handel
Mr. JOHN COATES.
Symphonic Poem—"Scheherezade" .. Rimsky-Korsakov
Good Friday Music ("Parsifal") ..... Wagner
Passion Music ("Messiah") ..... Handel
Mr. JOHN COATES.
Prelude—Act III ("Lohengrin") ..... Wagner
Air—"Senta's Ballad" ("Flying Dutchman") Wagner
Miss MIRIAM LICETTE.
Entrance of the Gods ("Rhinegold") ..... Wagner

How pleasantly this contrasts with the situation in our Boston, whose famous orchestra did not play a single Wagner number during the season just ending. And why did the Boston orchestra boycott Wagner? Because all of the great German masters were ignored? Oh, no; he was the only one, excepting those still living. Why was Wagner alone boycotted? Was it because a microscopic organization consisting of two men and a woman (Sherlock Holmes couldn't find any more) "agitated" specially against Wagner? Is Boston so easily cowed? Or was it because the Boston Orchestra was piloted by a Frenchman? But why should a Frenchman boycott Wagner any more than an Englishman? It was a French officer who said "We are making war on the Germans, not on their music."

The only plausible explanation of the Boston boycott on Wagner is that M. Rabaud harbored resentment (or let us charitably say he thought he ought to harbor resentment) against him because of his libretto, "A Capitulation," in which certain French statesmen and others were ridiculed during the siege of Paris in 1870. That libretto did arouse much ill feeling—so much so that for twenty-one years no Wagner operas were sung in Paris, although the whole musical public clamored for them, and *Le Figaro* declared that the conduct of the chauvinist enemies of Wagner was proof not of patriotism but of morbid "patriotitis."

The comic side of all this is that Wagner's farcical libretto was aimed at the Germans much more than at the French. In the final chorus the managers of the royal German theatres are introduced; they dance awkwardly and are laughed at. Wagner himself wrote regarding "A Capitulation": "My subject touches on no other side of the French than one by the illumination of which we Germans are really mirrored in a much more ridiculous light than the French, who, in all their follies, are at least original, whereas we, in our disgusting imitation of them, sink far below the level of the ludicrous."

In view of these facts, does it not seem just a little amazing that the good people of Boston should have been for a whole season deprived of the pleasure of hearing the works of Wagner simply because Henri Rabaud either did not know these facts or lacks a sense of humor?

How about his successor? When M. Monteux was with the Ballet Russe he refused to conduct the music of Richard Strauss. That was understandable for Strauss is still living, and it has been tacitly agreed that living German composers should not be helped to a living by the performance of their works while the war is on. But will he, too, keep Wagner from his Boston and other audiences because of a chauvinistic misunderstanding nearly half a century old? If so, the tea-party spirit must have departed entirely from the Hub, as well as all sense of humor.

[illegible] Metropoli-

Newspaper Cutting Bureau
REPUBLICAN
Name
Address
MAY 8 - 1919

RABAUD'S SYMPHONY PLAYED IN BOSTON

Work by Retiring Conductor of Boston Symphony Orchestra Makes Deep Impression

Henri Rabaud's symphony in E minor was played by the Boston symphony orchestra at the pair of concerts on Saturday, April 26—the Friday afternoon concert having been postponed until Saturday on account of the parade. The symphony was first heard in Boston 11 years ago, at one of Mrs R. J. Hall's concerts, conducted by Mr Longy, but had not before been played by the symphony orchestra. It has, however, been played by a number of other American orchestras, and was performed at the Worcester music festival of 1917. The first performance of the work was in Paris in 1899, when Mr Rabaud was 26 years old. The symphony as played in Boston on April 26, under the direction of the composer, the retiring conductor of the Boston symphony orchestra made a deep impression.

A prize composition is often and justly looked on with suspicion, Philip Hale wrote, in his criticism of the concert in the Boston Herald. To satisfy the average judges, the work must be strictly orthodox; all the conventions must be observed; above all, there must be no trace of originality.

Mr Rabaud's symphony is a brilliant exception to the rule. While the workmanship displayed must have satisfied the most critical, the music is far from being pedantic. There is no counterpoint merely for counterpoint's sake. The fresh, vigorous, beautiful themes are developed in an interesting and often dramatic manner. While the different movements are well contrasted, there is a unity of the whole by reason of the ingenious and at times unexpected use in the later movements of preceding themes. The announcement of the virile motif at the beginning at once arouses attention. This and the next theme are followed by a pleasing song for the oboe. This thematic material is worked out in masterly fashion. The whole movement is strongly dramatic, but not theatrical. Here, as in the movements that follow, the hearer recognizes a composer of a sensitive, poetic nature, whose innate virility is controlled by a fine, not finical taste.

This first movement, energetic, now melancholy, wistful, now exultant, is on the whole the expression of a perturbed soul. The slow movement and the scherzo are in a different vein. The former has for its chief subject an impressive Chorale of quiet, solemn beauty. This theme is used in the following movements with marked effects. It is introduced in the scherzo after the light and tripping first subject, introduced with great cunning; witness the variant of it, skilfully orchestrated. And in this scherzo, as in the other movements, Mr Rabaud has shown that he knows when to stop. He does not insist too strongly on an idea though it may please him; he is not enamored of his own thoughts; he does not repeat, dilute, weary. In some respects the finale is the most striking movement of the four. The opening, whirring measures, the mysterious mutterings, the voices hinting prophesying, stir the imagination of the hearer. And in the finale as in the scherzo, the mood is suddenly changed, by the introduction of quieter, contemplative measures. Nor is the apotheosis a blatant appeal, a trap set for the applause of the unthinking.

The production of this symphony is one of the leading features of a season that has been remarkable for the excellence of the programs and for the bringing out of many unfamiliar works that richly deserved a hearing. The reception given to this symphony was much more than a compliment to a departing and honored guest. The music itself made an immediate and deep impression. At the end, when Mr Rabaud was recalled the second time, not only the orchestra, but the audience rose spontaneously and paid a tribute long to be remembered.

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From INQUIRER
Address Philadelphia, Pa.
Date APR 20 1919

Monteux to Conduct Boston Symphony

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His compatriot, Pierre Monteux, has been engaged to succeed him. The step is a natural sequence to the success which Mr. Monteux had when he conducted the opening concerts this season in conjunction with his duties at the Metropolitan Opera House, and pending the delayed arrival of Mr. Rabaud. As a brilliant conductor of ballet and opera, he was already known to the Philadelphia public. His single concert last autumn with the Boston Symphony Orchestra revealed his fuller talents as a cultured and discriminate interpreter of the symphonic classics.

A varied career as musician and conductor also commends him for the post. Born in Paris on April 4, 1875, Pierre Benjamin Monteux studied at the Conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's Orchestra, he was a member of the Opera Comique Orchestra, and he became much occupied in chamber music, playing in several ensembles, the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs. Chevillard, Hayot and Salmon, and in the concerts of the "Musical Composers' Society."

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From The Spur
Address New York City
Date JUN 15 1919

Pierre Benjamin Monteux, who will succeed Henri Rabaud as the conductor of the Boston Symphony Orchestra next autumn, has been a familiar figure in the metropolitan musical world for nearly four years. He came to this country as the conductor of the Ballet Russe and for two seasons has been the regular French conductor at the Metropolitan. Born in Paris, April 4, 1875, he won a first prize for violin playing at the Conservatoire. After being a concert conductor in Paris for some years, during which period he originated the Concerts Monteux at the Casino de Paris and introduced Stravinsky's "advanced" music, he became conductor of the Ballet Russe in 1911.

From TIMES
Address New York City
Date AUG 10 19

BOSTON SYMPHONY BOOK.

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STAR
Baltimore, Md.
APR 21 1919

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From NEWS
Address: Baltimore, Md.
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JACK DAW.

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Address Philadelphia, Pa.
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From INQUIRER

Address Philadelphia, Pa.

Date

Monteux to Conduct Boston Symphony

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His compatriot, Pierre Monteux, has been engaged to succeed him. The step is a natural sequence to the success which Mr. Monteux had when he conducted the opening concerts this season in conjunction with his duties at the Metropolitan Opera House, and pending the delayed arrival of Mr. Rabaud. As a brilliant conductor of ballet and opera, he was already known to the Philadelphia public. His single concert last autumn with the Boston Symphony Orchestra revealed his fuller talents as a cultured and discriminate interpreter of the symphonic classics.

A varied career as musician and conductor also commends him for the post. Born in Paris on April 4, 1875, Pierre Benjamin Monteux studied at the Conservatory of that city, and while a pupil of Berthalier was awarded a first prize for violin playing. He played the viola in Colonne's Orchestra, he was a member of the Opera Comique Orchestra, and he became much occupied in chamber music, playing in several ensembles, the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs. Chevillard, Hayot and Salmon, and in the concerts of the "Musical Composers' Society."

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From The Spur

Address New York City

Date JUN 15 1919

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JACK DAW.

The Fate of Enemy Aliens

Prejudice Against German Music and Musicians Stimulated—The Unique Case of Fritz Kreisler—The Adventures of Ernest Kunwald and Karl Muck

By H. E. Krehbiel

With this chapter I purpose to conclude my history of the chief incidents in operatic history in New York in the period from the beginning of the war to the end of the season of 1917-'18. The summer of 1917 wore on, and though a growing detestation of all things German became more and more manifest there were no signs of ferment indicating a change of attitude toward art or artists about the opera house or elsewhere. From May to the middle of October, so far as anything of real musical significance is concerned, New York enjoys a dead season. Summer concerts of many kinds there are in profusion, but if they offer much it is as a pleasant stimulus to the enjoyment of the people who flock to the public parks, the recreation piers and other places for which generous provision is annually made by the municipality and the philanthropy of private citizens. As the time for the opening of the concert season in the fall of 1917 approached, however, there were indications that the feeling of liberal toleration toward music and musicians of Teutonic origin was giving way before a prejudice which eventually became as unreasonable as the earlier attitude had been honorable and amiable. Some of the means used to stimulate the prejudice was of a nature which I shall not dignify by either definition or description. The first manifestations of this feeling that attracted more than local attention broke about the head of an artist who had enjoyed popular favor in a greater measure and for a longer period than any of his colleagues. This was Mr. Fritz Kreisler, the violinist, and the reason, no doubt, was because he, an Austrian, had in the previous year served for a brief period (and suffered a slight wound) in the military service of his country. The circumstances had made for his popularity rather than against him in the season of 1916-1917. Mr. Kreisler's was a conspicuous case and deserves to be discussed more fully than others, but in the last instance it illustrated a changed attitude of the United States toward European artists in general, meaning those of great and those of no eminence.

As soon as the war broke out the United States was called upon not only to alleviate want and suffering among the warring peoples but also to give hospitality and support to a horde of performers, singers and teachers who had hitherto earned their livelihood in Europe. What at first was looked upon as a temporary haven had now become the home of hundreds, not to say thousands, of foreigners, who were not likely to return to their devastated and impoverished homes, for a long time at least. Whether or not their sojourn was to work for the cultural good of America was a question not to be answered in the summer of 1917 and is not to be answered yet. The fact that a large number of foreign virtuosi of high rank took up a residence in this country in 1914 and remained here was not looked upon with disfavor at the time, though it was feared that it would lead to a plethora of concerts which might militate to some extent against their educational value. That apprehension was fulfilled, and there is no gratification to be derived from the fact that some of the artists who have intrenched themselves here bear Slavic instead of Germanic names. Their willingness to "crook the pregnant hinges of the knee" that thrift might "follow fawning" distinguished them from the Austrian Kreisler; but not to his discredit. The storm of opposition, as I have said, broke first over him. Whether or not he should be permitted to play before a club in Sewickley, Penn., kept the people of that suburb of Pittsburgh and Pittsburgh itself in a ferment during the latter part of the summer of 1917. Eventually the concert was cancelled, and in Pittsburgh the Director of Public Safety called on the chief of police to prohibit a concert which was to be given there. Trouble arose in other cities, and Mr. Kreisler, acting with commendable dignity and frankness, cancelled all the concerts for which he had been booked except those which had charitable objects. Concerts, obstensibly of this character, it may well be stated, there were a great many in the ensuing season, as there had been in the preceding, since it was found easy to throw the cloak of charity over many an enterprise in which selfish purpose was disguised as patriotism. Especially was this the case after the imposition by the government of the United States of a war tax of 10 per cent upon the price of all tickets of admission to places of amusement. After the belated declaration of war against Austria, Mr. Kreisler publicly stated that he asked no consideration beyond that to which he was entitled as a well-behaved alien enemy. I am far from contending that he should have been permitted to continue his career as a concert-giver but am giving unusual attention to his case partly because it was the first that excited wide public notice and partly because during the period of excitement which culminated in action directly connected with the history of opera in New York he conducted himself with decorum and dignity, showing no rancor even when the treatment which he received from the newspapers and the pulpit compelled him to withdraw even from his projected charity concerts. He thus preserved his self-respect and the respect of all his friends and many of his political enemies.

This is more than can be said for other foreign artists who found themselves similarly situated. Mr. Josef Stransky, conductor of the Philharmonic Society of New York, soon was in the vortex of the storm. He too, was an Austrian subject and there were musicians in his orchestra who had never become American citizens by naturalization. Mr. Stransky weathered the gale. The orchestra was purged of its alien enemy element; the Musical Union of New York impeached and deposed its German president; Mr. Stransky defended himself against attacks made against his loyalty to the United States by public proclamation of the fact that he had opened the series of Philharmonic concerts with a performance of "The Star-Spangled Banner," which, without official sanction, had come to be looked upon as the national anthem); that he was a Bohemian of Czecho-Slavic parentage; that Bohemia was favorable to the Allies and fighting for her independence; that he had renounced his native country and declared his intention to become a citizen of the United States; that he had given his services to war charities, etc., etc. He held his position, and though he did not eliminate the music of the German classics from his programmes, he placed a taboo upon the music of living German composers. Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, was less diplomatic. He, too, was an Austrian, and I believe had served in the Austrian army before coming to this country. He fell under suspicion and was arrested by officers of the United States government in December, 1917, freed for a time, but rearrested in January, 1918, and condemned to internment at Fort Oglethorpe, Ga., during the period of the war.

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The feeling of intolerance toward German music and musicians was apparent in the concert rooms before public recognition of it was reflected in any action by the directors of the opera company. A great many singers quickly banished all German songs from their programmes; others sang the songs in English translations. Local orchestras in some of the small cities eliminated the music of even the classics, and this folly, which could but result in the debasement of taste, found some men and women, fortunately not many, who justified it. As if the music of Haydn, Mozart, Schubert, Schumann, Brahms and Wagner, all long dead before the war was even a dream in the wicked minds of the German rulers and people, could in any wise be connected with the authors of the most monstrous crime of a millennium. In January, 1918, the Philharmonic Society, finding it doubly desirable to repair fortunes already somewhat decayed and now threatened by the controversy over its conductor, proclaimed a policy which left the classic repertory intact, but eliminated the compositions of living German composers. This seemed a proper expedient and one akin with the proscription of German singers at the Metropolitan Opera, of which I now am called upon to speak.

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N. Y. Tribune
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From RECORD
Address Philadelphia, Pa.
Date APR 17 1919

Estab 1884

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Wagner in Again.

Wagner is beginning to figure importantly upon the Pops' program. The audiences receive him politely and there are no casualties. Personally, I never believed in excluding dead German composers from concert programs provided their music was the sort which gives pleasure. The only bad feature of letting them in again is the satisfaction it gives the irrepressible Huns, of whom we have a few in our midst. They seem to think that a Wagner overture on our programs is some sort of a "Victory" for the Fatherland.

Now that we have our heel upon the neck of the German Michael I suppose we ought to disregard the hissing of the German geese in our midst, but it is exasperating. An even better argument against Wagner on Pops programs is that Mr. Jacchia is making them heavy enough without him.

There is altogether too much symphonic music on these programs. An audience which is gobbling ice cream, guzzling ginger ale and lemonade and smoking cigarettes is not in the proper frame of mind to be diverted by the Symphony Pathetique of Tschaikowsky, the prelude to Tristan, and even the lively movement from Beethoven's Heroic Symphony.

And it is not fair to the symphonies to play them under such conditions. Jacchia was not brought here to conduct symphonies. More operettas and more ragtime, Mr. Jacchia.

The Fate of Enemy Aliens

Prejudice Against German Music and Musicians Stimulated—The Unique Case of Fritz Kreisler—The Adventures of Ernest Kunwald and Karl Muck

By H. E. Krehbiel

With this chapter I purpose to conclude my history of the chief incidents in operatic history in New York in the period from the beginning of the war to the end of the season of 1917-'18. The summer of 1917 wore on, and though a growing detestation of all things German became more and more manifest there were no signs of ferment indicating a change of attitude toward art or artists about the opera house or elsewhere. From May to the middle of October, so far as anything of real musical significance is concerned, New York enjoys a dead season. Summer concerts of many kinds there are in profusion, but if they offer much it is as a pleasant stimulus to the enjoyment of the people who flock to the public parks, the recreation piers and other places for which generous provision is annually made by the municipality and the philanthropy of private citizens. As the time for the opening of the concert season in the fall of 1917 approached, however, there were indications that the feeling of liberal toleration toward music and musicians of Teutonic origin was giving way before a prejudice which eventually became as unreasonable as the earlier attitude had been honorable and amiable. Some of the means used to stimulate the prejudice was of a nature which I shall not dignify by either definition or description. The first manifestations of this feeling that attracted more than local attention broke about the head of an artist who had enjoyed popular favor in a greater measure and for a longer period than any of his colleagues. This was Mr. Fritz Kreisler, the violinist, and the reason, no doubt, was because he, an Austrian, had in the previous year served for a brief period (and suffered a slight wound) in the military service of his country. The circumstances had made for his popularity rather than against him in the season of 1916-1917. Mr. Kreisler's was a conspicuous case and deserves to be discussed more fully than others, but in the last instance it illustrated a changed attitude of the United States toward European artists in general, meaning those of great and those of no eminence.

As soon as the war broke out the United States was called upon not only to alleviate want and suffering among the warring peoples but also to give hospitality and support to a horde of performers, singers and teachers who had hitherto earned their livelihood in Europe. What at first was looked upon as a temporary haven had now become the home of hundreds, not to say thousands, of foreigners, who were not likely to return to their devastated and impoverished homes, for a long time at least. Whether or not their sojourn was to work for the cultural good of America was a question not to be answered in the summer of 1917 and is not to be answered yet. The fact that a large number of foreign virtuosi of high rank took up a residence in this country in 1914 and remained here was not looked upon with disfavor at the time, though it was feared that it would lead to a plethora of concerts which might militate to some extent against their educational value. That apprehension was fulfilled, and there is no gratification to be derived from the fact that some of the artists who have intrenched themselves here bear Slavic instead of Germanic names. Their willingness to "crook the pregnant hinges of the knee" that thrift might "follow fawning" distinguished them from the Austrian Kreisler; but not to his discredit. The storm of opposition, as I have said, broke first over him. Whether or not he should be permitted to play before a club in Sewickley, Penn., kept the people of that suburb of Pittsburgh and Pittsburgh itself in a ferment during the latter part of the summer of 1917. Eventually the concert was cancelled, and in Pittsburgh the Director of Public Safety called on the chief of police to prohibit a concert which was to be given there. Trouble arose in other cities, and Mr. Kreisler, acting with commendable dignity and frankness, cancelled all the concerts for which he had been booked except those which had charitable objects. Concerts, obstensibly of this character, it may well be stated, there were a great many in the ensuing season, as there had been in the preceding, since it was found easy to throw the cloak of charity over many an enterprise in which selfish purpose was disguised as patriotism. Especially was this the case after the imposition by the government of the United States of a war tax of 10 per cent upon the price of all tickets of admission to places of amusement. After the belated declaration of war against Austria, Mr. Kreisler publicly stated that he asked no consideration beyond that to which he was entitled as a well-behaved alien enemy. I am far from contending that he should have been permitted to continue his career as a concert-giver but am giving unusual attention to his case partly because it was the first that excited wide public notice and partly because during the period of excitement which culminated in action directly connected with the history of opera in New York he conducted himself with decorum and dignity, showing no rancor even when the treatment which he received from the newspapers and the pulpit compelled him to withdraw even from his projected charity concerts. He thus preserved his self-respect and the respect of all his friends and many of his political enemies.

This is more than can be said for other foreign artists who found themselves similarly situated. Mr. Josef Stransky, conductor of the Philharmonic Society of New York, soon was in the vortex of the storm. He too, was an Austrian subject and there were musicians in his orchestra who had never become American citizens by naturalization. Mr. Stransky weathered the gale. The orchestra was purged of its alien enemy element; the Musical Union of New York impeached and deposed its German president; Mr. Stransky defended himself against attacks made against his loyalty to the United States by public proclamation of the fact that he had opened the series of Philharmonic concerts with a performance of "The Star-Spangled Banner," which, without official sanction, had come to be looked upon as the national anthem); that he was a Bohemian of Czecho-Slavic parentage; that Bohemia was favorable to the Allies and fighting for her independence; that he had renounced his native country and declared his intention to become a citizen of the United States; that he had given his services to war charities, etc., etc. He held his position, and though he did not eliminate the music of the German classics from his programmes, he placed a taboo upon the music of living German composers. Dr. Ernest Kunwald, conductor of the Cincinnati Symphony Orchestra, was less diplomatic. He, too, was an Austrian, and I believe had served in the Austrian army before coming to this country. He fell under suspicion and was arrested by officers of the United States government in December, 1917, freed for a time, but rearrested in January, 1918, and condemned to internment at Fort Oglethorpe, Ga., during the period of the war.

The evidence on which Dr. Kunwald was imprisoned was never divulged; neither was that which sent Dr. Karl Muck, who had been conductor of the Boston Symphony Orchestra since the fall of 1912, to be his companion. Dr. Muck's case caused the greater sensation, because it was the first of the kind of graver consequences and was kept longer in the public mind. Dr. Muck's troubles, indeed, began almost as early as those of Mr. Kreisler. At the first concert of 1917-'18 in Providence, R. I., a request was handed to the manager of the orchestra, Mr. Charles A. Ellis, that the music begin with a performance of "The Star-Spangled Banner." Mr. Ellis compared the list of signatures, that of representative women of the city, with a list of subscribers, and finding few if any of them there, took it upon himself to ignore the request. Intelligence of the incident was sent broadcast throughout the country at once. A storm blew up which was measuraby appeased by the fact that at the next concert in Boston and at every concert thereafter the patriotic music was played under the guidance of the conductor. Stories of Dr. Muck's intense Germanism pursued him, however, and were not nullified by an attempt on his part to take refuge behind an old certificate of Swiss citizenship. The regular concerts were given throughout the season in Boston, New York, Philadelphia and other cities, but a score of the members of the orchestra were Germans and, citizens of the enemy country being prohibited from entering the national capital, the concerts usually given there had to be abandoned. A concert booked for Chicago was also cancelled. The protests against the presence of Dr. Muck in New York became vigorous when the last two concerts of the season were reached, and they resulted only in creating better demonstrations for him, Mr. Higginson, who had founded the orchestra and maintained it for nearly a generation, in the following summer withdrew from its control and turned it over to a body of trustees. He had been obliged to accept the inevitable though he stoutly refused to believe that Mr. Muck had in any way violated the laws of the United States. I was permitted to see some documentary evidence which had convinced the Department of Justice that his conduct was a dangerous alien and he was subjected to the humiliation of having the man whose cause he had championed arrested on March 25 and sent to Fort Oglethorpe for internment. Needless to say, the patriotism of Major Higginson was never in question for a moment.

A few more words must be added to the history of the concert season before the operatic record is taken up and the story of its external features completed. On November 1, 1917, there went into effect a Federal law which imposed a tax on tickets for all amusements. A fear that this tax would work havoc in the concert field was not realized. The field had been greatly overworked in the years immediately preceding and continued to be so worked down to the end of the season '18, which marks the conclusion of these studies. In the department of recitals by singers and instrumentalists the maintenance of the plethora was not difficult of explanation. The concerts by newcomers in New York largely are advertising affairs. Those who give them in the great majority of cases seek chiefly to get metropolitan publicity for exploitation in other localities. Audiences and newspaper notices are essential to them. The former are procured by the distribution of free tickets. The fear justified by the nature of the habitual "deadhead" audiences would not be willing to pay even the tax on the price of the ticket was overcome to a great extent by the device of having the tax paid by the concert-giver. It added to the cost of the advertisement—that was all. Upon the public the tax was not felt as a burden except in the case of artists of established reputation and undoubted merit. In cases where subscriptions had been paid for the series of concerts, with those of symphony orchestras and the opera before the tax law had been enacted the tax was paid in advance by the management, and, where the justice of such a course was obvious, collected from the government in the form of a rebate.

The feeling of intolerance toward German music and musicians was apparent in the concert rooms before public recognition of it was reflected in any action by the directors of the opera company. A great many singers quickly banished all German songs from their programmes; others sang the songs in English translations. Local orchestras in some of the small cities eliminated the music of even the classics, and this folly, which could but result in the debasement of taste, found some men and women, fortunately not many, who justified it. As if the music of Haydn, Mozart, Schubert, Schumann, Brahms and Wagner, all long dead before the war was even a dream in the wicked minds of the German rulers and people, could in any wise be connected with the authors of the most monstrous crime of a millennium. In January, 1918, the Philharmonic Society, finding it doubly desirable to repair fortunes already somewhat decayed and now threatened by the controversy over its conductor, proclaimed a policy which left the classic repertory intact, but eliminated the compositions of living German composers. This seemed a proper expedient and one akin with the proscription of German singers at the Metropolitan Opera, of which I now am called upon to speak.

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Estab 1884

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Cincinnati

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Now that we have our heel upon the neck of the German Michael I suppose we ought to disregard the hissing of the German geese in our midst, but it is exasperating. An even better argument against Wagner on Pops programs is that Mr. Jacchia is making them heavy enough without him.

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And it is not fair to the symphonies to play them under such conditions. Jacchia was not brought here to conduct symphonies. More operettas and more ragtime, Mr. Jacchia.

From
Address New York City
Date APR 17 1919

MR. RABAUD LEAVES BOSTON ORCHESTRA; MONTEUX SUCCEEDS

French Conductor Returning to France, Compatriot of Metropolitan Appointed.

Henri Rabaud, of Paris, who conducted the Boston Symphony Orchestra the past season following the internment of Karl Muck, has declined the invitation of the trustees to extend his contract. He prefers to devote his time to composition and finds that a season of one hundred concerts leaves little opportunity for this.

His compatriot Pierre Benjamin Monteux, French conductor of the Metropolitan Opera, has been engaged to succeed him. Mr. Monteux conducted the opening Boston Symphony concerts of the present season in conjunction with his duties at the Metropolitan pending the delayed arrival of Mr. Rabaud.

Mr. Monteux has had a varied career as musician and conductor. Born in Paris on April 4, 1875, he studied at the Conservatory there, and while a pupil of Berthalier won a first prize for violin playing. He played the viola in Colonne's Orchestra, was a member of the Opéra Comique Orchestra, and he became much occupied in chamber music, playing in several ensembles, the main purpose of which was to introduce music little heard. He also took part in concerts given by Messrs. Chevillard, Hayot and Salmon, and in the concerts of the Musical Composers' Society.

He conducted at the several concert halls of Paris, and originated the "Concerts Monteux" at the Casino de Paris on Sunday afternoons, where he introduced Strawinsky's "Sacré de Printempts" and "Petrouchka," causing violent demonstrations in audiences of divided opinion. In 1911 he was engaged as conductor of the Russian Ballet, and with which he made four tours throughout Europe.

In the same capacity, he came to the United States in 1916, and became known here as a conductor of French and Russian ballets. In the summer of 1917 he conducted the Civic Orchestra in New York, and the following autumn was appointed the regular French conductor of the Metropolitan.

Mr. Rabaud's decision to return home will undoubtedly be received with real regret by the musical public of this country, and his single season in America will not soon be forgotten.

The news of Mr. Monteux's appointment was confirmed at the Metropolitan last night, where the new conductor of the Boston Symphony led the last performance of the season of "Mireille." It was said that the Boston orchestra had offered the post to Mr. Monteux last year, but it was so near to the beginning of the opera season that Mr. Gatti-Casazza could not spare his French conductor. Now, however, with the summer to look for another man, the general manager of the Metropolitan yielded to Boston's invitation and Mr. Monteux's desire to accept the important place and cancelled his contract with the Metropolitan, which still has a year to run. Mr. Monteux will receive $20,000 a year at his new post.

Mr. Gatti-Casazza intends to go abroad to look for another French conductor. He will not go until June, probably. He will go through Paris and look over the field.

RECORD, MONDAY, JULY 7, 1919

SYMPHONY SEAT SALE VERY HEAVY

The extremely busy season, which looms ahead of the Boston Symphony Orchestra for next winter, is a good indication that concerts are to be as numerous and well attended after the war as before. The probable size of the Symphony subscription sales may be best shown by a statistical statement. The first month's sale of season tickets for 1919-20 already exceeds by 15 p.c. the total sale for last year, figuring up to the opening concerts in the autumn. This is the more significant in that the list of soloists, a highly important consideration with many, has not been announced, nor can be until next autumn. They are being drawn from a larger choice than previously, owing to the re-opening of trans-continental travel.

In point of artistic attainment the prospects are equally bright. The ideal of perfection, so nearly approached by the famous and incomparable orchestra, will have a rare guardian in the newly engaged conductor, Pierre Montecx. Mr. Monteux expects to return from France in the first days of September, bringing some new and interesting scores with him, ready for early rehearsal and full preparation.

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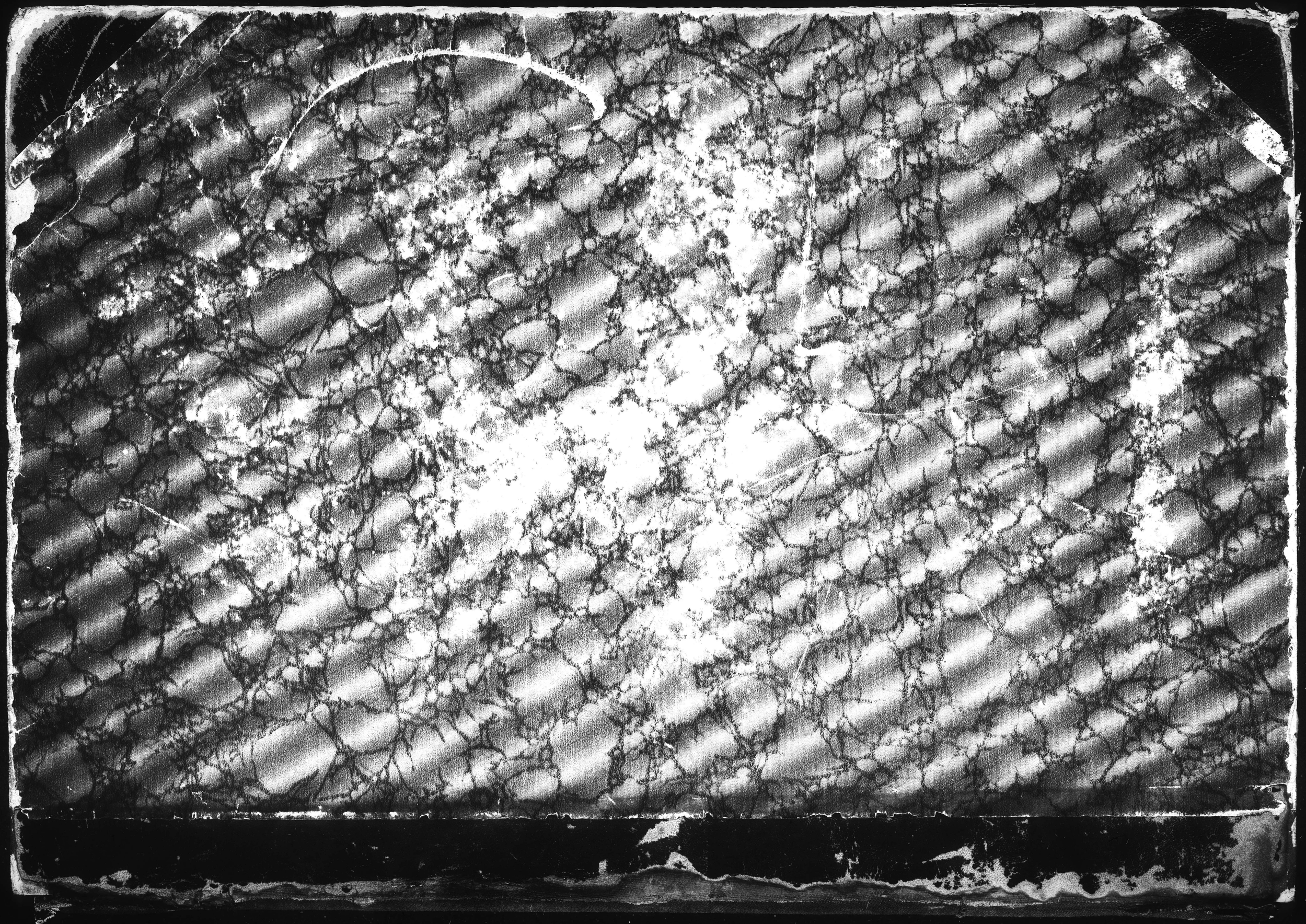

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